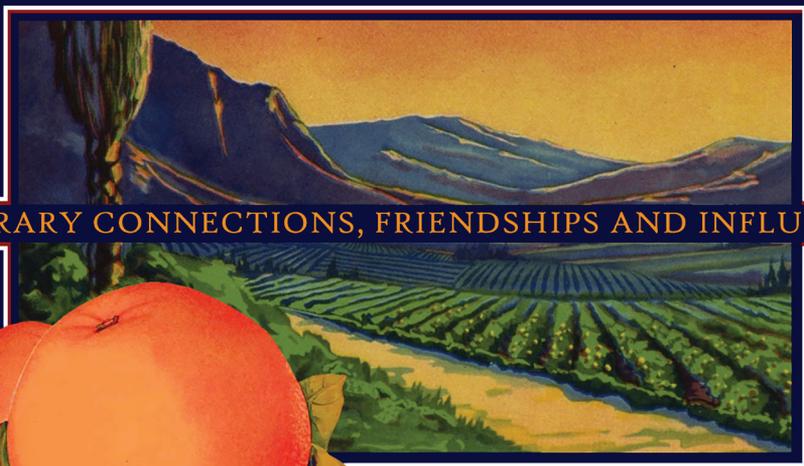


# Elizabeth von Arnim & Katherine Mansfield



LITERARY CONNECTIONS, FRIENDSHIPS AND INFLUENCE

JULY 19-20 2017

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*'...it is doubtful if any one can journey to California and not be happy.'*

Prof. Christine Froula  
(Northwestern University)

Prof. Emerita Bonnie Kime Scott  
(San Diego State University)



*Elizabeth*  
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The Huntington Library, San Marino, California

# **Elizabeth von Arnim & Katherine Mansfield: Literary Connections, Friendships & Influence**

The Huntington Library, San Marino, California  
19-20 July 2017

Organised by the Katherine Mansfield Society  
& the Elizabeth von Arnim Society

Hosted by the Huntington Library

## **Keynote Speakers**

Bonnie Kime Scott, Professor Emerita of Women's Studies at  
San Diego State University and Professor Emerita of English  
at the University of Delaware

Christine Froula, Professor of English and Comparative  
Literature and Gender Studies, Northwestern University

# Programme • Wednesday 19 July 2017

Huntington Library Ahmanson Room

**8:30am Registration**

**9:00am Introductions and Welcome by the Organisers**

**9:30am Panel 1: Connections • Chair: Todd Martin**

Cheryl Hindrichs, Boise State University: “‘The Fly’ in the Spikenard: Mansfield, Woolf, and Lawrence”

Chloe Oram, University of Chichester: “Morrell, Mansfield & von Arnim: the Relationship of Three Women to the Bohemian Literary Landscape of the Twentieth Century”

Isobel Maddison, University of Cambridge: “‘Marriage a la Mode’: von Arnim, Mansfield, and Woolf”

**11:00am Break**

**11:30am Panel 2: Displacement • Chair: Isobel Maddison**

Gerri Kimber, University of Northampton: “‘Six-shilling Novels’: Katherine Mansfield and the Short Story Cycle”

Ruchi Mundeja, University of Delhi: “Rooms Not Quite Their Own: Two Colonial Itinerants, Katherine Mansfield and Jean Rhys, and Narratives of ‘Roomlessness’”

Richard Cappuccio, Independent Scholar: “‘It’s No Fun Travelling Alone in Germany if You’re a Woman’: Katherine Mansfield’s and Elizabeth von Arnim’s Artists in German Pensions”

**1:00pm Lunch**

**2:00pm Keynote Address • Chair: Noreen O’Connor**

Bonnie Kime Scott, Professor Emerita of Women’s Studies, San Diego State University and Professor Emerita of English, University of Delaware: “Tracing Garden Networks: Katherine Mansfield, Elizabeth von Arnim, et. al.”

**3:00pm Break**

**3:30pm Panel 3: Masculinities • Chair: Juliane Römhild**

Carol M. Chappell, Independent Scholar: “Implications of Narcissism in the Works of Elizabeth von Arnim”

Elizabeth Floyd, University of California Santa Barbara: “The Devil and the Angel: English Masculinity Abroad in Elizabeth von Arnim’s *The Enchanted April* and E.M. Forster’s *A Passage to India*”

Yvonne Cook, “So You Want to be a Silent Film Extra?”

**Programme • Thursday 20 July 2017**  
**Huntington Library Ahmanson Room**

**9:30am Panel 4: Influences • Chair: Yvonne Cook**

Katie Jones, University of Nottingham: “‘Did you ever read the life of Oscar Wilde?’: Katherine Mansfield and the ‘Wilde’ Influence”

Charlotte Fiehn, University of Cambridge: “‘Passionate, magnificent prose’: Tracing the Brontës in the Friendship and Writings of Elizabeth von Arnim and Katherine Mansfield”

Rachel Galvin, University of Western Australia: “*The Pastor’s Wife*: Entrapment, Domestic Violence and Strange Uses of the Gothic”

**11:00am Break**

**11:30am Panel 5: War & Politics • Chair: Rachel Galvin**

Noreen O’Connor, King’s College: “‘I Like Jews’: Warner Bros. Studio and the Critique of Anti-Semitism in *Mr. Skeffington*”

Ann Herndon Marshall, Independent Scholar: “Clover Fields: An Interlude in the Travels of Elizabeth von Arnim, March-April, 1917”

Juliane Römhild, La Trobe University: “‘Mein Liebes Kleines’ – the Letters of Elizabeth von Arnim to Beatrix von Hirschberg”

**1:00pm Lunch**

**2:00pm Panel 6: Perspectives • Chair: Tracy Miao**

Todd Martin, Huntington University: “From Sentimental to Tragic: The Evolving World of Katherine Mansfield’s Children”

