THE TECHNIQUE OF KATHERINE MANSFIELD

by

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ABSTRACT

The purpose of this thesis is to isolate and examine the major technical devices of the short stories of Katherine Mansfield. Since the emphasis will be on Mansfield's technical skill, not on the development of that skill, my discussion will be limited to the stories of Mansfield's major writing period, to the completed stories of Bliss, The Garden Party, and The Dove's Nest.

The introductory first chapter gives a summary of the critical attention Mansfield's work has received, attention largely commendatory but generally lacking in specific examination of the stories themselves, and of the few statements Mansfield herself made on her artistic principles. From this starting point the stories themselves are examined as evidence of Mansfield's technique. For the purpose of this paper, I limit my discussion to what I believe are the major aspects of Mansfield's art of story writing: her use of time, of point of view, of names, and of symbolism. In Chapters II - V these techniques are examined separately in relation to the stories. Chapter VI summarizes the conclusions reached in previous chapters.
that Mansfield's skill is a unique blend of several largely traditional techniques. A brief discussion is given of the problem of Mansfield's unwritten work, work she hoped to do but was prevented from attempting by her early death. The report of a conversation with Mansfield a few weeks before her death is cited as evidence that Mansfield had come to recognize the emotional flaw in much of her earlier work. The conclusion reached is that, if indeed Mansfield had succeeded in widening her view of life, she would have been able to produce work of a very high literary standard since she had certainly attained a very high degree of technical skill.
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INTRODUCTION

Katherine Mansfield had neither a long nor a prolific life as a writer. From the time of her second arrival in London in 1908 to her death early in 1923, besides the personal writing of letters and journals, she produced for eventual publication only some immature verse, one volume of book reviews, and five small collections of short stories. It is on these short stories that the literary reputation of Katherine Mansfield rests.

Critical attention was from the first generally commendatory of Mansfield's work. Even In a German Pension, her generally immature first volume of collected stories, received favorable if not unusually enthusiastic acceptance on its publication in 1911. Sylvia Berkman says in her Katherine Mansfield: A Critical Biography that reviews of In a German Pension "spoke of the author's 'acute insight,' her 'unquenchable humor,' her 'realistic skill.'" Mansfield later noted that her Pension "was a bad book, but the press was kind to it." In 1918 John Middleton Murry and his

2Katherine Mansfield, The Scrapbook of Katherine Mansfield (London, 1939), p.186. Murry thinks the entry, headed "Autobiography," was written "in answer to a request from a literary magazine, but probably neither sent nor published."
brother Richard privately printed "Je ne Parle pas Français." Though the slim volume received, as Berkman says, "scant notice in the press,"\(^3\) J.W.N. Sullivan later devoted a lengthy and approving review to it in *The Athenaeum*. Sullivan praised the story for its "elusive" quality, for its essence which "seems to be quite unanalysable," and ended by admitting that he was shirking his real task of critic by not attempting to define this quality:

We do it by saying that 'Je ne parle pas Français' is a story which possesses genius.\(^4\)

In the same year as Sullivan's review, 1920, Mansfield's second volume of collected stories was published as *Bliss and Other Stories*. This collection contained the first mature Mansfield stories, showing the technical facility she was to develop steadily. With it Mansfield's literary reputation as one of the leading short story writers of her day was definitely established. Conrad Aiken wrote of Mansfield's "infinitely inquisitive sensibility."\(^5\) An unsigned review in the *Times Literary Supplement* states:

\(^3\)Berkman, p. 120.


Miss Mansfield, with the air of dispassionately reporting, is making all the
while her own world. In other words, she is an artist in fiction.6

G.S. Street, writing in the London Mercury, said of the Bliss collection:

The artistic intention was achieved in every instance; there was no room for
anything more.7

Malcolm Cowley spoke of Mansfield's "observation of people" as "extensive and accurate," of her style as fitting
"accurately to her matter," of her punctuation as showing "a positive genius":

The result of all this is that her best descriptions are final and perfect; one must
fight back the temptation to quote whole pages of them.8

Cowley later wrote that to read Bliss "was to make a voyage of adventure, or maybe even to open Chapman's Homer.9
Ian A. Gordon in his Writers and Their Work pamphlet on Mansfield says that Bliss "was acclaimed on all sides."10 With this opinion Antony Alpers, Mansfield's most recent biographer, agrees: in his Katherine Mansfield he states that "Bliss contained the best work Katherine Mansfield had done up to

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7 G.S. Street, "Nos et Mutamur," London Mercury, V (1921), 54.
8 Malcolm Cowley, "Page Dr. Blum!" Dial, LXXI (1921) 365.
the summer of 1920" and that the book "displayed her mastery of her chosen form".

The Garden Party and Other Stories was published two years later, in 1922; the literary position Mansfield had established with her earlier work was considerably enhanced. An unsigned article in The English Review noted:

.....Katherine Mansfield won a high reputation over Bliss, and sustains it brilliantly in [The Garden Party], which quite establishes her as one of our most notable writers.

Rebecca West wrote that Mansfield's "inventions" "are extraordinarily solid," that her technique had "been sharpened" and that "Her choice of the incident that will completely and economically prove her point is astonishing."

The Times Literary Supplement reviewed The Garden Party in an unsigned article:

Hardly any of these stories refuses to have an idea, and the idea, which other symbols might have fumbled, is caught by Miss Mansfield in an image which makes it delightfully new and strange. The image was the starting-point, no doubt, but how many would have seen or devised it?

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12Ibid., p. 298.


15Unsigned article, "The Garden Party" Times Literary Supplement, (March 2, 1922), 137.
J.W. Krutch wrote in *The Nation* that Mansfield was "important" because she has achieved a method of expression so perfect that it can reproduce upon paper some outwardly undistinguished incident with all the richness which gives it poignancy in actual life.  

Berkman sums up the reviews of *The Garden Party*:

Notice after notice commended the penetration of Miss Mansfield's insight, the poetic quality of her prose, the concentrated brilliance of her technique.  

and states that during the brief period between the publication of *Bliss* and the end of Mansfield's life in January, 1923, she had come into a recognition which focused widespread notice upon her death.  

Two more volumes of Mansfield's short stories were published posthumously by John Middleton Murry. *The Dove's Nest and Other Stories* appeared in 1923; it contained the six stories Mansfield had completed for a new book and over a dozen story fragments of varying length. In reviewing this volume, J.B. Priestly wrote:

Katherine Mansfield was one of the few writers of our time who made life seem as rich, exciting and significant at every turn as it does in one's best moments.  

and he noted of the story fragments that "even the rest, the merest beginnings, are capital reading."  

17Berkman, p.136.  
18*Loc. cit.*  
20Ibid., p. 438.
following year, 1924, Murry published *Something Childish and Other Stories*, a collection of mostly early work written between the publication of *In A German Pension* and *Bliss*. With this volume the canon of Katherine Mansfield's published short stories was complete.

The generally favourable critical attention that Mansfield's work received during her life has largely continued in the years since her death. Shortly after her death, Joseph Collins wrote in the *New York Times*:

> Tho [sic] the message which Katherine Mansfield sent to readers of English fiction was not shouted in tones loud enough to catch the ear of the mob, it was registered in forms that will stand the test of time and art. Her meteoric career inspires a challenge. Let who can accept it.  

An article in *The Canadian Forum* for 1927 calls Mansfield the "master-artist," worthy to be "hailed as a genius". In 1928 Edward O'Brien, the editor of an annual selection of *Best Short Stories*, included "The Fly" in his list of "The Fifteen Finest Short Stories" of all time. The same year Edward Shanks wrote in the *London Mercury*:


23 Ibid., p. 304.

No writer of our time has excelled her....
in the ability without over-emphasis or
belaboured description to establish in the
reader's mind the material surroundings of
walls, hangings, furniture, even the cakes
and sandwiches on a little table drawn up
in front of the fire.....

Also in 1928, in an article for the English Journal, Edward
Wagenknecht praised Mansfield's artistry:

.....Katherine Mansfield, judged only by the
books she left us, remains a great artist,
one of the finest stylists in the long record
of English prose. To many of us it seems that
she carried the art of the short story to the
highest point of perfection it has yet attained.

In the following year J.W. Krutch in the Nation assessed
Mansfield's position in English fiction:

If, as it seems to me, we ask of fiction
chiefly that, when existence has become too
dully habitual, it shall awake in us a renewed
sense of life as a vivid and passionate thing,
then Miss Mansfield's stories reach a very
high level.

In 1930 C.W. Stanley, writing in the Dalhousie Review, stated
that in the sense of delighting us "with the loveliness of
the world,"

I find Katherine Mansfield a greater artist
than almost any of the writers of English
fiction in recent times.

25 Edward Shanks, "Katherine Mansfield," London Mercury,
XVII (1928), 290.

26 Edward Wagenknecht, "Katherine Mansfield," English
Journal, (1928), 273.

27 J.W. Krutch, "Imponderable Values," The Nation,
CXVIII, (Feb. 20, 1929), 211.

28 C.W. Stanley, "The Art of Katherine Mansfield,"
Sidney Cox, writing in the Sewanee Review in 1931, said that Mansfield's excellence is that she induces some readers to look hard enough at certain details to notice that they are not so trivial as the prevailing assumptions about them, that she draws our attention to connections among these details which we have ignored because of our assumptions, and that she enlivens our desire to discover relations for ourselves and so continuously to fashion a world of meaning from the resultants of our own circumstances and our desires.29

Dr. Ernest Baker in the 1936 volume of his History of the English Novel said of Mansfield's five collections of stories that they were "of the highest rank in any literature."30 In the following year Katherine Anne Porter wrote:

Katherine Mansfield has a reputation for an almost finicking delicacy. She was delicate as a surgeon's scalpel is delicate. Her choice of words was sure, a matter of good judgment and a good ear.31

In his 1938 edition of The Novel and the Modern World, David Daiches devoted a chapter to "Katherine Mansfield and the Search for Truth" and spoke of her "sensitivity," of her response to experience which "was such that she was able to extract, and present, the greatest significance from a very

limited phase of it." In 1945 the Collected Short Stories of Katherine Mansfield was first published; in reviewing this volume V.S. Pritchett wrote:

Katherine Mansfield liquefied the short story. She destroyed many of its formal conventions. She cut out the introductions, the ways and means which are simply barriers. She cut across country, following a line which must have seemed erratic to her early readers, but which is really the direct line.

And in more recent years Elizabeth Bowen has named Mansfield "A Living Writer," saying that she had grasped the basic, dramatic purpose of the short story and that she had made her characters "expose themselves" with "devastating" effect.

Yet despite this steady critical approval, with many Mansfield stories repeatedly anthologized, with the Collected Stories appearing in five new editions since its original publication in 1945, there has been amazingly little precise attention paid to the technique of Mansfield's story writing. The Canadian Forum article already cited singled out Mansfield's subjective view of her environment as the cause of her genius;

35 New editions were published in 1948, 1953, 1956, 1959, and 1962.
whereas

most authors when distributing their observations among their characters do so without transmuting them..... those of Katherine Mansfield undergo a chemical change, as it were. They are selected and distributed, not according to the author's conscious view of their appropriateness, but according to the inner needs of the character,36

yet the discussion in this article of the stories themselves does little more than point out the obvious. Dr. Baker speaks of Mansfield's insight as matched by her art:

The symmetry is all internal, perfect coincidence of matter and meaning. Often the form is less pattern than rhythm, like that of music, but felt rather than definable. For this clear, unerring, comprehensive vision is matched by the art with which the results are presented, in a way that seems simple and spontaneous, a swift reproduction of all that has been seen and felt37

but Dr. Baker does not attempt to analyze the art he praises. Arthur Sewell in 1936 published Katherine Mansfield: A Critical Essay, yet again it is more praise than critical attention that Sewell offers. He speaks of the "purity" of Mansfield's work, of its coming "from her love of detail,"38 of her verbal "economy" -- "She does not strip her sentences; she compresses them"39 -- and unhesitatingly gives her a place with the best

36 Freeman, p. 304.
37 Baker, p. 240.
39 Ibid., p. 7.
Katherine Mansfield was a great short-story writer, because she had the supreme gift of perceiving and communicating the totality of a fragment of emotional experience.\textsuperscript{40} Sewell's praise may well be justified but he does not demonstrate the truth of his position or the excellence of Mansfield's art. David Daiches seems to sum up Mansfield's own approach to her work accurately and precisely:

She preferred to approach human activity from the very limited single situation and work 'out,' setting going overtones and implications by means of her manipulation of symbols, rather than to start from some general view and work 'in' by means of illustrative fable\textsuperscript{41}

but it is neither within Daiches' purpose or scope in his chapter on Mansfield to show how this "approach" applies to individual stories. Edward Wagenknecht comments on Mansfield's ability to use detail "suggestively,"\textsuperscript{42} notes as "An interesting technical device" her "tendency to shift, frequently and without warning, from the conscious to the subconscious" of her characters\textsuperscript{43}, and praises her descriptive passages as having a "decidedly Dickensian flavor"\textsuperscript{44} but Wagenknecht then turns from a most cursory examination of the stories themselves

\textsuperscript{40}Sewell, p. 22.
\textsuperscript{41}Daiches, p. 75
\textsuperscript{42}Wagenknecht, p. 277.
\textsuperscript{43}\textit{Ibid.}, p. 279.
\textsuperscript{44}\textit{Ibid.}, p. 280.
with the words, "So much for the technique: what now of the spirit of Katherine Mansfield's work?"

It indeed appears to be the "spirit" of Katherine Mansfield's work which has received most attention. As Gordon says,

There has been considerable writing on Katherine Mansfield (since the publication of her *Journal*) on her mysticism, her 'secret', her isolated 'purity' which would make her a vaguely symbolic and saintly figure.

One recent critic, Don W. Kleine, in his 1960 article sums up the general Mansfield criticism even more scathingly:

Though dimly revered as a household goddess of the modern short story, Katherine Mansfield has been accorded a mysteriously scanty share of extended critical scrutiny. The dozens of periodical 'tributes' and the several biographies which have filled the years since her death in 1923 frustrate the critical analyst. Are we to honor a noble heart or a subtle talent? Drowned in the wash of personal eulogy, the specific qualities of that talent have been for the most part neglected.

Another modern critic, Jack Garlington, believes that critical attention has been centered on the qualities of Mansfield's

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45 Wagenknecht, p. 281
46 Gordon, p. 29.
47 Don W. Kleine, "Katherine Mansfield and the Prisoner of Love," *Critique*, III, (Winter, 1960), p. 20. In his article Kleine proceeds to give "extended critical scrutiny" to "The Man Without a Temperament"; the article will be cited again when this story is discussed. In a footnote at the end of his article, Kleine states that "Of late there seems to have been a faint quickening of the explicatory pulse" and names recent articles of specific explication on "The Garden Party" and "The Fly." These articles will be referred to when these stories are discussed.
work which have most pleased each successive age:

    For critics, like writers, are susceptible
to fads; and as with most fads, their
faddishness is not necessarily observable
at the time.\textsuperscript{48}

and that too much of the early criticism was concerned
with the "facts or the legend of Katherine Mansfield's life."

The configuration of her life -- the
beautiful daughter of a wealthy colonial,
racing with death for the perfection of
her stories and then dying of the classical
disease tuberculosis -- was too archetypal
to escape gloss.\textsuperscript{49}

Certainly there has been more biographical interest
than critical analysis shown in the published books on
Katherine Mansfield. Some biographies include brief critical
comments on the short stories themselves, none attempts a
technical analysis of all the major stories.

The first biography, Ruth Elvish Mantz and J.
Middleton Murry's \textit{The Life of Katherine Mansfield}, was
published in 1933 but covers Mansfield's life only to the
time of her union with Murry in 1911. The \textit{Life} is thus
restricted to the works of Mansfield's apprenticeship period
and, as its aim is primarily biographical, makes but brief
comment on even this early work.

In 1944 Isabel C. Clarke's \textit{Katherine Mansfield} was
published. The Mansfield story is here expanded to cover

\textsuperscript{48}Jack Garlington, "Katherine Mansfield: the Critical

\textsuperscript{49}\textit{Ibid.}, p. 53.
her life from birth to death, but the method is little more than a recitation of chronological facts and figures with virtually no interpretation or discussion. Literary works are mentioned but not examined.

Anne Friis' *Katherine Mansfield: Life and Stories* was published in 1946. In the preface Friis states that one of the aims of her book is "to elucidate the peculiar character of Mansfield's art" and, apparently to fulfill this aim, includes a brief chapter on "Technique and Style." However, in this chapter Friis confines herself to a few general statements such as the following:

In point of technique Katherine Mansfield belongs with the impressionist movement. As the impressionist painter paints things as they appear at any given moment, so she renders only the momentary impression; but the description of the immediate happening becomes to her the means of implying a deeper reality behind the outward appearance.

and to pointing out, rather than discussing, a few obvious Mansfield techniques. Friis lists Mansfield's use of repetition for the sake of emphasis, her use of dots and dashes as part of "her technique of omission," her use of symbolism by object and gesture, and her "style" which expresses much "merely by implication," has "simplicity

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50 Anne Friis, *Katherine Mansfield, Life and Stories*, (Copenhagen, 1946), p. 5.

51 Ibid., p. 132.

52 Ibid., p. 136.

53 Ibid., p. 142.
and colloquialness" as "its most striking features," Friis concludes her discussion of Mansfield's technique by saying:

The sum total of these facts suggests that the unique position Katherine Mansfield occupies among short-story writers is, in part, at least, to be sought in the fact that her stories, in point of form, stand midway between drama and poetry.

True as this may be, it is of little pertinent help in understanding the short stories themselves. Friis' Katherine Mansfield is certainly a useful contribution to the scant critical work available, but again it is a work which does not attempt to analyze the major features of Mansfield's technique.

Sylvia Berkman's Katherine Mansfield: A Critical Study, published in 1951, contains the most detailed examination of Mansfield's technique of any of the biographies. As Joseph Warren Beach noted in a review of the book, Berkman's analysis of Mansfield's technique "is clearly the work of a devoted student of the short-story form."

Don. W. Kleine calls Berkman's book "to date the most definitive general critique." Berkman speaks in general terms of Mansfield's

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54 Friis, p. 145.
55 Ibid., p. 145.
56 Ibid., p. 153.
58 Kleine, p. 20.
"externalization of feeling by associating it with some fitting concrete correlative", of Mansfield's being "the impressionist painter, communicating her individual vision of a subject by a stroke here carefully related to a stroke there", of the world she has created "of vivid motion and bright color". But Berkman also gives specific if brief discussions of some individual stories and of individual techniques: of symbolism, of the handling of time, of shifting point of view. I will have occasion to refer to Berkman frequently in this paper for, though her book is more concerned with biography than with criticism and though I do not always believe her discussions to be clear or entirely accurate, I have found her book the most pertinent guide available in my attempt to analyze the major techniques of Katherine Mansfield.

As Gordon notes,

Miss Sylvia Berkman's study.....had the bad luck to be written and published before the full text of the letters was available. The most recent study (1954), by Mr.Antony Alpers, has made use of these letters and overcomes...the difficulties that biographers have encountered.....

The dustcover of Alpers' Katherine Mansfield: A Biography

59Berkman p. 174.
60Ibid., p.176.
61Ibid., p.187.
62Gordon, p.18.
goes further and promises "the full story, including much hitherto veiled in secrecy"; if this statement is not entirely vindicated in the book itself, at least Alpers does present a more rounded picture of Mansfield's life. The work is particularly valuable for the family history it contains and for brief glimpses it gives of Mansfield's first husband, George Bowden, and of Ida Baker, people important in Mansfield's life and yet quickly passed over in earlier biographies. Still, Alpers' book remains a biography, and, while I will cite it frequently as the best available source for biographical data, there is little help in this work for an examination of Mansfield's technique.

Ian A. Gordon's "Katherine Mansfield", first published in 1954 in the Writers and Their Work pamphlet series, is too brief to be able to do more than indicate some Mansfield techniques. Gordon notes Mansfield's intricate use of time:

Straightforward chronological narration is seldom favoured, rather an alternation of time present and time past (and sometimes time future), with scenes juxtaposed to heighten the emotional effect.\(^{63}\)

but gives a short summary of the use in only "The Daughters of the Late Colonel." In a similar way Gordon points out Mansfield's use of points of view:

She sinks herself inside each of her characters, thinking or speaking in their tone of voice.\(^{64}\)

\(^{63}\)Gordon, p.20.

\(^{64}\)Ibid., p. 23.
but then lists, rather than describes, the use of the technique in some half dozen stories. Gordon's work is both interesting and useful as a summary; obviously the thirty pages of the pamphlet are too few for Gordon to give story or technical analysis of any depth.

One of the most consistent comments on Mansfield's work has been its resemblance to that of Chekhov, a resemblance that was quickly and repeatedly noted. That Mansfield greatly admired Chekhov's art, that she did feel a "deep personal affection for the man" is obvious from her own personal writing. He is the guide who makes me feel that this longing to write stories of such uneven length is quite justified.66

His story, "The Steppe,"
is simply one of the great stories of the world — a kind of Iliad or Odyssey and Mansfield thinks she will learn this journey by heart.67

She and Murry share a "vision of the world" with Chekhov. He and Sorapure, Mansfield's doctor, are "the two good men" she has known. In 1917 she wrote on the fly-leaf of a

68Mansfield, Letters to JMM, p. 352.
volume of Chekhov's stories this joking doggerel:

    By all the laws of the M. and P.  
    This book is bound to belong to me.  
    Besides I am sure that you agree  
    I am the English Anton. T. 

Then, in 1920, she added this note:

    God forgive me, Tchekhov, for my impertinence.70

Yet even this reference shows only that she was aware of
the resemblance between her work and Chekhov's -- and
indeed she could not have read the reviews of her work
and been unaware of this -- and that she recognized his
stature. I know of not a single line in which Mansfield
acknowledges any debt to Chekhov's technique.

Certainly the first story Mansfield had published
in England indicates her careful study of Chekhov. It
has long been recognized that Mansfield's "The-Child-Who-
Was-Tired" is a free adaptation of Chekhov's "Sleepyhead."
Elisabeth Schneider, while admitting a similarity between
the stories "which amounts almost to a reproduction of the
same story," suggests that the cause is

    a case of unconscious memory, a phenomenon
    common enough in matters of detail, though
    not common in such complete instances.72

70Mansfield, The Scrapbook of Katherine Mansfield

71Elisabeth Schneider, "Katherine Mansfield and

72Loc.cit.
Alpers is surely more accurate when he calls the Mansfield story "Virtually a free adaptation of Anton Chekhov's miniature tragedy of a maltreated child," which, "Artistically.....was perfectly justified" by "having been imagined afresh." Mansfield late in her life seems again to have relied on Chekhov to provide a guide for one of her own stories; as Don W. Kleine notes, "The famous anti-bohemian satire 'Marriage a la Mode'" has "many points of resemblance to Chekhov's 'The Grasshopper'". The likeness Kleine points out is largely one of plot outline, not of the use to which the plot is put: "Marriage a la Mode" is "far different in its overall artistic effect" from the Chekhov story.

While there can thus be little doubt of Mansfield's knowledge, liking, and careful reading of Chekhov's work, there is little indication of how much Mansfield learned

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73 Alpers, p. 129.
74 Ibid., p.132.
76 Ibid., p.286. Kleine adds at the end of his article a reference to Ronald Sutherland's "Katherine Mansfield: Plagiarist, Disciple, or Ardent Admirer?" Critique, V(1962); Sutherland suggests Chekhov's "Not Wanted" as the source for Mansfield's "Marriage a la Mode." Neither Kleine nor Sutherland seem to be aware that Friis in her 1946 book also suggested "Not Wanted" as a possible "parallel" for the Mansfield story (p.158). Kleine believes that the "slight comic sketch" "'Not Wanted' seems rather an early source for 'The Grasshopper' than for Miss Mansfield's story" (p.288) and with this judgment that Mansfield was using "The Grasshopper" rather than "Not Wanted" I agree.
from the great Russian writer, and this question critics have been unable to answer. Some have pointed out a resemblance in mood: Joseph Warren Beach calls it a "sensitive feeling-tone" and Friis the "aptitude for creation of atmosphere." Several have noted the apparent plotlessness of many Mansfield and Chekhov stories. J.W. Krutch wrote that Mansfield could be as scornful of Chekhov of unusual incident and all the artificial heightenings which constitute the ordinary technique of fiction....

A few years later Brewster and Burrell in their *Modern Fiction* wrote that:

Chekhov and Katherine Mansfield offered a new literary form. They outraged the sanctities of the short story by rarely having either plot or climax.

More recently, Berkman notes that Mansfield observed in Chekhov the method of narration she came to adopt exclusively -- the apparently casual interlinking of a number of incidents to form a texture through which the real intention of the writer shines.

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78 Krutch, "The Unfortunate Mendoza," p.100.
79 Friis, p.157
81 Berkman, p. 153.
That in this seemingly plotless writing the interest of both Chekhov and Mansfield lay in the interior rather than exterior lives of their characters has also been observed. Friis says that both chose "for their theme the study of the life of the soul"; Brewster and Burrell call it the revelation of "the unique subtle quality of a particular human being"; Berkman says that

Though Chekhov often deals with violent subject matter....his concern is never with action in itself but with the emotional repercussions of action on the characters involved

and that Mansfield, not often writing of violence,

presents her material not for the overt meaning of the happenings but to make a tangential point, slanting the elements of the central situation to extract an oblique theme.84

It is Berkman and Alpers who, I believe, have come closest to analyzing the resemblance between Chekhov and Mansfield. Berkman, having pointed out such resemblances as have been noted above, then proceeds to list a major difference: their treatment of time.

Miss Mansfield's chief modifications of Chekhov's method issue from her employment of devices developed in a later day, most importantly the formal flashback and the interior monologue, both of which radically

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82 Friis, p. 157
83 Brewster and Burrell, p. 378.
84 Berkman, p. 154.
affect the handling of time. By means of these devices Miss Mansfield can so order her elements that her immediate situation exists intact; past time and future are strained through the meshes of the present....Chekhov must hold to chronological progression, slipping lightly over the years, when need be, by a simple phrase.87

Alpers notes that while Chekhov could use reference to character types, Mansfield could not, for in her world there were no generally recognized types — each had to be her own separate and total creation. Alpers also points out that, while Mansfield's borrowings from Chekhov's story for her "The-Child-Who-Was-Tired" are indisputable, the starting-point for any consideration of her indebtedness to Chekhov generally is not 'The-Child-Who-Was-Tired' at all, but the earlier and completely original story 'The Tiredness of Rosabel.'87

Alpers then lists the features of "Rosabel," showing that this story exhibits

in however immature a form, every essential feature by which a characteristic Katherine Mansfield story can be recognized.....88

Since "Rosabel" was written in 1908, it is highly unlikely that Mansfield had even read, much less studied, Chekhov at this time. Alpers thus gives some weight to Murry's early unsupported statement that Mansfield's

85Berkman, p.155.
86Alpers, p. 217.
87Ibid., p. 130.
88Ibid., pp.130-131.
method was wholly her own, and her development would have been precisely the same had Tchekhov never existed.\textsuperscript{89}

That Chekhov's work gave Mansfield emotional and artistic encouragement is certain; that she learned something from him seems equally obvious; what that something was, how much her own technique was her own transformation of his, has not yet been decided.

Of Mansfield's own interest in technique there can be no doubt: the conscious artistry for which the critics praise her is displayed in varying degrees in every story she wrote. But in her personal writings, the \textit{Letters}, the \textit{Journal}, the \textit{Scrapbook}, Mansfield seemed incapable of stating clearly her artistic principles, of indicating more than her close and steady attention to technique; her literary methods remain indicated rather than described, her style suggested rather than defined.

The apparently plotless quality of Mansfield's stories has long been noted. Dr. Baker says that

\begin{quote}
a story of hers looks like an artless and unstudied outpouring of personal impressions, without plot or any conventional feature whatever.\textsuperscript{90}
\end{quote}

Daiches notes that while we can give an abstract of \textit{Hamlet} that "will mean something to a reader,"

\textsuperscript{89}Murry, "Introduction," \textit{Journal}, p. xiv.

\textsuperscript{90}Baker, p. 240.
this can hardly be done with the best and most characteristic of Katherine Mansfield's short stories\(^1\)
because the truth expressed in them does not reveal itself by the formula of plot. This aspect of her work Mansfield herself mentioned in a letter to the Hon. Dorothy Brett who had written to ask about the "form" of "Prelude":

'What form is it?' you ask. Ah, Brett, it's so difficult to say. As far as I know, it's more or less my own invention. And 'How have I shaped it?' This is about as much as I can say about it.

Mansfield then describes early mornings in New Zealand with the island seeming as if it had been dipped in the dark blue sea during the night and rising again "at gleam of day":

I tried to catch that moment -- with something of its sparkle and its flavour. And just as on those mornings white milky mists rise and uncover some beauty, then smother it again and then again disclose it, I tried to lift that mist from my people and let them be seen and then to hide them again. It's so difficult to describe all this.....\(^2\)

This lifting the mists for a moment only and therefore for a moment of vital if unrealized concern to the characters shown was to remain Mansfield's method of story revelation; the implications of the method will be discussed under Mansfield's treatment of "Time."

\(^1\)Daiches, p.76.

Another primary feature of Mansfield's short stories is her seeming elimination of herself as intruding author; the characters are presented, as it were, by the characters themselves. Elizabeth Bowen says that Mansfield seldom outlines and never dissects a character; instead, she causes the person to expose themselves -- and devastating may be the effect.93

That Mansfield consciously used this method of making characters reveal themselves she indicates in the note to herself which interrupts the "Prelude" manuscript. She has been trying to show the inner being of Beryl in her story and then breaks off to discuss the problem with herself:

What is it that I'm getting at? It is really Beryl's So... I want to get all this through her just as I got at Linda through Linda.94

Again, the method Mansfield indicates for one story is the method she attempted to apply throughout her work: to get at her characters through the characters themselves. This technique will be discussed under "Point of View."

That technique ultimately depends upon selection of detail Mansfield seems to have consciously realized. As early as 1915 she noted her own love of detail for the infinite suggestion it could contain; in a letter to Koteliansky she wrote:

*Do you, too, feel an infinite delight and*

93 Bowen, p. 132.

94 Mansfield, quoted by Berkman, p. 92.
value in detail — not for the sake of detail but for the life in the life of it..... But do you ever feel as though the Lord threw you into Eternity — into the very exact centre of eternity, and even as you plunge you felt every ripple floating out from your plunging -- every single ripple floating away and touching and drawing into its circle every slightest thing that it touched.95

Later, in letters to Richard Murry, Mansfield revealed something of her conscious choosing of detail for her stories and of her great belief in the necessity of skilled technique:

...let me say how I appreciate all you feel about craft. Yes, I think you're absolutely right.....It's a very queer thing how craft comes into writing. I mean down to details. Par exemple. In 'Miss Brill' I choose not only the length of every sentence, but even the sound of every sentence. I choose the rise and fall of every paragraph to fit her, and to fit her on that day at that very moment. After I'd written it I read it aloud -- numbers of times -- just as one would play over a musical composition -- trying to get it nearer and nearer to the expression of Miss Brill -- until it fitted her.

Don't think I'm vain about the little sketch. It's only the method I wanted to explain. I often wonder whether other writers do the same -- If a thing has really come off it seems to me there mustn't be one single word out of place, or one word that could be taken out. That's how I AIM at writing. It will take some time to get anywhere near there.96

...your longing for technical knowledge seems to me profoundly what an artist ought to feel today.....You see I too have a passion for technique. I have a passion for making the thing into a whole if you know what I mean. Out

95Letters, I, p. 28.
96Letters, II, pp.88-89.
of technique is born real style, I believe. There are no short cuts.\textsuperscript{97}

J. told me you were working at technique. So am I. It's extraordinarily difficult -- don't you find?..... It's simply endlessly fascinating.\textsuperscript{98}

But even to Richard Murry, himself an artist and highly conscious of artistic technique, Mansfield seemed unable to explain her own method of story writing directly or definitely. In her letters she makes clear little more than her own great interest in the use of detail, her own consciousness of the importance of craftsmanship in art, but these no careful reader of her work could seriously doubt.

Significantly, Mansfield's most frequent and consistent explanation of her whole writing attitude and method was that of becoming the object or person described, of being, as she phrased it, possessed. As early as 1917 she describes this sensation in a letter to Brett, herself a painter:

It seems to me so extraordinarily right that you should be painting Still Lives [sic] just now. What can one do, faced with this wonderful tumble of round bright fruits; but gather them and play with them -- and become them, as it were.....Or do you think this the greatest nonsense. I don't. I am sure it is not. When I write about ducks I swear I am a white duck..

... In fact the whole process of becoming the duck (what Lawrence would perhaps call this consummation with the duck or the apple!) is so thrilling that I can hardly breathe, only to think about it.

Mansfield adds,

\textsuperscript{97}Letters, II, p. 92.

\textsuperscript{98}Ibid., p. 119.
that is why I believe in technique, too. (You asked me if I did.) I do just because I don’t see how art is going to make that divine spring into the bounding outline of things if it hasn’t passed through the process of trying to become these things before recreating them.99

Three years later, in a letter to J.Middleton Murry, Mansfield speaks again of "becoming" the people, the objects of her story, this time in reference to "The Stranger"; her description is very much the same as she had earlier sent to Brett.

