

Yumiko Kumagai

Dr. Eijun Senaha

Scholar & Scholarship 1

30 August 1999

An Annotated Bibliography:

Katherine Mansfield's Modernist Exploration of Truth of Woman's Life
in *Prelude*

Introduction

Katherine Mansfield's *Prelude* is her unique story in which she explores female consciousness hidden under an ordinary family life while re-creating her own childhood of New Zealand. Mansfield depicts the inner lives at various stages of woman's life, projecting into them not only her memories of childhood but also her own experiences as a modern woman, and unifies them as a rendering of a truth of woman's life by employing a new structure and new techniques. Consequently, she first broke through to an innovative story. Therefore, to examine what the women characters perceive in *Prelude* is essential to understand Mansfield's vision of life and her crucial achievement as a woman modernist.

Prelude is a so-called "New Zealand Story" for Mansfield drew on her New Zealand family members including herself for the characters, the Burnells: Kezia (Mansfield), Linda (her mother), Beryl (her aunt), and Mrs. Fairfield (her grandmother). Although an innocent and imaginative girl, Kezia, whose consciousness is now beginning, seems to be the central character as Mansfield's recurring figure, she also carefully depicts each character's situation and inner feelings in

the fragmentary structure. A young spinster Beryl is frustrated because she is forced to live in a countryside where there is no chance of romance and she longs for independence; A mother Linda, who fears pregnancy, rejects both the domesticity and maternal love, imagining herself to be free from the family life; Mrs. Fairfield is an old affectionate woman who has accepted everything happened to her life as inevitable. These women characters represent the female cycle and their inner lives are unobtrusively connected through images, such as birds and plants.

However, among these characters, since Kezia is a child and Mrs. Fairfield is an old widow, only Linda and Beryl are practically the "women" who feel a gap between their real lives and their ideals and realize their divided selves, their false selves and true selves. Although Linda and Beryl were modelled on Mansfield's mother and aunt, their consciousness as well as part of characters in fact resembles those of Mansfield herself. Like Beryl she in her youth hated the colonial life and sought independence; She, like Linda, also resisted the traditional female role as a wife. More significantly, she was fully aware of her divided self like the two sisters. Mansfield, by projecting her own experience of life and perception of herself into Linda and Beryl, who are seemingly not her recurring figures, detachedly explores the complex consciousness as a truth from a woman's point of view that had not yet seriously explored by other writers at that time.

Thus to show how the woman modernist Mansfield achieved a new story, *Prelude*, focusing on Linda's and Beryl's consciousness, I have assembled 70 sources on Mansfield and her works (including two items

without annotation) by using MLAIB, the Book Review Digest, and DAI. These sources are books or dissertations or articles of periodicals published from August 1988 to the present because I have already had the major sources published before 1988 and because the latest bibliography of Mansfield by B.J.Kirkpatrick published in 1989 covers the period from the 1920's to July 1988. I aimed at succeeding to Kirkpatrick's bibliography at least in some degree.

This bibliography contains many feminist criticisms because my topic is inseparable from Mansfield's aspect of feminism. There are also a number of New Zealand scholars' books or articles in this bibliography for Mansfield has been much explored as a dominant writer in her country. The items are arranged alphabetically by the authors' name for ease of reference and for help of recognizing the current major critics. If there is more than one item by the same author, those items are arranged chronologically.

Primary Sources

Mansfield, Katherine. "Prelude." *The Works of Katherine*

Mansfield: Bliss and Other Stories. Vol.2. Tokyo: Hon no Tomosha, 1990. 1-70. Rpt.of "Prelude." *Bliss and Other Stories*. London: Constable, 1920. 1-70.

---. *The Works of Katherine Mansfield: The Letters of Katherine Mansfield*. 2 vols. Tokyo: Hon no Tomosha, 1990. Rpt.of *The Letters of Katherine Mansfield*. 2 vols. Ed. John Middleton Murry. London: Constable, 1928.