Tracy Miao, Xi’an International Studies University: “‘Silent Reflex of the Soul’ and Literary Cloaks: ‘Dressing’ Katherine Mansfield and her Characters”

Richard Hancuff, Misericordia University: “‘They were all on the stage’: Performance and Public Space in ‘Miss Brill’”

**3:00pm Break**

**4:00pm Keynote Address • Chair: Gerri Kimber**

Christine Froula, Professor of English and Comparative Literature and Gender Studies, Northwestern University “Imaginary Gardens with Real Writers in Them: Elizabeth von Arnim, Katherine Mansfield, Virginia Woolf”

## Abstracts

**Richard Cappuccio, Independent Scholar**

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### **Artists in German Pensions: Katherine Mansfield's "A Modern Soul" and Elizabeth von Arnim's *Christina***

Discussions of both Katherine Mansfield's *In a German Pension* and Elizabeth von Arnim's *Christine* often focus on dated stereotyping of the German characters, sentiments that were tolerated and even encouraged prior to and during The Great War. Both works, however, emphasize the conflicted position of the woman artist who navigates expectations of filial and marital obligations along with her own vision of her serious, creative work. It is impossible to read either writer without considering the role of women artists in a culture that expected conformity to secondary status. This paper examines the position of those women artists in von Arnim's war-time novel and in Mansfield's "A Modern Soul." These works do not simply reflect the position of ethnic outsiders; they examine the challenges and alienation that the determined, creative woman faced if she identified herself as an artist.

### **Biography:**

Richard Cappuccio has presented papers at the Katherine Mansfield Society's conferences in Wellington, Paris, Chicago, and Bandol as well as at the Virginia Woolf International Conference. His articles about Mansfield have appeared in the *New Zealand Journal of Literature*, *Katherine Mansfield Studies*, and *The Journal of Religious History*. The Katherine Mansfield Birthplace appointed him as ambassador in 2014. He enjoys gardening at his home in Charlottesville, Virginia; he also finds time to set type by hand at the Virginia Arts of the Book Center.

## Abstracts

**Carol M. Chappell, Independent Scholar**

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### **Implications of Narcissism in the Works of Elizabeth von Arnim**

Narcissism is not a new theme in literature or myth. People have written and loved to read about narcissists and their behaviors for centuries. Narcissists are anathema for most of us and, therefore, fascinating. As part of our survival instincts, narcissism plays a role in most personalities. Those who live with true narcissists find them to be more destructive than fascinating. This paper will explore narcissism and its consequences in the works of Elizabeth von Arnim. Von Arnim explored a wide spectrum of narcissistic behaviors in novels such as *The Caravaners*, *Father*, *The Pastor's Wife*, and *Vera*. Von Arnim had personal experiences with narcissists, the prime example being her husband Sir Francis Russell. While there is a preponderance of male narcissists, examples of female narcissistic characters are given their due in von Arnim's works. Von Arnim used narcissistic characters throughout her works. It gave her a venue for protesting against the treatment of women during her time while not being seen as a radical feminist. Underlying the humor von Arnim used to highlight narcissism, she exposed the devastating effects of narcissistic personalities on the people around them.

### **Biography**

Carol M. Chappell is a retired art teacher who has long been an admirer and lover of the work of Elizabeth von Arnim. She first became aware of von Arnim's work in the 1980s and persevered in finding all of von Arnim's books. Chappell has read all the collection twice, plus biographies and related materials. She lives in Missouri, U.S.A., where she pursues her love of literature and art. Chappell received a B.A. from Southwest Missouri State College (now Missouri State University) in Springfield, Missouri. She majored in fine art and minored in literature. Chappell's M.A. is from the University of Kansas, Lawrence, Kansas in Art Education.

## Abstracts

Yvonne Cook, Independent Scholar

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### So You Want to be a Silent Film Extra?

“Tomorrow I am acting for the movies – an “exterior scene in walking dress”. Doesn’t that sound awfully strange?” This casual comment was made by Katherine Mansfield in a letter to Bertrand Russell on 16 January 1917. But there is nothing offhand in her short story “Pictures” (1917), as we follow the protagonist Ada Moss in her desperate search for silent film extra work. Occasionally, Mansfield allows Ada the luxury of imagined opportunity:

A dark handsome gentleman in a fur coat comes in with a friend, and sits at my table, perhaps. ‘No, old chap, I’ve searched London for a contralto and I can’t find a soul. You see, the music is difficult; have a look at it.’” And Miss Moss heard herself saying: “Excuse me, I happen to be a contralto, and I have sung that part many times. . . . Extraordinary! ‘Come back to my studio and I’ll try your voice now.’ . . . Ten pounds a week.

Silent films opened a golden gate of opportunity to aspiring actors. If you were successful, the reward was instant celebrity status. To make that status global, only the ‘cards’ had to be changed. Even the humble work of the film extra attracted thousands of willing participants, and Katherine Mansfield was no exception. Rudolph Valentino, Jean Harlow, John Wayne, Clark Gable, and Noel Coward all started their film acting careers as silent film extras. A decade behind Mansfield, Robert Florey, born in Paris in 1900 and educated in Geneva, became the critic and editor of the theatrical paper *Le Mondaine*. By 1919 he was involved with films and helped to write, direct, photograph and even act in some of the earliest Swiss films. In 1921, he travelled to the United States, initially as a reporter for French film journals. In 1928 his short film, *The Life and Death of 9413: A Hollywood Extra*, was released. By focusing my attention on Mansfield’s short story and Florey’s film, I propose to examine the common ground shared by these two craftsmen.