What a QUEER business writing is!..... I’ve been this man, been this woman. I’ve stood for hours on the Auckland wharf. I’ve been out in the stream waiting to be berthed -- I’ve been a seagull hovering at the stern and a hotel porter whistling through his teeth. It isn’t as though one sits and watches the spectacle. That would be thrilling enough, God knows. But one IS the spectacle for the time.100

Again, to Brett, Mansfield wrote of the characters of "At the Bay":

I feel as I write, 'you are not dead, my darlings. All is remembered......' And one feels possessed.101

To William Gerhardi she wrote of "The Voyage":

...when I wrote that little story I felt that I was on that very boat, going down those stairs, smelling the smell of the saloon..... And one moment I had a little bun of silk-white hair and a bonnet and the next I was Fenella

99Letters, I, pp. 82-83.
100Letters to JMM, p. 584.
hugging the swan neck umbrella. It was so vivid — terribly vivid..... why -- I don't know. It wasn't a memory of a real experience. It was a kind of possession. I might have remained the grandma for ever after if the wind hadn't changed that moment. And that would have been a little bit embarrassing for Middleton Murry...

This lack of "possession" was one of Mansfield's most serious charges against her contemporaries; during her period of reviewing books for The Athenaeum she wrote to J. Middleton Murry:

With an artist -- one has to allow -- 0 tremendously -- for the sub-conscious element in his work. He writes he knows not what -- he's possessed. I don't mean, of course, always, but when he's inspired -- as a sort of divine flower to all his terrific hard gardening there comes this sub-conscious...wisdom. Not these people who are nuts on analysis [Mansfield is here referring to the writers of novels of what she earlier calls "cheap psychoanalysis"] seem to me to have no subconscious at all. They write to prove -- not to tell the truth.

From these passages in Mansfield's letters it seems evident that she herself had but little accurate idea of conscious critical understanding of how she chose the details which created her fictional world. Something she could only call "Possession" was necessary; out of possession came technique; out of technique, style; yet nowhere was she able to define clearly or explain fully her artistic purpose or method. The critical reader is returned to the example of the stories themselves.

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102 Letters, II p. 196.

103 Letters to JMM, p. 560.
That Mansfield's technical skill was great is generally acknowledged; of what her artistry consisted has not been clearly indicated. So complex is her art that a definite examination would be far beyond the scope of this paper. My aim, therefore, is to isolate and describe what I believe to be the major technical devices of Mansfield's art of story telling: her use of time, of point of view, of names, and of symbolism. Three of these techniques—time, point of view, and symbolism—have been briefly noted by many critics but have not been consistently related to the stories themselves; the fourth, that of names, has been virtually and strangely ignored by critics. Since it is primarily not Mansfield's development but her technical skill as a writer that I wish to show, I am confining the examination of this paper to the major stories of Mansfield's mature writing period: to the completed stories of Bliss, The Garden Party, and The Dove's Nest. 104

As Mansfield made frequent use in both fictional and private writings of ellipses, it is necessary to distinguish in quoted material between her own use and any deletions I may make. I will therefore follow Alpers' use:

In all quoted passages, dots that occur in the original text are reproduced as:

104I am omitting "Bank Holiday" (The Garden Party) from my discussion, for it is an impressionistic sketch rather than a story, and having no developed characters, or action, does not display the techniques I am examining.
Deletions are presented by: .....  

Because most of the quotations in this paper are taken from the collected edition of the stories, I have considered it advisable to note the page references to this book in parentheses directly after the quotation. All other references will be cited in footnotes.

105 Alpers, p. 37.  
CHAPTER II

POINT OF VIEW

Fundamental to any technical study of the short story is consideration of point of view, of the outlook from which the author has chosen to relate the events of the story. This choice will dictate and control not only many other aspects of technique but also will contribute directly to the total effect of the work by governing the way we are shown the characters concerned. Mansfield's use of point of view has been generally recognized as one of the most distinguishing features of her stories, yet a description of her method can be easily reduced to a few words. As Kleine phrases it,

To put it most simply, the author's exposition...employs words the main character himself might use.¹

Other commentators on Mansfield's technique have pointed out the same distinguishing feature. Friis describes Mansfield's method as

her way of letting her characters talk and think in their own characteristic language in this way revealing their personalities.²

Gordon speaks in praise of

that sensitive feeling for characters portrayed through their own fleeting thoughts which lies at the basis of.

¹Kleine, "Katherine Mansfield and the Prisoner of Love," p. 27. Kleine confines his definition of Mansfield's method to "some of her mature stories" but does not state which he considers these to be.

²Friis, pp. 125-126.
all Mansfield's mature work.  

Elizabeth Bowen mentions not only the technique but one of the effects Mansfield achieves by it; Bowen says that Mansfield seldom outlines and never dissects a character; instead, she causes the person to expose themselves — and devastating may be the effect.  

V.S. Pritchett goes further in his praise of Mansfield's technical ability; he feels that she "added something to the technique of story writing,"

the grace with which she drops dramatically back into the past or slides into the thoughts and daydreams of her characters.  

The grace of facility Mansfield certainly developed in her treatment of point of view, yet it is important to realize that her technique itself always remains only her own variations on the traditional fictional approaches: the first person, the restricted third, the omniscient author.

First person point of view Mansfield had used extensively in the stories of her first book, In a German Pension, but in that early work she had identified herself so exclusively and obviously with the stories' narrator that the reader learns far more about the young Mansfield than about the ostensible characters of the pension.  

3Gordon, p. 11.  
4Bowen, p. 132  
5Pritchett, p. 87.  
6Of Mansfield's use of first person in the Pension stories, Berkman says: "Miss Mansfield focuses squarely upon the scene as it is observed by a first-person narrator. Indeed, the major flaw in the technique is the part this figure plays. The writer intrudes with lavish comments."  

(p.42)
older Mansfield learned how to make her characters express her own view of life without the technical restrictions the first person point of view imposes and without equating herself with the fictional narrator. In the stories covered by this paper, the first person point of view is used only for specific technical purposes, when it would have been difficult if not impossible to achieve the effect of the story by any other means. There are four such stories: "Je ne Parle pas Français" (1918), "The Young Girl" (1920), "The Lady's Maid" (1920), and "The Canary" (1922). The omniscient author point of view, the technique which gives the thoughts of more than one character, begins in "Prelude" (1917), continues with "Psychology", and becomes a major technical point of view in the stories of Mansfield's last years: "The Man Without a Temperament" (1920), "The Daughters of the Late Colonel" (1920), "Life of Ma Parker" (1920), "At the Bay" (1921), "Marriage a la Mode" (1921), "Honeymoon" (1922), "The Doll's House" (1922), and "The Fly" (1922). The earlier stories "The Little Governess" (1915), "Mr. Reginald Peacock's Day" (1917), and "A Dill Pickle" (1917) all contain brief entries into the mind of a secondary character, but in none of these stories is the balanced presentation of the omniscient author point of view.

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7 I have not been able to discover the date of Mansfield's writing of this story. By its technical treatment I would place it about 1917, and certainly it is included in Bliss, first published in 1920.
achieved. The remainder of the stories discussed in this paper belong to the restricted third point of view, and thus make up the largest group, for, once more following traditional methods, Mansfield apparently found the restricted third the most useful fictional point of view and used it most often. It can be found in every period of her writing career, from the first published sketches to the stories of the last year of her life.

Stories Told from the First Person Point of View

In the works covered by this paper, there are four stories told from the first person point of view: "Je ne Parle pas Français" (1918), "The Lady's Maid" (1920), "The Canary" (1922), and "The Young Girl," (1920). In the first three, personal revelations are made by the chief character, revelations of thought, dreams, feelings which could not be presented by a third person and which would lose the effectiveness of immediacy if given as from an omniscient author. "The Young Girl" is a variation, for here the story teller has some resemblance to a Henry James' narrator: the observer-catalyst, directing and observing the action of the story without being himself emotionally involved in it.

Duquette ("Je ne Parle pas Français") is a writer, moreover a writer of the school of self-analysis. Berkman
says of Duquette,

As a promising young writer, the author of *False Coins*, *Wrong Doors*, and *Left Umbrellas*, Duquette uses a self-conscious literary idiom, dissecting his conceits as well as his character as he relates his narrative. 8

Duquette has begun rather idly to write about the dirty little café in which he is sitting; he starts to explain on paper why he returns to such a poor place; he suffers again the pull of his memory of Mouse, a memory which distracts him even as he writes:

\[
\text{All the while I wrote that last page my other self has been chasing up and down out in the dark there. (65)}
\]

To explain that memory, the power of that memory -- perhaps also to win a kind of release from it -- Duquette must first explain himself. He begins the autobiographical section which runs to the end of the story. The relationship with Dick, the pathetic incident of Mouse are described, and as well much is revealed about Duquette himself. Throughout his story, Duquette writes as if he were addressing a second person; from these words on the first page,

\[
\text{...pray don't imagine that those brackets are a confession of my humility before the mystery of the human soul (60)}
\]

to these near the end of the story,

\[
\text{But how she makes me break my rule. Oh, you've seen for yourself, but I could give you countless examples (90)}
\]

8 Berkman, p. 181.
there are frequent references to a second person who is never identified. It thus seems highly probable that Duquette is speaking to himself, his "other self" -- as Mansfield not infrequently addressed herself in her own *Journal* -- is, as it were, trying to explain something to himself about himself that puzzles him. In his endless game of self-analysis he searches for the answer, but his feelings for Mouse are too strange to him, too new, too complicated for him to explain. As he says about his not returning to the hotel to see Mouse,

Even now I don't fully understand why. (90)

The reader ends with a fuller understanding of the little fox terrier than is possible for Duquette himself to achieve.

In contrast to the dual-self dialogue of "Je ne Parle", "The Lady's Maid" and "The Canary" are dramatic monologues, presented as if being directly spoken to another person. In her use of this form Mansfield was confronted with its inherent problem: the need to make revelations vital to our understanding of the character and yet to keep the revelations natural to the personality of the character. "The Lady's Maid" is addressing "madam", probably the resident of the neighbouring flat, and madam's words are so clearly inferable from Ellen's side of the conversation that the story has the depth of dialogue even with madam's role reduced to repeated ellipses. Ellen knocks on the bedroom door; madam obviously tells her to come in.
...I hope I haven't disturbed you, madam. You weren't asleep -- were you? But I've just given my lady her tea, and there was such a nice cup over, I thought, perhaps...

Madam apparently accepts the tea and thanks Ellen for her trouble, for Ellen's next words are

...Not at all, madam. I always make a cup of tea last thing. (375)

So skillfully is this done that the story flows on like conversation; it is obviously madam's kindly interest expressed while she sips the tea that makes Ellen reveal so much about herself. Ellen's speeches are constantly broken by the indication of comments from madam, for Ellen will have been too well trained to monopolize a conversation. Madam even provides evidence of Ellen's kindly nature, so long trained to servitude that it is natural to attend to the wants of another. The story begins with Ellen's bringing madam the "nice cup" of tea that was left over from her lady's bedtime refreshment and closes with Ellen again extending the care she gives her lady to madam:

Can I tuck in your feet? I always tuck in my lady's feet, every night, just the same. (380)

As Rebecca West says, throughout her pathetic story

'The Lady's Maid' artlessly betrays herself the predestined victim of the predatory egotist.....

"The Canary", written two years later, seems to be trying to follow the successful pattern of "The Lady's Maid."

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West, p. 678.
It begins with a direct appeal to a second person — "You see that big nail to the right of the front door?" (428) — much as "The Lady's Maid" opens with Ellen speaking to "madam," and it continues as if "Missus" were telling her sad little story to this listener. But the answers, the comments of such a person play no vital part in the story, do not guide the direction of the Missus' memories, do not add anything to the characterization. In fact, in this story the presence of a second person creates a problem of credibility rather than solves one of technique: not only does the second person contribute nothing to the story but it seems unlikely that a woman as alone and isolated as the "Missus" must be would have a friend to whom she would tell this personal story. Neither the use of the first person point of view nor the technical device of the ellipses that combine so well in "The Lady's Maid" brings the depth of dramatic monologue to "The Canary."

There is no indication that the incidents of "The Young Girl" are told to anyone or are being written down; the story reads more like a memory privately enjoyed in all its detail than as a reminiscence told or written for another person. The whole centre of the story is filled with the young girl herself, so much so that it is never directly stated that the narrator is a man. This is made obvious from his treatment of the young girl, from such incidents as
his asking her if he may smoke, by his going first to find a table in the cafe, by his consulting her wishes in ordering the tea. It is made even more obvious by the young girl's act of sophistication played for his benefit and by her almost tearful pleasure at the end when she is treated like a woman, not a child. No explanation of who the narrator is, why he is in the Casino town, what his relationship with the Raddick family has been, is ever given. These details are unnecessary to the presentation of the young girl as the unfolding bud, and it is this which gives the story its purpose, yet they would have been hard to avoid if the story were told from the restricted third person. As it is, the narrator knows the answers to such questions so fully and naturally that they play no part in his memory, need not intrude into the story.

Stories Told From the Restricted Third Person Point of View

As has been mentioned in the introduction to this chapter, this section covers the greatest number of Mansfield's stories. Her use of the restricted third person point of view shows some chronological development of technique in the stories considered in this paper but only in the ease with which she manipulates the story from the unobtrusive view of the author to the views, thoughts, dreams of the
characters themselves. The basic method of sliding the action of the story back and forth between exterior movement and interior feeling of the character, of giving her own observations from her author's advantage point while sharing the point of view with her character, as it were, Mansfield learned early and continued to use. She had discovered the method as early as 1915 with "The Little Governess"; as Gordon says of the story, it represents a technical advance. For the first time she is inside her character.\(^{10}\)

But it was several years after the writing of this story before Mansfield was master of the technique, could use it consistently to reveal powerfully but indirectly what she wished to show about her characters.

Her increasing technical facility is shown mainly in the decrease of such traditional sign posts of fictional point of view as "she thought," "he decided," "she remembered," which, in the earlier stories, are used frequently and traditionally. So we have the little governess in the Ladies' Cabin on the boat, musing on the people around her; then comes her mental comment,

'I like travelling very much,' thought the little governess. ("The Little Governess," 175; 1915)

When we first meet Miss Moss, she is lying in her bed,

\(^{10}\)Gordon, p. 10.
staring up at the ceiling:

'Oh dear,' thought Miss Moss, 'I am cold.'
("Pictures," 119; 1917)

In "A Dill Pickle," Vera has just met her friend in the café; after a moment of conversation,

she was thinking how well she remembered that trick of his.... ("A Dill Pickle," 168; 1917)

Mr. Reginald Peacock is admiring himself in the glass as he dresses:

He was, he decided, just right, just in good proportion. ("Mr. Reginald Peacock's Day," 146; 1917)

In each case, there is no possibility of misunderstanding the words: Mansfield as author directly tells the reader that it is the character thinking these words.

Naturally Mansfield never entirely abandoned these necessary indications of story entry into a character's mind, but by 1918 she had reduced them greatly, had learned to put greater reliance on the use of language which by its very expression obviously belonged to the character. She could thereby make the transference from author to character clear, could also make the thoughts of the character seem to flow in an uninterrupted passage, and could then relate the thought to events around the character without any sense of author intrusion. It is this sense of immediacy of character exposition that is the greatest strength of
Mansfield's method; Mansfield is able to gain some of the effect of stream-of-consciousness without the limitation of pretending to give all her character's thoughts, all the indications of change of thought direction. So the opening of "Bliss" (1918) is obviously from the author:

Although Bertha Young was thirty she still had moments like this...... (91)

since Bertha would not be giving her own name in her own thoughts. Yet the rest of the opening sentence is equally obviously expressing Bertha's own thoughts:

she still had moments like this when she wanted to run instead of walk, to take dancing steps on and off the pavement, to bowl a hoop, to throw something up in the air and catch it again, or to stand still and laugh at -- nothing -- at nothing, simply. (91)

This clear expression of Bertha's thoughts continues for two more short paragraphs and then there is:

'No, that about the fiddle is not quite what I mean,' she thought..... (92)

Yet there is no sense of jar, of bewilderment at just whose viewpoint is being expressed in which phrase, for, given directly and enclosed within quotation marks, or indirectly with none of the traditional indications to segregate it, Bertha's thoughts are clearly labelled by the language of their expression as belonging to Bertha herself.

There is no real change in the method of presenting point of view in "Taking the Veil" (1922), one of Mansfield's
last completed stories. It begins with the use of the traditional phrase that indicates the character concerned:

   It seemed impossible that anyone should be unhappy on such a beautiful morning. Nobody was, decided Edna, except herself. (417)

The story continues with a general description of the scene on this lovely spring day, moves in like a camera for a close-up of Edna herself, and then, with no second phrase used, has unobtrusively entered Edna's mind.

   An awful thing had happened. Quite suddenly, at the theatre last night...she had fallen in love with an actor. (417)

We learn how this momentous act occurred and its effect on Edna, all in language which is obviously Edna's and yet is not placed within the quotation marks of directly quoted thought.

   It was -- really, it was absolutely -- oh, the most -- it was simply -- in fact, from that moment Edna knew that life could never be the same. (418)

Throughout the story we are led along with Edna on her slow walk while at the same time we are let into her young mind with all its romanticising absurdities. The story may be a little more concisely presented than "Bliss," but certainly the basic method of showing point of view has changed very little. It is common to all the stories of this section.

   There are a few variations in Mansfield's presentation of the restricted third person point of view which are worth
noting, those of "The Wind Blows" (1915), "The Escape" (1918), "Feuille d'Album" (1917), "A Cup of Tea" (1922), "The Stranger" (1920), and "The Voyage" (1921).

Perhaps "The Wind Blows" should be considered as an experimental attempt to combine the first person point of view with that of the restricted third, for, while the story is told in third person, every sentence is in the young girl's phrasing so that there is neither outside observer nor author statement in a single phrase. Every detail is from the young girl's viewpoint so that, were the story changed from third person to first, not a sentence would have to be more than grammatically changed in verb and pronoun reference. For example, here is a passage as it appears in the story:

She has a music lesson at ten o'clock. At the thought the minor movement of the Beethoven begins to play in her head, the trills long and terrible like little rolling drums...(106)

In first person, this becomes:

I have a music lesson at ten o'clock. At the thought the minor movement of the Beethoven begins to play in my head, the trills long and terrible like little rolling drums...

Mansfield wrote "The Wind Blows" in 1915, before she had achieved her full technical facility. The story's unique presentation of point of view may be due to an attempt by Mansfield to gain objective distance from details which belonged to her own past. Possibly she found the technique
too restrictive, forbidding as it did all outside comment, for she never repeated the method of "The Wind Blows."

"The Escape" is interesting for the union it suggests between the thoughts and words of the nagging wife. The story is presented from the viewpoint of the long suffering husband, but most of the words of the story are those of the incessant complaints of the woman. Given both directly and indirectly these seem to tumble out in a neurotic kind of stream-of-consciousness:

And then the station — unforgettable — with the sight of the jaunty little train shuffling away and those hideous children waving from the windows. 'Oh, why am I made to bear these things? Why am I exposed to them?...' (197)

So well does the man know his wife, so monotonously self-centered are her every gesture and word, that his thoughts make an undoubtedly correct comment upon them:

She put up her veil and, as though she were doing it for somebody else, pitifully, as though she were saying to somebody else: 'I know, my darling,' she pressed the handkerchief to her eyes. (197)

Both "Feuille d'Album" and "A Cup of Tea" make use of a group point of view as a means of introducing the main character. "Feuille d'Album" opens with conversation, reported both directly and indirectly, from the undifferentiated female members of an arty set in Paris: the topic is the odd but universally acknowledge attractiveness of young Ian French. This group discussion gives the explanation for
what happens next, for the general conversation flows into a description of the unsuccessful wiles of three members of the group to win the young painter's attention. As all such attempts are doomed to failure, the women themselves need not be further individualized; their importance is to show the genuine and sweet childishness of the young painter, to present a contrast to the little dark girl, to make Ian's immediate attraction to her natural, for she is the only person in the world he feels is just his age.

He couldn't stand giggling girls, and he had no use for grown-up women... (165)

From the moment of the little dark girl's entry, the story is phrased in Ian French's serious language, tells of his dreams and imaginings about the dark little girl next door. The women of the story's opening have served their purpose and appear no more. This use of a general voice as a means of character introduction is repeated in "A Cup of Tea."

Here the group is not one set in contrast to the main character but the one to which the main character belongs; it thus serves directly as an additional means of characterizing Rosemary. The group is composed of people who know far more about Rosemary's wealth than they do about her little son; they call him "a duck of a boy" (408) but is the child's name Michael or Peter? These are the people Rosemary wishes to impress by taking a poor young girl home to tea:
It would be thrilling. And she heard herself saying afterwards to the amazement of her friends: 'I simply took her home with me'.

The shallowness of Rosemary's life is thus partly shown by this brief group characterization of the social set to which she belongs. In both "Feuille d'Album" and "A Cup of Tea" the group point of view acts like overheard conversation rather than as the balance of view points achieved in the stories of the omniscient author.

The use in "The Stranger" is somewhat different, for here Mansfield uses the crowd on the wharf not only to express the common sensation of restless waiting but also to set the scene visually for the reader before she narrows it down like the closing view of a camera to focus on John Hammond. So the first paragraph is from the point of view of the group of people on the dock; the second paragraph describes the one member of the group who "seemed to be the leader of the little crowd on the wharf" (350); the third paragraph has entered his mind; the fourth has him unconsciously paraphrasing what he was just shown thinking.

But what a fool -- what a fool he had been not to bring any glasses! There wasn't a pair of glasses between the whole lot of them.

'Curious thing, Mr. Scott, that none of us thought of glasses.' (350-351)

From this moment to the end, the story is from John Hammond's view point.
"The Voyage" has a small child as the central intelligence. In this story Mansfield meets and conquers the problem that Henry James also deliberately chose in such stories as *What Maisie Knew* to make the reader understand more than is possible for the limited range of the child. Mansfield had a comparatively easy task, for her story centers on that most common of all experiences, death. It is unlikely that any adult reader will need any explanation for the emotion behind such scenes as the following:

To her surprise Fenella saw her father take off his hat. He clasped grandma in his arms and pressed her to him. 'God bless you, mother!' she heard him say.

And grandma put her hand, with the black thread glove that was worn through on her ring finger, against his cheek, and she sobbed, 'God bless you, my own brave son!' (323)

This to Fenella is but part of the time which "had all been so sad lately" (328); the sadness she feels but the full depth of the reason for it she cannot understand. Much of the poignancy of the story depends upon the double levels of adult-child understanding which Mansfield maintains by restricting the story to Fenella's point of view.

Three stories of the restricted third person group have very short passages in which the point of view is suddenly (and, I believe, awkwardly) changed: "The Little
Governess" (1915), "Mr. Reginald Peacock's Day" (1917, and "A Dill Pickle" (1917). These stories are, of course, early; in the first two the brief switch of point of view seems to be more of a technical flaw in the presentation of the restricted third person than any attempt at the truly omniscient author point of view, and in "A Dill Pickle" the sudden change from the woman's to the man's point of view at the end of the story creates a necessary but weak point of conclusion. "The Little Governess" has been told from the view point of the young girl herself; then, at the end, we leave her weeping and suddenly we know the view of the vindictive waiter. The little governess has just asked him where Frau Arnholdt is now.

'How should I know?' cried the waiter.....
'That's it! that's it!' he thought. 'That will show her.' And as he swung the new arrival's box on to his shoulders -- hoop! -- as though he were a giant and the box a feather, he minced over again with the little governess's words, 'Gehen Sie. Gehen Sie sofort. Shall I? Shall I!' he shouted to himself. (189)

In "Mr. Reginald Peacock's Day," there is one brief change to the mind of the son. He has called his father for breakfast and has been made to shake hands.

.....Adrian felt dreadfully silly at having to shake hands with his own father every morning. And why did his father always sort of sing to him instead of talk?... (146)

In neither "The Little Governess" nor "Mr. Reginald Peacock's Day" is this change of point of view necessary, for in neither
does it add anything new to the presentation of the main character. However, the interjections are short and do not create more than a momentary break in the restricted third person point of view used throughout the rest of the stories. The change at the end of "A Dill Pickle" is very different in effect, for we need to know that Vera's judgment of the man is true. She has seen her recreated illusion of him destroyed when he becomes "naive and hearty, and dreadfully like another side of that old self again" (174). That this view of him is the true one we realize when he becomes so engrossed in explaining a Mind System he had found in Russia that he does not even realize that Vera is leaving; then,

She had gone. He sat there, thunderstruck, astonished beyond words... (174)

The effect Mansfield achieves by this shift of point of view is essential to the total effect of the story with its destruction of a romantic illusion by the harshness of reality, but the sudden and brief change from the thoughts of Vera to those of the man makes a weak end to the story.

Stories Told From the Omniscient Author Point of View

Technically, Mansfield's use of the omniscient author point of view is only an extension of her use of the restricted third. Her primary method is still to manoeuvre her story in and out of her characters' minds, to blend their thoughts
and words together with her own occasional quiet comments on both. The difference in the stories of the omniscient author is that in these we are allowed to see the view point of more than one character in each story.

The stories I class under this heading are "Psychology" (date uncertain), "The Daughters of the Late Colonel" (1920), "The Man Without a Temperament" (1920), "Life of Ma Parker" (1920), "Marriage à la Mode" (1921), "Honeymoon" (1922), "The Fly", (1922), "Prelude" (1917), "At the Bay" (1921), and "The Doll's House." (1922). While each has its own individual variation in the use of the omniscient author point of view, in each case the aim seems to create a balance to give enough of more than one point of view to make comparison and contrast between characters possible. In each case we learn something necessary to our view of the main character, something that could not be omitted without loss to the story.

"Psychology" concerns a man and woman who, for reasons acquired from literature rather than learned from life, believe that their friendship must not progress to a more intimate relationship. It is thus vital for us to know whether or not each experiences the same feeling each is afraid to acknowledge, and this we learn from the shift in point of view from one character to the other. The story begins with the woman's pleasure at seeing the
man, suggests his at seeing her, and, after a brief passage between "Their secret selves" who are in agreement, alternates between his feelings, hers, and theirs. Though the story belongs largely to the woman -- it takes place in her studio and continues there after the man has left -- enough is given of the man's thoughts to make it obvious that the uneasy sensation of the unquiet beast of passion is common to both.

In "The Daughters of the Late Colonel" Mansfield was able to use a point of view technique that could hardly be applied to any other of her stories, for it depends so exclusively on the characters and environment of Con and Jug. The domination of their father has enclosed and confined the lives of the sisters, has thereby separated them from the normal life that has gone on all around them; unable by nature to rebel, Con and Jug have unknowingly created a little world of their own, a world in which they are the only natural inhabitants. So continually have they been together and so separated have they been from intimacy with any others, that they achieve true communication only with each other; Mansfield suggests this by repeatedly giving passages that could be from either Con or Jug, which are truly from both sisters. Yet for the interest of her story and for an indication of the tyrannical power of Colonel Pinner, Mansfield must show Con and Jug as possessing definitely individualized personalities, as being more than a repetition of one pattern,
as being two victims rather than one; this Mansfield reveals by allowing us to enter the minds of the sister, to see Jug as the more practical, Con the more imaginative. The story opens with the sisters considered together:

The week after was one of the busiest weeks of their lives. Even when they went to bed it was only their bodies that lay down and rested..... (262)

Then the two are separated into individualized people: Con, lying like a statue, asking questions of Jug; Jug, answering sharply, going to sleep curled into a ball with her fists under her ears. The next section begins with the two again treated together and now the story has moved into the realm of the indirectly reported thoughts and conversation the sisters share together:

Another thing which complicated matters was that they had Nurse Andrews staying on with them that week. It was their own fault; they had asked her. (264)

Once more the story separates into the views of the two, of its being "Josephine's idea" to ask Nurse Andrews to stay, of Con's agreement. Then the complications of Nurse Andrews' week with them are shown as coming from both -- "Really, they couldn't help feeling that about butter, at least, she took advantage of their kindness" (265) -- and the two again are separated over the question of jam for the pudding. This rapid shifting from one sister to the other to both together continues throughout the story; it is surely one of Mansfield's
most successful treatments of point of view. Twice the story is moved away from the point of view of Con and Jug to give brief but vital comments on the sisters, comments needed to show the normality of the rest of the world Mansfield is presenting. Kate's view of herself and of her mistresses is given in one sentence; Con has rung for her

And proud young Kate, the enchanted princess, came in to see what the old tabbies wanted now. (265)

The short entry into the mind of Cyril, the grandson, enables us to see the terrifying effect of the old colonel on yet another person: it is not just that Con and Jug are both odd and weak, for Cyril, while not appearing as a man of strong will, is yet apparently making his way in the business world of the City. Yet even Cyril feels the power when Grandfather Pinner shoots "his eyes at Cyril in the way he was famous for" (277), and, totally beyond his conscious desire, Cyril begins "Smiling like a perfect imbecile." (277) The effect of the old man on Cyril is not too different than it has been on Con and Jug.

"The Man Without a Temperament" is largely from the man's point of view, but briefly we enter the wife's mind, too; as Kleine notes of the glimpses we are given of Jinnie's thoughts,

it is enough to establish those conscious feelings about [Robert] which she is willing to admit to herself....

We learn first-hand what has caused the pressure on Robert: his wife's great love for him, her great dependence on the strength that love gives her. At the end of their tea, as she sits reading her letters from home, Robert moves to the end of the veranda and almost instantly Jinnie misses him:

Where was he? He wasn't there. Oh, there he was at the other end of the veranda, with his back turned, smoking a cigarette. (134)

Her love and admiration for him are both great:

She looked up at him. She thought he looked pale -- but wonderfully handsome .... (136)

Tres rum! Oh, she felt quite faint. Oh, why should she love him so much just because he said a thing like that. Tres rum! That was Robert all over. Nobody else but Robert could ever say such a thing. To be so wonderful, so brilliant, so learned, and then to say in that queer boyish voice... She could have wept. (136)

The rest of the story is Robert's, but we need these brief passages from Jinnie herself to understand not only Jinnie's appeal to have Robert with her but also Robert's lack of "temperament" which makes him unable to resist such an appeal. As Kleine notes, we are never given an expression of Robert's true feelings: by keeping us thus on the surface of the man's thought, Mansfield is able to indicate the taut control that Robert maintains over even his conscious thought.

"Life of Ma Parkèr" has two brief passages of entry into the mind of the literary young gentleman for whom Ma

12Kleine, "Katherine Mansfield and the Prisoner of Love," p. 27.
Parker cleans. At the beginning of the story, the young man asks after Ma Parker's grandson, and, on hearing of the child's death, gives a conventional expression of sympathy. That it is conventional and not true sympathy becomes clear immediately, for we see into the man's mind and find that he feels only personal awkwardness about the situation; he has been interrupted in the middle of his breakfast but

He could hardly go back to the warm sitting-room without saying something — something more. Then because these people set such store by funerals he said kindly, 'I hope the funeral went off all right.' (301)

His opinion of "these people" as beings hardly capable of personal feelings becomes clear later in the story; on his way out, the young man questions Ma Parker about a teaspoonful of cocoa he thinks he has left in a tin which he cannot find.

And he walked off very well pleased with himself, convinced, in fact, he'd shown Mrs. Parker that under his apparent carelessness he was as vigilant as a woman. (306)

Yet neither has the young man any desire to be cruel; he is merely concerned with only his own private world in which Ma Parker is the "hag" he gets in once a week to clean. This is the treatment Ma has received from everyone all her life, and it is the reason she is alone at the end of the story.

Alpers considers that Mansfield has over-drawn her picture of the man; he says that "the story is marred by exaggerated caricature in the portrayal of the unfeeling 'literary gentleman' whose rooms Ma Parker cleans." (310)
"Marriage à la Mode" is separated into three sections, the first two exclusively from William's point of view, the last exclusively from Isabel's. The story is centered on William, on his reaction to his marriage which has become "à la mode," but for this very reason it is necessary for us to know something of Isabel's point of view in order to judge the truth of William's feelings. In the final short section we see not only Isabel's thoughtless reading of William's letter but her reaction to her own thoughtlessness. As Rebecca West states,

One measures the extent of [Isabel's] ruin when she reads [William's letter] aloud to [her friends].... But one measures from what heights she has fallen when she suddenly runs from the giggling circle of her friends and runs to her own room and throws herself on her bed.¹⁴

Without the brief final section from Isabel, we would not be sure that William's view of his marriage is correct, that Isabel is indeed too "fallen" to understand the depth of his love.

"Honeymoon" is primarily the woman's story, yet here a much greater sense of balance is achieved in the view points, for the occasions of both agreement and difference between Fanny and George are shown from both points of view. George suggests that they have tea "'at the place where the lobsters grow'" and Fanny would like to "'Most awfully'" (402);

¹⁴West, p. 678.
the soft wind from the sea makes George comment, "'Jolly, isn't it'" and Fanny agrees. Then George sees a swimmer in the sea and joyously announces that "'wild horses won't keep me from going in to-morrow morning.'" (403) Fanny is frightened because of a long-standing belief that the Mediterranean "was an absolute death-trap" for swimmers, but she is determined not to spoil her husband's pleasure and she suppresses her fear. They arrive at the hotel-restaurant, are made equally nervous by the attentions of the "sleek manager," equally attempt to hide their awkwardness under an assumption of sophistication. At the table Fanny asks her serious question: "'Do you feel.....that you really know me now?'" George, looking "too solemn to be quite as serious as she," (405) is full of easy assurance and the desire "to tell her how much he liked her little nose." (406) At this point the music starts playing and the final occasion of difference between the young couple is shown. Listening to the old man's song, Fanny wonders if she and George have the right to be so happy:

Wasn't it cruel? There must be something else in life which made all these things possible. What was it? She turned to George. (407)

But George "had been feeling differently from Fanny."

The poor old boy's voice was funny in a way, but God, how it made you realize what a terrible thing it was to be at the beginning of everything, as they were, he and Fanny!(407)
We are allowed to learn far more about the differences between Fanny and George than either character can know, for we are allowed to see the differences from both viewpoints and can contrast the seriousness of the opposing views with the joined pleasures the young couple are sharing on their honeymoon.