### Biography

Yvonne Cook’s first taste of work as a film extra was in the glory days of Hugh Hudson’s *Chariots of Fire*, when everything seemed possible. Then came John Schlesinger’s *An Englishman Abroad*, Julian Fellowes’s *Monarch of the Glen*, Alexander Trocchi’s *Young Adam*, directed by David Mackenzie, starring Ewan McGregor. A string of easy-to-forget films spanned the next few years. It was only when she was ‘directed’ to walk up and down outside a hairdresser’s shop while the action was filmed inside, that she finally decided it was time to move on.

## Abstracts

Charlotte Fiehn, University of Cambridge

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### **‘[P]assionate, magnificent prose’ : Tracing the Brontës in the Friendship and Writings of Elizabeth von Arnim and Katherine Mansfield**

Elizabeth von Arnim and her cousin, Katherine Mansfield, were familiar with and even great admirers of the Brontë sisters. Von Arnim mentions Emily Brontë's *Wuthering Heights* in *Solitary Summer* as one of her most preferred books. In a biography of Mansfield, Claire Tomalin writes that she read the Brontës' works during her formative years and, in a 1908 letter, Mansfield alludes to her ready acquaintance with "all the Brontës" and accepted their influence upon her later writing. The significance of the Brontës' influence, however, and the extent to which von Arnim and Mansfield shared their admiration and engagement with these authors, has not yet been fully explored. Although it may prove difficult to gauge the full extent of von Arnim and Mansfield's shared interest in the Brontës as writers, as Dr. Isobel Maddison writes in her study of Von Arnim, Emily Brontë's *Wuthering Heights* is particularly significant to von Arnim's *Vera*, published in 1921, at the height of Von Arnim's friendship with Mansfield. Textual analysis also suggests the influence of Charlotte Brontë's *Jane Eyre* upon Mansfield's short story, "Bliss," in the collection, *Bliss and Other Stories*, published in 1920. My paper will undertake an intertextual analysis of *Vera* and several of Mansfield's short stories from *Bliss* to suggest several ways in which von Arnim and Mansfield's engagement with the Brontës might be conceived as a shared undertaking during the period of their most intense friendship.

### **Biography**

I study English at Lucy Cavendish College (University of Cambridge). I have published work on Shakespeare, George Eliot, Henry James, and D.H. Lawrence. In 2016, my article on *Jane Eyre* was published in the *Brontë Studies Journal*. In 2017, I won the inaugural Christine Jones Memorial Prize for my novel, *George*.

## Abstracts

Elizabeth Floyd, University of California Santa Barbara  
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### **The Devil and the Angel: English Masculinity Abroad in Elizabeth von Arnim's *The Enchanted April* and E.M. Forster's *A Passage to India***

Elizabeth von Arnim's *The Enchanted April* (1922) is often touted as one of her "lightest" works, describing a fictional account of four women who escape the mundane world of London and rediscover life in Italy. Central to these women's unhappiness are various English men, who have forced the women into uninspired and unfulfilled lives. However, once these "devilish" men are in Italy, they transform into "angels," bringing the novel to a happy close. E. M. Forster's travel novel, *A Passage to India* (1924), also discusses the influence of English men abroad through the dark tragedy and mystery surrounding an English woman's visit to India. While radically different in their reception and content, both novels make similar gestures towards the influence of English masculinity and how it is reconceived abroad. The texts then suggest that men who uphold conventional notions of masculinity and who are bound to English order fundamentally cause disorder and destruction, oppressing and destroying the women around them, even outside England. However, if men can access an outside to these Edwardian social mores and notions of masculinity, as the husbands in *The Enchanted April* do, a new social order can exist that allows for fulfillment for both men and women.

### **Biography**

Elizabeth Floyd is a Ph.D. student at the University of California Santa Barbara, currently working on her dissertation prospectus on 1950s English novels and their portrayal of the rebuilding of London after WWII and decolonization. She holds an M.A. in Literature from Michigan State University and a B.A. in English from UC Berkeley.

## Abstracts

Christine Froula, Northwestern University  
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### **Imaginary Gardens with Real Writers in Them: Elizabeth von Arnim, Katherine Mansfield, Virginia Woolf**

“I know of no objects of love that give such substantial and unending returns as books and a garden,” wrote Elizabeth von Arnim. In the spirit of Marianne Moore’s description of poems as “imaginary gardens with real toads in them” presented for inspection by “literalists of the imagination,” this talk explores a comparative poetics of the garden in writings by von Arnim, Katherine Mansfield, and Virginia Woolf. These late-Victorian/modernist Eves sought green thought in the green shade of actual gardens, then turned from shovel and hoe to pen and ink to meditate on the crossing of lived, human time and space with cosmic time and space that gardens open to contemplation. Sited in metaphysical borderlands of their war- and strife-torn historical world, their imaginary gardens oppose to modernity’s blind destructiveness of the natural world and all life the age-old imperative to cultivate gardens of earth and mind, not for oneself alone but for the sake of the common world—cultiver notre jardin.

### **Biography**

Christine Froula, professor of English and Comparative Literature at Northwestern University, has published four books, including *Virginia Woolf and the Bloomsbury Avant-Garde: War, Civilization, Modernity*, and many articles on literary modernism, feminist and gender theory, genetic criticism.

## Abstracts

Rachel Galvin, University of Western Australia

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### ***The Pastor's Wife: Entrapment, Domestic Violence and Strange Uses of the Gothic***

*The Pastor's Wife* (1914) by Elizabeth von Arnim follows Ingeborg, a psychologically abused wife trapped by patriarchal expectations and her own internalising of what she is told is required of a submissive wife. The house is a claustrophobic space, symbolic of her entrapment in a life of compliance and servitude. Von Arnim's narrative is horrifically humorous, combining an almost ludicrously controlling husband with an innocent, obtuse wife who cannot see her own enslavement.

I will argue that this novel is unique in its approach to exploring the entrapment of the female in the domestic space. Von Arnim's narrative connects the interior space and entrapment and contrasts it with momentary happiness in the organic environment. Yet the narrative also heightens the tragedy with dark humour and unique subject matter such as childbirth and breastfeeding, unlikely subjects for a novel of 1914. *The Pastor's Wife* utilises elements of the Gothic tradition, including the passive female and moments of terror to highlight Ingeborg's predicament. Donna Heiland describes unhomely life at the heart of uncanny experience – a place both familiar and utterly strange. This unusual narrative makes many familiar subjects strange, presenting a savage indictment of a patriarchal society and its power structures.

### **Biography**

Rachel Galvin is a Doctoral Candidate at the University of Western Australia. She completed her Master of Arts at the University of Queensland in 2001. Her thesis examines the intersection of gender and the organic world in the works of Elizabeth von Arnim. It seeks to re-examine von Arnim's work, utilising both feminist and ecocritical theory, to reposition this significant author as a complex, intellectually engaging novelist.

## Abstracts

Richard Hancuff, Misericordia University  
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### “They Were All on the Stage”: Performance and Public Space in “Miss Brill”

Katherine Mansfield’s “Miss Brill” takes place in a remarkably constrained setting, with nearly all of the action occurring on a park bench in the public garden of a French city. Recent critical attention on the story tends to address what Simon During calls Mansfield’s “‘switch’ stories,” in that the story is “organized around sudden, disconcerting and destabilizing inversions of mood or perception” (40). While this plot-centered analysis is useful in revealing poignant self-realizations for the main characters, it tends to decontextualize the story. Miss Brill’s observations in the garden become secondary once she realizes she herself is observed and is, moreover, an object of unkind commentary. However, it is Miss Brill’s observation that the park goes “were all on the stage. They weren’t only the audience, not only looking on; they were acting” (723). At this moment, Miss Brill moves from passive observer of isolated encounters to an active participant in a network of self-aware subjects sharing the same city space. As Henri Lefebvre reminds us, “space is political and ideological. It is a product literally filled with ideologies” (31). “Miss Brill” allows us to consider the public gardens as a civic space that on the one hand constructs subjects and on the other hand reveals assumptions about the use of public space. As Richard Van Deusen argues, “public space reveals much about the power relations of society, because it is quite simply the space where much political life happens” (157). Mansfield’s story reveals a disenfranchised lead character whose limited movements through the city revolve around voyeurism and consumption, and whose brief belief in participatory space is undermined by her realization of her own position within the play she imagines.

### Biography

Richard Hancuff is an adjunct instructor in the English Department at Misericordia University, where he teaches American and African American literature. Issues of identity formation – national, ethnic, and otherwise – are central to his analysis of cultural products. He has recently been exploring how urban space shapes and shades understandings of individual and group identity. He most recently presented on geographic awareness and the personal re-construction of the District of Columbia in Edward P. Jones’ short story collection *Lost in the City* at the North-eastern Modern Language Association Convention in Baltimore.

## Abstracts

Cheryl Hindrichs, Boise State University

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### “The Fly” in the Spikenard: Mansfield, Woolf, and Lawrence

Katherine Mansfield’s claim that she and Elizabeth von Arnim are “worms of the same family” would seem a curious analogy. But this deprecatory trope aligning the writer’s perspective with an insect’s, nonetheless, uses assumptions commonly held to interrogate gendered subjectivity and class dichotomies in the postwar world. In “The Fly,” Mansfield depicts a businessman distracted by the seemingly harmless entertainment of dousing a housefly with ink; his god-like play with the fly evokes an attempt to master trauma—the loss of his son in the war, his consequent lack of purpose, and his complicity. Likewise, Mabel Waring in Virginia Woolf’s “The New Dress” compulsively repeats an image she’s conjured of a fly crossing a saucer as a bulwark against the sense of irrelevance she feels in society. In *Kangaroo*, D.H. Lawrence’s writer Richard Somers faces a dark night of the soul trying on and rejecting different ideologies in order to secure a sense of purpose in his work; he sees himself as a fly harrowingly climbing up and continually falling back into a pot of spikenard. Each protagonist considers or takes on the point of view of a housefly, attempting to master a trauma that, seen fully, would threaten his or her identity. These scenes should be an emotional climax, however, as the deprecating choice of a housefly suggests, they are instead moments not of epiphany but of existential impasse.

### Biography

My work focuses on modernist literature and film, integrating methodologies from narrative theory and feminist studies. I have published articles on Late Modernism, Virginia Woolf, H.D, and the films of Germaine Dulac. My current research is a book project focusing on the ill body in modernism, *Pandemic Modernity: the Aesthetics and Ethics of Illness in Modernist Literature*. Before joining the faculty at Boise State University, I completed a PhD in English and MA degrees in English and Women’s Studies at the Ohio State University.

## Abstracts

Katie Jones, University of Nottingham

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### **“Did you ever read the life of Oscar Wilde?”: Katherine Mansfield and the ‘Wilde’ Influence**

Katherine Mansfield’s early letters, notebooks and writings (prior to 1909) provide an intriguing insight into the kind of writer she aspired to become. The material that she produced before she began writing for *The New Age* in early 1910 – particularly her unpublished work – and the periodicals to which she submitted her work reveal her influences before her career was launched.

Her personal and professional fascination with Oscar Wilde is particularly significant, but largely unexplored. The influence of Wilde on Mansfield’s early writing style is unmistakable; before her work appeared in print for the first time in 1907 (in the Australian periodical *Native Companion*), Mansfield was forced to defend her short vignettes against the implied charge that she had plagiarised Wilde’s style of writing.