"The Fly" begins with a complexity of point of view which is then narrowed to that of the main character. The opening paragraph moves from the point of view of old Woodifield to that of his wife and daughters -- characters who make no other entry into the story -- to the general statement that

we cling to our last pleasures as the tree clings to its last leaves (422)

and back to that of old Woodifield as he looks at the boss,

staring almost greedily at the boss, who rolled in his office chair, stout, rosy, five years older than he, and still going strong, still at the helm. It did one good to see him. (422)

Now we change to the boss's view of his old friend; the boss likes having his office admired,

especially by old Woodifield. It gave him a feeling of deep, solid satisfaction to be planted there in the midst of it in full view of that frail old figure in the muffler. (423)

The point of view now remains with the boss but is alternated with that of the author entering the story directly to act
as a sympathetic observer who can be identified with neither the boss nor old Woodifield but who comments on both. The boss produces his bottle of whisky and old Woodifield couldn't have looked more surprised if the boss had produced a rabbit. (423)

This is not like an expression of the boss's; rather, it is Mansfield herself unobtrusively commenting on the old man. It is Mansfield again, not the badly shaken boss, who notes that

It was plain from [Woodifield's] voice how much he liked a nice broad path (423)

when he is describing the military cemetery in France. This method is now used consistently throughout the story. It enables us to see the boss as he watches the fly on his blotting paper at the same time that we know what he is himself thinking about the incident:

He plunged his pen back into the ink, cleaned his thick wrist on the blotting-paper, and as the fly tried its wings down came a great heavy blot. What would it make of that? What indeed! The little beggar seemed absolutely cowed, stunned, and afraid to move because of what would happen next. (427)

In the very last paragraph we watch the old dog Macy pad away and the boss pass his handkerchief inside his collar while we are at the same time made aware that "For the life of him he could not remember" what he had been thinking about. Our judgment of the final scene, of the entire story, will depend to a considerable extent on the contrast we have
between old Woodifield and the boss, and this contrast could not have been so clearly shown without the use of the omniscient author point of view.

"The Garden Party," "The Doll's House," "Prelude," and "At the Bay" each show one major difference from the other stories of the omniscient author: each of these stories presents more than two view points.

"The Garden Party" begins with a group voice that we gradually realize is that of the Sheridan family who have been anxiously watching the weather for the past days:

And after all the weather was ideal. They could not have had a more perfect day for a garden-party if they had ordered it. (245)

We see the family group at breakfast; then the men with the marquee arrive; and the story narrows to the view point of Laura. Here it largely remains -- largely, not entirely, for part of the vividness of "The Garden Party" is due to its brief, half-entries into the minds of other characters. So we are told that the servants love obeying Jose because

She always made them feel they were taking part in some drama. (250)

This brief united opinion of the servants is then narrowed to a quick entry into the mind of Sadie; she announces the arrival of the man from Godber's for

She had seen the man pass the window. (252)
The group in the kitchen learns of the death of a man from the cottages, and Laura tries to explain to Jose why the garden party should be stopped. Jose not only does not understand but begins to feel "seriously annoyed." (254) No one understands Laura and the party goes on. At its conclusion Mrs. Sheridan "had one of her brilliant ideas" and Laura is sent with a basket of food for the Scott family. As she is about to leave, Mrs. Sheridan begins to add a word of caution, but stops: "No, better not put such ideas into the child's head!" (258) With these exceptions, the story is Laura's, not only centered on her experience but kept within her viewpoint. The effect is to concentrate our attention on Laura but to make us aware of the complexity of life itself, a complexity that Laura is only herself beginning to realize. She is surrounded by other people, with many of whom she shares love, all of whom she wishes well, desires to treat kindly. Yet she suddenly finds that she is surrounded by separate beings, each with a view and a desire which does not necessarily coincide with hers. Only with Laurie does she achieve a unity of feeling and it is a communication that depends very little on words, is achieved by a shared viewpoint that is expressed in the ending of the story:

'Isn't life,' [Laura] stammered, 'isn't life --' But what life was she couldn't explain. No matter. He quite understood.
'Isn't it, darling?' said Laurie. (261)

"The Doll's House" opens with what is obviously a general family opinion of "dear old Mrs. Hay," then moves to an indirectly reported adult discussion of the doll's house, from that to the Burnell children's nearly speechless joy:

'Oh-oh!' The Burnell children sounded as though they were in despair. It was too marvellous; it was too much for them (394) and to Kezia's individualized opinion:

But what Kezia liked more than anything, what she liked frightfully, was the lamp. (394)

By so singling out Kezia, Mansfield establishes her as the central intelligence of her story. Now she moves the story away from Kezia and into brief moments in the minds of Kezia's two sisters, and then, as the Burnell children share their wonderful news with their classmates, again a group voice, this time the collective mind of the community, united in their opinion of the Kelveys. The story now seems to hover around the children without making more than brief entries into any individual mind: the scenes merely unfold as on a movie screen. Then again the story narrows to focus on Kezia; she has "made up her mind" (399) and she invites the Kelveys into the yard to see the doll's house. Aunt Beryl's interruption of the children seems an act of cruel social pressure until the story again changes its point of view and
we learn the additional reason for Beryl's action: it may be heartless but it is not without personal as well as social purpose, for she has relieved the "ghastly pressure" Willie Brent's letter has caused in her own mind. Significantly, we are never allowed to see into the minds of the little Kelveys: they remain more poignant with all their expression confined to their appearance, their actions. As in "The Voyage," we understand more than a child character could be made to reveal, and Mansfield wisely adds nothing more to the picture of the Kelveys sitting by the roadside.

Considered together, "Prelude" (1917) and "At the Bay" (1921) show a technique unique in Mansfield's stories: each story presents the point of view of each major character and of the more important minor ones as well. The result is a virtual kaleidoscope of character viewpoints. "Prelude" lets the reader enter the minds of Linda, Beryl, Stanley, Mrs. Fairfield, Kezia, Lottie, Alice; briefly into the thoughts of Rags, Pip, Pat, and Isabel. With the exception of Pat and the addition of Jonathan, "At the Bay" repeats these characters and again allows the reader to know the thoughts of each one. In addition, there is the beautiful description of the Bay that begins the story, that gives the setting before any life has appeared. And there is the group voice of the men and the women of the Bay colony set in amusing contrast on the fascinating topic of the
Kembers. The women become "fervent" on the subject of the husband:

How can he have married her? How can he, how can he? It must have been money, of course, but even then! (218)

The men, on the other hand, "couldn't stand him":

they couldn't get a word out of the chap; he ignored his wife just as she ignored him. How did he live? Of course there were stories, but such stories! (218)

There is even the imaginary viewpoint of the cat Florrie, of the dog Wag, of Linda's baby boy, view points perhaps overly whimsical and based on interpretations of expressions and actions. The effect of "Prelude" and "At the Bay" is to give a rounded picture of each character and by uniting this multiplicity of view points to give the impression of a more rounded view of life than Mansfield ever achieved elsewhere. Partly this is due to the wide range of age and social types we see: the children, never consciously disobedient but full of the intense curiosity of childhood; Beryl, aware of her own beauty but also aware of the false self that awareness has created; Linda, gradually realizing the complexity of human emotion; Stanley, hard-headed in business, simple-hearted in relationships, fearing the approach of middle-age; Jonathan, already grey, knowing himself trapped but never able to understand or to reconcile himself to his life: Mrs. Fairfield, her own married life
many years in the past, satisfied and happy in the life of her family; Alice and Pat, servants but still part of the Burnell family group and therefore included. Significantly we never enter the minds of those other characters who populate the Bay colony but who are not part of the family group: Mrs. Samuel Josephs, Mrs. Stubbs, the Kembers are all known to us by their appearance, by their actions as viewed by some member of the Burnell household. It is as if Mansfield had drawn a circle around all those whom the Burnell roof sheltered and, by showing the multiplicity of lives within this little family world, had placed her characters in relation not only to one another but also to the suggested complexity of life itself.

By this short examination of Mansfield's major stories I have attempted to show her many variations on the three-fold traditional approach to point of view. The first person Mansfield used extensively in her apprentice period, but her later work employs this technique sparingly and always to make revelations impossible to achieve as effectively by any other means. The restricted third person, the most common literary point of view, Mansfield herself used most frequently and consistently throughout her writing career. The omniscient author technique belongs to "Prelude" of 1917 and to the last years of 1920-1922: it is interesting to wonder how much of Mansfield's realization of the possibilities of the technique were due to her own original
need of the technique to express all she felt about all the characters of her old family group.

Certainly there is little new in literature to be found in the bare details of Mansfield's presentation of point of view. What she added was her own complex movement in and out of the minds of her characters, a movement she made appear so easy and natural that there is seldom any sense of jar, even any sense of the story's having changed from exterior action to interior consciousness. Accordingly, in all her stories Mansfield's ultimate success had to depend in considerable measure upon her ability to produce the exactly right language of thought and speech for each character. Not always was Mansfield successful in her total presentation of character by point of view. There seems a jarring note in "The Canary" when the woman refers to herself by the lower-class "Missus": the word seems to belong in the world of Ma Parker, not to fit the lucid style of language used by the owner of the canary. Monica Tyrell ("Revelations") appears too shallow and foolish a woman ever to express this thought:

We whirl along like leaves, and nobody knows -- nobody cares where we fall, in what black river we float away. (195)

Old Mr. Neave's judgment of his son's appearance ("An Ideal Family") hardly sounds as if it comes from an elderly, efficient, and highly successful businessman:

No man had a right to such eyes, such lashes and such lips; it was uncanny. (369)
Passages in "Sun and Moon" such as "Nurse was helping Annie alter Mother's dress which was much-too-long-and-tight-under-the arms" (154) suggest an adult attempt to remember a forgotten language rather than a child's natural speech. Yet in an amazing number of stories Mansfield did succeed in capturing the words and rhythms of thought and speech that make her characters appear sharply, definitely. We listen to Constantia ("The Daughters of the Late Colonel") express her preference on fish:

'I think it might be nice to have it fried,' said Constantia. On the other hand, of course, boiled fish is very nice. I think I prefer both equally well... Unless you...
In that case --

'I shall fry it,' said Kate, and she bounced back, leaving their door open and slamming the door of her kitchen. (279)

This not only seems to sum up the indecisive character of Con, to catch the essence of the sisters' relationship with Kate, but to do so with humour and kindness. We enter the mind of Reggie ("Mr. and Mrs. Dove") with the first words of the story and know him to be the kindly but ineffectual public school product he proves to be:

Of course he knew -- no man better -- that he hadn't a ghost of a chance, he hadn't an earthly. (285)

We hear Jonathan address Linda ("At the Bay") in his deliberately artificial language:

'Greeting, my Fair One! Greeting, my Celestial Peach Blossom!' (235-236)
and we realize that Jonathan is releasing some of his thwarted desire for adventure out in "this vast dangerous garden" (237) of life. We meet Miss Brill, already settled on her "special" seat, listening to the music of the band, and we know the narrow gentility of her existence:

Now there came a little 'flutey' bit—very pretty!—a little chain of bright drops. (331)

To me, Mansfield's successes in character presentation by the use of point of view are greater in both number and effect than her failures.

Of Mansfield's creation of character type Friis says that

Katherine Mansfield commands a wide range of characters. She describes young men as well as middle-aged and old men, and young girls as well as middle-aged and old women.¹⁵

and it is true that Mansfield presents characters of both sexes, of many ages, of different social sets, of several countries. We have children in the New Zealand stories, in Sun and Moon, in Hennie of "The Young Girl"; the adolescent in the little governess, in the Sheridan children, in "The Young Girl" herself; young people just over the threshold of adulthood in Fanny and George ("Honeymoon"), Ian French ("Feuille d'Album"), Edna (Taking the Veil), Beryl of the New Zealand stories; young married couples in Bertha and Harry ("Bliss"), Rosemary and Philip Fell ("A Cup of Tea");

¹⁵Friis, p. 166.
aging spinsters in Miss Brill, the lady's maid, Miss Moss ("Pictures"); the elderly in old Mr. Neave ("An Ideal Family"), the boss and old Woodifield ("The Fly"), Mrs. Fairfield ("Prelude" and "At the Bay"), the grandparents ("The Voyage"), Ma Parker. We have the "arty" modern set satirically presented in "Bliss" and "Marriage à la Mode" and in the literary young gentleman of "Life of Ma Parker"; the picture of wealth in "A Cup of Tea"; the world of the invalid in "Man Without a Temperament"; the life of the lower social class in Ma Parker, in Pat and Alice, the Samuel Josephs, Mrs. Stubbs of the New Zealand stories. We are shown London and Wellington repeatedly, Paris in "Je ne Parle pas Francais" and "Miss Brill"; Germany in "The Little Governess," some unnamed continental country in "The Escape", "Man Without a Temperament", and "Honeymoon".

Yet with all this seeming complexity of character presentation, it must be admitted that a certain similarity of character type develops: it is a similarity caused by the vast majority of the characters of Mansfield's mature stories belonging to the middle-class in both position and outlook. Their economic security ranges from the one-and-three that Miss Moss ("Pictures") has in her vanity bag to the considerable wealth of the Fells ("A Cup of Tea."). The middle-class world includes the female school teacher -- the little governess, Miss Meadows ("The Singing Lesson"), Miss Brill -- as well as the successful business man -- Stanley Burnell, old Mr.
Neave ("An Ideal Family"), the boss ("The Fly"), John Hammond ("The Stranger"). It includes the neurotic Monica Tyrell ("Revelations"), the nagging wife ("The Escape"), the sheltered oddity of Con and Jug ("The Daughters of the Late Colonel.") But, with the exception of Ma Parker and the lower classes of the New Zealand stories, it is a middle-class world that Mansfield chose to explore in her fiction, undoubtedly because this was the world she herself knew best.

Late in her life Mansfield accused herself of having had too narrow a range of attitude which had resulted in too narrow a presentation of life in her work. Orage records a conversation with Mansfield in which she says,

I've been a selective camera, and it has been my attitude that has determined the selection; with the result that my slices of life... have been partial, misleading, and a little malicious.16

There is undoubtedly considerable truth in Mansfield's indictment against herself, yet it seems to me that within her admittedly narrow focus she shows her characters clearly and precisely and achieves a high grade of technical excellence in her ability to take her reader with her into the minds of her characters.

CHAPTER III

TIME

In the preceding chapter I have stated that Mansfield's treatment of point of view was her own story by story variation of the traditional methods of the technique. Mansfield's use of fictional time is equally a hallmark of her work, an attempt to suggest the full life of characters whom we see for only fleeting moments. The brief period of time covered by her stories is noted by Friis:

> When we consider Katherine Mansfield's stories from the point of view of time, we see that her stories depict, only a few hours, or a day, in the life of her characters. She takes a small section of life and puts it under the microscope.¹

The meaning Mansfield attempted to draw from these brief moments of fictional time is described by Robert Littell: he says that Mansfield knew

> that when people marry, or make money, or die, very little may really be happening to them; and in her stories these and other important events happen seldom and are never at the centre of the stage.... The truth is in minutes rather than in years, in the emotion not of a day, but of a second, in the chill or warmth of a sudden mood, in the tunes played on the mind by anything, by nothing at all.²

Mansfield's handling of fictional time, with her rapid shifting of past and present, suggests her treatment of point of view,

¹Friis, p. 167.
and indeed the same flexibility she showed in moving in and out of her characters' minds she shows in blending what may be called the "tenses" of their existence. This Gordon describes:

Straightforward chronological narration is seldom favoured, rather an alternation of time present and time past (and sometimes time future), with scenes juxtaposed to heighten the emotional effect.\(^3\)

As with most aspects of her technique, Mansfield made no direct recorded comment on her own methods. She did, however, twice make references to New Zealand stories which seem to apply to her treatment of time, not only in the New Zealand stories but in all her work: she likened her own view, and therefore her presentation, of her characters to the lifting away of a mist which obscured them. The first reference is in a Journal entry of Feb. 14, 1916, from the time when Mansfield was struggling with the beginnings of "The Aloe"; like so many entries of this period, it is addressed to Chummie.

My brother, I have doubted these last few days. I have been in dreadful places. I have felt that I could not come through to you. But now, quite suddenly, the mists are rising, and I see and I know you are with me.\(^4\)

A year and a half later she had revised "The Aloe" into "Prelude". She described her method of character presentation

\(^3\)Gordon, p. 21.

in a letter to the Hon. Dorothy Brett, who had written to ask her how she had "shaped" her story:

.....just as on those mornings in New Zealand white milky mists rise and uncover some beauty, then smother it again and then again disclose it, I tried to lift that mist from my people and let them be seen and then to hide them again....

"At the Bay," the "second chapter" of the Burnell family story, begins with a description of the real morning mists lifting under the growing heat of the day. As a means of character presentation, however, the mists are lifted in every story Mansfield wrote. This was always her primary method of story telling: each story is shaped like a moment on a stage on which the drama has begun long before we see the curtain go up with the beginning of the first sentence, which will go on even though for us the curtain falls at the end of the last sentence. The problem inherent in this method is to keep the moment of the story's revelation from appearing to be in total isolation from events before and after it, events which will not themselves be directly shown to us. Mansfield's basic solution is to give a strong sense of time at the very beginning of the story, if possible in the first sentence, and then to use this established point as a fulcrum from which to move backward and forward in the life of her characters.

In a surprising number of Mansfield stories she

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gives the time of day of the first event of the story in the opening sentence itself. It is night time as we first meet "The Little Governess," "The Lady's Maid," and the family of "The Voyage."

Oh dear, how she wished that it wasn't night time. (The Little Governess," 174.)

Eleven o'clock. A knock at the door. (The Lady's Maid," 375.)

The Picton boat was due to leave at half-past eleven. ("The Voyage," 321.)

It is evening as old Mr. Neave sets out from the office.

That evening for the first time in his life.....Old Mr. Neave felt he was too old for the spring. ("An Ideal Family," 368.)

It is morning when the mist is lifted on Mr. Reginald Peacock; on Miss Moss; on lovely young Edna; on Ma Parker and her literary young gentleman; on the summer colony of "At the Bay."

If there was one thing that he hated more than another it was the way she had of waking him in the morning. ("Mr. Reginald Peacock's Day," 144.)

Eight o'clock in the morning. Miss Ada Moss lay in a black iron bedstead, staring up at the ceiling. ("Pictures," 119)

It seemed impossible that anyone should be unhappy on such a beautiful morning. Nobody was, decided Edna, except herself. ("Taking the Veil," 417.)

When the literary gentleman, whose flat old Ma Parker cleaned every Tuesday, opened the
door to her that morning, he asked after her grandson. ("Life of Ma Parker," 301.)

Very early morning. ("At the Bay," 205.)

It is afternoon when the preparations for the party begin to attract the attention of Sun and Moon.

In the afternoon the chairs came, a whole big cart full of little gold ones with their legs in the air. ("Sun and Moon," 153.)

Even when the time of day is not stated this clearly, in all but "Mr. and Mrs. Dove," "A Cup of Tea," and "The Canary," the opening sentence gives a strong sense of time, of the opening event occurring at a specific time for the characters. It is obviously sometime during office hours that old Mr. Woodifield visits the boss, for old Mr. Woodifield is peering out of the great, green-leather armchair by his friend the boss's desk..... ("The Fly," 422.)

In much the same way of automatic inference, we know that "The Singing Lesson" is taking place sometime during school hours, for Miss Meadows "in cap and gown and carrying a little baton" (343) is walking to the music-hall; in the second sentence we find that it is "a fine autumn morning". (344) "Miss Brill" is enjoying the "brilliantly fine" day in the Jardins Publiques, and from the description of the weather it is about the middle of the day; we learn later in the first paragraph that it is indeed early in the afternoon. In Mansfield's work "Revelations" is unique in
its opening: instead of one time given or suggested, this story begins by setting a time period -- "From eight o'clock in the morning until about half-past eleven" (190). The action then seems to move away from this point only to be brought back with the slam of Monica's front door at nine-thirty, a time well within the period labelled in the first sentence as the period of Monica's "nerves." "The Escape," "Marriage à la Mode," and "The Stranger" begin, not with a direct mention of time, but with events which are obviously closely connected with a precise point in time: the leaving of a train, the arrival of a ship.

It was his fault, wholly and solely his fault, that they had missed the train. ("The Escape," 196.)

On his way to the station William remembered .......that he was taking nothing down to the kiddies. ("Marriage à la Mode," 309)

. It seemed to the little crowd on the wharf that she was never going to move again. ("The Stranger," 350.)

Time plays an important part in the theme of "The Daughters of the Late Colonel," and this is hinted by the first sentence:

The week after was one of the busiest weeks of their lives. ("The Daughters of the Late Colonel," 262.)

"Psychology," "A Dill Pickle," "Honeymoon," "The Garden Party," "Her First Ball", "The Doll's House," and "Prelude" all begin with an attempt to extend time in the present back into the past, to show the event described in the opening as
but one event of many incidents in the lives of the characters.

When she opened the door and saw him standing there she was more pleased than ever before, and he, too, as he followed her into the studio, seemed very, very happy to have come. ("Psychology," 111.)

And then, after six years, she saw him again. ("A Dill Pickle," 167.)

And when they came out of the lace shop there was their own driver. ("Honeymoon," 401.)

And after all the weather was ideal. ("The Garden Party," 245.)

When dear old Mrs. Hay went back to town after staying with the Burnells she sent the children a doll's house. ("The Doll's House," 393.)

There was not an inch of room for Lottie and Kezia in the buggy. ("Prelude," 11.)

The poised moment of the adolescent is expressed in the opening of "The Young Girl," for she looks as if she has just achieved that first symbolic gesture of womanhood: her golden curls seem to be pinned up as though for the first time. ("The Young Girl," 294.)

"Bliss" uses an adverbial time phrase to give a sense of immediacy, of the reader's being with Bertha in this moment:

Although Bertha Young was thirty she still had moments like this when she wanted to run instead of walk. ("Bliss," 91; italics mine.)

"The Wind Blows" is, of course, an early story and this probably accounts for the method Mansfield used there but
never repeated: to use the present tense apparently in an attempt to give the effect of events occurring simultaneously with the reading:

Suddenly — dreadfully — she wakes up.
("The Wind Blows," 106.)

This use of the present tense Mansfield maintains throughout the story.

Once the opening had lifted the curtain of mist from the characters, Mansfield had then rapidly to advance the action from the chronological point she had established with the opening. Most of the stories written before 1918 tend to move too much by the clock, to seem to advance in mechanical jerks from incident to incident labelled with the actual time of happening and with the past life of the characters known only by inference from their present. Sometime during her work of 1917, Mansfield seems to have realized that it was unnecessary to identify the moments of time in her stories as chronologically as she had done, that the events of the stories could themselves be made to indicate the passing of time. Then, as the interest of her stories moved more and more into the interior life of her characters, Mansfield faced a new technical problem: how to keep her stories moving, to keep the flexible sense of time passing when in a literal sense very little was happening to the characters. This is the difficulty she gradually faced and, I believe, finally solved in the stories of her
last writing period, 1920-1922.

Since there does seem to be a technical development in Mansfield's use of time in her stories, they will be discussed in chronological groupings: the stories of 1915-1917, the stories of 1918, the stories of her last period, 1920-1922. 6


"The Wind Blows" (1915) has a division into two sections which themselves become part of its presentation of time. The first section, which makes up most of the story, begins just before the ten o'clock music lesson and continues chronologically to the end of the lesson. Then the events jump to a point late in the day, to the brief period that the brother and sister are shown spending together. The fleeting impressions, the scraps of conversation of this second section give no indication of how much time is meant to be passing, and, indeed, time in this section seems momentarily to reverse. It is "dusky -- just getting

6During 1919 Mansfield produced no major fiction, no stories that she herself wished included in Bliss, The Garden Party, or The Dove's Nest. This was a period of increasing poor health for her and was also the year in which she reviewed novels for The Athenaeum, then under Murry's editorship.

7Because "Prelude" (1917) in its treatment of time belongs with "At the Bay," it will be discussed with that story in the last section of this chapter.
dusky" (109) as Bogey and Matilda reach the esplanade; as they see the steamer put out to sea, "It is getting very dark" (110), but at the end of the story the dark is only "Now" stretching "A wing over the tumbling water." (110) This story is unique in Mansfield's work for its use of the present tense, a use which, with the differing treatments of time in the two sections, seems to be trying to convey the mixed time-sense of the adolescent. The first part of the day, the part Matilda spends with adults, is ruled by the clock; even the time spent with the sympathetic Mr. Bullen is ended with the arrival of the next music pupil. The second section is the time spent with Bogey, with the brother who is also adolescent, whose breaking voice suits the gusty day as the day itself suits the mood of the girl. As she and Bogey watch the steamer put out to sea, it seems as if

They are on board leaning over the rail arm in arm. (110)

Here, very briefly, the future of imagination suddenly becomes part of the actual present in the mind of the sister: in the future she and Bogey are still together, still arm in arm, but something half-mysterious, half-exciting is carrying them away from the life of the past-present at home.

"The Little Governess" very quickly gives the two points of time which are important in the story: the time of the little governess' arrival in Munich, the time she
will meet her employer there:

'The train arrives at Munich at eight o'clock in the morning .... Frau Arnholdt will arrive at six the same evening.....' (175)

Then, with these points established, Mansfield for the first part of the story seems to pace the events unnecessarily to time on the clock: the little governess wakes on the train at "Half-past four" (182) and receives the gift of strawberries from the old man; the train arrives in Munich and the old man calls for her at her hotel "at ten o'clock" (185); they eat together "at eleven o'clock in the morning" (186). Now the direct references to time cease and, as well, the events of the story are condensed to mention of happenings that by their very nature could take much time or a very little: lunch, a visit "to a café to hear a gypsy band" (186), a period at the Englischer Garten. Thus neither the reader nor the little governess is allowed to know how much time has passed until after the six o'clock hour of appointment has already gone. This seems to destroy much of the tension set by the beginning and the first part of the story with the importance of the appointment to the little governess and of the passing hours of the day. Again, this story has only the past we can infer from the little governess' position in the present: she is young and apparently very much alone in the world.

"Pictures" and "Mr. Reginald Peacock's Day," both
show an advance on the method of time presentation used in the 1915 stories, "The Wind Blows" and "The Little Governess." Technically, "Pictures" and "Mr. Reginald Peacock's Day" are more adroit, the statements of time being more consistently used and the passing of time more smoothly matched to the incidents of the stories. In contrast to "The Wind Blows" with its seemingly deliberate confusion in time presentation, the very conception of the inevitable, regular passage of time becomes part of the theme of "Pictures" and "Mr. Reginald Peacock's Day"; the brief indications of the past lives of the characters are shown to be in direct relation to the events of the present, both together forecasting the future.

It is eight o'clock in the morning when Miss Moss wakens. Shortly after, she tries to have a cup of tea at an A B C which has its doors open but will not yet accept customers. Miss Moss starts her day's rounds at Kig and Kadgits as she knows "'They're open at nine'" (123), then goes to Beit and Bithems and spends some minutes there, continues on to the third theatrical agency; it is crowded since "'There was a call at nine-thirty for attractive girls'" who have "'all been waiting for hours.'" (126) After one more attempt and one more refusal, Miss Moss sits down to have her "good cry" and notices opposite her the Café de Madrid. It is late enough in the day for her to think of the evening concerts that are held in the Café and is certainly
too late for her to have any hope of trying other agencies; they will be closed for the weekend. She enters the Café and now time moves very quickly. "Hardly had she sat down" when the very stout gentleman arrives, "Five minutes later" he admires her "'tempting bit o'ribbon'," and in another five minutes asks, "'Well, am I going' your way, or are you comin' mine?'"(128) As well as this interwoven means of making time and action advance in close unison, "Pictures" seems to make a special use of time, a use which is itself symbolic of the character's life. It is eight o'clock in the morning when Miss Moss's story begins; she is given to eight that night to pay her rent and this is in her mind as she sits looking across at the Café de Madrid -- it is the reason for her hasty assurance to herself that she is indeed a respectable woman. This twelve-hour period is suggestive of the circling of the clock, a subtle reference which is supported by the story's original title, "The Common Round."  

What has happened to Miss Moss on this day will happen on succeeding days. There is undoubtedly something of the same meaning in the events of "Mr. Reginald Peacock's Day," but here the tolling of time is made obvious by the title: this is the typical day of a Mr. Reginald Peacock. Again there are scattered references to clock time: Reginald is awakened by his wife at half-past eight in the morning; he dresses,

8Berkman, p. 82.
bathes, breakfasts leisurely; meets his first pupil at
ten-thirty; that pupil is followed by two more. The
morning's events are presumably repeated in the afternoon,
for

By the end of the afternoon he was quite
tired and lay down on a sofa to rest his
voice before dressing. (152)

He is to sing at Lord Timbuck's at nine thirty and he goes
first to dine tête-à-tête with Aenone Fell. On his way
home from Timbuck's, he sums up the events of the past few
hours as "What a triumphant evening!" (152) but, once home,
he is unable to break out of the trap of his own cliche to
communicate his triumph to his wife.

"Feuille d'Album" covers by direct events a longer
period of time than that of any other Mansfield story but
"Je ne Parle pas Français." "Feuille d'Album" has nothing
like the complexity of time presentation that is in the
later story, for it relates its events in chronological
present time. The story falls into three divisions: the
first covers the futile attempts of the women to attract
this oddly charming young man; the second gives a brief
summary of the young painter's life with "Every day......
much the same" (163); the third and last division begins
when one evening Ian French sees the little dark girl come
out on the balcony of the house across the street. Thereafer the thoughts of her are a combination of imagined
past of the girl -- "The father was dead... He had been a
journalist" (164-165) — and of imagined future for them together -- "as a rule they sat together very quietly." (165) An indefinite amount of time passes in this way:

But how could he get to know her? This might go on for years... (165)

before he notices that she goes shopping every Thursday. On the third Thursday Ian seizes the opportunity to offer his love and an egg. Whatever the future of the young couple (and the indication is surely that Ian's dreams will come true in outline if not in exact detail), the past cannot be repeated: the girl can no longer ignore the young painter.

"A Dill Pickle" is different from the other stories discussed in this section: it covers a matter of fictional minutes rather than hours and because of this has no occasion to mention clock time as a means of showing advance of time. It also makes such extensive use of the events of the past that it is virtually showing the present through time past. This is done primarily by two methods. First, the woman and the man each remember details about the other, small items which have not changed: she remembers his "special" way of peeling an orange, he recalls that she always hated the cold weather; she remembers "his trick of interrupting her -- and how it used to exasperate her six years ago," (168), he notes that she '"still say[s] the same things."' (168)

Second, incidents of the past are shown as he says he recalls them, as she in fact does remember them: the afternoon at
Kew Gardens, the Christmas time they spent together, his telling of his unhappy boyhood. By the use of this double method, Mansfield is able to give a sense of the movement and yet of the blending of time, to let the pattern of the two lives repeatedly move back some six years into the past, then leap forward again to the present time of the incidents in the little cafe.

As I have previously stated, I have been unable to learn the date of Mansfield's writing of "Psychology." However, in its method of time presentation it seems to belong to the pre-1918 period and uses a modification of the methods shown in "A Dill Pickle." The beginning of the story is given as an extension of the past with the shared tea obviously but one event in a long chain of such moments the man and woman have spent together. The past remains important throughout the story; the relationship is defined, the reason for its static quality explained, the pleasure it has given emphasized, in passages of thought that move subtly between his, hers, and what can only be described as theirs, for on these matters they have agreed. These explanations from the past are interspersed with the details of having tea and conversation in the present. Unexpectedly, the couple find that they cannot again repeat the ease and comfortable acceptance of each other they have maintained in the past; they part, both pretending this has been an occasion like
many others, both knowing that the present is different in some intangible yet vital way. Left alone, the woman at first is in a "rage" at something she cannot define but then an elderly woman friend who "had this habit of turning up" (117) calls; with this brief visit, a moment which itself is one of many such, the tension of the tea session dissolves. The woman now writes and invites the man to return: by this letter the events of the story are extended into a future time with more tête-à-tête teas.


Mansfield's first story of 1918 was "Je ne Parle pas Français," the story that Alpers says was "the first of a new kind."\(^9\) Mansfield herself realized that she had achieved in this piece something different, something she wished to repeat but was unable to duplicate. Of her attempts in the months after she had written the story of Mouse and Duquette, she wrote to Murry that she had

thought myself nearly black in the face, but got very little down. Trouble is I feel I have found an approach to a story now which I must apply to everything. Is this nonsense? I read what I wrote before that last [which Murry's note identifies as 'Je ne Parle pas'] and I feel: No, this is all once removed. It won't do. And it won't. I've got to reconstruct everything.\(^10\)

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\(^9\) Alpers, p. 242.