Mansfield’s captivation with Wilde was not limited to his writing style – her journal entries and letters also reveal her fascination with his life and character. For Mansfield, Wilde represented a “psychological and sexual otherness” that she identified with in her personal life, as well as in her work. This paper will examine the evidence for Mansfield’s early engagement with Wilde, and explore the influence of his life and writings on her early literary work.

### **Biography**

I am currently in my first year of a Midlands3Cities AHRC-funded PhD programme at the University of Nottingham, UK (supervised by Dr Andrew Harrison and Professor Andrew Thacker). I am a member of BAMS and the Katherine Mansfield Society, and I am editor of the D. H. Lawrence Research Centre social media pages.

## Abstracts

**Gerri Kimber, University of Northampton**

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### **‘Six-shilling novels’: Katherine Mansfield and the Short Story Cycle**

The short story cycle played an important role in the early work of Katherine Mansfield. Her first published collection of stories (1911) was an overt story cycle, with the stories set in Bavaria, in a specific location. During 1912-13, Mansfield published five stories, which all had a common theme of life in colonial New Zealand, but written with a postcolonial mindset, and in a modernist style that she would hone to perfection in her later stories.

Modernism did not arrive in Britain in the early years of the twentieth century as a ready-made concept. It was a response to a variety of stimuli – cultural, political, historical, literary and scientific. In the case of Mansfield, the cultural landscape she had grown up with in New Zealand and chose to dislocate herself from, enabled her to view modernity from a postcolonial viewpoint. In the story cycle discussed in this paper, she merged both concepts, as she experimented and honed her skills as a writer.

Modernism’s early desire for the ‘raw’ and the ‘savage’ brought memories of Mansfield’s homeland to the fore, enabling her to depict a darker underbelly to the previously accepted notion of colonialism: what we now, of course, call postcolonialism. This cycle thus represents an important early phase in Mansfield’s development as one of Britain’s key exponents of literary modernism.

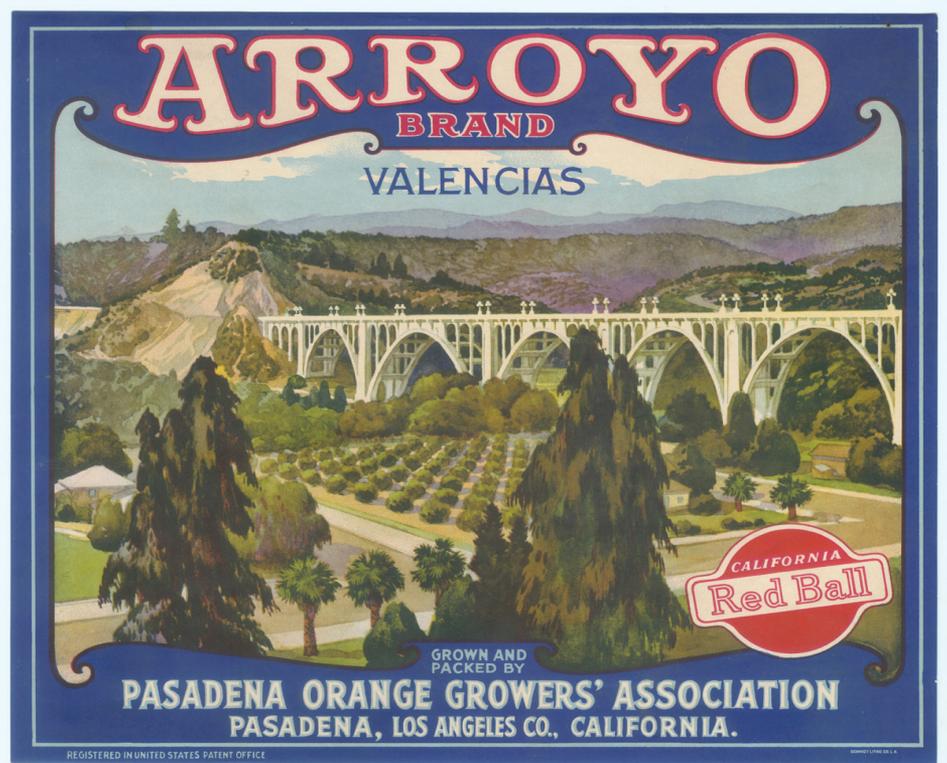
### **Biography**

Gerri Kimber is a Visiting Professor in English at the University of Northampton. She is co-editor of *Katherine Mansfield Studies*, the peer-reviewed annual yearbook of the Katherine Mansfield Society, published by Edinburgh University Press. She is the author of *Katherine Mansfield: The Early Years* (2016), *Katherine Mansfield and the Art of the Short Story* (2015), and *Katherine Mansfield: The View from France* (2008). She is the Series Editor of the 4 vol. Edinburgh Edition of the *Collected Works of Katherine Mansfield* (2012-16).

Gerri is also co-editor of the following volumes: *The Collected Poetry of Katherine Mansfield* (2016), *Katherine Mansfield’s French Lives* (2016), *Katherine Mansfield and Continental Europe: Influences and Connections* (2015), *Katherine Mansfield and Literary Modernism* (2011), *Celebrating Katherine Mansfield: A Centenary Volume of Essays* (2011) and *Framed!*

*Essays in French Studies* (2007). She has contributed chapters to a variety of volumes, in addition to numerous journal articles and reviews, notably for the *Times Literary Supplement*, where she is a regular reviewer. Gerri is Chair of the international Katherine Mansfield Society and has co-organised many Mansfield conferences and events.

Gerri has made several media appearances on national radio and television in both New Zealand and the UK and has been invited as a keynote speaker all over the world, including Japan, New Zealand, Switzerland, Slovakia, Belgium, France and Germany. Gerri was the Alexander Turnbull Library Research Fellow at the National Library of New Zealand in 2015, and a Harry Ransom Center Research Fellow 2014/15, at the University of Texas at Austin. In 2014 she received a Society of Authors Foundation Award. Also in 2014, she was runner-up for the title of UK New Zealander of the Year, for her services to New Zealand culture.