\(^10\) Letters to Murry, p. 166.
It is of course impossible to say just what Mansfield meant by her new "approach"; certainly part of the success of "Je ne Parle pas Français" depends upon its first person point of view, but this Mansfield had used many times before. Definitely new to her work in "Je ne Parle pas" was its particular use of time: to carry the method shown in "A Dill Pickle" many steps further so that the time covered by the events related in the story stretch over years of the past and but moments of the present, to make a complex separation between the distant past, the near past, and the present so that the first two together explain the third and all three suggest the future. Much of the method, of course, is due to Duquette's writing his story, writing it as if to another person; perhaps this was one reason Mansfield could not duplicate her success -- not always could she create a Parolles who could know what he was yet still be what he was, unchanged and willing to reveal all sides of himself. Yet at least part of the power of "Je ne Parle pas" is due to its presentation of time, a presentation that suggests the complexity of the past in its effect upon the present. Duquette uses the present tense for what is happening simultaneously with his writing, the past for events previous to this exact present, and thus can weave back and forth with little chance of confusing the reader. So we have the present to begin the story as
Duquette describes the café in which he is sitting and writing the story:

I do not know why I have such a fancy for this little café. (60)

Then he explains why he returns to this admittedly unattractive café, and we have in two consecutive sentences the direct relation of the past to the present:

I enjoyed one of these moments [of emotional intensity] the first time I ever came in here. That's why I keep coming back, I suppose. (62)

With brief comments from the present on the past, Duquette proceeds to describe the moment he had had in this café, the moment which keeps bringing him back. Even as he writes, however, he finds that his "other self" has left him, left him to run after the memory of what happened before and what indeed caused his great moment in the café. Now the story becomes Duquette's biography; beginning with Duquette's childhood, the events are all of the past, the comments all from the present. This is maintained until the last three short sections. In these Duquette reveals how the memory of Mouse makes him break his rule of never trying to hang on to what is "over and done with," how he knows his future will be only a continuation of his past-and-present, and how empty this truly is.

I must go. I must go. I reach down my coat and hat. Madame knows me. 'You haven't dined yet?' she smiles.

'No, not yet, Madame.' (91)
This complexity of time is presented without one direct reference to clock time, without any direct comment from Duquette on the passing of time. The technical advance on the method used in the pre-1918 stories is immense: in "Je ne Parle pas Français" Mansfield achieves a time that has multiple dimensions without isolation of the three levels of past, present, future times.

None of the other 1918 stories attempts this complexity of time presentation -- only "Bliss" makes any extensive use of the past -- yet certainly none returns to the mechanical development of time that was used in the earlier stories.

"Bliss" uses Bertha's excited thoughts to blend the necessary explanations from the near past of Bertha and Harry's marriage with the events of the dinner party; the story thus constantly moves from Bertha's thoughts to her actions. This method is largely successful due, first, to Bertha's state of "bliss" which makes rapid changes of thought natural, but, second and more important, to the amount of physical movement there is in the story to maintain the sensation of advancing time. Bertha arrives home from shopping for her dinner party and arranges the fruit before she goes upstairs; she visits her baby in the nursery and feeds the child part of her supper; she is called to the phone to speak to her husband, who will be late for dinner; this brief conversation naturally flows into Bertha's mental
summary of the expected guests, into her attitude to Miss Fulton, into Harry's apparent coldness to Miss Fulton, into her own feeling of "bliss" from husband, friends, home, all aspects of her life. Now, with only brief glimpses of the past, the story moves steadily on in chronological present time to the climax and Bertha's realization of her betrayal. Up to this point Bertha has seen the future as the blissful extension of the present: she and Harry "were going abroad in the summer" (96). Now she cries out her question, "'Oh, what is going to happen now?'"(105) and there is no answer within the time presented by the story.

"Sun and Moon" seems to attempt to follow the same pattern in its setting of a party and its building to a climax of disillusioned insight for the main character, but here there is no past given, very little suggested. Though this is at least partly necessary since the point of view is totally that of a small child, the story is certainly reduced in depth by its restriction to present time chronologically developed. Indeed, the main interest in this story's method of showing time is in its contrast to the earlier work, for "Sun and Moon" has no reference to clock time but allows the succession of events to indicate the passing hours, a method which is itself appropriate to the child's point of view from which the story is told. As many hours are covered as in "Pictures" yet without either
the clock reference or the somewhat jerky transference from incident to incident there is in that story.

"Revelations" uses actual time references to set the boundaries of the story -- from nine-thirty to approximately one-thirty -- and, within these, moves by its own events. "Revelations" is closer to the method of "Bliss" than to that of "Sun and Moon," for the near-past of Monica is given by her own memories of it. The story begins with this near-past generalized in a way that extends directly to the present: from Monica's general complaint to Ralph about her nerves in the morning to this particular morning of nerves and Ralph's telephone call. From the present Monica moves in thought to the conversation of "only last night," (191) from that to "that dinner party months ago" (192) when she had first met Ralph, mixed with a bemused wonder of "What had she been doing" (192) in the interval to be in love with him. Now the story returns to the present with a suggestion of the future as Monica makes her decision that her artificial life with Ralph "was all over" and hereafter she would belong "to nobody but Life." (192) Her first action is to go to her hairdressers', for that has always been her refuge. The story now remains in the present; the force of the past enters with George's pathetic explanation of what is wrong in the shop, the future is again suggested by Monica's sobbing return to her life of "nerves" between nine-thirty and one-thirty.
followed by lunch at Princes'.

The events of "The Escape" remain in present time presented in chronological order, but because of the special nature of the story, the past seems also present in a way that is not possible for "Sun and Moon." The man and woman of "The Escape" are individualized but well-known character types: the impossibly nagging wife, the continually patient husband. The distant past is of no interest, for the emphasis of the story is on the immediate cure rather than the distant cause of the man's situation. The near-past has obviously been only a repetition of what we see in the present:

'I've asked you hundreds and hundreds of times before, but you've forgotten..... I beg and implore you for the last time that when we are driving together you won't smoke.....'

'Very well,' he said. 'I won't. I forgot.' And he put the case back.

'Oh no,' said she, and almost began to laugh, and put the back of her hand across her eyes. 'You couldn't have forgotten. Not that.' (199-200)

The future is apparently meant to be different: the woman will remain the same but the man has found his way of escape. Now, so great [is] his heavenly happiness.....
he wished he might live forever. (202)

The Stories of the Last Period, 1920-1922

By 1920, Mansfield had worked out her basic methods of presenting time: to use the events of the story to give
the immediate sense of passing time, to use flash-backs of memory to give necessary details from the past, to unite events of past and present in such a way as to suggest the future. There is thus no revolutionary change in the methods of time presentation in the stories of the final period. There is, however, an increasing emphasis on the interior life of the characters and this required a new refinement of time presentation. Certainly earlier work had made the story's climax the emotional reaction suffered by the characters, but the events which were shown to lead to the moment of reaction were closely bound with actual physical movement. The little governess would not generally trust a strange man so completely: it is essential that she be shown under the stress and strain of unfamiliar travel for her acceptance of Herr Regierungsrat to be plausible. The plight of Miss Moss is presented in the terms of constant refusal of employment as she goes hopefully from office to office. The man and woman in "The Escape" are being jolted along a road in a buggy, trying to catch a train; during the only pause in their ride, the man achieves his emotional escape, and in the last section of the story the couple are rushing on their way on the train. Even "A Dill Pickle" is full of reference to physical movement which is vital to the story, for while she has remained at home, he has travelled as she
has always longed to do. In these pre-1920 stories, it is difficult to separate the physical movement of the plot from the emotional reaction of the characters: to change one would necessitate some change in the other. But in the stories of the last period, the interior life of the characters is of such overwhelming importance that much of the exterior action in the story seems manipulated to show, rather than to cause, the emotional reaction we see. In "Marriage à la Mode," Mansfield needs to give considerable exposition of the past and uses William's train trip home for the weekend to do so; the journey itself does not have the importance to the plot that the journey has in "The Little Governess." In "Life of Ma Parker," nothing in the young man's flat itself or in her work there causes Ma's flight from it as Monica in "Revelations" is driven from the hairdressers' shop by George's pathetic confidence. It is not being taken out for tea which in itself causes the change in "The Young Girl" at the end of her story as the sight of the wrecked party loveliness produces the child's outburst at the end of "Sun and Moon." In the work of Mansfield's last period, the thoughts and feelings of the characters are revealed more frequently and at greater length, yet by the very nature of thought it alone cannot be used to indicate the passing of time, and upon the sensation of the relentless movement of time much of the tension of the stories depends. In some stories of the final period Mansfield still
uses considerable exterior action but now slants it to reveal more deeply the interior life of her characters in the past as well as the present time. In some she confines herself to present time and reveals the past only by inference. In some Mansfield makes extensive use of the thoughts of her characters in conjunction with physical action, attempting to weld together the interior and exterior lives.

'The Young Girl,' 'Miss Brill,' 'A Cup of Tea,' 'Honeymoon'

None of these stories covers more than a short period in present time, none has more than the immediate past shown briefly; the distant past we know by inference from character type.

What "The Young Girl" has been is indicated by her little brother Hennie, to whom she still bears great resemblance; what she will probably become is forecast by her mother, to whom she also shows considerable likeness. The events of the story itself are completely in present time, the time which is itself poised between the past the the future, and which will not last long for the beautiful, spoiled young American. As Alpers says, she is the flower that "is only making ready to be spoiled by the frost."\(^{11}\)

"Miss Brill" is in two sections, the first completely from Miss Brill's point of view, the second a rapid summary of the repeated past, the present after the events of the

\(^{11}\) Alpers, p. 305.
first section, and the future by suggestion. The story makes particularly good use of its plot, for there is a restriction in physical movement itself which indicates the static isolation of Miss Brill. She is surrounded by the constantly moving Sunday crowd and realizes that these active people are in great contrast to the regular attenders of the concerts, people who are "odd, silent, nearly all old," with "something funny about nearly all of them." (332) Yet she does not see the likeness between herself and those other old, odd, unwanted people from the dark, cupboard-like rooms until a young couple with a future of shared love move out of the active crowd around her to share her "special" bench. All we learn of Miss Brill's past are the few details of her teaching "her English pupils" and reading to "the old invalid Gentleman". This is a pattern which has started who knows how far back in the past, has continued up to the present, and will go on into the future; only in the attitude of Miss Brill to her own life will there be change.

"A Cup of Tea" begins with the generalized voice of Rosemary's friends describing the delights of Rosemary's present life: she is so rich that if she wanted to shop she would go to Paris as you and I would go to Bond Street. (408)

This is narrowed to the events of one particular shopping trip, Rosemary's visit to the Curzon Street antique shop. Time now is developed chronologically and completely in the
present: on her way out of the shop, Rosemary meets the poor girl, takes her home, gives her tea, realizes her husband's admiration of the girl, dismisses her, and then goes herself to make her indirect feminine appeal to her husband. It is obviously near to the late afternoon of English tea-time when the particularized action of the story begins; it is obviously just after tea when Rosemary refreshes her makeup and goes to sit on Philip's knee. No more direct indication of passing time is needed, no more given; the effect on the future is the effect on Rosemary who has seen a possible end to the security of her past and present.

"Honeymoon" also keeps its events to the time of the present and the immediate past, the time for Fanny and George "since they -- came abroad" (401) on their honeymoon. Fanny "is intensely interested in everything George had ever done" (402) but the only event of the past that is mentioned between them is George's having kept a white mouse in his pocket when he "'was a kid.'" There seems a subtle suggestion that many more important matters in the past of both are not known to each other, that there is ample reason for Fanny's anxious question, "'Do you feel.....that you really know me now?'" (405) The story ends with Fanny and George leaving the café for their hotel room:

And a moment later they were gone. (407)

A moment more of a larger unit of time and their honeymoon,
too, will be gone; the indications of the present are not promising for this future period.

'Man Without a Temperament,' 'The Daughters of the Late Colonel,' 'Marriage a la Mode,' 'The Garden Party,' 'The Doll's House,' 'Her First Ball.'

The stories listed above have more exterior action than is frequent in the stories of the last period. In each case, however, the exterior action of the plot is developed in such a way that it reveals much of the interior depth of the characters.

The plot of "The Man Without a Temperament" shows the slow movements of the invalid wife being matched by the taut quiet of the husband as he holds the pace of his life to that of hers. He is confined to waiting for her, to aiding her "light, dragging steps"(130), to pulling out her chair, getting her shawl from the bedroom, sharing tea, getting her cape from the hall, going with her for their "little turn," having dinner. The only swift movements he allows himself are in his return to her when he is afraid he had stayed too long on his solo walk, his rush to get her medicine when he is afraid she has been out in the evening too long while he was away. There is very little of the past needed since the very fact of Jinnie's illness contains most of the necessary explanation for the events of the story.
and also gives a tension to the present just because the woman may not have a future. For this reason the man must give his time to his wife, to give himself as, when he is going to take his brief walk alone, he gives her his watch and the assurance that he will be back "'at a quarter-past five.'"(136) Significantly, it is Jinnie herself who sends Robert on his little walk: she realizes his need for freedom. But she needs the sustaining power of his presence and must spoil her gesture by asking immediately, "'How long will you be?'"(136) Direct revelation of the past is restricted to three memory flashbacks by the man; that these are shown occurring only when he is alone increases their poignancy — they are memories of a shared life that he cannot share with his wife as they will reveal that he does unavoidably "'mind awfully'" his present restricted life.

Time plays a major part in the very theme of "The

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Kleine seems to suggest that Jinnie is subconsciously afraid that Robert will not return and that she therefore seizes on the watch as a kind of assurance that he will be back, that "'At least he will return for that.'" (26) To me this is completely misreading Jinnie's pleasure at holding the watch which is "warm" and "darling" to her: surely she is finding the watch a representative of Robert himself, of his life which is being given to her.
Daughters of the Late Colonel" but as well is one of the direct methods of characterization of Con and Jug. Theirs is a world of three kinds of time, all existing simultaneously and yet independently. There is time as known by life outside the Pinner flat, time as experienced by Cyril with appointments at Victoria and Paddington; by Mr. Farolles who will arrange the Colonel's funeral as one of his duties of St. John's; by the postman on his morning rounds; by Nurse Andrews who has held the dying Colonel's wrist in her efficient hand and ticked off the pulse beat with her own watch. There is time in the flat as ruled by the late Colonel, who must never be disturbed in the morning "whatever happened"(270), whose demands were punctuated by thumps of his stick, whose gold watch, like his heart, has now stopped. And there is time

13I believe Gordon misinterprets this story. He speaks of the two "Tenses" of the story as "past, the happiness of life with father; present, the desolation of life without him" and says the scenes alternate "between present and past with occasional shuddering glances into the empty future." That the story weaves between past and present is, of course, obviously true, but I do not feel that the sisters view their past life with father as one of happiness or their present life as desolate. The past has been a long series of small events and minor pleasures (such as their yearly holiday) and has been mainly confined to "trying not to annoy father."(284) It has surely been neither very happy nor very unhappy and seems, now it is over, to be unreal and to have happened "in a kind of tunnel." (284) The sisters express no doubts about the future, seem to feel quite capable of handling the events of the week "after," from mailing the newspaper notices to asking Mr. Farolles to arrange a funeral "'suitable to... father's position'"(268), and are indeed excited at the "fascinating" (280) prospect of dismissing Kate and managing their own food in future. Only at the very end of the story do their minds seem to shudder away from the thought that they are now free of father, with all that freedom implies.
as lived by Con and Jug, caught all their lives between the world of outside reality and the world as ruled by father. Their lives have been lived "in a kind of tunnel" (284) in which is has not mattered whether clocks were fast or slow; they have long lost any immediate reference to time as it is understood by the outside world.

'Speaking of Benny,' said Josephine.

And though Benny hadn't been mentioned Constantia immediately looked as though he had. (273)

This leads to a discussion of what to do with father's watch, with the time piece that has controlled their external existence in the tunnel. The sisters ironically decide to give the watch to Cyril, to the one member of their family who seems to lead a clock-regulated life. To parallel the muddled sense of time of Con and Jug, the events of the story are given in a complex presentation that shifts back and forth from past to present to suggested future through the twelve sections of the story. Sections three and four take place in chronological order, but the events of both come chronologically before those of sections one and two. After these first four sections, there is a jump of a few days to section five, and another jump of two days to the events of sections six and seven. Sections eight and nine go back to some indefinite period in the past. Section ten is again in the present and contains the sisters' one brief discussion
of their future in terms that look further than the events of this busy week. Section eleven returns to the past, and section twelve blends past, present, and thwarted future together. Taken as a unit, these twelve sections give another dimension to the effect of passing time: they seem symbolically to represent the twelve strokes of midnight, the time which has been tolled for Con and Jug. At the end of the story,

'It's Saturday. It's a week to-day, a whole week.' (282)

since father died, but there has been no creation of a new life for Con and Jug on the Sunday morning after their father's death. They make their last, feeble gesture toward a life of sunshine, toward the life outside the flat; as Mansfield said,

And after that, it seemed to me, they died as surely as Father was dead.14

"Marriage à la Mode" is in three sections, each dealing with present time but with the first section interwoven with exposition from the past in extensive memory flashbacks by William as he travels home for the weekend. The phrasing Mansfield has given William may be too feminine,15 as Berkman believes, but the rapid sliding of his mind from his legal papers to events and scenes around him to what is

14Letters, II, p. 120.
15Berkman, p. 183.
really engrossing his whole being is excellently presented. From his thoughts of the old Isabel, William moves to thoughts of the new Isabel, the Isabel of the near-past/present, for this is the way he has come to think of her: in two time compartments, the old and the new, with only surface resemblances between the two. Mansfield spends nearly half the length of her story in this first section. The result is that when William arrives at his home station and the crucial action of the present time begins, the story can be told without further explanation from the past, with only phrases needed to keep William's established isolation constantly evident. What the future will be is indicated only in the brief final section with Isabel's receipt of William's letter and her subsequent return to her "new" friends.

"The Garden Party" seems to unfold like a flower itself, to progress as if to a barely heard, gently ticking clock. It is breakfast time when the story opens, it is dusk when it ends. In between there is no overt insistence on the passing hours, yet Laurie and his father leave for the office, Kitty is invited to lunch at one, there is the succession of various workmen arriving to put up the marquee, to bring the lilies, to deliver the cream puffs, and "By half-past two they were all ready for the fray." (256). Finally, "The perfect afternoon slowly ripened, slowly faded, slowly its petals closed." (257) Just as briefly, lightly,
the past history of the family is indicated. The garden party is a yearly event, for Mrs. Sheridan says she is "'determined to leave everything to you children this year.'" (245) The children had always been warned to stay away from the cottages "because of the revolting language and of what they might catch," (254) but 'since they were grown up" Laura and Laurie feel they must not be sheltered and they have made the great gesture of prowling through the lane together in order to "see everything." With these few hints of the past, a whole way of life that has existed for Laura up to the time of the garden party is lightly sketched in and contrasted with the world of the cottages. The future is never mentioned or even directly suggested; it is yet included by the dead man's silent and peaceful forecast of the final future for everyone and by Laura's dawning realization of this.

"The Doll's House" is divided into four sections, with each section introduced by a "time" indicator. The giver of the house and the reason for the gift are both explained in the opening sentence; between this opening and the next sentence, as it were, the doll's house itself has arrived. By the next section, the Burnell children have absorbed the wonders of the toy and "could hardly walk to school fast enough the next morning" (394) to tell their playmates of their doll's house. In the midst of the school
scene the background of the Kelveys is given, slipped in with no sense of interruption for it comes while the little girls are chatting in the school yard, describing the doll's house that we have already seen. "Days passed" and the fame of the doll's house spreads, but still the Kelveys are excluded from all but overheard scraps of conversation. As the final section opens, "At last everybody had seen it except them" (398). In searching for the excitement the doll's house has been supplying, some of the children begin to tease the little Kelveys rather than to ignore them as usual. It is after school on this day that Kezia makes up her mind to invite the Kelveys to see the doll's house—apparently the turning of the little Kelveys into the victims of active rather than passive ill-treatment has tipped the emotional scales for Kezia. Aunt Beryl's snobbish cruelty to the little Kelveys is explained by a sudden jump into the past, by a suggestion of the future: she has been having a secret relationship with a Willie Brent, a relationship she is not willing to acknowledge openly. Beryl has relieved "That ghastly pressure" by her short dismissal of the children but she still has the evening and Willie to face: time does not stop for the characters when our view of them is over.

Something of this same extension of a time motif into the very theme of the story is presented with "Her First Ball." It opens with young Leila's great excitement which
her uncertain as to the exact point when the ball really begins; this starts the interweaving of time and emotion for Leila that is continued throughout the story. Two short passages that briefly describe her country home and her boarding school dancing lessons give all we need to know of Leila's past and are set in contrast to the story in present time, with its bright, whirling scene of the ball. The other young dancers can see this ball as but one of many:

'Were you at the Bells' last week?' (340)

'Were you at the Neaves' on Tuesday?' (341)

and they are not interested in hearing this little country girl make her confession that this is indeed her first ball. Only the fat man who has been attending dances for twelve years before Leila was born knows all she is feeling without her telling him and can, moreover, forecast what she will be feeling in the future. This comes as a terrible shock to Leila:

Was it -- could it all be true? It sounded terribly true. Was this first ball only the beginning of her last ball, after all?..... Oh, how quickly things changed! Why didn't happiness last forever? Forever wasn't a bit too long. (342)

I wonder if there is again the symbolic striking of the clock of life itself hidden in this brief mention. It is Leila who notes that the fat man has been "'doing this kind of thing'" as he phrases it, for "Twelve years before she was born!" (342) and this is the start of her realization of the inevitable approaching future for her as well as for the fat man.
Adults may feel the same way but they no longer are shocked by the reminder that happiness does not last. For a moment Leila feels that the fat man "had spoiled it all" (343) for her, but she is very young and in another moment, with a new tune and a new partner, her happiness is restored. Leila is too young to realize the significance of the events, feelings of the evening: the essential aloneness of each person in facing and feeling the passing of time.

"Mr. and Mrs. Dove," 'An Ideal Family,' 'The Singing Lesson,' 'Life of Ma Parker,' 'The Lady's Maid,' 'The Fly,' 'The Stranger,' and 'The Voyage.'

This group of stories shows an increasing emphasis on the thoughts and feelings of the characters and therefore an increase in the importance of the events of the past: Miss Moss's mention of her earlier singing successes is all we need of her past to understand what is happening to her in the present of "Pictures," but the situation is far different for an understanding of what Ma Parker is facing at the end of her story.

In its method of presentation, "Mr. and Mrs. Dove" follows much the same pattern as "Marriage a la Mode": the beginning has the necessary exposition from the past given in the thoughts of the main character and interspersed with events of the present, but the events in "Mr. and Mrs. Dove" require very little physical movement by the three characters
concerned. The basic situation in "Mr. and Mrs. Dove" -- a young man on his nervous way to propose to his loved one -- needs no explanation from the past, but the specific understanding of Reggie's position does. As Reggie dresses to go to see Anne, we learn of the admittedly limited life he can offer Anne, of his own lack of "looks" and even of robust health, of his adoration of Anne and his view of her perfection, and, most important, of Reggie's own life. It is to escape life with mater that Reggie has accepted life on the Rhodesian fruit farm, but it is a lonely existence with no one on the dark veranda with him. Reggie therefore not only loves Anne, he needs her. With this established, the events of the story now remain in the present: Reggie proposes, is first refused, then accepted. Anne fully realizes Reggie's position with "'only that awful mother to write to'" (294) and gives up her own imagined future to be Mrs. Dove for Reggie. Mansfield was not satisfied with the story, was not sure that she had succeeded in implying "that those two may not be happy together"\textsuperscript{17}, but I feel this doubtful future is amply indicated by the character types themselves.

"An Ideal Family" begins in much the same way: the background of the ideal family is given in old Mr. Neave's thoughts as he walks home from the office at the end of a spring day. In order to give a sense of movement to this

\textsuperscript{17}Journal, p. 187.
exposition, there are repeated indications of the old man's physical actions and progress along the streets. His home reached, old Mr. Neave joins his wife and daughters in the drawing-room. We see the ideal family in its own setting: the mother ineffectual, the daughters snobbish, old Mr. Neave first criticized, then ignored. On the daughters' insistence, he goes to dress for dinner and drops into a doze in his bedroom chair. From here to the end of the story the present is deliberately blurred with brief references to the actual past, with brief passages of dream with himself as "the little old spider" (374) doomed to climb up and down endless stairs, of the little pale fairy-girl who seems to be really his wife. But the fairy-girl has come only to say good-bye and the story ends with old Mr. Neave answering the social call to dinner as he has answered all the other calls his family have made on him, as he will continue to answer as long as he is physically able:

'I'm coming, I'm coming,' said old Mr. Neave. (375)

"The Singing Lesson" uses the familiar pattern of interspersing memory passages with the events of the present, thus explaining past gradually while Miss Meadows goes mechanically about the events of her teaching day. She releases her own tightly controlled emotion by the music she is teaching: the girls have been learning a song of flowers, fruit, ribbons and congratulations, but this song is obviously
unendurable to Miss Meadows now her own engagement has been broken and she changes to a song whose words fit her own mood of cold despair:

    Fast! Ah, too Fast Fade the Ro-o-ses of Pleasure;
    Soon Autumn yields unto Wi-i-nter Drear. (346)

After receiving Basil's telegram, Miss Meadows joyfully returns to the song of earlier lessons, and her own voice sounds, "glowing with expression" (350), over all. Berkman considers that

'The Singing Lesson' is one of Miss Mansfield's least successful stories and certainly the music motif is used crudely to indicate Miss Meadows' emotional reaction to the treatment she receives from Basil. There seems little hope that Miss Meadows' future will indeed be one of flowers.

"Life of Ma Parker" has a method of time presentation that I find particularly satisfying for its skill in interweaving the past and present. The story is largely composed of passages in Ma Parker's memory, from her earliest recollections of Stratford and the bush at the front door which "smelt ever so nice" (304) to the immediate past of Lennie's death. But, at the same time, we are never allowed to forget that Ma Parker is moving in automatic efficiency through the literary young gentlemen's dustbin of a flat. She changes to her cleaning clothes as soon as she arrives, but before she can begin work

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18Berkman, p. 175
her mind is on Lennie. After a moment,

The old woman sprang up, seized the iron kettle off the gas stove and took it over to the sink. (303)

Then there is a brief description of the state of the flat, and now Ma Parker starts her cleaning.

While the water was heating, Ma Parker began sweeping the floor. 'Yes,' she thought, as the broom knocked,'what with one thing and another I've had my share. I've had a hard life.' (303)

This leads to memories of the events of her hard life: her childhood; her first places of service; her marriage; her children; her husband's death; her increasing isolation as her children grow and scatter; "And now little Lennie -- my grandson....."(305) This is followed by a rapid summary of the work Ma Parker has accomplished during this lengthy memory passage: the dishes washed, the knives cleaned, the table and sink scrubbed. Her mind returns to Lennie; she is briefly interrupted by her young gentleman as he goes out; she returns to work and to the unavoidable thoughts of Lennie. The cruel thoughts continue until Ma Parker can bear no more, yet even at the end of the story we are reminded again of the physical actions which have continued while the real story of Ma Parker was being revealed.

"The Lady's Maid" has an unusual method of time presentation, a method which is closely allied to the story's theme. All the events of the story take place in the past;
only the actual telling of the story (and Ellen's bringing a cup of tea to "madam" at the beginning, her tucking in the woman's feet at the end) belong to the present. This is surely symbolic of Ellen's life: it was over at the time of the last event presented in her story -- her refusal to marry Harry. The explanation for Ellen's deprived life is given directly though innocently by Ellen, from the death of her mother to her years in her grandfather's shop to her work with her aunt to the rest of her life, waiting on her lady. This has stretched from when Ellen was "thirteen, turned" (377) to the present and will continue as long as "my lady" lives; what will happen then Ellen is afraid to think of -- "If you can't find something better to do than to start thinking...!" (380) And it is truly too late for Ellen to change her life: symbolically her life is over as surely as the day is over at the end of the story when the clock strikes mid-night.

"The Fly" has a balancing of time periods within the story which John T. Hagopian likens to the movement of a pendulum, "a pendulum swing of time from the present into the past and back into the present again". First, the present and an undefined past period of old Mr. Woodifield are contrasted with the present and the same past period of the boss. The story then continues in the present and

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18 John T. Hagopian, "Capturing Mansfield's 'Fly,'" Modern Fiction Studies, IX, p. 386.
the extent of that past period is indicated by the boy's photograph: the boss does not need to point this out to old Mr. Woodifield, for

It was not new. It had been there for over six years. (423)

Still in the present, old Mr. Woodifield tries to remember something he wanted to tell the boss, fails, and is given a drink of the boss's special whiskey. Under its warming influence, old Mr. Woodifield remembers what he wished to tell his friend: of his daughters' trip to Belgium last week and of their visiting the graves of the Woodifield boy and the boss's son. This memory of the near-past extends by implication to the events of six years ago, to the deaths of both young men, to the effects on the two fathers. Left alone, the boss makes his preparations to weep for that past event but finds he can only think of the events before that time, of his increasing the business, of the boy's joining him at the office. At this point the man notices the fly fallen into his inkpot, and the rest of the story remains in the present. At the end the man tries to return to his earlier thoughts but "For the life of him" cannot remember what "he had been thinking about before." (428) The indications are that the boss's moments of grief, moments which for some time have been but conventional expressions of what he had truly felt earlier, are now over.

"The Stranger" proceeds in direct chronological order
from the time the tired crowd are waiting on the dock to the last scene in the hotel bedroom. Yet the events of the story itself depend greatly on the events of the past, and these Mansfield skillfully makes the characters themselves reveal. John, bursting with the news of his wife's return, has told "every man-jack" on the dock the details of her absence and thus the reader is informed also. The period of the voyage itself, of happenings not of the ordinary, is suggested by the passengers' farewells to Janey -- in some way, she has mattered to them more than usual for shipboard acquaintances -- and by the touch of strangeness in Janey's own manner that makes John wonder if she has been ill on the trip. Finally, Janey tells John of the stranger and his death from a heart condition, a death symbolic of the end of all life. John, who "hated to hear of death" and who would have been somehow upset if "he and Janey had met a funeral on their way to the hotel" (362), now is confronted with what he cannot face, what Janey quietly accepts. This difference will come between John and Janey for the rest of their shared life, for the rest of their time together.

"The Voyage" covers only a few hours of fictional time, from just before the half-past eleven at which the boat sails to very early next morning when it docks, and once the grandmother and Fenella are safely on board, time is of no immediate concern for them until they arrive. But in this
story time itself is shown as part of the theme. Fenella has apparently been on visits before, for she judges the time she will be away by the amount of spending money her father gives her. She is momentarily horrified at having a whole shilling pressed into her hand:

A shilling! She must be going away for ever! (323)

And, of course, in a sense she is; her father has gently put off her anxious whisper, "'How long am I going to stay?'" (323) because the answer is probably for the rest of her childhood, and this is something that Fenella is too young to understand. She knows only that "it had all been so sad lately. Was it going to change?" (328) It is change, the inevitable passing of time that means ultimate death and yet not ultimate despair for everyone, that is behind the poignancy of "The Voyage," that is summed up in the text grandmother painted. Mrs. Crane has obviously lead a rich and satisfying life with her husband and family; she is willing to place the timing of death in God's keeping — she tells the stewardess that the death of Fenella's mother "'was God's will'" (325) — and so sees nothing morbid in the black-framed motto on her bedroom wall.

'Taking the Veil' and 'The Canary'

'Taking the Veil' and 'The Canary' do not seem to me successful in their presentation of time; in each the flaw
is in the divorce created between the interior and exterior actions of the characters.

In 'Taking the Veil' all the essential action of the story is interior, taking place in Edna's romantic young mind. The best Mansfield could manage in the way of actual physical movement was to give Edna a library book as an excuse for her walk and then to direct her walk to pass by the Convent of the Sacred Heart. Events of the distant past -- Edna and Jimmy's shared childhood -- and events of the immediate past -- the play last evening -- lead to Edna's decision to take the veil of a nun rather than that of a bride. That, in turn, will lead her to a suitably romantic and pathetically brief future. The present is only the vehicle of expression for this combined actual past and imagined future, and as there is no possibility of the future of Edna's imagination coming true in real future time, there is not only no sense of progression in the story but also no sense of dramatic tension.

There is an even more serious lack of progression and of story tension in "The Canary." In its basic method of story presentation, "The Canary" has great resemblance to "The Lady's Maid," for it, too, is a dramatic monologue, and it, too, deals with events of the past. But unfortunately the events of the past given in "The Canary" are not used to explain the present. Why does "Missus" feel the need of something to love so desperately, why has she nothing to give
her affection to, why does she love only non-human beings or objects? Can she really find no difference in her feeling for her flowers, alive and close to her, and her feeling for the inanimate and distant evening star? Is her love for her canary greatest because it is the only thing of animal life she has loved? There are, of course, many possible explanations but none is given and this omission leaves an emotional hiatus in the story. We can predict Ellen's future because we know an outline of all her past; we know only brief moments of the immediate past of the "Missus," nothing of a more distant time, and therefore cannot assess what kind of woman it is who says that she will "get over" the loss of her pet because she "must."

One can get over anything in time (432) but what this future "time" will be for the "Missus" we cannot say.

'Prelude' and 'At the Bay'

In "Prelude" Mansfield first used a method of time presentation that she repeated in, first, "Daughters of the Late Colonel," and, later, in "At the Bay," the second Burnell story: it was to use twelve numbered sections to tick off the hours for the characters. In "Prelude" the sections of the story do not attempt to cover the same amount of time in each; for example, section nine, telling of the

19Which Mansfield said was in something the same "form" as Prelude." (Letters, II, p. 359)
killing of the duck, cannot take more than half an hour; section seven, Stanley's journey home and the preparations for tea, must cover at least four times that period of time. The events of the week are presented chronologically, from the loaded buggy which cannot be made to hold Lottie and Kezia to Beryl's letter to Nan Pym telling her that "after the most awful week of my life we really are settled." (56) The past is directly referred to only by occasional phrases, by the passage describing the Trout cousins (43-42), by Linda's bitter mental summary of her own life (53-54); the rest is subtly revealed by inference -- if we feel we know the past and can guess the future of these characters it is only because we know them so well in the present.

By the time of "At the Bay," written four years later, Mansfield had tightened her control of this method. Again, the main revelation of the past is by inference from character type, an inference which can of course include the previous Burnell story and which is automatically strengthened by it. But as well Mansfield gives several passages of thought and conversation that directly show the past of her people and its effect on the present and future: Linda's memory of her father and his light promises of their coming adventurous life together; Mrs. Fairfield's thoughts of her dead son and her realization that the memory does not make her sad; Jonathan's talk with Linda of his life,
past, present, and future, all lived as if in a cage. The time divisions of "Prelude" are repeated but used much more skillfully. In the beginning of "At the Bay" it is early morning, so early that the sun has not yet risen; by the end of the section it is full daylight, birds are singing, and "the first inhabitant" in the person of Florrie the cat has appeared. As the sections follow one after the other, we see an interlocking of time that focuses on separate characters yet still suggests the passing of time for all. So in the second section Stanley dashes away from his early morning swim, leaving the beach and the rest of the section to Jonathan, and when we see Stanley again in section three he is dressed for the office and impatient for his breakfast. So, too, the time we see Alice spend at Mrs. Stubb's in section eight passes for the Burnell family as well, and section nine starts after tea, with the children assembled in the washhouse for their animal game of cards. This section ends with the momentarily frightening arrival of Uncle Jonathan and the beginning of section ten reveals that "He had meant to be there before" (235) but had stopped to talk to Linda; now we see the scene that was taking place at the same time as the animal game but which covered only part of that time. As in "Prelude," the last section belongs to Beryl: it is she who is feeling and resenting most bitterly the passing of time. It is the fear that midnight may already have struck for her romantic hopes, that she is doomed to be
a Cinderella without a ball, that sends her out over her low window sill to meet Harry Kember in the garden. With the end of this section, the world of New Zealand, of the Burnell-Beauchamp family and their home at the bay, is left to the dark and the sound of the sea, as it was shown forty pages and a little under twenty-four hours earlier. Thus, not only do all the events take place on one day which thereby becomes typical of many days spent at the bay, but virtually twenty-four hours are covered in the twelve sections of approximately equal time length. Each section seems to represent an hour of day and an hour of night while simultaneously advancing the time of the events of the story, giving the important moments in each of the many lives shown in this one day "At the Bay."

As has been suggested in the opening of this chapter, Mansfield's fundamental approach to the world of her short fiction was what she herself described as a lifting of the mists, a presenting of a vital moment but of a moment only in the lives of her characters. Yet never is the moment she chooses to show us meant to be in true isolation: it is only a revealed section of the continuous line of time. The fictional world of the characters must seem to be as ruled by the passing of hours as the world of reality; the characters must seem to have a past or they will appear more as inanimate objects than as people, they must seem to have a future or the events of the story will not seem to
Very early in her work Mansfield learned the value of giving a strong sense of time as early as possible in her story, for once one moment of chronological time was established, the past could be recalled, the future suggested, the present continued with that moment as the reference point. In many of the early stories, Mansfield's manipulating of her fictional time around the point given in the beginning of the story was too mechanical; it relied too much on frequent references to the hour of the day and seemed to move in sudden jerks from incident to incident of the story. But by 1918 Mansfield had discovered that the passing of time could be suggested more obliquely, that the exterior actions of her characters could subtly suggest the changing hours with no overt references to time on the clock. This method worked well in the stories of 1918, for in each the very plot requires a considerable amount of physical movement of the characters; Bertha prepares for her dinner party; Monica goes to her hairdressers' and then to Princes'; a nameless man and woman try to catch a train; Sun and Moon watch the adults around them get ready for a party; even Duquette, though writing his story sitting in the shabby little cafe, tells of events full of physical action -- the moving into a flat, the attending of evening functions, the meeting of a train, the journey to the hotel. For stories such as these,
Mansfield had found a method of presenting time that was adroitly successful.

With the stories of the last period, however, Mansfield faced a new technical problem, a problem caused by her greater concentration on the interior lives of her characters. Now there seems a greater separation between much of the physical movements of the characters and the interior world of the emotions in which the real action takes place. There is seldom a sense of unnatural separation between interior and exterior "plots" -- I believe this occurs only in "The Canary" and "Taking the Veil" -- for Mansfield seems to be revealing what is a known if generally unacknowledged fact of life: that our interior lives, growing as they do out of the past both distant and immediate, are not always in direct relationship to the immediate physical actions of the present. So Reggie ("Mr. and Mrs. Dove") is dressing in the beginning of the story, but his thoughts are only occasionally and partially on the events of his physical activity; so Ma Parker moves constantly and efficiently around the literary young gentleman's flat, her thoughts hardly touch her work.

Technically, Mansfield's solution to the problem she thus created in her last stories was three-fold; to move the beginning of her story ever closer to the point of emotional climax so that little chronological time has to
be covered, as in "Honeymoon"; to heighten her use of the physical action to reveal the emotional state of the characters, as in "The Man Without a Temperament"; to make more direct use of the thoughts and words of the characters themselves to reveal the past, as in "Life of Ma Parker."

Behind Mansfield's intricate and technical use of time in her stories seems a keen and personal realization of the inevitable passing of time itself, a realization that was probably intensified by her own illness. As Berkman says,

implicit in her work, appearing and disappearing like a winding thread, is a dispersed expression of the great Proustian theme: that in the shift and flux of time, through the invasion of other values, other demands, other interests, no human relationship remains unchanged.\(^\text{20}\)

\(^{20}\)Berkman, p. 196.
CHAPTER IV

USE OF NAMES

The use of names as a means of characterization is a Mansfield technique that has been virtually ignored by the critics. Berkman calls Mr. Reginald Peacock "that flashy bird of plumage," indicating that she is aware of Mansfield's obvious use of name symbolism for this character but she does not discuss the point. Kleine considers that Robert Salesby, "The Man Without a Temperament," is ironically named since

He cannot sail by the reefs of his responsibility; love has foundered on them

and Kleine also points out the obvious satirical nicknames in this one story. Only Alpers of the critics I have read touches on Mansfield's use of names as a consistent technique:

Names had always fascinated Katherine Mansfield. She had an ear for the name that sounded right....

However, Alpers then limits his discussion to the names of the characters in the stories most obviously based on Mansfield's own family: "Prelude," "At the Bay," and "The Doll's House." With Alpers' discussion of the names in these stories I agree and I will summarize Alpers' findings at the end of this chapter, but Alpers certainly does not

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1Berkman, p.


3Alpers, p.219.
exhaust Mansfield's use of names by his brief coverage. On the contrary, I believe that Mansfield was interested in more than the intonation of names, that she attempted to use names as part of her characterization, to let them act as a brief, pointed summary of the character himself. For this purpose she had various methods, some blatantly obvious, some so subtle that they become clear only after several stories have been considered together. In no single use is her method unique or original. Indeed, Mansfield in her use of names follows techniques already well established in English literature: the broad connotation of social class, race or nationality, character type, used by many authors but probably most clearly shown in the fictional world Dickens created and populated with Newman Noggs, Estella Havishams, little Joes; the suggestive symbolism of names, a common feature of contemporary fiction but surely never more important than in the works of Henry James with his Adam Verver, Hyacinth Robinson, Mrs. Brook, Major and Mrs. Monarch. That Mansfield delighted in Dickens and admired James we know from her letters; whether she consciously learned from their art I cannot say. Certainly in the use of names she belonged to the traditions of both: her own contribution was but the individual and strong blend she made of techniques already long established in English literature.
In examining Mansfield's use of names I have attempted first to isolate the major features of her technique and then to group together the names that follow each technical pattern. I will therefore be discussing the names under the headings: names of nationality and class; diminutives; other nicknames; omission of part or all of a name; names of symbolic meaning.

**Names of Nationality and Class**

Mansfield often uses names which carry only the broad but always important connotation of nationality or class. The names of Dick Harmon ("Je ne Parle pas Francais"), Mr. Bullen ("The Wind Blows"), Mrs. Raddick and Mrs. MacEwen ("The Young Girl"), the Neaves ("An Ideal Family"), Ralph ("Revelations"), John Hammond and his acquaintances Mr. Gaven and the Scotts, Captain Johnson, the harbour master, and Mr. Arnold, the hotel master ("The Stranger") are all of this type, names carrying the connotation of British stock and middle-class background. In the same way, minor characters such as Minnie Pine, the "cockroach" landlady in "Pictures"; Millie, the Salesby's English maid who appears in sharp contrast to Antonio and Mr. Queet of the foreign hotel ("Man Without a Temperament"); and Ma Parker's children, Maudie, Alice, Jim, are given names suitable to their nationality and "station in life." Major characters of
foreign nationality have names with significant meaning and will be discussed later; minor characters such as Frau Arnholdt of "The Little Governess" and the Countess Wilkowsky of "Mr. Reginald Peacock's Day," like their British counterparts, are named suitably for their nationality and class. The young painter of "Feuille d'Album" has a name that in itself seems to hint at the boy's future: Ian French is not himself French but is studying in Paris, is in love with a French girl, is undoubtedly hoping to remain in France for the rest of his life. Perhaps Mansfield meant his name to be an indication that his dreams will come true, that his future life will be as "French" as his name.

Diminutives

Many characters are known by the diminutive form of a name; always this use indicates some childish quality in the character.

In those characters who are in fact children, the childish quality is of course natural, and the use of the diminutive serves only to underline the youth of the character in contrast to the surrounding adult world. In "The Life of Ma Parker," it is the pointless suffering and death of little Lennie that brings Ma Parker to her own hopeless questioning of life. She has known loss and sorrow many times before -- she has buried seven of her thirteen children and finally has
lost her husband also — but she has silently and stoically "borne it up till now" (307). Now she is faced with not only the death but also the intense suffering of little Lennie, and it is this that brings to Ma her horrified realization of a senseless universe:

Why did he have to suffer so? That's what she couldn't understand. Why should a little angel child have to ask for his breath and fight for it? There was no sense in making a child suffer like that. (307)

Ma Parker apparently can accept adult suffering as somehow part of some kind of universal plan, but no plan she can bear to contemplate includes the agony of small children.

In "The Stranger" a parallel is made between little Jean Scott, the child waiting with her parents on the dock, and Janey Hammond, returning on the ship. Janey never refers to herself in the story and on her luggage label identifies herself as "Mrs. John Hammond" (356); it is John who calls her by the diminutive and it is partly as a child-figure that John wishes to see Janey. He admires her small neatness; he wishes to protect her, to get her the only cup of tea to be had on board ship; he wonders at her courage in making such a long journey by herself, although since Janey has travelled first-class on an established liner, she has hardly needed any unusual degree of courage for this part of the voyage; he bounces her on his knee like a child,

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Ironically, the incident on the journey for which Janey has needed and found courage is the death of the young man; apparently only Janey has offered to nurse him so that he need not die with only the scant comfort of professional help around him.
until Janey quietly stops him: "'Don't do that, dear.'" (361)

While waiting for Janey to arrive, John has had his attention caught by little Jean Scott. When the child starts to cry for her tea, Hammond wishes he had a bit of chocolate to give her, as he wishes he could get Janey the only cup of tea to be had on board; he picks the child up and holds her as he wishes to hold Janey, and he finds that

The movement of holding her, steadying her, relieved him wonderfully, lightened his heart. (352)

For the moment John makes little Jean a substitute for Janey, and the mental transference is automatic for him because of his desire to treat Janey as a child dependent upon him. When he sees the ship begin to move again toward the dock, John forgets all about little Jean and the child's father is only "just in time" (353) to save Jean from falling: "Mr. Hammond had forgotten about Jean" (353) because his Janey is now coming closer to him. Upon her arrival he unconsciously wishes to reverse the roles of child and protector to have Janey become to him something of what the mother is to the child. In between John's two desires and two views of Janey comes The Stranger.

In "The Young Girl," Hennie seems present only to sharpen by contrast the characterization of his seventeen-year old sister. The boy is only twelve, still a complete child with no attempt at sophistication, wearing "a very
broad, delighted smile" (295) and making no secret of his strong approval of pine-apple creams. By paralleling the genuinely childish qualities of Hennie with the characteristics of the young girl herself, Mansfield is able to show how much like a child, and yet how different to a child, she is.

The diminutives used for Paddy and Johnny, the real children in "Marriage à la Mode," serve to underline the childishness of Bobby Kane, the only adult in the story known by a diminutive. His very surname suggests a candy cane and when we first meet him he is coming out of a candy shop, having ordered "'a perfect little ballet'" (315) of confections which must be paid for by Isabel. Throughout the story he is shown as looking to Isabel as a kind of big sister-mother figure: he looks "frightened" when the candy shopman appears and Bobby has to admit that he has not paid for the candy he has chosen; he is "radiant again" when Isabel pays for it; he asks Isabel if she would like him "'to wear my Nijinsky dress tonight'" (316) like a child suggesting dressing up. Again, near the end of the story, the group of Isabel's friends are all sitting outside on the lawn, waiting for the post.

Only Bobby Kane lay on the turf at Isabel's feet.....

'Do you think there will be Mondays in heaven?' asked Bobby childishy. (318)

And Bobby Kane is the only one of the group who is given no
occupation, no named way of making a living. Bill Hunt is a painter, Dennis Green a writer, Moira Morrison an artist of some kind -- they at least make a pretense of creatively justifying their existence. Bobby alone apparently does nothing, like a child.

Much the same use of diminutives occurs in "Bliss." Eddie Warren is childishly silly, always pretending to be "in a state of acute distress" (98), speaking with affected emphasis and gushing over the poetry of the worst type of little magazine, trying to show his literary knowledge:

'I think I've come across the same idea in a little French review, quite unknown in England.' (100)

If Eddie plays up to his lack of aggressive qualities, Harry Young deliberately and childishly emphasizes his own possession of them: he loves "doing things at high pressure" (98), seeks "in everything that came up against him another test of his power and of his courage" (99), exaggerates his love of good food to speak of his "'shameless passion for the white flesh of the lobster' and 'the green of pistachio ices -- green and cold like the eyelids of Egyptian dancers.'" (100) At the end of the story, Eddie accepts the "protection" of Miss Fulton for the taxi-ride home -- "'so thankful not to have to face another drive alone after my dreadful experience!'" (104) -- as Harry is extending his "protection" to her.

"Mr. and Mrs. Dove" has a somewhat different use of
the diminutive, for here the male character's name is given as both "Reggie" and "Reginald." In fitting upper-class matron style, the mater calls her son "Reginald," but his loved one, Anne, always softens the name to "Reggie." In his own thoughts the man is apparently both, a touch of characterization which fits his own feeling of insecurity. There is possibly another inference to be drawn from the varying use of the name in this story: the name indicates opposing views of Reggie -- to his mother he is the young British gentleman since this is what he, as her son, must be; to Anne he is the boyish suitor whose sweetness she loves but whose immaturity she also knows; to the man himself he knows he must play the role his mater assigns to him but realizes the truth of Anne's candid opinion.

The childishness of Fanny in "Honeymoon" Mansfield shows in a kindly light. Fanny is still overwhelmed by the novelty of being "grown up":

'Isn't it extraordinary to think that here we are quite alone, away from everybody, with nobody to tell us to go home, or to -- order us about except ourselves?' (402)

This seems acceptable, even charming, partly because Fanny obviously is young in actual years, because she is on her honeymoon, but even more because she is trying, albeit fumblingly, to solve one of the basic problems of the adult world: the need for communication. In her realization of this need Fanny seems more mature than her young husband.
There is a subtle and different use of the diminutive in "The Man Without a Temperament." Here the wife is "Jinnie," the husband the more formal "Robert." But, revealingly, the woman is referred to as "Jinnie" only in the passages of Robert's memory of their life in London, of the days before her illness, of a time when her childishness could be charming:

And then flying lightly, lightly down the stairs -- Jinnie. 'Oh, Robert, isn't the snow wonderful! Oh, what a pity it has to melt. Where's the pussy-wee?'(133)

Significantly, in the memory passage in which the wife makes her childish but surely natural appeal to have her husband go abroad with her (142-143), her name is no longer given: Jinnie is now only "she."

Other Nicknames

Although diminutives make up by far the largest group of nicknames, Mansfield occasionally uses others in her stories. There seems to be no one quality common to this group; the nickname seems to express not only something of the character so named but something of the bestower of the name as well.

This is particularly plain in "The Man Without a Temperament." Near the end of the story the wife calls her husband "Boogles" (143), the pet name from the early days of their marriage. Coming at the end of a story showing
the terrible, controlled strain under which the husband must live, the use of the name from the time of earlier happiness reinforces what the rest of the story has made clear: there is nothing Robert can do but kiss his wife and tell her it is "'Rot!'" to suppose he minds "'awfully'" being in exile with her abroad. The other nicknames in this story are some of Mansfield's most cruelly sharp: the nicknames sum up the essence, the most important fact about the other guests at the hotel, and, since the names are bestowed by Robert, something of the great isolation he feels from these creatures is also shown. The Two Topknots are so alike that there is no need to differentiate between them; their tightly bound hair suggests the rigidity of the lines of their lives. The American Woman very consciously emphasizes her nationality with her "pile of letters from home" and her attempted kittenish cry of going "'right to her Consul'"(129) should anything harm her. The Honeymoon Couple are just that: very much on their honeymoon, very much revelling in being a couple.

The nicknames in "Bliss" serve to emphasize the particular "modern" quality that Mansfield is satirizing. So the Norman Knights call each other "Face" and "Mug," reducing romantic love to the friendly insults of teenagers. Harry and Bertha exchange no endearments and, in his phone call to her, Harry calls his wife "Ber": perhaps his use of
this rather ugly nickname indicates that Harry and Bertha are, as it were, part way to the Knight kind of marriage.
The Knights' nicknames seem to sum up the artificiality of the "Bliss" world, for "Face" and "Mug" suggest the masks of hidden identity, suggest the permanent assumption of roles shaped to fit the avant-garde view of society. It is against this backdrop of artificiality, of the sordid melodrama in modern art approved by the Knight-Warren set that Bertha finds she is unwittingly playing her part in her real and personal tragedy. The only nickname Bertha has given her baby is "Little B," which, while it shows nothing about the child, seems to reveal a parallel to the mother: Bertha is herself simply a large child and acts like one in the scene with the nurse, longing to hold her baby yet not daring to ask to have her:

[Bertha] stood watching [the nurse and Little B.], her hands by her side, like the poor little girl in front of the rich little girl with the doll. (93)

There is something of the same use of a nickname acting as a means of contrast in "Marriage à la Mode." Bill Hunt seems to stand in direct comparison to William, whose name is never shortened, whose life of the efficient business man is paying for the life the Bill Hunt "crowd" (313) are enjoying in William's home. Yet it is Bill, not William, who draws "the cork out of a bottle of whisky" (317) at dinner, acting as host to the dinner guests.

The use of nicknames in "Sun and Moon" is unusual
and, it seems to me, not successful. Alpers comments that when Mansfield's instinct for the right name failed her, "it usually meant that something else was wrong" and certainly the weakness of the names in "Sun and Moon" seems to be part of a lack of clarity in the basic symbolism of the story. The father once calls the boy "Son," and this could give rise to the girl's being jokingly called "Moon," but in actual fact this never occurs in the story itself. Indeed, it seems unlikely that this family would give to the adored girl a petname that depended for its meaning on the boy's nickname. There is certainly the suggested symbolism of the boy's being the more intelligent, the more original child, of his being the little sun who shines by his own light, but in no way is Moon shining by reflected light from her brother. Since indeed the reverse is true, the names could be said to be given by Mansfield in irony: in the story the boy shines by his sister's light, is used in the party scene as a complement to his sister's beauty, but in the future he will far outshine her in matters far more important than childish appearance. But to be successful this meaning would need to be made clear by the family's use,

5 Alpers, p. 219.

6 There may be a personal reference by Mansfield to her own brother. Shortly after Chummie's death, Mansfield wrote in her Journal that the stories she would write about their childhood "all must be told with a sense of mystery, a radiance, an afterglow, because you, my little sun of it, are set. You have dropped over the dazzling brim of the world." (p.44).
if not explanation, of the children's nicknames; in the story
the names remain, inexplicably, only in the mind of the boy.
Mansfield wrote to Murry that she had "dreamed" the story,
apparently complete to title and plot detail:

I dreamed a short story lastnight, even
down to its name, which was Sun and Moon.
It was very light. I dreamed it all --
about children."

It may be that this dream origin of both plot and names accounts
for the mixed quality of the presentation.

Omission of Names

Occasionally a major character has either no name
at all or, more frequently, has either Christian or family
name but not both. In the first instance, the character may
be simply referred to by a pronoun or may have the name
replaced by a phrase which will then be used in its entirety
as a name. In all cases the lack of part or all of a given
name indicates a lack of some quality either in the character
or in the view of the character as presented. This becomes
particularly clear when such a character is used in contrast
with characters having both names.

There is such a use of names in "Je ne Parle pas
Français." Mouse exists in the story simply as "Mouse";
as Dick Harmon says, "'She's not Madame,'"(78) and she will

7Letters to JMM, p. 161
never be permitted to share Dick and Dick's surname with his mother. Dick himself is too upset at the prospect of the coming night with Mouse and all that night will symbolize in his break from his mother to introduce Mouse to Duquette; this at one and the same time gives an important detail about Dick and leaves the girl the complete little victim, frail, helpless, incomplete in the very sense of her need of help and protection.

Two of the characters in "Revelations" have only Christian names, and again the omission seems deliberate. The two men most important to Monica in the period of her life covered by the story are known only as Ralph and George: this placing of the two on a common level in the story is surely meant to be ironically significant, for Ralph is Monica's adoring suitor, George but her hairdresser. Ralph claims that he knows Monica "'infinitely better than you know yourself,'"(190-191), but Monica feels that "He had understood nothing." (192) From such lack of understanding Monica flies to her hairdresser's where Monica feels she is really understood and loved. Monica's self-centered lack

8The Scrapbook records a story fragment of Jan.12, 1918, which may well be a first draft opening of "Revelations." A beautiful young woman enters her hairdresser's, is enthusiastically greeted by "Madame" and finds "Georges" waiting to do her hair. If Mansfield did change the "Georges" of this fragment to the "George" of "Revelations," it would seem to indicate her deliberate likening of the young hairdresser to the young suitor, a likeness suggested by the British background of both Christian names.
of understanding of the people in the shop makes up the rest of the story; she is faced with the tragedy that has gripped the shop and from which she flies back to the security of Princes' and Ralph. The lack of surname for the two men is not therefore meant as a lack in them but in Monica, for her view of them is very much the same: she runs from Ralph to the shop, from George and his tragedy back to Ralph.

Reggie of "Mr. and Mrs. Dove" is given no surname and this stands in sharp contrast to the name of his loved one, Anne Proctor. Reggie knows that he has little to offer Anne — "he was dashed if he could think of one blessed thing in his favour" (286) — and certainly Reggie has no great strength of body, mind, or finances to offer with his name. But he is willing to be Mr. Dove, following and hoping to please Mrs. Dove; this Anne knows and finally accepts.

In its presentation of names, "The Singing Lesson" has a resemblance to "Mr. and Mr. Dove," for both stories are concerned with a couple who are to marry, in both the man has Christian name only, in both the man is obviously a limited person. Reggie, of course, is a much kinder and therefore more attractive man than Basil, but in neither story does the reader know what the woman's married name will be. Anne will symbolically be Mrs. Dove in the cage of the veranda in Rhodesia; Miss Meadows, herself less complete in

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9Anne Proctor's surname will be discussed on page 156 of the section, "Names with Symbolic Meaning."
self and name than Anne, is not given even that indication of the future.

Three of the stories of young people give no surnames to the characters: "The Wind Blows," "Honeymoon," and "Taking the Veil." In each the use is something the same: the emphasis is on the personal, intimate qualities shared between the couple — they are the centre of their world. Bogey and Matilda, fictional versions of Chummie and Katherine, would of course share a surname, but at the time in their lives caught in the story, they are most conscious of the personal similarity they share, of being two against the rest of the world. Fanny and George are newly married; the shared surname is hardly realized as yet but remains a thing of wonder, of delighted shy dodging rather than of open acknowledgement. Fanny mentally refers to it as "ever since they -- came abroad." (401) Much the same use is made of the names of Edna and Jimmy in "Taking the Veil"; they have been contemplating their future marriage ever since they were toddlers, and their present relationship still has much of the world of childhood about it. In these three stories the omission of surnames certainly indicates a lack of maturity, but by the very nature of the stories and their characters this lack is not in itself a fault.

The same cannot be said for Ellen, "The Lady's Maid."

\[10\] Miss Meadows' name will be discussed on page \[139\] of the section, "Names with Symbolic Meaning."
The relationship of Ellen and Harry, the boy she nearly married, was broken when Ellen refused to leave her lady. With that double refusal Ellen has doomed herself to a life of being only the lady's maid, of being only "Ellen" who receives orders and carries them out, who gives personal care but receives none. Significantly, Harry is the only person in the story to whom Ellen gives a name, not a label; the personal quality of the Christian name thus stands out amongst "my grandfather," "my aunt," "Mrs. James, our cook that was," "madam" and, repeatedly, "my lady."

There is an interesting reversal of Mansfield's usual use of names in "Marriage à la Mode," for here all the minor characters are given both Christian and family names and Isabel and William alone are given no surname. To me, Mansfield's use of names in this story seems to emphasize the personal intimacy that William and Isabel once shared, that they share no longer. Meant to have their complementary part in each other, to share each other as they share the ungiven surname, William and Isabel are now incomplete in their relationship. He remains William, she Isabel, among the double names, constantly repeated, of Moira Morrison,

An interesting variety of Mansfield's name technique is the derogatory effect she gains by the repetition of initial consonants: the film companies "Beit and Bithems" and "Kig and Kadgit" in "Pictures," Betty Brittle and Marian Morrow in "Mr. Reginald Peacock's Day," Moira Morrison in "Marriage à la Mode," all seem held up to ridicule by the very sound of their names. Perhaps this is due to the comic music hall connotation of such repetition; Mansfield apparently had a considerable repertoire of comic skits and songs. (Alpers, p. 187)
Dennis Green, Bill Hunt, Bobby Kane.

In some stories no Christian name is given for a main character, and, in general, this seems to indicate the lack of a personal life. There are the spinsters whom the world views in the formal, impersonal light summarized by the "Miss": Miss Meadows ("The Singing Lesson") who will marry Basil so as not to become another version of Miss Wyatt, her headmistress, or of the even more anonymous Science Mistress; Miss Brill, older than Miss Meadows, restricted to finding her excitement through the lives of others; Miss Moss("Pictures") who, though her Christian name is twice given, is steadily losing more of her personal self, as she is losing all possibility of having "Miss Ada Moss" (as she herself gives her name) printed on a music program. Her Christian name is never given by itself; that part of her life -- the time when she must have had family, close friends, who called her simply "Ada" -- has long since gone. In the time traced by the story she is further forced away from the personal life: at the start of the story her landlady addresses her as "Miss Moss," (119) at the end the "very stout gentleman" does not even inquire her name or give his own before asking, "'Well, am I goin' your way, or are you comin' mine?'"(128) There is the girl Rosemary Fell brings home for "A Cup of Tea." Rosemary wishes to treat the girl as a toy, as another of her own possessions, and apparently
does not think of asking the girl's name or of giving her own until she must introduce the girl to her husband. Then the girl gives only her surname, and that as "Smith"; she remains a figure of mystery, of a certain anonymity, more a symbol than a person in the story. "The Young Girl" is not directly given any name. Presumably she shares her mother's married name of "Raddick," and her brother is called "Hennie," but she herself is what the title of the story indicates: the (not a) young girl, having all the child-woman characteristics that make her age appear infuriating, amusing, lovely by turn. Old Mr. Neave of "An Ideal Family" is never mentioned without the adjective, never without the formal title of the business world in which he has somehow left all his personal self, unknowingly sacrificed for his ideal family. The rest of the family all have Christian names; he alone does not. He has given his name and a secure social position to them, they have given him no feeling of intimacy in return. There is some resemblance between old Mr. Neave and old Mr. Woodifield of "The Fly." He, too, always has the adjective "old" with his name, whether it is given as the general office knows him -- "old Mr. Woodifield" -- or, without the title of address -- "old Woodifield" -- as the boss thinks of him. This business world has little place in it for the personal; it is inhabited by old Woodifield, Macy, the boss. "The Life of Ma Parker" is one of a very few Mansfield
stories using one name in several versions as a subtle indication of the different worlds in which every person lives. (There is something of the same use in Reggie/Reginald of "Mr. and Mrs. Dove," already discussed.) The main character is "Ma Parker" to her neighbours and friends, to the people of her own class: she is well-known as the mother of the growing Parker brood. She is "Mrs. Parker" to the doctor who attends her husband and to the young literary gentleman for whom she chars. She is "Gran" to Lennie. To herself she is all three, the name in use around her being the name in her thoughts at the moment, with "Ma Parker," the name by which she would have been known the longest and by the most people, predominating.

Some characters are given no name at all but instead are referred to by a phrase which expresses the most important aspect of the character. The young man for whom Ma Parker chars is always referred to as a "gentleman": he is "the literary gentleman," "the gentleman," "the poor young gentleman." This undoubtedly is his view of himself; Mansfield's own opinion of him she makes clear by giving his attitude to Ma Parker. To the "literary gentleman" she is only the "hag" (303) he has in once a week to clean up. "The

The name "Ma Parker" itself is probably due to the real Ma Parker who did cleaning work for Mansfield in 1917. In a letter to Murry of Dec. 13, 1917, Mansfield wrote: "Ma Parker yesterday went to my heart. She said suddenly: 'Oh, Miss, you do make the work go easy!' What could be a sweeter compliment?" (Letters to JMM, p. 97.)
Little Governess" is always referred to by this full phrase; it emphasizes her size, her youth, her position in the world, and, as the story develops, becomes ironical in showing how much the young girl herself needs guidance and help. In "The Lady's Maid" Ellen always refers to her mistress as "my lady": this is how the mistress has trained Ellen to treat her, as a combination royal-saint figure for whom one automatically gives up one's whole personal life. Indeed, Ellen in her maid's collar and cuffs resembles a patient nun in holy service on the Virgin Mary, intercessor with Christ and God. Ellen's lady insists on praying for all her acquaintances every night and when Ellen tries to persuade her to kneel, not on the "hard carpet" (375) but on an eiderdown,

  she gave me such a look -- holy it was, madam. 'Did our Lord have an eiderdown, Ellen?' she said. (376)

Ellen considers her lady "too good, you know, madam" (376) for this wicked world and undoubtedly considers herself fortunate to have such a saintly lady for her mistress. The main character in "The Fly" is always and only labelled "the boss"; in turn, he never gives a personal name to his dead son, as old Woodifield does to his own boy. Surely this indicates a lack of personal warmth in the boss, a quality which perhaps he once had, as the boy himself apparently has had, but which the boss has somehow lost during the years in which he has given himself more and more
to his business.

A few stories have characters who have neither name, title, nor descriptive phrase attached to them; the pronoun used in place of any name and indicating as it does only the sex of the character, sums up what is most important about the character for the purpose of the story. This is particularly clear in "The Escape" and "Psychology," stories concerning a man and a woman in which the male-female relationship is most important. That, indeed, is part of the irony of "Psychology": that amidst all the discussion of the psychological novel of the present and the future, the man and woman are striving to ignore the basic needs of their own personalities and are therefore constantly having to fight against the result of being "he" and "she" alone together. The characters of "The Escape" are virtual types rather than people, she the nagging wife, he the enduring husband. As such, perhaps the man's emotional "escape" is meant to have the broad significance of the inherent individuality and therefore of the ultimate freedom of each personality. Mr. Reginald Peacock is certainly aware of the opposite sex; he mentally notes the names of all his pupils and admirers, even the cleaning woman is named as "that tiresome Elsa"(145), but his wife is simply "she," the one female who unaccountably seems to take pleasure in annoying him. It is to something of the same cruel state
of anonymity that illness has reduced the wife of "The Man Without a Temperament." Once she was "Jinnie"; now she is merely the woman to whom Robert is tied, with whom he shares his surname, from whom he, being the person he is, cannot free himself. "A Dill Pickle" makes an odd use of names: the man remembers at least the woman's Christian name although at first he did not even recognize her; the woman never refers to him by name in word or thought and yet knows him instantly, knows even the length of time that has passed since she saw him last:

An then, after six years, she saw him again. (167)

This in itself seems a pertinent summing up of the odd half-relationship they have had in the past and in the story briefly renew; the loneliness of each has had more importance than the personal qualities of either.

"The Canary" contains no true names at all, only the woman's own reference to herself as "Missus," to her washerwoman's calling her "Miss" (431). Since the story is told in the first person, there is little need to name the narrator, but surely it is unusual that the woman has apparently given no name to the little bird which has been the centre of her life. There is a terrifying lack of personal life in the "Missus," a lack which seems to be reflected in the omission of any name for her pet. She has loved flowers, then the evening star, finally her canary. This restricted
search for a loved one suggests the starved quality of a prisoner, yet the "Missus" is surrounded by people, takes in lodgers, is apparently emotionally close enough to someone to make the revelations of the story possible. Hers seems a very empty existence, yet possibly her story is meant to have the wider meaning of the true existence of "Everyman", of each one being truly and finally alone.

The title of "The Stranger" touches on the very centre of the story, the very heart of the problem between Janey and John. Though Janey most certainly knows the man's name, she never gives it and therefore for the reader of the story as for John himself the young man remains ominously and impersonally part of an experience we do not share. To Janey, he is simply the "'poor fellow,'" "'Quite young,'" who "'died in my arms.'"(362) To John he is THE stranger, the embodiment of all who have of Janey something he wishes concentrated solely on himself. Revealingly, the people on the boat remain nameless in the story, and the Hammond children also remain a group quantity, another body of people who "'will have Janey soon enough.'"(358) John, caught between the people on the ship who have had her company, her help, her care, and the children at home who will soon claim her and who have sent on a reminder of this in their letters, is trying to seize a few hours of all Janey. In between comes The Stranger: representative of
the children, for he seems to be about the age of the oldest
daughter whom Janey has been visiting; part of the world
of the ship from which John has been excluded. The Stranger
receives from Janey what John so desperately wants for
himself: to be treated, at least for a moment, as a kind of
child-lover, to lie in Janey's arms and receive all of her
care. From this there is also the ominous but typical
Mansfield hint that it is Janey and John who are the real
strangers; otherwise this kind of incident, this kind of
stranger, could never come between them.