## Abstracts

Isobel Maddison, University of Cambridge

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### **'Marriage a la Mode': Elizabeth von Arnim, Virginia Woolf and Katherine Mansfield**

In the writing of Elizabeth von Arnim marriage is rarely presented as a portrait of long-term contented coupling. As L.P. Hartley points out in 1926, in von Arnim's novels husbands are frequently portrayed as 'exacting over-grown children to be humoured by their wives'. This captures some of von Arnim's humour while simultaneously suggesting a darker strain at work beneath the blithe narrative surface of her texts. By reading von Arnim's *Expiation* (1929) alongside Virginia Woolf's *To the Lighthouse* (1927) and Katherine Mansfield's 'Marriage a la Mode' (1921), a complex picture of marital relations in the 1920s emerges, one situated in contextual debates about the joys and limits of marriage as an institution. In exploring these texts together, I echo Bertrand Russell in 1929 when he asks, 'Is Modern Marriage a Failure?'

### **Biography**

Isobel Maddison is a Fellow of Lucy Cavendish College, University of Cambridge, where she is a College Lecturer and the Director of Studies in English. She works primarily on female modernism and on the connections between modernism and popular fiction. She also has interests in women's writings of the First World War. Isobel has published on Dorothy Richardson and Katherine Mansfield, and is the author of several articles on Elizabeth von Arnim's work. Her monograph, *Elizabeth von Arnim: Beyond the German Garden*, was published in 2013 and is the first full book-length treatment of von Arnim's fiction. Isobel is a founding member of the Elizabeth von Arnim Society and the society's first president.

## Abstracts

Ann Herndon Marshall, Independent Scholar

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### **Clover Fields: An Interlude in the Travels of Elizabeth von Arnim, March-April, 1917**

Elizabeth von Arnim's biographers mention in passing her stay at Clover Fields, Keswick, Virginia. She stayed behind after seeing off "Dad," Francis Russell, who returned to England. Karen Osborne explains that Countess Russell's retreat followed a facelift in New York; Jennifer Walker emphasizes her need for a remote place to finish *Christine* (1917). However, there was more to this time than an incognito retreat. She was keenly interested in America's attitude toward the War, and she stopped off in Washington only to be disappointed by the lack of U.S. enthusiasm, a further spur to the propagandist aim of *Christine*. She was staying at Clover Fields when the U.S. entry at last became official. I will examine the four letters she wrote from New York as she planned her trip and the six from Clover Fields. She was likely drawn to the place by Amelie Rives' novels, which romanticize Albemarle County and nearby Castle Hill. Elizabeth's experience of the "en famille" meals which led her to be uncharacteristically "shy" have parallels in the epistolary *Christine*. Because she did not keep a journal in 1917, her contradictory attitude toward marriage to Russell must be gleaned in part from the Clover Field letters. Elizabeth's irritations with other guests likely influenced not only *Christine* but also her American novel *Christopher and Columbus* (1919). I will contrast her immediate responses to "bloody April" with those of Katherine Mansfield in March and April of the same year. The talk will feature photos of Clover Fields, the farm still owned by descendants.

### **Biography**

Ann Herndon Marshall has published on Oscar Wilde. She also enjoys reading and writing about Elizabeth von Arnim and Vita Sackville-West. Her article on Katherine Mansfield and W. L. George will appear in the collection *Katherine Mansfield and Bloomsbury* (2017). She lives in Charlottesville, a few miles from Clover Fields, Keswick, Virginia.

## Abstracts

Todd Martin, Huntington University

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### **From Sentimental to Tragic: The Evolving World of Katherine Mansfield's Children**

Although Katherine Mansfield was childless, children factor significantly in some of her best stories. One need look no further than 'Prelude', 'At the Bay', or 'The Doll's House' to find children who are not only memorable but whose portrayals feel true. Yet, while it is commonly accepted that the origins of many of Mansfield's children stem from her own childhood experiences, little attention has been paid to the actual stories she wrote during her youth - stories often written about children. Mansfield referred to some of these as her 'baby' stories, and in 1907 she planned to collect some of her stories and poems in a book for children. While the project never came to fruition, many of the stories survive in her notebooks. They are often sentimental and are certainly not representative of Mansfield's mature writing; however, they offer a glimpse not only into the mind of a developing artist, but also reveal a view of children indicative of that popularized in the fiction of the day. Thus, this essay will explore her early portrayal of children and suggest how this could be profitably applied to her later works, particularly how her view of childhood changes.

### **Biography**

Todd Martin is Professor of English at Huntington University where he currently holds the Edwina Patton Chair of Arts and Sciences. He was recently awarded the Lester J. Cappon Fellowship in Documentary Editing at the Newberry Library in Chicago, IL, and he is editor of *Katherine Mansfield and the Bloomsbury Group*.

## Abstracts

Tracy Miao, Xi'an International Studies University

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### 'Silent Reflex of the Soul' and Literary Cloaks: 'Dressing' Katherine Mansfield and Her Characters

"Clothes ought to be a joy to the artistic eye—a silent reflex of the soul", wrote Katherine Mansfield to her sister Vera in 1908. As a young woman and emerging writer, Mansfield already began to distinguish her personal style from that of 'fashionable' taste, and dressed herself in 'art shades'. Her choice of clothes is often linked with her self-curated image as an artist—a modernist one who identified with multiple selves. Mansfield selected her dresses that best suited the corresponding mood or 'selves', whether the black dress worn to her wedding to George Bowden, the scarf across her forehead and loosely fitted dress mirroring a bohemian, or the kimono and straight black hair that reminded others of a 'Japanese doll'.