Names With Symbolic Meaning

There is considerable symbolism associated with many
of the names already discussed but as well there are some
names which seem to have a more directly symbolic function.

This is obviously true of Mr. Reginald Peacock.
Peacocks are most noted for their vanity, and this is certainly
true of the music teacher:

\[
\text{Vanity, that bright bird, lifted its}
\text{wings again, lifted them until he felt}
\text{his breast would break. (148)}
\]

Mansfield makes no direct comment on the man's ability as
an artist, but there is certainly an indication in his very
name: the wings of the peacock are as useless for flight
as is the harsh, strident voice for singing.

Although a vastly superior piece of work, "Je ne
Parle" contains in Mouse an example of name symbolism as deliberately obvious as that in the above story. Mouse carries "out the mouse idea" (80) even in her clothes, dressing in grey with grey fur around her dark cloak, carrying a grey fur muff that she strokes as one would a small pet. She is tiny, timid, nearly helpless in a strange place; instead of the protection of her Englishman, she is left to the mercies of the intrigued "fox terrier," Raoul Duquette -- and terriers are noted for their "ratting" qualities.

Several stories contain names suggesting various plants and generally there seems to be a symbolic intention in these names. Rosemary ("A Cup of Tea") bears the name of an herb, that is, of a trimming, a spice, of something not essential in itself; Rosemary herself is a shallow, self-centered personality, intrigued with the social exploitation of artists, showing no creative ability or personal warmth herself. Rosemary's name may also have a reference to Ophelia's "There's rosemary, that's for remembrance -- pray you, love, remember." Rosemary will not deliberately

13Mansfield several times referred to herself as "Mouse" in her letters, thus indicating the personal symbolism of the story. She signs a letter to Murry of No.7, 1919, with "Think of me as your own Mouse." (Letters to JMM, p.377) The next day, referring to L.M.'s leaving, she writes, "Then I turn into a real Mouse and make as tiny a noise as possible." (p.378) Later that month, she pleads for a "MOUSEHOLD FOR MOUSE," (p.410) and a few days later ends a letter with "Now with a groan and a flick of a disconsolate paw I'll run away again. I'll come back and nibble a letter and then talk..... Your deadly dull Mouse." (p.416)
remember the incident of the Smith girl, but she may have cause in the future to remember her husband's reaction to the girl. There seems something of the same double meaning to the name of Basil ("The Singing Lesson"), for it is clear that the man who here bears the name is much more the man who will marry Miss Meadows rather than the person whom she deeply loves; Basil is essential only in what he will add to her life, not for himself. There is the additional grim possibility of name reference in the old superstition that basil had the power of generating scorpions, and indeed "The Singing Lesson" shows Basil as capable of inflicting vicious hurt upon Miss Meadows. Miss Moss ("Pictures") has a sturdy quality of her own, able to thrive on very little, green in the sense of lacking experience in the harshest areas of life. She appears in sharp contrast to the vigorous, coniferous quality of her landlady, Minne Pine; Mrs. Pine is firmly rooted in putting on the market an essential commodity, lodging, and has no hesitation in ridding herself of a non-paying occupant. Old Mr. Woodifield ("The Fly") shares something of this strength with Minnie Pine; he is exactly what his name suggests -- a solidly

14According to the Chambers Encyclopaedia, it was believed that basil not only has the power of generating scorpions but can do so "even in a man's head," thriving on the brains of men. Certainly Basil's cruelty to Miss Meadows is mental cruelty, inflicted by Basil's mind and suffered in Miss Meadows' despairing thoughts. (v.II, London, 1959, p. 149)
English gentleman who has grown old, still English and vigorous enough to object to "foreigners" trying to trade on good old British feelings.

As well as the names discussed above, there are a number of instances of names having a symbolic function through the actual definition of the name. There is Colonel Proctor in "Mr. and Mrs. Dove"; he never appears in person but the combination of army title and university official suggested by his name gives a picture of a very authoritative man, of a father who may have much in common with Reggie's mater and who may himself be a major reason why Anne is willing to leave home, to be a Mrs. Dove for Reggie. Certainly the name "Proctor" is used only once in the story and that to identify Anne's father; the name is never used in relation to Anne herself. That other Colonel ("The Daughters of the Late Colonel") has surely been given his name to underline the dominant nature of his character: Colonel Pinner has indeed been one who used his authority to pin down his whole family; Con and Jug, Cyril, possibly even Benny who is following his father's colonial career, all show the effects of the static life they have led. Rosemary and Philip Fell in "A Cup of Tea" have names which can be read as sentences. Certainly Rosemary "falls" very easily for expensive articles in expensive shops and certainly she "falls" for the poor young girl in much the same way, not realizing the emotional
price she herself may have to pay for the incident. Rosemary's husband has certainly "fallen" for his "little wasteful one" (416), and Rosemary suddenly realizes that he could possibly "fall" for another woman: he was "'bowled over'" (415) when he saw the Smith girl. Mansfield had used the name once before, used it for the predatory society woman in "Mr. Reginald Peacock's Day" and again used it with the possibility of the name acting as a verb: Aenone "fell" very thoroughly for Peacock. In both these stories the name "Fell" can also be taken with its other dictionary meaning, as something cruel, deadly, for the characters who bear the name show little evidence of genuine warmth or sympathy and appear as thoroughly self-centered. The names of two of Mr. Peacock's female music pupils give an indication of the characters of these women whom Reginald finds equally "charming": Miss Betty Brittle, shallow, easily hurt and easily cheered; Miss Marian Morrow, ready to have her "unbearable" moods quickly changed from day to day, from hour to hour. Two of the minor characters in "Marriage à la Mode" also have names of this type: Bill Hunt, the painter, on the hunt for someone to keep him while he paints over life-sized figures with very wobbly legs; Dennis Green, the writer, green in the sense of immaturity, saying he will give William's letter "'a whole chapter'"(320) in his new book. It is the same kind of arty set whose members are
satirically named in "Bliss": the Norman Knights, carrying the double name of the mighty fighting conquerors of England, now reduced to tilting over plays called "Love in False Teeth" and to decorating rooms in fried-fish schemes "with the backs of the chairs shaped like frying-pans and lovely chip potatoes embroidered all over the curtains." (103)

Eddie Warren, as well as being childish, is rabbit-like, pale, wearing white socks and "an immense white silk scarf" (98), given to much exaggerated timidity. Perhaps his Christian name indicates not only the childish quality of the diminutive but also describes the man as an eddy, out of the main stream of life, turning endlessly on his own centre. The Youngs themselves are certainly young; comparatively young in years -- Bertha is thirty, Harry apparently about the same age -- but, far more important, they are immature. Bertha is given to schoolgirl crushes on more mature women ("she always did fall in love with beautiful women who had something strange about them"), Harry must make of "everything" (90) a test of his power and his courage, and it is of course this immaturity in both

15I hesitate to suggest the etymological meaning of names as important in Mansfield, but there is an example in "Bliss" which seems to be unique. According to The Oxford Dictionary of English Christian Names "Bertha" means "bright."
The story begins with Bertha feeling "as though you'd suddenly swallowed a bright piece of that late afternoon sun and it burned in your bosom, sending out a little shower of sparks into every particle, into every finger and toe..." (91-92) Bertha answers Eddie "brightly"(98) when he arrives. She sees herself in the mirror as "radiant;"(92) she piles the fruit into pyramids of "bright round shapes."(93) The touch of Miss Fulton's cool arm "could fan -- fan -- start blazing -- blazing -- the fire of bliss....."(99) If Mansfield did not choose the name for this meaning, at least the meaning fits the imagery and language of the story.
the Youngs which leads to Harry's disastrous relationship with Miss Fulton. Miss Fulton's Christian name of "Pearl" seems to carry several symbolic connotations: the name is used ironically since the pearl has traditionally denoted purity; it seems to be part of the moon imagery associated with Miss Fulton since a pearl, like the moon, is round and opaquely white; it may also refer to the construction of a pearl, many layers of beauty around a grain of dirt, as Miss Fulton's body is a beautifully cared for shell containing a selfish and corrupt spirit. Miss Meadows ("The Singing Lesson") bears a name that suggests green grass lands; the greenness of emotional immaturity Miss Meadows shows. She has been naturally crushed by Basil's cruel letter, but all too easily she mounts rapidly "On the wings of hope, of love, of joy" (349) when she receives Basil's brief and largely impersonal telegram. The literal translation of the surnames of Raoul Duquette ("Je ne Parle pas Français") and the Herr Regierungsrat ("The Little Governess") seem to sum up important aspects of the characters. "Of the quest or collection" is certainly an apt description of Duquette who makes no secret of his seeking out people for use as literary types, of his delighting in seeing his fellows as objects in nicely labelled scenes. Herr Regierungsrat bears a name embodying the German verb "regieren," "to govern," and undoubtedly it is the Herr's solidly respectable appearance
and title which make the conquest of the little governess so easy for him to accomplish:

He took out his pocket-book and handed her a card. "Herr Regierungsrat..." He had a title! Well, it was bound to be all right!

In "Pictures" Mansfield extends her use of name symbolism beyond her three main characters and satirically (and unrealistically) names the film companies to which Miss Moss applies. The letter the landlady brings to Miss Moss is from the Backwash Film Co.; we need no other indication that the company is a failure and little apt to need new employees. The last company to which Miss Moss applies is the Bitter Orange Company and it is here that Miss Moss receives the most discourteous refusal: a rude girl at a ticket-office window slaps down a form for Miss Moss to fill out, a form asking for skills very far from contralto singing. What should be sweet like an orange (the chance to use her good training to earn a good living) is bitter (not only refusal but discourteously administered humiliation). From the Bitter Orange Miss Moss can only go to the Café de Madrid with its very name reflecting the garish interior and sordid adventure Miss Moss finds within it.

Family Names

It has long been recognized that the fictitious Burnell
family of "Prelude," "At the Bay," and "The Doll's House" is based on Mansfield's own New Zealand family. Alpers appears to be the first to attempt to relate the names of the Burnell family to their real-life origins, to trace what he calls Mansfield's "systematic use of real names." As I find no reason to disagree with Alpers, the following paragraph will be a summary of his conclusions on pages 217-218.

The Burnell stories contain names which are virtual anagrams of relationships. The fictional family name of "Burnell" itself was the real-life name of Annie Dyer's grandmother, great-grandmother to Katherine Mansfield. Her own beloved grandmother, Mrs. Dyer, seems to be brought closer to Katherine by being given the fictional name of "Mrs. Fairfield," Katherine's own name of "Beauchamp" anglicized. Katherine's father, Harold, is given the Christian name of "Stanley," the maiden name of his own mother. Katherine's sister Vera becomes "Isabel," the real name of the aunt who appears in the stories as "Aunt Beryl"; Katherine's sister Charlotte is now known as "Lottie" rather than as the "Chaddie" she was actually called, and Katherine changes her own childhood name of "Kass" to "Kezia." Their uncle, Valentine Waters, becomes "Jonathan Trout": the rhythm of the Christian name is kept and "Waters" could certainly

16 Alpers, p. 219
suggest "Trout." Pat, the Burnell handyman, and Alice, the serving girl, keep their names unchanged from real life. It was a Mrs. Heywood who sent the doll's house to the Beauchamp girls; in "The Doll's House" it is "dear old Mrs. Hay." The real little Kelveys were indeed children of a washerwoman; her name was McKelvey and her husband was present, although insignificant. The original of "Mrs. Samuel Josephs" of "Prelude" and "At the Bay" was Mrs. Walter Nathan, whose father was Joseph Joseph; the repetition of the name probably induced the plural-sounding name of "Josephs" in the stories. I suspect there is an additional cross-reference in the name that Alpers has not noticed, for, in the Old Testament, Nathan is the prophet who succeeds Samuel and indeed is the spokesman of God in the book of Second Samuel. It seems possible that this Biblical connection between Nathan and Samuel could have made Mansfield give her fictional version of Mrs. Walter Nathan the name of "Mrs. Samuel Josephs." I also wonder about the name given to the woman who in life was Mansfield's Aunt Belle: she becomes "Aunt Beryl." Alpers mentions that Mansfield's paternal great-grandmother Stone was one of a family of lovely girls who were known as "the Six Precious Stones" but suggests no connection with

17 Although Alpers suggests another possibility. A great-aunt of the Dyer sisters, a Miss Burnell of Plymouth, married a Baptist missionary, a Brother Thomas Trowt.

18 Alpers, p. 23.
Beryl's own name which is that of a gem. It seems possible that this fragment of family history was the creative germ of the name "Beryl" given in Mansfield's fiction to a lovely young girl.

I have found no critical discussion of the names in the two stories of the Sheridan family, "The Garden Party" and "Her First Ball." Certainly the names are not as clearly labelled from Mansfield's own family circle as the names discussed above, but there are still some resemblances. For "Sheridan" itself I can find no reference, although with the comparatively small body of material available on Mansfield's own New Zealand life, the name may well have a base in reality. In "The Garden Party" itself the name seems to have one main purpose: to indicate that the prejudice shown in the story is one purely of class, not of race as well, for the family of the dead man are named "Scott," clearly of the same British background as the Sheridans. The Christian names of the Sheridan children do have some possible reference to facts and names from Mansfield's own life. One of Annie Beauchamp's best friends was Laura Kate Bright; she was godmother to Annie's children and a little over a year after Annie's death became Harold's second wife.

19The main sources for details of Mansfield's early life are Alpers and Berkman. Their works are, of course, partially based on the earlier Life of Katherine Mansfield by Mantz and Murry.

A year and a half after this second marriage, Mansfield wrote "The Garden Party"; it thus seems possible that her naming of her story's heroine and most sympathetic character was meant as both a compliment and a sign of acceptance of her godmother into the closer family tie. The naming of "Laurie" is probably an attempt to emphasize the affection of the boy for his one sister above others, to indicate the kind of relationship between Laurie and Laura that Mansfield felt she had had with Bogey; possibly Laura and Laurie are meant to be twins, although there are only the indications of their names and of their obvious closeness for this. The first girl in the Beauchamp family was Vera Margaret; one of the girls in the Sheridan family is called "Meg," and, if she is not the oldest, certainly she is the family's automatic first choice to go and supervise the men putting up the marquee for the garden party. The second girl in the Beauchamp family was called "Charlotte," the feminine form of a masculine name, and it was shortened to the sexless nickname of "Chaddie"; this seems to parallel the naming of "Jose" in the story, for the name itself is surely a nickname for "Josephine." "Her First Ball" adds the character "Leila" to the family, for she is the Sheridan's cousin. I can find no reference to her name,

21The fragment "By Moonlight" in the Scrapbook seems to be a first draft of "The Garden Party." Meg, Laura, and Laurie have their final names but Jose is replaced by "Francie," again indicating that this Sheridan daughter bears the feminine form of a masculine name.
although again I have too little evidence to say the name does not have a basis in Mansfield's own life. The girl herself is shown as a country-cousin version of Laura, kind-hearted, sensitive, as yet very immature through lack of any harsh contacts with life. Perhaps her name is meant to mirror Laura's: the same first and final letters, the same length and the same rhythm of pronunciation.

The family name reference in "The Voyage" is more subtle. A crane is of the same zoological family as a heron; therefore, the Cranes in the story are Herons, are not only of Mansfield's family but belong to her own vision of all that meant love and security. The Cranes themselves also unite the two sides of Mansfield's family, the grandfather based on her paternal grandfather, the grandmother on her mother's mother, on the loving woman who gave the shelter of her arms to the little Kass. Fenella's name seems to have been created for its unusual yet old-fashioned sound, qualities which certainly suit the child; the name may owe something to that of Miss Clara Fenessa Wood, the proprietor of the Harley Street boarding house where Mansfield lived during her Queen's College days. The other names in the story are skillfully used to indicate the old world correctness of the grandmother. She has made the boat trip many times and the stewardess knows her and her name very
well, but Mrs. Crane apparently does not know the stewardess's name -- it would not occur to her to inquire. She will tell the woman of the sad event which has happened in the Crane family, and indeed it seems that the stewardess already knows enough of the family history to be prepared for it; Mrs. Crane will tell Fenella to leave her "'nice Banana'" for the stewardess, but it would not be proper for her to assume the familiarity of addressing the stewardess by name. In the same way the old man who has come to meet Mrs. Crane and Fenella is "Mr. Penready" and his wife baked some scones for "Mr. Crane" last week. These people belong to a time when formality did not mean coldness but could express mutual respect and liking.

In this chapter I have attempted to summarize Mansfield's use of names in the stories of her mature writing period. It is a use that seems one of her most consistent techniques in revealing the people of her fictional world. By names Mansfield could sum up a character: Mr. Reginald Peacock, the proud bird of vanity; the Norman Knights, artificial masks of the pseudo avant-garde; Duquette, the ceaseless questing beast. She could point out the subtle qualities of a relationship: "The Man Without a Temperament" and his wife, once Jinnie, now merely "she"; Vera ("A Dill Pickle") and the man she has not seen for six years; Ellen, doomed by forces beyond her control or understanding, to be "The Lady's Maid."
She could underline important aspects of a character that we know but might otherwise underestimate: the pathetic irony of "The Little Governess"; the total business absorption of the boss("The Fly"); the reduced gentility of "Miss Brill."

For the characters of the New Zealand stories, Mansfield seems deliberately to have moved half-way to reality, to attempt to make permanent, not the world, but the essence of her childhood, and her choice of names for the New Zealand characters mirrors the attempt. We cannot say that little Kathleen Beauchamp ever invited two of the McKelvey girls to see the gift of Mrs. Heywood, but we know from "The Doll's House" that Mansfield's memory of her New Zealand childhood was not uncritical, that she pictured herself as the small, determined rebel. We cannot say that Harold Beauchamp ever brought home gifts of bottled oysters and fresh pineapples for Mansfield's mother, but we have the evidence of the names themselves to allow us to feel that the Stanley-Linda relationship was the kind a mature Mansfield believed had existed between her parents.

The New Zealand stories have long been considered Mansfield's highest literary achievement; they are also important for what they reveal of Mansfield herself, of her deliberately used memories of her own family.

In no way is Mansfield's use of names unusual or
unique: counterparts can be found in English literature both before and after her. Yet, as with her other uses of short story techniques, Mansfield achieved a blend which is both her own and vital to the totality of her work. It is indeed strange that her use of names has attracted so little attention from her admirers and critics.
I now come to the fourth and last of Mansfield's major techniques, her use of symbolism. That Mansfield made extensive use of symbolism has long been recognized, and, indeed, in many stories the symbolism itself is obvious. But, as J. Middleton Murry observed, "It is curious how little good criticism of Katherine Mansfield's stories has been written," and this critical hiatus extends even to the seemingly natural subject of Mansfield's use of symbolism. Moreover, much of the little critical work is concerned with a few individual stories; few critics have suggested any overall pattern or meaning to Mansfield's symbolism.

Wagenknecht in his 1928 article wrote that Mansfield's "symbolism is skillful but not extensive" and made no further comment on the subject. Arthur Sewell in Katherine Mansfield: A Critical Essay makes but this passing mention of the obvious: that Miss Brill's fur "becomes a symbol, if you like, giving substance to the old lady's dreams." Baker devotes some sixteen pages in The History of the English Novel to Mansfield (he gives but ten pages

1Murry, Katherine Mansfield and Other Literary Portraits, p. 7.
2Wagenknecht, p. 280.
more to Galsworthy), yet, strangely, Baker does not once mention Mansfield's use of symbolism. Friis, in her brief discussion of Mansfield's technique, states:

An important factor in Katherine Mansfield's technique is her use of symbolism but Friis then merely lists, rather than discusses, some of the more obvious symbols, as in the following passage:

In "Bliss" the flowering pear-tree is the outward symbol of the inward emotional state of Bertha. In "The Wind Blows" the wind is symbolic of the spirit of unrest in the mind of the girl, Matilda..... And, in "The Escape," the state of tranquility for which the man is yearning is symbolized by a tree.

Alpers' Katherine Mansfield is, of course a biography; it contains no extensive treatment of technique. Gordon's Writers and Their Work pamphlet on Mansfield has neither general discussion nor specific examples of her symbolism; indeed, Gordon's only comment on the subject is that "The Fly" is "full" of personal symbolism that Mansfield "may not herself have recognized." Celeste Turner Wright has named "Darkness as a Symbol in Katherine Mansfield" and clearly states in the opening of her article that "The power of Katherine Mansfield's short stories resides partly in symbols." However, Wright then does little more than

4Friis, p. 137.
5Ibid., pp. 137-138.
6Gordon, p. 17
7Wright, "Darkness as a Symbol in Katherine Mansfield," p. 204.
cite some of the examples of darkness in Mansfield's autobiographical and fictional work without suggesting more than the obvious surface meaning for the examples.

Berkman, in her 1951 study, is the only critic I have read who attempts to give both general statement and specific example of Mansfield's use of symbolism. Berkman believes that Mansfield's view of the world is of a "ruined Eden," a "scheme of things" with which the large symbols Miss Mansfield uses -- the bird, the tree, the insect -- accord perfectly.°

Berkman then lists several examples of each, but she confuses her point by re-listing some of the examples three pages later under "lesser symbols"; these she says Mansfield generally employs skillfully, so that they form an intrinsic element of a story and carry their symbolic and thematic significance at the same time.9

Because of this slight confusion and because of the brevity of Berkman's treatment of the subject, her discussion does little more than indicate some interesting aspects of Mansfield's symbolism. However, in the scarcity of good critical material available, Berkman's account is useful and I will be referring to it again in my discussion of the individual stories.

°Berkman, p. 192.

9Ibid., p. 195.
I find the chapter Daiches gives to Mansfield in *The Novel and the Modern World* more perceptive, for, while the chapter is not itself concerned with symbolism, Daiches clearly recognizes the basis of Mansfield's technique. He mentions her "sensitivity" and then explains what he means by the term:

What is this sensitivity that Katherine Mansfield cultivated so deliberately, to the point where it tended to defeat itself? It is simply an ability to see as symbols objects which to others are not symbols at all or are symbols of more obvious things. If by our way of writing we can persuade others to see as we see, to view as a subtle symbol what they otherwise would regard merely as a stray fact, our literary work is sensitive, as Katherine Mansfield's is sensitive.\(^{10}\)

A few pages later Daiches describes Mansfield's method of writing as working "out" by means of symbols rather than "in" by means of plot:

She preferred to approach human activity from the very limited single situation and work "out," setting going overtones and implications by means of her manipulation of symbols, rather than to start from some general view and work "in" by means of illustrative fable.\(^ {11}\)

Objects that are not symbols to others or that seem symbols only of more obvious things; symbols that are subtly at the centre of the story; this seems to express the heart of Mansfield's use of symbolism.

\(^{10}\)Daiches, p. 73.

\(^{11}\)Ibid., p. 75.
Daiches' observations also serve to point out the importance of Mansfield's symbolism, and indeed there are few stories of hers in which symbolism is not a major technique. In any necessarily limited discussion, the problem becomes one of selection, for in Mansfield's work there are many passing uses of what can indeed be called symbols although they are not fundamental to the story. Friis, for instance, notes Mansfield's "habit of characterizing her persons by a symbolic gesture" and lists such examples as

In "Prelude" the impatience of Beryl is denoted by her gesture of biting her lip

... In "Je ne Parle pas Francais," Mouse's gesture of stroking her muff denotes embarrassment, it is a gesture which we find again in "A Dill Pickle."

Surely in such passages Mansfield is doing no more than any capable author in giving appropriate gestures to her characters, gestures aiding the characterization but not more symbolic than is every speech, thought, or action of the characters. Berkman speaks of Mansfield's use of detail to gain an "externalization of feeling by associating it with some fitting concrete correlative," with the associated object playing "a natural part on the whole, hovering between functional detail and symbol."

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12 Friis, p. 140.
13 Loc. cit.
15 Ibid., p. 175.
as Mouse's little grey muff ("Je ne Parle pas Français"), Vera's glove ("A Dill Pickle"), Robert Salesby's ring ("The Man Without a Temperament"), and certainly these objects are used to add to the characterization and may be said to be symbols of their associated owners. Yet these objects are not central to the meaning of the characters or to the stories, are but subsidiary to the main core of the stories' meaning.

It is major recurrent symbols with which I will be concerned in this chapter. I will attempt to outline Mansfield's use of symbols which are vital to the very core of the stories, which in themselves convey much of the effect "out" (in Daiches' phrase) to the reader and which, in themselves, express something of Mansfield's own attitude to life. I find five types of such recurrent symbols: wings, animal, plant, communion, and travel.

The Symbol of Wings

Berkman states that the "'bird-wing'" image is "Predominant above all others" but makes no mention of what I believe may well have been Mansfield's emotional starting point for this symbol: the family name of "Heron" (originally spelled "Herron"), given as a second Christian name to Mansfield's brother, Leslie.

16 Berkman, p. 187
17 Alpers, p. 41
During her early writing days, Mansfield briefly used "Lili Heron" as a nom d'plume and certainly after Leslie's death she attached the name of "The Heron" to her dream home, to the idyllic spot she insisted she and Murry would some day own in which all was happiness, art, and love. What the Heron meant to her is shown many times in her letters, in passages such as the following:

Our house must be honest and solid like our work -- everything must ring like Elizabethan English and like those gentlemen: I always seem to be mentioning: 'the Poets'. There is a light on them... which I feel is the bright shining star which must hang in the sky above the Heron as we drive home.20

Oh, how I do thirst after the Heron and our life there. It must come quickly. We must start LOOKING for it -- spying it out, buying maps of England and so on and marking likely spots as soon as I get back. Sundays will be Heron days.21

More unusual and revealing is Mansfield's naming of her own damaged lungs her "wings" and so referring to them in her letters:

It's all sunny outside and I am bored. After [the doctor] is gone I've a mind to throw away my wings and go off for a frisk. But I won't.22

The doctor says I'm better. I am indeed, but I must be very careful of this wing.23

18Mantz and Murry, p. 223.
19Alpers, p. 238.
20Letters to JMM, p. 198.
21Ibid., p. 205.
22Letter of Dec.15,1917 to Murry; Letters to JMM, p.100
I have been strictly in bed for days, nearly weeks, with my left water-wing (alias my lung) entirely out of action for the time...24

...the King of the Hanky-Pankies is coming this morning to electrify me and I hope to have new legs -- arms -- wings -- everything -- in a week or two.25

So that's my program for the present, quite a satisfactory one except that it prevents me from spreading my wings.26

Now I have come to Paris to see a Russian doctor who promises to give me new wings for old.27

To Mansfield, it seemed that it was her damaged "wing" that kept her from soaring above the sordid, petty details of life, that kept her from having a Heron-home with Murry.

In her stories, the use of or reference to wings seems to symbolize a kind of emotional freedom, a rising to heights of peace and happiness. Occasionally this happiness is achieved, most often it is restricted by uncontrollable forces of life. The deep personal feelings Mansfield seems to have hidden in the symbol are probably most clearly revealed in "The Voyage" and "The Man Without


"The Voyage" of course uses the wing symbolism in its very naming of the characters, for cranes are of the same bird family as herons. It would make little difference to the plot if it were Fenella's father or mother who was the old couple's child, but by making Fenella's father their son, Mansfield has created a blood family of Cranes, of Heron people. What this name meant to Mansfield she carefully builds up in the details of the grandparents: the deep affection shown between mother and son and the quiet restraint that breaks only briefly; the calm security of religious faith that leads the grandmother to pray as soon as she is on board but which is not imposed on the child; the gentleness with which suggestions, not orders, are given to Fenella; the neatness of the little home and yet the tolerance of the grandmother over her husband's wandering bluchers and watering can; the affectionate demand of the old man for a kiss from his granddaughter. Even the presence of the cat on the table suggests a home in which affection and comfort come before the demands of excessive cleanliness and order. The symbolism of the name is carried into the imagery connected with the old couple: the grandmother carries a swan-headed umbrella, the grandfather looks "like a very old, wide-awake bird." (330) Though Fenella has lost her mother, she still will be

For a further discussion, see page 165 of Chapter IV, "Use of Names".

28
surrounded by all the love and security she needs because she will still be in a Heron home.

"The Man Without a Temperament" has only two brief references to the wing symbol, but these references stand in sharp contrast, showing something of what Mansfield wanted from life and what she felt she was receiving. Throughout the story the young Honeymoon Couple suggest the shared happiness the Salesbys have once known but have now lost; the Honeymoon Couple are "an ironic parallel to the Salesbys." At the first entry of the newlyweds their joined bliss is expressed in terms of swooping birds:

Their laughing voices charged with excitement beat against the glassed-in verandah like birds.....(134)

and, as the Salesbys leave the dining room, behind them bursts the self-absorbed laughter of the young people:

Whirling, tumbling, swooping, the laughter of the Honeymoon Couple dashed against the glass of the verandah. (135)

This is a state of winged bliss that the Salesbys have once known. Now, the day over, Robert sits alone on the balcony of the bedroom. In the two previous passages in which the man has been alone, Mansfield has used flashbacks of the old life in London, of the life before Jinnie was known to be ill. Now there is no flashback; the image of the

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struggling, broken bird expresses not only Robert's present emotional state in his helpless role as spectator but also his wife's physical condition:

Far away lightning flutters — flutters like a wing — flutters like a broken bird that tries to fly and sinks again and again struggles. (142)

As Kleine has noted, "The figure encompasses Salesby's entire position" and also describes the pathetic state of Jinnie.

Revealing of Mansfield's attitude to life, most uses of the wing symbolism place the emphasis on a lack of flight, on a restriction to some kind of fulfillment expressed by the lifting of wings. This is central to the meaning of "Mr. and Mrs. Dove," "The Canary," and "The Fly," and is part of an important scene in "At the Bay" and "The Daughters of the Late Colonel."

The symbol of the caged bird is obviously central to "Mr. and Mrs. Dove" with its parallel pairs of human and bird lovers. The likeness is pointed out, not only by the situation, but by Anne's appearance with her grey eyes and shoes and white jacket and pearls. Reggie proposes against the sound of Mr. Dove's soft cooing and Anne at first refuses him because

'...we'd be like...like Mr. and Mrs. Dove.'

(293)

The doves are caged, confined to a life of walking up and

30 Kleine, p. 30.
down their dove house; as Anne says, "'They never do anything else, you know.'"(291) This is the caged life that Reggie and Anne will also lead on the veranda in Rhodesia, confined by forces beyond their control to a life with no flights of soaring happiness, to a life of being Mr. and Mrs. Dove -- with Mrs. Dove always in front and Mr. Dove always trying to please her -- in a cage.

"The Canary" was written late in Mansfield's life; in it she seems to be striving to express the bitter sweetness of existence, the need to be joyful in the cage that life places around the wings of the spirit. In the story the woman is first attracted to the bird because of his cheerfulness, chirping faintly in his tiny cage

instead of fluttering, fluttering, like
the poor little goldfinches..... From
that moment he was mine. (429)

In spite of his cage -- and there is no mention of "Missus" ever letting him out of it -- he sings exquisitely, daily; the bird seems instinctively to know the beauty as well as the pain of life and can express both in his song:

But isn't it extraordinary that under his sweet, joyful little singing it was just this -- sadness? -- Ah, what is it? -- that I heard.(432)

The woman, living in the closed cage of her own life, can hear, wonder at, but not fully understand what the little winged creature knows by instinct and expresses in his cage.

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31 Murry, in his introduction to the Journal, calls "The Canary" "the last complete story" Mansfield wrote and dates it July, 1922. (p.xiii)
In "The Fly" it is of course an insect, not a bird, that provides the central symbol. By the necessities of the plot of the story there is no reason for the insect to be a fly rather than a spider, but the symbolic meaning of the insect as a being once capable of flight, now crushed, is made clear by the description of its freeing itself from the ink: first it cleans its wings. Only when its wings are able to expand again does the fly begin, "like a minute cat, to clean its face." (427) And not until the insect is ready to fly again -- "ready for life again" (427) -- does the boss drop the first blot of ink and then, after the fly is once more ready to fly, the second and the third. So has the life of emotional restriction descended, dark drop by drop, upon the boss's own ability to fly above a life of nothing but business, and soon now he, too, will be dead.

There have been several critical interpretations of the fly-boss symbolism of the story. Berkman does not find the symbolism satisfactory; she says that "the central symbolism is confused" because the boss seems to stand for both the giver and the receiver of blows of fate. Celeste Turner Wright disagrees with Berkman's opinion and advances the theory that the fly represents Mansfield herself and the boss a kind of God: "He represents Fate, like the 'wanton boys' in King Lear, killing flies for sport". I believe a more

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32Berkman, p. 195.
33Wright, "Genesis of a Short Story," p.94.
recent critic has come closer to Mansfield's meaning in the story when he notes:

The boss is neither a wanton boy carelessly destroying the fly for sport, nor one of the gods grandly exerting his power with full knowledge of an indifference toward the consequences. The Lear citation is absolutely misleading. The boss is obviously seeking to discover or confirm some knowledge -- and in doing so is fearful of the consequences of that knowledge.  

Within the story he is neither a monster nor a saint -- merely a poor suffering mortal, whose wealth and social power cannot protect him from the anguish of loss through death. 

With this interpretation of the boss as a symbolic figure only in the sense that any character in a story can be said to be symbolic of such a type of person in such circumstances, I agree. I would add that it is not merely the "anguish of loss through death" the boss faces at the end of the story but death itself, the boy's but also the fly's and his own. To me the fly represents both the boy and the father, for both have been denied the life of free-flying happiness symbolized by the insect's wings: the boy has suffered physical death in the war, the father spiritual death in his own life. It is the man's submerged realization that his spirit has never soared freely and that soon he will join his son and the fly in death, which produces the grinding wretchedness.


he suffers at the end.

It is again a winged insect which is used to show the restrictions of life in an important scene near the end of "At the Bay." Jonathan, who is "gifted, exceptional" but who never sees his dreams fulfilled, who often has "a look like hunger in his black eyes," (237) pauses to talk with Linda in the garden. His holiday is over and on Monday he must go back to the office, or, as Jonathan phrases it, "'On Monday the cage door opens and clangs to upon the victim for another eleven months and a week.'" (236) In fact, he feels his position to be worse than that of a prisoner, for he has somehow imprisoned himself and nobody will ever let him out. He is like an insect that has flown into a room of its own accord:

'I dash against the walls, dash against the windows, flop against the ceiling, do everything on God's earth, in fact, except fly out again.....

'Why don't I fly out again? There's the window or the door or whatever it was I came in by. It's not hopelessly shut -- is it? Why don't I find it and be off?.....

'I'm exactly like that insect again. For some reason.....it's not allowed, it's forbidden, it's against the insect law, to stop banging and flopping and crawling up the pane even for an instant.'(237-238)

A moment later, the children playing in the washhouse see Jonathan's pale face "Pressed against the window"; Jonathan is always pressing himself against the window of life, too
responsible to desert the family and station in life to which he was born, too unworldly in his desires ever to enjoy the push and pressure of business life within the cage. (The cage-wing image is never associated with Stanley, that successful and happy businessman.) Jonathan's words seem to carry the image of the caged insect back to the children's game and specifically to Kezia, to the young Mansfield: at the same time Jonathan is talking to Linda, Kezia alone of the children is insisting on being a winged "'ninseck'" in their game. The same life that has claimed Jonathan thus seems to be waiting to claim Kezia: the animal game in the washhouse becomes a symbol of the cage-enclosed adult life of the future.

In the final section of "The Daughters of the Late Colonel," some little sparrows come to chirp on the window ledge of the London flat:

But Josephine felt they were not sparrows, not on the window-ledge. It was inside her, that queer little crying noise. Yeep -- yeep -- yeep. Ah, what was it crying, so weak and forlorn?

What is really crying Jug reveals by her next thought:

If mother had lived, might they have married? But there had been nobody for them to marry. (283)

The birds are outside the flat and free to fly away; Con and Jug have been caged all their lives in the tunnel of their father-dominated existence, have never had an
opportunity to develop wings of their own.

In "Mr. Reginald Peacock's Day" the use of the wing symbolism is ironic, for here the central image is of a bird who by nature cannot fly. "That flashy bird of plumage," as Berkman calls Mr. Reginald Peacock, is confident that he, the artist, is "teaching them all to escape from life."(152) The wings on which Reginald is carried aloft, however, are only those of the peacock he truly is:

Vanity, that bright bird, lifted its wings......(148)

and Reginald is always ready to be swept away, by the sight of himself in a mirror, by a note from an obviously designing woman, by the admiration of his female pupils. This kind of imaginary flight Reginald achieves repeatedly, for he is unaware that he lacks any other wings than the false ones of vanity.

Thus Mansfield consistently uses the symbol of wings to express a kind of emotional release, a rising into the realms of peace and happiness. Significantly, only in "The Voyage," a story based on her own childhood relationship with her beloved "grannie," does the symbol express achieved and deep happiness for a main character. False wings lift the shallow Mr. Reginald Peacock aloft, wings of the honeymoon pleasures of the moment are carrying the young couple in "The Man Without a Temperament," all other wings:
are shown confined or broken by forces outside that make them incapable of their natural flight.

Animal Symbolism

Berkman considers that Mansfield uses animal symbolism with a consistently narrow range of meaning. Berkman states that:

Danger, almost always identified with sexual passion, invariably appears as a frightening animal. At times the terror is nameless -- the cry of the beast in the jungle that disturbs the man and woman in 'Psychology'; but most often it takes concrete form as a cat or dog. Miss Moss's downfall in 'Pictures' is foreshadowed by her glimpse of an old brown tailless cat which appears in the street from nowhere and greedily laps up a splash of milk. Similarly, Bertha Young sees the exquisite beauty of the flowering pear tree disfigured by the two dragging cats that creep before it through the garden bed.37

In general, I agree with this brief discussion of animal symbolism as applied to the specifically named stories, but there are several instances of animal references in Mansfield which do not seem to carry any implication of sexual passion and which therefore seem to destroy the inclusive quality of Berkman's definition. In "The Daughters of the Late Colonel," for instance, Jug considers the possibility of the sisters' having their dressing-gowns dyed black as part of the mourning ritual:

37Berkman, pp.191-192
Two black dressing-gowns and two pairs of black woolly slippers, creeping off to the bathroom like black cats. (263)

The picture may be seen as unpleasant, even repulsive, but there is surely no sexual meaning to the scene. If there is any symbolic interpretation to the cats, it would seem to be of Con and Jug as tamed pets, as the "old tabbies" (265) that proud young Kate calls them. When Ma Parker runs from the young gentleman's flat out onto the street,

People went flitting by, very fast; the men walked like scissors; the women trod like cats. (308)

This seems to express only the sleek grace of the women, the flashing trouser-clad legs of the men, the non-human quality of a world in which "nobody knew -- nobody cared." (308)

Again, there seems no possible sexual connotation to the cat imagery. "The Fly" first passes its tiny leg along its wings "as the stone goes over and under the scythe" and then proceeds to clean its tiny face "like a minute cat". (427)

If there is any symbolic intention here I would agree with Hagopian that

The scythe evokes the grim reaper Death, while the traditional nine lives of a cat evoke Survival.38

As well as disagreeing with Berkman's implication that every cat image in Mansfield suggests sexual passion and danger, I feel that Berkman's description of Duquette

38Hagopian, p. 388.
("Je ne Parle pas Français") is misleading by being incomplete. Berkman says that

Raoul Duquette is repeatedly characterized as a sharp-nosed fox terrier, sniffing and prowling about the defenseless Mouse, who by her very name is defined as a small, helpless, hunted creature.39

Certainly I agree with this obvious symbolism of Mouse's name as a description of her pathetic position and certainly Duquette repeatedly characterized himself as a sharp-nosed terrier. But Duquette uses the terrier reference in describing his relationship with Dick as well as with Mouse and repeats it in the hotel scene in which he is but an interested observer of the complexities of the Mouse-Dick relationship. When Dick has left him, Duquette expresses his hurt indignation in terms of the pet dog image:

after all it was you who whistled to me, you who asked me to come! What a spectacle I've cut wagging my tail and leaping around you..... (73-74)

He returns to the act of the pet dog and the image describing it when Dick returns to Paris with Mouse; at first Duquette has felt he will meet Dick with all the dignity fitting a promising young writer, but the intriguing possibilities of the situation between Dick and Mouse destroy Duquette's design. He will again assume the role of the pet dog in order to be able to remain and watch the fascinating play unfold. He tells himself, "Come, my Parisian fox-terrier! Amuse these

39Berkman, p. 192.
sad English!" (83) Trying to break the strain of the first moments in the hotel room, he makes "a vivacious little bound at Mouse," (83) and when Mouse serves tea, "the faithful fox-terrier carried [a cup] across to [Dick] and laid it at his feet, as it were." (84) Certainly there is a sexual aspect to these instances of animal symbolism but the symbolism goes deeper into the problem of Duquette than a mere reference to his unexpected attraction to Mouse: the dog symbolism is used to express part of his relationship with Dick, part of his brief relationship with Mouse, and also part of his loneliness when he is incapable of following even his fox-terrier curiosity and does not see Mouse again. Then his "other self" is forever dashing off distracted, "like a lost dog who thinks at last, at last, he hears the familiar step again" and forever coming back, "his tail between his legs, quite exhausted" (65) because "she's nowhere...to...be seen." (66) The fox-terrier references seem to embody Duquette's half-realized sexual interest in Mouse but to include much more of his character than this, to indicate his sordid lap-dog role in life, playing the maiden's dream for literary young women, pandering to dirty old gallants, being the amusing little pet to Dick during his time in Paris, now uncontrollably running after thoughts of the lost Mouse. This complexity of the animal symbol Berkman's brief description seems to deny.
The two cats creeping across the garden in "Bliss" certainly symbolize the ugliest aspect of sexual intimacy, but there is a second reference in the story which no critic I have read seems to have noticed. Near the end of the story, after Bertha has learned of her husband's unfaithfulness with Miss Fulton, she sees Miss Fulton leave "with Eddie following, like the black cat following the grey cat." (105) There is thus a strong hint in this second use of the animal symbol that Harry is not Miss Fulton's only follower; certainly if Mansfield had chosen she could have made Harry escort Miss Fulton out to a taxi and the scene would then have completed the sexual meaning of the cat symbol while leaving Eddie as the inane but harmless young man he has appeared. "Bliss" also has the image of Mrs. Norman Knight as a monkey. She is wearing "the most amusing orange coat with a procession of black monkeys round the hem and up the fronts," (97) but it is Bertha who carries the image further and sees Mrs. Knight herself as a "very intelligent monkey". (97) Here the use of the animal image seems two-fold: to show Mrs. Knight (and by implication the rest of the Knight-Warren set) as something subhuman, perhaps also to hint that their art is a case of "monkey see, monkey do," purely imitative of the work of "higher forms of life," the true artists; and to show Bertha's own childishness in her attraction to such people as the Knights,
her own state of inexplicable bliss that is ready to find
delight in every aspect of her life.

Rather strangely, in her summary of animal-sexual
symbolism, Berkman does not mention that of "A Dill Pickle,
a story which twice refers to a strange sleeping beast in
the woman's bosom, once in terms which certainly suggest a
cat. The man says he has really travelled to all the
foreign places he and Vera once talked of seeing together;
as she listens to him,

she felt the strange beast that had slumbered
so long within her bosom stir, stretch itself,
yawn, prick up its ears, and suddenly bound to
its feet, and fix its longing, hungry stare
upon those faraway places. (170)

Again, as the man says that he once longed to "'turn into
a magic carpet and carry you away to all those lands you
longed to see,'"

she lifted her head as though she drank something;
the strange beast in her bosom began to purr...
(173)

According to Berkman's general statement that sexual passion
is usually presented as a frightening animal, the strange
beast Vera experiences would seem to be physical desire.
But I believe this to be too narrow a definition of the
animal symbol in "A Dill Pickle." Rather, I find the symbol
to be all the romantic dreams that Vera has had and has
once centered on the man; these dreams certainly include
the sexual element of such a relationship but also include
the romance of travel and wealth as well.

The fur neck piece in "Miss Brill" is one of Mansfield's most obvious uses of symbolism. I agree with Berkman that, by the end of the story,

the association of emotion with the external object has been pushed to an identity which Miss Brill herself points out, and we are conscious of excess.40

Yet the parallel that Mansfield builds between Miss Brill and her fur is skillfully done: both are old, odd in appearance, battered by life, spending much of their time in small, dark enclosures, going together for little Sunday excursions to the Jardins Publique. More revealing of the story's true picture of Miss Brill is her own attitude to her fur: the dead fur of a once live animal is considered by Miss Brill as virtually a live pet. Delicately, in a lengthy passage beginning

Miss Brill put up her hand and touched her fur. Dear little thing! (331)

Mansfield makes both points simultaneously clear; the actual condition of the fur, and Miss Brill's attitude to her "little rogue". It is the young boy's cruel whisper about her own appearance and the girl's giggled comment on the look of the fur that combine to awake Miss Brill to the reality of an existence that, like the fur, is not truly alive. More subtly, Mansfield makes another use of animal imagery in "Miss Brill," a use which seems to complement the symbolism of the fur. While Miss Brill is sitting on

40 Berkman, p. 175.
her "special" bench, she watches an elderly prostitute,

wearing the ermine toque she'd bought
when her hair was yellow. Now everything,
hair, her face, even her eyes, was the
same colour as the shabby ermine, and her
hand, in its cleaned glove, lifted to dab
her lips, was a tiny yellowish paw. (333)

The woman attempts to make a conquest, is rudely repulsed,
and "The ermine toque was alone....." (333) This woman, too,
is closely associated with the fur of the dead animal she
wears; she too, is alone and unwanted, but she is not
shocked or deeply hurt by the rude and direct rebuff she
receives; she is used to this treatment, expects little
better because she lives in a world of the harshest realities
with no imagined stage life and surprise gifts of almond
fragments to shelter her.

Gentle beasts of burden are used to indicate the
terms of another restricted life, that of "The Lady's Maid."
Ellen tells of once taking two little nieces of her lady's
to a fair and of seeing some riding donkeys:

And I don't know what it was, but the way
the little feet went, and the eyes -- so
gentle -- and the soft ears -- made me want
to go on a donkey more than anything in the
world! (378)

Ellen cannot have her ride because of her responsibility to
look after the children and because of her maid's uniform
-- "what would I have looked like perched up there in my
uniform?" (378) -- and so releases her intense desire in
a pretended dream. The patient, gentle donkeys in their
gay trappings show both Ellen's actual life of servitude, of giving pleasure to others while remaining always in harness herself, and the bright, happy life represented by the holiday fair.

Mansfield's use of animal symbolism thus serves a variety of purposes. It is the ugliest aspect of sexual passion that appears in the cats in "Bliss" and "Pictures," the frightening danger of it in "Psychology," the enticing romance of it in "A Dill Pickle." Duquette is the sordid lapdog, fawning for his living, yet keeping his fox-terrier curiosity secretly active, and Mouse the timid victim, not only of Duquette, but of Dick and of her own love for him. The Norman Knight set are no more than "very intelligent monkeys" but they are exciting "dears" to Bertha in her immaturity. Miss Brill is as dead to the emotions of real life as her fur, as is the elderly prostitute in her ermine toque. Ellen will always be the patient little donkey with gentle eyes and willing feet, going round and round in perpetual harness. In each case Mansfield has taken a quality of the real animal and used it symbolically to reveal or emphasize a quality in her characters.

Plant Symbolism

In several stories Mansfield uses plant symbolism as a means of conveying the central meaning of a scene or
or a situation to the reader. In most cases the symbolism takes the form of flowers; in three stories, "Bliss," "The Escape," and "Prelude," the main symbol is a tree.

As Berkman notes,

in 'Bliss' the central symbol is the lovely pear tree, which to Bertha Young represents her life and which embodies Bertha's own virginal quality. 41

This symbolism Bertha herself clearly points out when she closes her eyes and seems to see "on her eyelids the lovely pear tree with its wide open blossoms as a symbol of her own life." (96) Though Bertha has not done so deliberately, with her white dress, green stockings and jade necklace she has even dressed to make herself resemble her pear tree, and, as she goes to welcome her guests, she feels her dress rustle around her like petals. The pear tree thus becomes, as Friis says, "the outward visible symbol of the inward emotional state of Bertha," who feels that she, too, is at the peak of her flowering sexual beauty. The tree becomes a symbol with a different meaning by the end of the story: as Harry is the true cause of Bertha's emotional flowering, so is he the cause of Miss Fulton's heightened sensuality; the mystic moment the two women share at the sight of the beautiful tree thus becomes heavily ironical.

41 Berkman, p. 192.
42 Friis, p. 137.
Bertha's great difference from the unemotional flowering tree she herself is forced to realize at the end of the story. Having seen the tree as the symbol of her own "perfect" life, Bertha runs to the window in search of help, but the tree has none to give her. It is as "full of flower" and as "still" as ever; it is unchanged; it is a symbol at all in this last scene, it is a symbol of nature, fulfilling its own unemotional purpose of fertility.

Of the tree in "The Escape," Berkman says:

the man's 'escape' is through mystical identification with the complete, harmonious pattern of life represented by the tree....

and with this interpretation of the tree symbol I agree. However, I think it is worth noting that Mansfield has carefully given the tree certain characteristics that mark its suitability as a symbol for the complete, harmonious pattern of life. The nagging wife has just left her husband alone while she goes back to find her umbrella, leaving her husband with the words, "'if I don't escape from you for a minute I shall go mad.'"(201) Sitting in the carriage, waiting for his wife and her endless complaints to return, the man feels himself "a hollow man, a parched, withered man, as it were, of ashes."(201) Then he sees the tree and immediately the tree seems more than a large plant: the man becomes conscious "of its presence." It is "immense"

43Berkman, p. 192.
and he has been constantly belittled by his wife; it has a "round, thick silver stem and a great arc of copper leaves" and he has been feeling himself as burnt wood, made withered and lifeless by his relationship with his wife which has combined with the heat of the day to exhaust him; the great leaves seem "to expand in the quivering heat until the great carved leaves hid the sky" and he is thus shielded by it from the heat. The colours of the tree and its leaves, silver and copper, suggest beauty and permanence; its leaves seem "carved" and thus suggest a master carver, a purpose which the tree fulfills by its existence. In contrast to the "immense" tree is the "Something dark, something unbearable and dreadful" that pushed in his bosom "like a great weed". (202) The weed seems to be the symbol of not only the nagging of the woman but of all the emotional entanglements of life which keep the man from realizing his own mystical identification with the large pattern of life, an identification he achieves through the tree.

"Prelude" makes its symbolic use of the aloe clear in the passages in which Linda is shown in the garden. The tree was to be the central symbol of the earlier version of the story, fitfully named "The Aloe," but in "Prelude" it figures only in the end of section six, briefly in the middle of section eleven and is explicitly associated with only Linda. She is like the tree, feeling "flat and withered"(34)
like its old leaves, yet at the same time swelling in flesh, like the growing stem of the plant, with the life of yet another child. Linda does not consciously recognize her resemblance to the tree but she likes the aloe -- likes it "more than anything here"(53) -- because to Linda the aloe appears as a ship with rapid oars that could take her away from her tired life as Mrs. Burnell, wife and mother, that could hold off Stanley with its sharp thorns. Flat and withered in spirit, swelling physically with new life, bitterly ready to give hurt in order to protect herself, Linda finds in the tree a sign of freedom and escape; the reader sees the aloe as a symbol of Linda herself.

In several stories flowers are used symbolically to indicate the central theme or mood of the story. Mansfield, herself very fond of flowers, makes skillful use of various attributes of the plants as a means of story symbolism.

The most obvious example of flower symbolism occurs at the end of "The Young Girl." Treated as the beautiful young lady she has pretended to be, the young girl stammers out her desire to wait, to be no trouble, with all the sweetness of a child eager to please:

Her dark coat fell open, and her white throat -- all her soft young body in the blue dress -- was like a flower that is just emerging from its dark bud.(301)

In her past is the tightly closed bud of childhood, ahead is
first the full-blown loveliness of a moment, and then the rapidly fading beauty of increasing old age. The symbolism here uses both the beauty of a flower and the transitory quality of that beauty to sum up the young girl's life.

In "The Lady's Maid" flowers seem to represent all the natural beauty and sweetness that life has denied Ellen. She is "such a one for flowers" (379), Harry kept "a little flower-shop just down the road" (378) and woos Ellen with flowers: the linking of the flower references seems to indicate that Ellen's life with Harry would have been suitable, happy for her. Harry has given her lilies-of-the valley, the sweet, white flowers often used to deck a bride. Now the only flowers for Ellen are those of death: she has "laid out" her lady's mother with "a bunch of most beautiful purple pansies" (376) at the neck and will soon perform the same office for her lady. Then the only purpose in Ellen's life will be gone and this she knows but is afraid to face: she who has used pansies, the flower of thoughts, for the dead, tells herself, "If you can't find anything better to do than to start thinking!..." (380)

In "A Dill Pickle" flowers are part of the story's contrast of the multiple relationship of the man and the woman in past and present. The first scene of the past the man recalls to her is an afternoon at Kew Gardens; he did not know the names of any flowers, she recited them to
him, and now he says that he feels that his memory of her words "'are all I recall of some forgotten, heavenly language..." (168) What Vera truly remembers of the same afternoon is her suffering acute embarrassment when the man made an absurd scene over wasps at the tea-table, but she is willing to allow his memory to replace hers:

Yes, it had been a wonderful afternoon, full of geranium and marigold and verbena, and -- warm sunshine. (169)

The story suggests that each memory is equally true, and, if equally true, the memories reveal two separate lives that could never come to the flowering of a joined emotional relationship. Between them now in the little cafe is a vase of paper daffodils, the true symbol of their relationship in both past and present: false with no fragrance or growth possible. As Vera hears the man recall the Kew Garden visit in terms highly flattering to her,

she drew a long, soft breath, as though the paper daffodils between them were almost too sweet to bear. (168)

Vera is too ready to accept pleasant illusion for unpleasant reality.

The central symbolism of "The Garden Party" is, obviously, that of the garden party itself, summing up as it does the major aspects of the Sheridan life. Their social position is shown in the garden party's obviously being an annual affair (Mrs. Sheridan is determined to leave
everything to the children "this year"); their wealth in Mrs. Sheridan's ordering of the trays of expensive lilies; their popularity in the obvious success of the party. All the security of this enjoyable world seems represented in the flowers, for, as if to show the favour of nature itself, the florist lilies are supplemented by "Hundreds, yes, literally hundreds" (245) of roses which have come out in the previous night. The very hours of pleasure become like a flower:

And the perfect afternoon slowly ripened, slowly faded, slowly its petals closed. (257)

The whole contrast of the Sheridan-cottage worlds is summed up in the Sheridan garden party, open to all their friends, automatically closed to such as the Scotts; the garden party itself seems shown symbolically by the flowers that adorn it.

The use of flowers in "Mr. Reginald Peacock's Day" is part of the general irony of the story, for flowers are associated as gifts from all the adoring women for Mr. Peacock. He suggests to his first music pupil that while she sings she think about the flowers she has seen in the park in order to "'give your voice colour and warmth.'" Miss Brittle is thrilled with the suggestion -- "What a genius Mr. Peacock was" -- and begins "to sing like a pansy" (149) for him. The enchanting Countess Wilkowsky
takes her violets from her bosom and drops them into a little vase that just happens to stand "in front of one of Reginald's photographs." (150) When she is leaving the flowers remain in their place of tribute; as the Countess says, "'I think I will forget them.'"(151) Aenone Fell has already written to Reginald a note in violet coloured ink and when she phones to invite him to dine with her alone, he returns the suggested flowery compliment:

the words of his reply dropped like flowers down the telephone. (152)

The climax of the day comes with his appearance at Lord Timbuck's; as Reginald walks home afterwards he remembers the applause of the ladies:

And as he sang, as in a dream he saw their feathers and their flowers and their fans, offered to him, laid before him, like a huge bouquet. (152)

Significantly, only his wife has no floral offering for Mr. Reginald Peacock.

"The Singing Lesson" uses plant symbolism to show two extremes of mood for Miss Meadows, to show the reason for the extremes, and thus to suggest the life that will be Miss Meadows' in the future. For "ages and ages" Miss Meadows has been going through a "little ritual" (345) of receiving a flower from Mary, her pupil-pianist for the singing lesson. Usually Miss Meadows is gracious in her acceptance of the gift but since she has received the letter
from Basil she has no sympathy to spare from herself; this morning she ignores the floral offering and starts the lesson with a song that expresses her own state of cold despair:

    Fast! Ah, too Fast Fade the Ro-o-ses of Pleasure;
    Soon Autumn yields unto Wi-i-nter Drear.

(346)

When Basil's telegram turns Miss Meadows' suffering to exhilaration, she flies back to the music hall, picks up the neglected flower, and directs the girls to the song they had apparently been studying in their last lesson, a song of flowers, fruit, ribbons and congratulations. The song certainly suggests Miss Meadows' coming wedding to Basil and her own joyous attitude to it. What the reality is apt to be is more ominously shown by the actual flowers in the story: significantly, it is Mary who gives Miss Meadows flowers; Basil, bearing the name of the scorpion-breeding herb, apparently keeps his roses for his own buttonhole.

"Revelations" closes with Monica having the "perfect thought" of sending flowers for the funeral of George's little daughters, white flowers with a card reading

    From an unknown friend... From one who understands... For a little girl...

(196)

Monica does not succeed in stopping her taxi and in a moment she is taken past the flower shop to Princes'. The flowers make an ironical link between the two little girls, between

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45 Basil's name has been discussed on page 155 of the chapter on "Names".
Monica and the dead child. All flowers are fragile and quick to fade; the child is dead before she leaves her childhood and Monica has been confronted for the first time with the lonely realization of death. The flowers Monica sees in the shop window are of the colour of innocence: both the child and Monica have been innocent of the harsher realities of life, of facing before now the terrible finality and inevitability of death; A moment before Monica learned of the child's passing, she has felt utterly alone:

We whirl along like leaves and nobody knows -- nobody cares where we fall, in what black river we float away. (195)

Monica cannot accept the fact of death, the universal end of the black river. Monica is flying from the little knowledge she has been forced to gain and she will thus remain a little girl: the flowers will not be sent.

Mansfield's use of plant symbolism is thus composed of two types, that of a tree in "Bliss," "The Escape" and "Prelude," and that of flowers in some half a dozen other stories. In the first instance, the central meaning of the symbol seems to be to show the separation of man and nature, a separation that Bertha cruelly realizes at the end of "Bliss," that the husband in "The Escape" is able to use to find his own emotional fulfillment, that Linda longingly recognizes in "Prelude". In the second use of plant symbolism, that of flowers, Mansfield emphasizes varying qualities of the plant
life to make a parallel with a like quality in her
characters. The beauty, fragility, and approaching maturity
of a bud make it a fitting symbol to close "The Young Girl".
The life of natural fulfillment shown in the flowers of
Harry's shop is denied to "The Lady's Maid"; the only flowers
for her in the future will be those of her lady's funeral.
The carefully cultivated and expensive flowers of "The
Garden Party" show the Sheridan world of thoughtless beauty
and snobbish wealth. Flowers are used as female tributes
to Mr. Reginald Peacock, tributes he gathers from all but
his wife. Flowers are part of a basic contrast between
past and present in "A Dill Pickle," between adoring pupil
and indifferent fiance in "The Singing Lesson," between the
two little girls of "Revelations." Mansfield is thus able
to use different aspects of tree and flower life to help
reveal a central quality of a character or of a situation
in her stories.

Communion Symbolism

It is interesting to note the number of Mansfield's
stories in which characters partake of food or drink; it
is even more interesting to discover the number of cases in
which this consumption of food or drink seems to act as a
symbol of communion, a communion not in the religious sense
but in the sense of showing something tangibly shared which
thus represents the inexpressible sharing of the relationship. In three stories, "Miss Brill," "A Cup of Tea," and "The Lady's maid," the food is consumed alone by one of the characters and therefore points out the isolation of a character, the lack of spiritual communion. In "The Little Governess," "Bliss," and "Marriage à la Mode," the communion symbol is used ironically: communion of minds is deliberately suggested and then shown to be totally non-existent. With the exception of "Psychology," the communion symbol in the remainder of the stories is used to show a separation of virtual worlds of existence, worlds which then stand in direct contrast; this is perhaps most subtly presented yet clearly shown in "Je ne Parle pas Français."

In "Psychology," the act of sharing tea has become a precious ritual to the couple, summarizing as it does, the close, private moments the two share and value and yet itself being only a break in the day's routine, not permitted to be more. The woman "always had delicious things to eat" (112) for tea: she has something rich to offer the relationship. The man notices what he eats with her in the studio "'and never anywhere else'"(113): he is subtly aware that what she has to offer is more to him than he has found elsewhere. Yet "delightful" as "this business of having tea" (112) is to both,

He wanted it over....and the moment come when he took out his pipe, filled it, and
said.....'I have been thinking over what
you said last time and it seems to me...'

Yes, that was what he waited for and so
did she. (112)

The couple place the whole importance of their relationship
on the intellectual exploration they make together; the
greater intimacy of a physical relationship they both
subconsciously desire and consciously deny. The tea seems
to represent this partial intimacy: what they share
together is "delightful" to both but must be subordinated
to their role as serious intellectual explorers of life
together.

"Miss Brill," "The Lady's Maid" and the poor girl
in "A Cup of Tea" are marked out in their isolation by
their lone consumption of food. Miss Brill lives in a
virtual solitude yet feels that she truly has "a part" (334)
in the life going on all around her. She has been in the
habit of buying a slice of honey-cake on her way home from
the Sunday afternoon concerts; it makes "a great difference"
to her whether or not there is an almond in her slice, for
an almond changes the slice into a present, into a communion
with some unnamed and unnamable giver although Miss Brill
eats her cake alone. When Miss Brill is forced into
realizing the true isolation of her life, she does not stop
to buy her honey-cake but passes the baker's by. Ellen,
"The Lady's Maid," always makes her lady a cup of tea "last
thing" at night; Ellen puts the kettle on when her lady kneels to say her prayers but the kettle is always boiling much too soon. No better picture of the relationship of the mistress and the maid could be given: the cup of tea prepared by Ellen while her lady displays her sanctity ("She's too good, you know, madam") is consumed alone by the mistress. So used is Ellen to her life of humble servitude that when there is "such a nice cup over" she immediately thinks of taking it to "madam"; Ellen remains unaware of how much of her own deprived life she reveals while this cup of tea is consumed but not shared. Rosemary Fell takes the poor girl home for "A Cup of Tea" but does not share the food she provides:

As for herself she didn't eat; she smoked and looked away tactfully so that the other should not be shy. (414)

And, indeed, there is no communion of spirit between Rosemary and the girl. Rosemary who was going to prove to the girl that "rich people had hearts, and that women were sisters" (412) sees her own security threatened. She sends the girl away and goes to tell Philip, "'Miss Smith won't dine with us tonight.'" (416) Miss Smith has been forced to return to her own isolation and Rosemary will have dinner tête-à-tête with her husband.

In "The Little Governess," "Bliss," and "Marriage à la Modè," Mansfield seems to use the communion symbol with
ironic purpose: skillfully she presents a plot that calls for the obvious shared consumption of food yet carefully avoids using words which state that any sharing takes place. The emotional intimacy deliberately suggested by the communion symbol is then deliberately destroyed at the story's end without the symbol itself being weakened, for the food is never spoken of as shared.

"The Little Governess" receives from Herr Regierungsrat a basket of strawberries which she must consume alone since it is twenty years since he was "'brave enough to eat strawberries'"(183); when she has finished her solitary feast, "she felt she had known him for years" (184) yet they have not shared the berries. The couple spend the day together and obviously must share refreshment, but carefully Mansfield speaks only of the little governess' eating:

She ate two white sausages and two little rolls of fresh bread at eleven o'clock in the morning and she drank some beer.....(186)

Late in the afternoon her lovely old grandfather takes her for some chocolate ice-cream; while the little governess eats the treat "her grateful baby heart glowed with love for the fairy grandfather" (187) but again there is no mention of Herr Regierungsrat's taking food. He takes the young girl to his flat and produces "two pink glasses and a tall pink bottle" (187) but he drinks alone for she has "'promised never to touch wine or anything like that.'"(188) Not once
has Mansfield spoken of food as shared: the young girl belongs to the child's world of chocolate ice-cream, the depraved Herr Regierungsrat to that of pink wine as the preliminary for kisses in his bachelor flat.

In "Bliss" Bertha is thrilled to be able to have her "dears" of friends around her table, to be "giving them delicious food and wine" (100) but she feels that her true communion is with Miss Fulton:

Pearl Fulton, stirring the beautiful red soup in the grey plate, was feeling just what she was feeling.(100)

Bertha glories in Harry's exaggerated love of food, not recognizing the depth of sensuality that hides itself under Harry's seemingly harmless if absurd phrases; when Harry praises the souffle Bertha "almost could have wept with child-like pleasure" (100) as if the words express some kind of personal love and devotion. Yet, as in "The Little Governess," food is not spoken of as being shared, and at the end of the story Bertha finds that her own "brimming cup of bliss" (101) is really dry and empty. In "Marriage...

44Perhaps Bertha's true position in her own home is revealed by the title of Eddie's "new poem": Table d'Hote -- Bertha, who has to be let in to the house by another woman since she forgets her door key, who has her baby cared for by another woman, who finds her husband is making love to another woman, Bertha is but serving food to, not achieving communion with, the people around her dinner table. Bertha has served a red soup and has felt an exchange of feeling as she watched Miss Fulton stir the red liquid; Eddie comments on his poem, 'Tomato soup is so dreadfully eternal'.(105) What has happened at her dinner party will affect Bertha all the eternity of her life.
"à la Mode," the dinner scene is dominated by Isabel's "crowd"; they drink William's whisky and are waited on by Isabel who finds even rude table manners "charming" (317) from her friends; William is quickly forgotten and ignored at his own table. Significantly, all the food mentioned is most closely associated with Isabel and the "crowd": Bobby Kane buys candy which Isabel pays for; Isabel and Moira Morrison together seize the fruit that William has brought home for his little sons; Moira searches out the sardines and carries the can into the dining-room like a trophy; Bill Hunt opens the whisky at dinner and he and Dennis Green eat "enormously" (317); the next morning Isabel wonders what has "happened to the salmon they had for supper last night" (318). Isabel's role in providing free and plentiful room-and-board for the "crowd" and William's total lack of status in his own home are thus both shown by the use of the several references to food, to food being consumed by Isabel's friends.

In the remaining stories in which the communion symbol appears, it is used to present a contrast, to show what seem to be virtually separate worlds of existence.