But clothes are also given careful consideration in Mansfield's stories. They are linked to perception and picture-making in 'Bliss' and 'The Young Girl', to dream and suppressed desires in 'Her Sister's Keeper' and 'The Tiredness of Rosabel'. Clothes in Mansfield's stories, particularly clothes for women, have traversed their sartorial boundaries, embarking on a pictorial journey that leaves telling trails of her characters. Such literary cloaks suggest complex connections to both the shaping of her characters and the motives of the artist. Therefore in this paper I will explore the subtle purposes and associations between such literary cloaks, either fictional or factional, as artistic designs in select Mansfield stories.

### Biography

Tracy Miao is a senior lecturer in English at Xi'an International Studies University in China where she teaches literature as well as language courses. She completed her Ph.D. studies at the University of Auckland, and her doctoral thesis was on Katherine Mansfield and the crossings of artistic borders. Visual art, music and their correlation and interactions with literature are her primary research interests. But she is also interested in the relations between the woman writer and the woman artist creating from the margins of mainstream Modernism. These women writer(s)/artists include Mansfield, Dorothy Brett and Anne Estelle Rice. Her publications include an article "Children as Artists: Katherine Mansfield's 'Innocent Eye'" in *Journal of New Zealand Literature: Katherine Mansfield Masked and Unmasked* (32:2) and a book chapter "Artistic Coalescence and Synthetic Performance: Katherine Mansfield and her 'Rhythm'" in *Katherine Mansfield's French Lives* (2016).

## Abstracts

Ruchi Mundeja, University of Delhi

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### **Rooms Not Quite Their Own: Two Colonial Itinerants, Katherine Mansfield and Jean Rhys, and Narratives of 'Roomlessness'**

I propose to look closely at Mansfield's 'Pictures', 'The Daughters of the Late Colonel' and 'A Truthful Adventure', and at *Good Morning, Midnight* from within Rhys's corpus. Drawing on Lefebvre's distinction between residence and housing (relating it to the spurt in women's boarding houses in this period), I look at how mobility and entrapment exist in an uneasy balance in these writers - the critique of gendered hierarchies of space unfolding in the interzone between rooming and roomlessness. Rhys and Mansfield insert into the script what an overinvestment in the room's progressivist resonances might leave out, bringing the argument closer to the recent shift in feminist studies towards foregrounding the micro-politics of the everyday. Using the room as the locus, this paper enquires into how and where the work of these writers fares vis-à-vis the parameters along which early twentieth century literature was defining autonomy for women- the figure of the 'unchaperoned' woman, the non-compliance with familial structures, the resistance to the figure of the paterfamilias, the hunger to see the world and the idea of sexual expression. In their engagement with the gendered economy of the room, Mansfield and Rhys in their focus on disadvantaged, underclass women, add a necessary post-scriptum to the discussion. Though not conspicuously adversarial narratives, their fiction, through the use of anger in Rhys and of a sly adversarial commentary in Mansfield, traces the tentative, constrained, oppositionality of the multiply disenfranchised.

### **Biography**

Ruchi Mundeja is Associate Professor in the Department of English at a Delhi University college. She received the Distinguished Teachers' Award from the former President of India, Dr. APJ Abdul Kalam, in 2009. She has presented papers at the Katherine Mansfield Society Conferences held in Chicago (2015) and Bandol (2016), as also at the Annual Virginia Woolf Conference (2016) held at Leeds. Enrolled as PhD candidate at Jawaharlal Nehru University, New Delhi, she recently submitted her thesis entitled 'The Politics of the Sneer: Jean Rhys and the Milieu of Modernist Iconoclasm'. Her research is primarily in the areas of modernist and post-colonial literatures.

## Abstracts

Noreen O'Connor, King's College, Wilkes-Barre, Pennsylvania  
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### **“I Like Jews”: Warner Bros. Studio and the Critique of Anti-Semitism in *Mr. Skeffington***

In this paper, I will discuss the treatment and critique of anti-Semitism present in Elizabeth von Arnim's 1940 novel *Mr. Skeffington*, and in the novel's 1944 Warner Bros. Studio film adaptation. Written and produced by the Epstein brothers (who also wrote the screenplay for *Casablanca*), the film version of *Mr. Skeffington* was a high budget star vehicle for Bette Davis and Claude Rains. It was among a very tiny number of WWII-era Hollywood films that addressed anti-Semitism (alongside Charlie Chaplin's *The Great Dictator*, which was made at Chaplin's own United Artists Studio). *Mr. Skeffington* is also the first mainstream film to directly treat domestic American anti-Semitism. Film historians have noted that the early, overt anti-fascist politics of Warner Bros. films stood in direct contrast to most other big studios of the era, which were concerned about losing revenues in Europe if the fascist governments banned their films. Drawing from the Warner Bros. film archives held at University of Southern California and the papers of Elizabeth held at the Huntington Library, I will discuss the political landscape of 1940s Hollywood, the making of the film, as well as Elizabeth's own political critique of “the European situation” that her character Fanny tries to avoid even as it becomes increasingly central to her life.

### **Biography**

Noreen O'Connor is an associate professor of English at King's College in Wilkes-Barre, Pennsylvania, where she teaches literature, writing, and film studies. She is particularly interested in women's voices in a transnational and transcultural perspective, and has been a Fulbright-Hays scholar in Uganda as well as the director of study abroad trips to India. A founding member of the Elizabeth von Arnim Society, she has also published articles on Edith Wharton, Sylvia Townsend Warner, and Virginia Woolf. She received a Cosmos Foundation grant in 1999 to study the papers of Elizabeth von Arnim at the Huntington Library while she prepared her dissertation, *Narrative Symptoms: Cultural Trauma, Gender, and Modernism after the First World War*.