In "Revelations," it is Ralph's phoning to ask "'if Madame will lunch at Princes' at one-thirty to-day'" (191) which leads Monica to her first revelation, that there is more to life than the false existence she has been accepting,
that she is bored by her role in it. When her second moment of insight reveals briefly to her the loneliness and inevitability of death, she runs back to the security of lunch with Ralph at Princes.' Ralph, who has said he knows her better than she knows herself, will be waiting in the vestibule for her to join him in spite of her earlier refusal. The life of lunch at Princes' with the adoring Ralph is the only one that Monica is capable of facing.

In "Sun and Moon" the boy is shown as separate from the attitudes of the adult world, attitudes that his little sister Moon accepts and imitates. Sun sees the food prepared for the adult party as the most beautiful part of the magical evening, as something so perfect it is a matter of wonder to him that anyone should consider the food as material for consumption:

'Are people going to eat the food?' asked Sun.

'I should think they are,' laughed Cook, laughing with Nellie. Moon laughed, too

.... (155-156)

The destruction of the beauty at the end of the evening suddenly reveals to Sun his isolation from those around him, that his view of the adult world of beauty is incorrect; Moon is eager to accept scraps from the ruined table but to Sun the destruction is "'horrid -- horrid -- horrid!'"(160)

In "Mr. Reginald Peacock's Day" the references to food help reveal the distance between husband and wife, a
a distance he deliberately accentuates. Mr. Reginald Peacock has bacon and an egg for breakfast, his wife a cold baked apple; he is sure this means that she is hinting that she grudges having to cook his breakfast. Having asked his wife to prepare a special soup for him, he then accepts an invitation to dine tête-à-tête with Aenone Fell; when his annoyed wife remarks, "'You might have let me know before!'" (153), she is only showing her lack of interest in his artistic success. Reginald winds up his evening of triumph by sharing champagne with Lord Timbuck; it is an evening in which Reginald's wife has had no part.

"The Young Girl" shares tea with Hennie and the narrator; she attempts a pose of sophistication but her tea alone would give her away. The narrator apparently has only a cup of tea, the young girl matches Hennie item by item, from hot chocolate to four pastries to a cold, sweet drink. She is both child and adult, sharing tea with a representative of each world, having most affinity still with the world of childhood.

In "Man Without a Temperament," food is used as part of the contrast between the old life in London and the life of the foreign hotel the Salesbys must now lead. In London, their friendly, considerate Mollie brought the early morning cup of tea (132), there was bacon for breakfast (133); now the Salesbys are attended by the wooden doll, Antonio, who
never remembers the hot water for the tea although Jinnie has told him about it "'sixty times at least'" (131). Back home in London friends came in to share the evening meal:

    Supper -- cold beef, potatoes in their jackets, claret, household bread. They are gay -- everybody's laughing. (138)

Now the Salesbys are surrounded by people with unpleasant eating habits: the Two Topknots, with their whitish, greyish "decoction they always drank at this hour" (129); the Countess and the General, dubious about the soup, complaining that "'The General's egg's too hard again'" (140); the American woman (and Klaymongs) who "'can't eat anything mushy'" (140). The Honeymoon Couple have a personal feast of their own, sharing the fish they caught together that afternoon; even their conversation together is so much of an emotional unity that Mansfield subtly places it within a single set of quotation marks:

    'Give me that one. That's the one I caught. No, it's not. Yes, it is, No, it's not. Well, it's looking at me with its eye, so it must be. Tee! Hee! Hee!' Their feet were locked together under the table. (141)

They are in obvious sharp contrast not only to the other foreign guests but also to the Salesbys who once shared a happy intimacy of their own as they once shared good English food. Now, Robert, understandably, is "'Off food'" (141), but there is nothing he can do since Jinnie has made her appeal in terms that show her dependence on him:
'You see -- you're everything. You're bread and wine, Robert, bread and wine.' (143)

The old intimacy was precious to Robert also in the days of roast beef for supper in London; now he shares as little spiritual communion as physical food with Jinnie.

There is something the same use of food as part of the comparison in "A Dill Pickle," and again the comparison is of the past and the present. When Vera first sees the man, he is peeling an orange "In a way she recognized immediately as his "special' way" (167) and, as they begin to talk, he asks if she will have some fruit -- "'The fruit here is very good'"(168) -- but she has only coffee: they do not share any food in the present. Vera begins to remember a tea they had shared six years ago in which he made a scene about the wasps; his memory of this time is totally different and gradually Vera accepts his memory as "the truer." (169) He recalls a Christmas time when he first told her about his miserable childhood;

But of that evening she had remembered a little pot of caviare (172)

and of his shock at the cost of the jar. Even in the past there was no true communion, no real sharing. Ironically, the man speaks of the picnic by the Black Sea that he has had with some friends and of the coachman coming up to ask them to

"have a dill pickle." .... He wanted to share with us.' (171)
The man is able to admire the beauty of sharing when it requires nothing from him; Vera feels she can see the picnic, feels she is part of it, but "the dill pickle was terribly sour..." (171) She has never had a true communion with the man; in this sense the relationship has been as imaginary as Vera's sharing the Black Sea picnic and the dill pickle; the destruction of her illusions is indeed sour to Vera. Not to the man; he is merely "astounded beyond words" (174) when Vera silently walks away from him, and, as in the scene with the caviar, his concern is with the price of Vera's coffee:

'But the cream has not been touched,' he said. 'Please do not charge me for it.' (174)

The man's limited conception of sharing, the couple's lack of genuine relationship in past and present is thus directly related to the food used in the story.

"The Daughters of the Late Colonel" contains several references to food, all of which help reveal the shared oddness of Jug and Con, their complete separation from the ordinary world. They have asked Nurse Andrews to stay on with them for a week but she has become a problem: she keeps them on a regular meal schedule which they would happily abandon; makes them worry about having no jam for their "white, terrified blancmange," which, if Nurse Andrews were not there, they "would, of course, have eaten...."
without," (266); and, as well, is "simply fearful" (265) about the amount of butter she consumes. Quite obviously there is no communion of spirits during these meals. Mr. Farolles has kindly offered the sisters "'a little Communion'" of the Church in their time of trouble, but the idea terrifies them. When they have been through the ordeal of their father's room, they turn, not to the Communion of the Church, but to cups of hot water, to a liquid as weak as their characters, as cheap as their poor lives, meekly obtained from the tyrannical young Kate, shared together but consumed with the little personal idiosyncracies that mark out the two sisters:

Josephine curved her small red hands round the cup; Constantia sat up and blew on the wavy steam, making it flutter from one side to the other. (273)

One of their "rare treats" (275) is to have their nephew Cyril for tea, and for such rare occasions they willingly sacrifice their own necessities to provide luxuries for the tea table. But there is no real communion between aunts and nephew: Cyril, for all his good intentions, is too normal to understand his odd relatives and he experiences only increasing tension and embarrassment as he takes tea with them. Is his father still fond of meringues? Cyril has no idea but, faced with the bitter disappointment of his aunts, assures them that "'Father's most frightfully keen on
They didn't only beam. Aunty Josephine went scarlet with pleasure; Auntie Con gave a deep, deep sigh. (276)

The sisters seem to feel they have achieved a communion not only with Cyril but with the distant Benny and, perhaps, that they have renewed a communion between father and son as well. In this spirit they insist on Cyril's repeating the good news to Colonel Pinner; the old man receives it in a moment of brooding silence and then sums up the whole situation:

'What an extraordinary thing to come all this way here to tell me!'

And Cyril felt it was. (378)

It is the sisters who are truly "extraordinary," set apart from the rest of the world, able to achieve real communion only with the oddity of each other.

In "The Garden Party" food is used as part of the contrast of the Sheridan-Scott worlds. Godber cream puffs, meringues, passion-fruit ices, fifteen kinds of sandwiches are taken for granted in the Sheridan world of wealth: such food belongs with the garden party and is shared with the guests. It is Laura, the girl who didn't feel class distinction "a bit" (248), who thinks to ask for refreshments to be given to the bandsmen (257), who is willing to share across the line of social class. At the end of the afternoon, Mrs. Sheridan has the "brilliant" idea of resolving the
awkward problem of the poor family in the cottage by
sending some of the party leftovers to them, food that is
all prepared and is "all going to be wasted" (258) anyway:
in the sense of sharing, Mrs. Sheridan is giving nothing.
It is Laura who is uncertain about taking the basket and
who sees the food for what it is:

To take scraps from their party. Would the poor woman really like that? (258)

Laura subconsciously realizes that there is no love, only a
social condescension behind the gift.

It is perhaps in "Je ne Parle pas Francais" that the
communion symbol is used most subtly yet importantly. There
is the "little round fried cake covered with sugar" (66)
that the African laundress gave Duquette; its symbolic
interpretation Duquette indicates when he speaks of his way
of earning a living:

If I find myself in need of down-right cash -- well, there's always an African
laundress and an outhouse, and I am very frank and bon enfant about plenty of
sugar on the little fried cake afterwards...
(68)

Duquette has had many sexual experiences but no emotional
intimacy: the little sugared cake is a payment, not a shared
pleasure. When Mouse and Dick arrive with Duquette in the
hotel room, the taut and exhausted Mouse orders "'Tea.
Immediately!'"(82) and she pours out three cups. But
Duquette is apparently the only one who drinks the tea: there
is no mention of Mouse's consuming hers and Dick definitely does not, for he leaves his cup (as he leaves Mouse) to go to write the letter ostensibly to his mother (84). The intriguing possibilities of the situation have earlier come close to satisfying Duquette's instinct for the dramatic; he has momentarily wanted the scene to stop at Mouse's unexpected display of her English need for tea:

'No! No! Enough. Enough. Let us leave off there. At the word -- tea. For really, really, you've filled your greediest subscriber so full that he will burst if he has to swallow another word.' (83)

Such "food" is all that Duquette will ever receive: glimpses of the passion of others, momentary satisfaction for his insatiable curiosity. But when he feels the attraction of a possible intimacy even his curiosity cannot make him venture on that shared meal. In his dreams Duquette pictures himself and Mouse together: he has been fishing and gives the fish to her, they are sitting together at an open window, "eating fruit and leaning out and laughing" and he saves "'all the wild strawberries'"(90) for her. But in reality Duquette is like the man in the song Dick used to sing: wandering up and down trying "'To get a dinner in the town...'' (70) and, when he finally finds a place, he can afford only a most limited meal, for "'We don't serve bread with one fish ball.'"(70) This is Duquette's condition at the end of the story, as it has been and will be all his life, going
vaguely in search of a spiritual satisfaction he will never have:

I must go. I must go. I reach down my coat and hat. Madame knows me. 'You haven't dined yet?' she smiles.

'No, not yet, Madame.' (91)

In these many uses of food, Mansfield skillfully uses the very attributes of food as part of her symbolism. Food may be expensive: the price of the strawberries is one of the reasons for the little governess' capitulation. It may be an enticing delicacy: the tray of French pastries is the means of making "The Young Girl" lower her armour of sophistication. It may indicate a whole social world: cream puffs and passion-ices belong to the Sheridan garden party but only the leftovers are taken to the Scotts. But always the sharing of food represents the sharing of an intimacy. This may be presented ironically, as in "Bliss," may be used to underline the isolation of a character, as in "Miss Brill," or may show the separation of virtual worlds of existence, as in "The Daughters of the Late Colonel" and "The Man Without a Temperament." Significantly, in most stories the main character does not achieve a communion and the food is therefore not spoken of as shared: Vera imagines that she tastes "A Dill Pickle" but is not sharing any real intimacy with the man; "The Little Governess" spends the day with her "grandfather" but is not said to share food with him;
Duquette can dream of sharing fruit and fresh-caught fish with Mouse but in reality he has "not yet" dined. In her use of the communion symbol, Mansfield seems to be stating her belief in the possibility of a true communion between people but also her disillusionment in the amount of such communion actually achieved in the world of relationships.

**Travel Symbolism**

The meaning of the symbol of travel in her work Mansfield herself suggested in one of her book reviews:

> It does not matter how many times Life has been compared to a journey; there comes a day when each of us makes that comparison for himself and wonders at the mysterious fitness of it.45

In a number of her stories Mansfield uses such a symbol: life as a journey, as the act of travelling with death often suggested, always implied as the ultimate and inescapable end of the journey. Most commonly, but not always, the journey is made on water.

"The Voyage" suggests this symbolism by its very title and the title leads into the central meaning of the story. So little seems to happen: the very voyage itself is merely a short boat trip across the narrow straits separating the two islands of New Zealand; it takes place at night and does not appear as a major adventure even to

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45Mansfield, *Novels and Novelists*, p. 279.
the child. But Fenella has been forced to make a far greater voyage than she realizes, one from childhood with its innocent happiness to the first point of adulthood, the realization of death. Fenella wonders how long she will stay with her grandparents but her father avoids answering her whispered question; there can be no going back to the old home for the mother is permanently gone. Yet life in general and Fenella's life in particular will go on and can, indeed should be happy. In the early morning light Fenella looks out at her new home; she hopefully wonders,

Oh, it had all been so sad lately. Was it going to change? (328)

Change is the unavoidable fact of life until death; Fenella is shown as being fortunately secure and guided in her voyage of life by the sheltering love of her grandparents.

The same symbolism of life as a journey is also the symbolic core of "The Stranger." Janey and John are travelling side by side as Mr. and Mrs. Hammond, yet they are as far apart emotionally as they have been physically while Janey was overseas. John has felt that there is a great difference between the land and the sea; once Janey is back with him, all danger is over and security regained. As he waits for her in her cabin, he feels that

The strain was over. He felt he could have sat there for ever sighing his relief..... The danger was over. That
was the feeling. They were on dry land again. (356-357)

Yet, even when Janey returns to her cabin and he clasps her in his arms, it is not quite right:

And again, as always, he had the feeling he was holding something that never was quite his -- his. Something too delicate, too precious, that would fly away once he let go. (358)

Janey and John are never in the same unmoving spot on safe, dry land: it is as if they exist in a world in which they are always packed, ready to move:

There was the luggage, ready to be carried away again, anywhere, tossed into trains, carted on to boats. (363)

This has always been so but only now, only after the incident of the stranger on the boat, The Stranger in life who thus represents all the strangeness which remains in even the most loved one, only after this does John realize the insecurity even of love.

In "The Wind Blows" the sister sees the future of herself and her brother as somehow part of the big black steamer which is putting out to sea. For a moment she can visualize a time when she and her brother, still together, will be leaving their home; for this moment in the present the girl catches something of both the distance and the poignancy of that inevitable leave-taking from home and childhood. The boss in "The Fly" feels very much in control
of his business world; it is as such that old Woodifield considers him: the boss is "still going strong, still at the helm" (422) of himself and of his business. In "The Man Without a Temperament," a boat symbol is used ironically for life has become physically and emotionally static for the Salesbys. When Robert has hastily taken his coughing wife back to the bedroom for her medicine, he sees "the two white beds...like two ships...." (140) Later, after he has watched the distant lightning flutter like a broken bird, he returns to the bedroom and in the dusk "the two beds seemed to float." (142) The beds are only like two ships, only seem to float, for there is no escape, no movement away from this spot possible for Robert or for Jinnie. The boat-beds, "like [Robert's] days of exile, drift nowhere in particular." It is the Honeymoon Couple who have been out on the real sea in one real boat and who have together caught the fish they share for their dinner. Ian French ("Feuille d'Album") is young in years, emotionally immature, working to be an artist. It is this combination of childishness and determination that make him so attractive to the arty women of the Paris set:

that blue jersey and the grey jacket
with the sleeves that were too short
gave him the air of a boy that has made
up his mind to run away to sea. Who has

46Kleine, "Katherine Mansfield and the Prisoner of Love," p.32.
run away, in fact, and will get up in
a moment....and walk out into the night
and be drowned. (161)

It is this apparent determination to accept the challenge
of life's journey and yet his lack of sophisticated control
of life that set Ian apart in the cheap salons and dingy
cafes.

In "Je ne Parle pas Français" Duquette sees Dick in
somewhat of the same image:

I cannot think why his indolence and
dreaminess always gave me the impression
he had been to sea. And all his leisurely
slow ways seemed to be allowing for the
movement of the ship. (72)

Duquette's infatuation for Dick seems at least partially
based on his feeling that Dick, with his "calm acceptance"
(71) of all Duquette can tell him, is somehow more experienced,
more self-assured than he. When Dick abruptly tells Duquette
that he is leaving for England in the morning, Duquette sees
him "lightly swaying upon the step as though the whole hotel
were his ship, and the anchor weighed" while Duquette is
being left "on the shore alone".(73) That Dick is a less
experienced traveller than Duquette has supposed is revealed
when the English man returns to Paris with Mouse; at first
Duquette is shocked by Dick's haggard appearance -- has the
assured Dick somehow been destroyed by life? -- but then
Duquette believes his friend's obvious tension is but due to
nervousness, embarrassment, to "the famous English seriousness"
before the sexual adventure:
Light broke on the dark waters and my sailor hadn't been drowned. (78)

Dick escapes back to the security of his mother; it is the deserted Mouse who is nearly drowned by what happens in the Paris hotel. After she has read Dick's farewell letter she

flung out her hands as though the last of her poor little weapons was gone and now she let herself be carried away, washed out into the deep water (87)

and when she speaks

Her voice was quite calm, but it was not her voice any more. It was like the voice you might imagine coming out of a tiny, cold sea-shell swept high and dry at last by the salt tide... (88)

Mouse has been deserted, thrown up alone on a cold beach by the moving tide of life. Duquette knows that he himself is not a traveller, is not and does not wish to be part of the emotional strain of life's journey. He pictures himself as the Customs' official, free to ask of all travellers, "Have you anything to declare?" (61) His most thrilling moments come as he judges whether or not he has been taken in by the baggage of others; this is as close as Duquette is willing and able to come to taking an active part in the emotional movement of life.

In "An Ideal Family" and "Revelations" the symbolism becomes of the water itself; in each case the meaning is of lack of human control or direction. Old Mr. Neave finds
himself suddenly tired, "too old" for the youthful promise of spring; he nods slowly home, "lifting his knees high as if he were walking through air that had somehow grown heavy and solid like water." (368) Life has become too much for old Mr. Neave, has become something through which he must push rather than something on which he floats on his way. When Monica faces the second of her "Revelations," life which had seemed to take place in a "vibrating, trembling, exciting, flying world" (192) now is terrifying, dreadful, lonely:

We whirl along like leaves, and nobody knows -- nobody cares where we fall, in what black river we float away. (195)

Monica suddenly finds that life is not so easily controlled as she had thought, that there is a movement of life toward death which is beyond human power to direct.

In "The Escape" and "The Young Girl" the travel symbol is expressed in terms of a train. In "The Escape" there is the actual journey of the couple, first to the station, later on the train. The first is marred by the wife's incessant complaining, the second finds the man so full of heavenly happiness that "he wished he might live for ever." (202) In between has come the man's emotional escape. At the end of the story, the woman is still complaining of "'mes nerfs'" and of her husband's inconsiderate nature: he "'is never so happy as when he is travelling.'"(202) This seems to express
the man's capacity for enjoying life, a capacity which was being destroyed by the constant nagging of his neurotic wife. Now he has made a mystic journey, has found his emotional escape, he will be able to be what he is by nature -- a good traveller of life. All this is summed up by the train: only another cause for complaint to the wife but the moving expression of the man's happiness. Mrs. Raddick, mother of "The Young Girl," returns from her attempt to take her daughter into the casino a different creature: she has met a friend from New York who is having the most wonderful run of luck in the Salle Privee. Mrs. Raddick is "wild" to join her friend:

She was like a woman who is saying 'good-bye' to her friends on the station platform, with not a minute to spare before the train starts. (296)

Mrs. Raddick's life is in the gambling haste of casinos and a teenage daughter becomes an inconvenience that may make her miss this emotional train.

The use of the travel symbol in "The Daughters of the Late Colonel" is brief but, coming as it does near the end of the last section, it serves to sum up the lives of Con and Jug. It is a symbol of contrast: the life the sisters have led compared to the life they might have had and can only vaguely imagine. Con feels that the life with Father has "all seemed to have happened in a kind of tunnel"
(284) with somehow another life going on outside.

She remembered... how, whenever they were at the seaside, she had gone off by herself and got as close to the sea as she could, and sung something, something she had made up, while she gazed all over that restless water. (284)

Con standing, "What did it mean?..... What did it all lead to?"(284) but the tunnel she travels with Jug is a closed labyrinth, never leading to a journey on that attractively restless water.

The characters of "Prelude" take an actual journey, although one of only a few miles from their house in town to a house near the sea. But each character in the story is shown to react to the move in a way that reveals the character's attitude to the journey of life itself. Linda is at once exhausted, excited, yet indifferent. Stanley is enthusiastic about the move, intrigued in the same way he is for anything new; his deepest pleasure in the move is based on his sound business judgment, for "'land about here is bound to become more and more valuable'".(23) Mrs. Fairfield continues her serene, useful life which is virtually unchanged by the move; in a matter of hours

It was hard to believe that she had not been in that kitchen for years; she was so much a part of it.....(29)

47Wright suggests that the tunnel image in this story represents death ("Darkness as a Symbol in Katherine Mansfield", p.204) but this does not seem to me to fit its use and position in the story. Rather, it seems to represent the narrow life walled in by restrictions, a life which is a kind of living death.
Beryl dislikes the distance from town for it decreases her chance of a romantic life and a successful marriage, but in more depressed moments she admits that the move to the country is only part of her larger grievance against life:

'One may as well rot here as anywhere else,' she muttered savagely...(31)

None of the children is old enough to feel the move as a single causal effect on their lives; the children treat each incident as a separate event yet are shown to react in ways that reveal their individual traits. Little Lottie is in tears at being left behind for a few hours; Isabel is "bursting with pride"(12) at riding on top of the loaded wagon; Kezia is ready to cry but will not allow herself to do so "in front of those awful Samuel Josephs."(14) Always Kezia is shown to be a little more perceptive, a little more sensitive than her sisters; it is Kezia alone of the three little girls who explores the garden on their first morning in the new house, who as it were, wishes to know as much as possible about the new life.

The travel symbolism in "Psychology" is somewhat different from that in the other stories. The man and woman feel that they are "eager, serious travellers" but that in their relationship they are only moving safely, though excitingly, from one city of the soul to the other:

Like two open cities in the midst of some vast plain their two minds lay open to each other. And it wasn't as if he
rode into hers like a conqueror, armed
to the eyebrows and seeing nothing but a
gay silken flutter -- nor did she enter
his like a queen walking soft on petals.
No, they were eager, serious travellers,
absorbed in understanding what was to be
seen and discovering what was hidden....
(112-113)

They have persuaded themselves that they are interested only
in a voyage of the intellects, a serious journey that
dismisses the foolish trappings of romance as it ignores
the possibility of a closer, physical intimacy. What the
true relationship of any such man and woman is they suddenly
feel: they are indeed travellers but not between two safe,
open cities on a clear, harmless plain. Their way is
through a dark jungle:

Again they were conscious of the boundless,
questioning dark. Again, there they were --
two hunters, bending over their fire, but
hearing suddenly from the jungle beyond a
shake of wind and a loud, questioning cry...
(115)

They are not "serious travellers" but "hunters" of something
they are not at this moment prepared to recognize; their
minds may indeed be like two wealthy cities ready to be
explored but their bodily needs place them on a path through
the jungle of life's emotions and the loud, questioning cry
of passion is sounding in the dark around them.

Mansfield's use of travel as a symbol of life's
journey thus occurs in many stories and in stories written
throughout the major period of her short writing career. The predominance of the boat-water aspect of the symbol may be partially due to the several actual journeys by water that Mansfield herself made during her lifetime -- three voyages from New Zealand to England, two from England to New Zealand, and many crossings of the Channel -- but is more apt to be due to the very quality of a voyage on water that suggested the meaning Mansfield wished her symbol to convey. It is the inevitability of the constant, natural movement of life, a movement that man can do little to control, nothing to stop, that is most fundamental to Mansfield's many uses of the travel symbol. Late in her life, Mansfield wrote in a letter:

If we set out upon a journey, the more wonderful the treasure, the greater the temptations and perils to be overcome and if someone rebels and says, Life isn't good enough on those terms,' one can only say: 'It is.' .... We resist, we are terribly frightened. The little boat enters the dark fearful gulf and our only cry is to escape -- 'put me on land again.' But it's useless. Nobody listens. The shadowy figure rows on. One ought to sit still and uncover one's eyes. 48

A journey that was both perilous and wonderful and somehow "good enough on those terms" seemed to be Mansfield's most persistent attitude to life.

48 Letters, II p. 57-58.
In this chapter I have attempted to outline the major recurring symbols I find in the stories of Mansfield's mature writing period. That this discussion is not definitive is obvious: virtually every story presents a multitude of examples of imagery and symbolism, examples that vary greatly in their complexity and subtlety. Daiches is correct when he speaks of Mansfield's "sensitivity" for symbols tending to defeat itself, for naturally the symbol only communicates when it is understood and much of the meaning of Mansfield's symbolism becomes clear only after an overall view of her work.

So the bird symbolism of "Mr. and Mrs. Dove" is glaringly obvious, as Mansfield herself at least partially realized, but the doves as caged beings capable of flight, now forever caged, does not properly emerge from this one story alone. We will certainly realize something of the restricted depravity of Duquette's life from a first reading of the story, but not until Mansfield's use of food and drink as a communion symbol is recognized in other stories does the ending,

'You haven't dined yet?'

'No, not yet, Madame" (91)

49Cited on page 12 of the introduction to this chapter.

50Mansfield noted in her Journal that "Mr. and Mrs. Dove" was "not inevitable" and that she had "a sneaking notion" that she had, at the end, "used the Doves unwarrantably." (p. 187)
acquire its full poignancy. We are used to the symbolism of the road of life but not until we find the symbol in its several variations in Mansfield's other stories are we prepared to understand the importance of the simple move from town to country in "Prelude." We can hardly miss seeing Miss Brill's fur as a symbol of the spinster herself, yet even this obvious symbolism gains in force when we find its complement in the yellowish fur of the aging prostitute, so closely associated with her fur hat that she is referred to as "the ermine toque." "Bliss" has Bertha pointing out her own resemblance to the flowering pear tree; Linda in "Prelude" is nearly as explicit to the reader in her likening of herself to the aloe; such obvious examples of plant symbolism aid us in finding the meaning of Mansfield's use of the flowers of life and of death in "The Lady's Maid." One use of symbolism thus serves to point out, to clarify, to explain more fully another.

Berkman speaks of Mansfield's view of the world as revealed in her symbolism as that of a "ruined Eden" and there is certainly some truth in Berkman's statement. Yet the moral judgment implied by Berkman seems to me to be misleading, for Mansfield's symbolism seems to reveal, not a wicked, but an indifferent world, not a world of an active fall from grace but one of passive, highly complex forces. The question of why the "other" life of Con and

\[\text{51 Berkman, p.192.}\]
Jug remains crying forlornly outside the flat cannot be simply answered; more than the restrictive power of the old Colonel is needed to explain their position. Ellen's "lady" does not take from Ellen the flowers of love: forces which include the mistress combine to make Ellen herself exchange the bridal lilies-of-the-valley for the pansies of death. The immediate future of "The Young Girl" may be largely controlled by her inadequate mother, but nothing Mrs. Raddick does or does not do will stop the process of the lovely bud's maturing and ultimately fading. It thus seems to me that by her symbolism Mansfield is showing, not her view of life as a "ruined Eden," but merely the complexity of life that makes it wonderful and perilous at one and the same time.
CHAPTER VI

CONCLUSION

In this paper I have attempted to isolate and examine the major techniques of Katherine Mansfield as displayed in the completed stories of her mature writing period. Obviously, in discussing an art as subtle as Mansfield's, the main problem has been one of selection, for virtually every scene, every movement of a character, even the punctuation of the stories, can be seen as part of a carefully developed technical pattern. I have thus had to make somewhat of an arbitrary choice, selecting what I consider to be the basic techniques, the technical foundation on which the elaborate structure of Mansfield's stories is built: the treatment of time, of point of view, of names, and of symbolism. These have been discussed individually in the preceding chapters.

The division into such chapters has been necessary both for facility and for clarity of examination but has perhaps suggested too great a separation or isolation of aspects of Mansfield's technique. Obviously the totality of effect is not only greater than the sum of the parts but also the result of an interrelation, an integration, of the parts themselves. So Mansfield's treatment of point of view partially dictates her use of time, yet her use of time
can also be seen as dictating point of view; so the names Mansfield gives to her characters can be seen as a separate facet of technique or as part of the central symbolism of the stories. My division was necessary for the purpose of examination and discussion but has unavoidably implied an artificiality that is not present in the application of the techniques in the stories themselves.

I have not found the aspects of Mansfield's technique to be in themselves different from those of other writers. Rather, her technical excellence lies in her apparently instinctive recognition of the possibilities of traditional techniques; the result of her recognition and application is the unique technical blend that is a Mansfield story. Her use of point of view has long been considered one of her most advanced techniques, yet even this technique becomes, under examination, only Mansfield's variation on the traditional fictional approaches of the first person, the restricted third, the omniscient author. The difference comes from Mansfield's skill and consistency of application: seldom are we unaware of whether we are seeing from inside or outside a character's mind and very seldom indeed are we conscious of any jar at the moment of transfer. Mansfield's presentation of time has also been felt to be a hallmark of her work, yet in analysis what is it but a technical parallel to that of her use of point of view, Mansfield's
Subtle movement of the story through the "tenses" of her characters' past, present and future lives? It is by her technical dexterity in this presentation that Mansfield is able to give a double sense of time: time as the packages of experience which are the immediate concern of the characters, but also time as the everflowing, uncontrollable river of ceaseless movement towards death. Mansfield's use of names as a means of characterization combines the opposing name techniques of the Dickens' and James' schools of fiction, for at times Mansfield follows Dickens in using names to connote the broad distinctions of social class, nationality, character type; at times, like James, she uses names symbolically to indicate a more subtle and important feature of her characters. Symbolism in its many varying aspects is certainly one of Mansfield's major techniques, so central to her stories that there have been critics ready to see every gesture of the characters, every object associated with them as a symbol of the characters themselves. In my necessarily limited discussion, I have concentrated on the five major recurring symbols I have found in Mansfield's work: the symbols of bird/wings; communion; travel; plants; and animals. These I believe to be central to the meaning of the stories of Mansfield's mature writing period.

The subtle complexity of Mansfield's technique has been demonstrated in the previous chapters. The question
that naturally arises is the question of Mansfield's suggested but unwritten work: we know that, though Mansfield had virtually ceased writing during her last weeks of life, she fully intended writing again at some undefined time in the future when she felt her vision had attained sufficient new clarity of purpose. Would this work indeed have been different, better, or merely an extension of the limited canon of her earlier work? The most illuminating explanation I have found of what Mansfield hoped to do in the future is in A.R. Orage's account of a conversation with her a few weeks before her death.

In a passage I have previously quoted, Orage records that Mansfield stated that she had been too "selective" a camera, seeing not falsely but restrictively:

'I have not been able to think," she said, 'that I should not have made such observations as I have made of people, however cruel they may seem. After all, I did observe those things, and I had to set them down. I've been a camera. But that's just the point. I've been a selective camera, and it has been my attitude that has determined the selection....'

Therefore, in order to widen the "scope" of her camera, a new attitude was necessary, an attitude Mansfield called "creative" and which she felt she had achieved at the Burdjieff Institute:

'I'm aware.....of a recent change of attitude in myself: and at once not only my old stories have come to look different to me, but life itself looks different. I could not write my

1Orage, p. 37.
old stories again, or any more like them; and not because I do not see the same detail as before, but because somehow or other the pattern is different. The old details now make another pattern; and this perception of a new pattern is what I call a creative attitude toward life.'

Orage then asks how this new theory will apply to her stories — "'How will your new idea work out in practice?'" — and Mansfield gives a revealing example of a possible outline for her new kind of story:

'Two people fall in love and marry. One, or perhaps both of them, has had previous affairs, the remains of which still linger like ghosts in the new home. Both wish to forget, but the ghosts still walk. How can this situation be presented? Ordinarily a writer, such as the late lamented Katherine Mansfield, would bring her passive, selective, and resentful attitude to bear upon it, and the result would be one of her famous satiric sketches, reinforcing in her readers the attitude in herself.'

And one must admit the truth of Mansfield's indirect indictment of much of her past work, Mansfield now says that

'Thanks to some change in me since I have been in institute [sic], I see any such situation [as described above] as an opportunity for the exercise and employment of all the intelligence, invention, imagination, bravery, endurance and, in fact, all the virtues, of the most attractive hero and heroine......I can see such a scope for subtlety of observation that Henry James might appear myopic. At the same time, no quality need necessarily remain unemployed; but every power of the artist might be brought into play.'

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2Orage, p. 38.
3Ibid, p. 38.
While there would of course not necessarily be a happy ending to such a story,

'Heroes and heroines are not measured either by what they passively endure or by what they actually achieve, but by the quantity and quality of the effort they put forth. The reader's sympathy would be maintained by the continuity and variety of the effort of one or both of the characters, by their indomitable renewal of the struggle with ever fresh invention.'

Mansfield concludes:

'I see the way [of writing such stories] but I still have to go it.'

Katherine Mansfield never had the opportunity of testing, of presenting her new attitude in new stories, but certainly the indications from Orage's recorded conversation are that she not only recognized a flaw in her old work, but recognized that the flaw was caused not by lack of technical skill but by her previously limited attitude. If Mansfield had indeed achieved a wider view of life, one which would enable her to see life as an "indomitable renewal of the struggle with ever fresh invention," then indeed she might have written stories which would have rivaled Henry James' in their "subtlety of observation."

Certainly by the time of her death, Mansfield had developed a technical facility capable of expressing whatever complexity her new attitude and observation would suggest to her.

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5 Orage, p. 39.
6 Ibid., p. 40.
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