## Abstracts

Chloe Oram, University of Chichester  
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### **Morrell, Mansfield & von Arnim: the Relationship of Three Women to the Bohemian Literary Landscape of the Twentieth-Century.**

For over a century Ottoline Morrell has been an ambiguous figure. Miranda Seymour's biography *Life on the Grand Scale*, published twenty-four years ago, began to change our perception of the patron. However, there remains a gap in academic literature exploring Morrell's significant contribution to English literature of the twentieth century. This paper will demonstrate how Morrell positioned herself within the circle of major modernist writers, for whom she was both patron and pillory. Such research is crucial to our understanding of Lady Ottoline Morrell as a singularly effective muse – one who moved the imaginations of key twentieth century figures including Katherine Mansfield, Virginia Woolf, D. H. Lawrence, Aldous Huxley, E.M Forster and Bertrand Russell. Morrell's undervalued acknowledgment within the history of modernism fails to recognise her impact as a muse, as a target, and as a crucial financial and intellectual support.

Exploring the question: How did friendships and literary connections shape the work of Katherine Mansfield and Elizabeth von Arnim, this paper will utilise Ottoline Morrell as the central hub of London's literary scene, and the mutual bridge between the writers and the circles of modernism, including Bloomsbury. In her role as societal hostess, Morrell contributed and instigated some of the influences and connections between the two writers and the literary field of the interwar years. I will employ unpublished archives, consisting of letters between Morrell and the writers, to examine the ties between Morrell, Mansfield, and von Arnim, and their complicated relationships, both within and as outsiders of the artistic circles of the twentieth-century.

### **Biography**

I have a first-class Undergraduate degree from the University of Chichester, in English and Creative Writing, and a Masters from The University of Sussex, in Modern and Contemporary Literature, Culture and Thought. In February 2016, I returned to Chichester as a PhD Student, to continue my research regarding Ottoline Morrell and modernism.

## Abstracts

Juliane Römhild, La Trobe University

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### “Mein Liebes Kleines” – the Letters of Elizabeth von Arnim to Beatrix von Hirschfeld

The connections between von Arnim’s life and her works have been a source of great fascination for von Arnim scholars. The emergence of von Arnim’s correspondence with her third daughter Beatrix, held by Jamie Ritchie, offers rich new material that enables us to bring several aspects of von Arnim’s life and works into clearer focus. Spanning close to 40 years and comprising of several hundred letters, it is in scope and duration second only to her correspondence with her older daughter, Elizabeth (Liebet), to whom she was closest.

Among other things, the correspondence with Beatrix sheds new light on von Arnim’s response to one the most painful events in her life: the death of her daughter Felicitas in 1916, who died estranged from her mother alone in Bremen at the age of 16. Von Arnim’s 1917 epistolary novel *Christine*, with its heavy anti-German sentiment and idealised mother-daughter relationship, can be read in the light of Felicitas’ death. Similarly, the character of Dolly, trapped in Switzerland because of her previous marriage to a German in *In the Mountains*, shows traces of von Arnim’s fears and concerns for Beatrix, who married a German officer in 1919.

I would like to introduce the correspondence with a particular focus on the intersections of the emotional and the political, the private and the historical in von Arnim’s life and works around World War I.

### Biography

Juliane Römhild is a Lecturer at La Trobe University, Melbourne. Her research is on British and German interwar literature. She has a particular interest in women’s writing and the current “eudaimonic turn” in literary studies. She is a founding member of the Elizabeth von Arnim Society and also publishes on writers like Katherine Mansfield, Virginia Woolf, Rose Macaulay, and Vicki Baum. Her first book, *Authorship & Femininity in the Novels of Elizabeth von Arnim. “At her most radiant moment”* (Fairleigh Dickinson UP) was published in 2014.

## Abstracts

Bonnie Kime Scott, San Diego State University & University of Delaware

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**“Tracing Garden Networks: Katherine Mansfield, Elizabeth von Arnim et. al.”**

Bonnie Kime Scott is Professor Emerita at San Diego State University, where she served as Chair of the Department of Women’s Studies, and at the University of Delaware, where she began her career in the fields of Irish and modernist literature and helped in the founding of Women’s Studies. Much of her scholarship centers upon issues of gender in modernist literature, including such books as *Joyce and Feminism* (Indiana UP, 1984), *The Gender of Modernism* (Indiana UP, 1990), *Refiguring Modernism: The Women of 1928* (Indiana UP, 1996), *Gender in Modernism: New Geographies, Complex Intersections* (University of Illinois Press, 2007), and *Selected Letters of Rebecca West* (Yale UP, 2000). A turn toward ecofeminist analysis is shown with *In the Hollow of the Wave: Virginia Woolf and Modernist Uses of Nature* (University of Virginia Press, 2012), and the monograph *Natural Connections: Virginia Woolf and Katherine Mansfield* (Cecil Woolf, 2015). The text book, *Women in Culture: An Intersectional anthology for Gender and Women’s Studies*, a collaboration with 3 colleagues at SDSU, was published by Wiley Blackwell last year. Bonnie Kime Scott was a Fulbright Specialist at a women’s college in Pakistan in 2013.

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## **Social Media**

Conference web site:  
[EvAandKM2017.org](http://EvAandKM2017.org)

Elizabeth von Arnim Society web site:  
[elizabethvonarnimsociety.org](http://elizabethvonarnimsociety.org)

Katherine Mansfield Society web site:  
[katherinemansfieldsociety.org](http://katherinemansfieldsociety.org)

The Huntington Library web site:  
<http://www.huntington.org>

Tweet the conference using this hashtag:  
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## **Conference Dinner**

Wednesday, 19 July 7:00pm  
El Portal Restaurant (Vanessa's Room)  
695 E Green Street, Pasadena