- . *The Works of Katherine Mansfield: Katherine Mansfield's Letters to John Middleton Murry 1913-22*. Vol.13. Tokyo: Hon no Tomosha, 1990. Rpt.of *Katherine Mansfield's Letters to John Middleton Murry 1913-22*. Ed. John Middleton Murry. London: Constable, 1951.
- . *The Works of Katherine Mansfield: Journal of Katherine Mansfield*. Vol.10. Tokyo: Hon no Tomosha, 1990. Rpt.of *Journal of Katherine Mansfield*. Ed. John Middleton Murry. London: Constable, 1954.
- . *The Collected Letters of Katherine Mansfield*. Ed. Vincent O'Sullivan and Margaret Scott. Vol.4. Oxford: Clarendon, 1996.
- . *The Katherine Mansfield Notebooks*. Ed. Margaret Scott. Christchurch, NZ: Lincoln UP and Daphne Brasell Associates, 1997.
- . *Katherine Mansfield: New Zealand Stories*. Ed. Vincent O'Sullivan. Auckland: Oxford UP, 1998.

Secondary Sources

Autrey, Ken. "Katherine Mansfield and the Role of the Writer's Journal." *Gengobunka Kenkyu [Studies in Linguistic Culture]* (Hiroshima, Jap.: Hiroshimadaigaku) 22 (1996): 15-24.

Argues that Mansfield's journal functions as a pre-text and as a parallel text of her fiction, showing how she created *Prelude* by tracing her steps of gathering-ideas and elaboration in the journal.

Boddy, Gillian. *Katherine Mansfield: The Woman and the Writer*.

Ringwood, Aus.: Penguin, 1988.

Casts a fresh light on Mansfield both as a woman and a writer and illustrates how Mansfield transmuted personal facts of her life into her stories. This book also contains the selected short stories.

---. "Katherine Mansfield, the colonial." *Short Fiction in the New Literatures in English: Proceedings of the Nice Conference of the European Association for Commonwealth Literature and Language Studies 1989*. Ed. Jacqueline Bardolph. Nice: Fac. des Lettres and Sciences Humaines de Nice, 1989. 1-7.

Discusses Mansfield's colonial background and shows how it affected her writing. Boddy refers to the conventional marriage of a colonial country described in *Prelude*.

---. "Leaving 'All Fair?' Working towards a New Edition of Katherine Mansfield's Notebook." *Worlds of Katherine Mansfield*. Ed. Harry Ricketts. Palmerston North, NZ: Nagare, 1991. 9-21.

Provides new facts of Mansfield found through her working on the unpublished parts of Mansfield's journal and notebooks that were omitted in Murry's version of the journal and notebooks.

---. "From Notebook Draft to Published Story: 'Last Spring'/'This Flower'." *Critical Essays on Katherine Mansfield*. Ed. Rhoda B. Nathan. New York: Hall, 1993. 101-112.

Compares Mansfield's draft manuscripts with her published stories in order to draw what she really tried to convey. In

a comparison of *Prelude* with *The Aloe*, a preliminary work of *Prelude*, she points out that the change in descriptions of the women character's feelings in *Prelude*.

---. "'Finding the Treasure': Coming Home Katherine Mansfield in 1921-1922." *Katherine Mansfield: In from the Margin*.

Ed. Roger Robinson. Baton Rouge: Louisiana State UP, 1994.

173-188.

Discusses Mansfield's attempt to rediscover her home through writing *New Zealand Stories*, reconsidering her relationship with her family.

---. *Katherine Mansfield: A 'Do You Remember' Life*. Wellington, NZ: Victoria UP, 1996.

Introduces the major aspects of Mansfield's life, emphasizing her background as a New Zealander. It contains the selected stories.

Bicker, Lyn. "Public and Private Choices: Public and Private Voices." *Women and World War I: The Written Response*. Ed.

Dorothy Goldman. New York: St. Martin's, 1993.

Explores Mansfield's response to the war through metaphors and characters' consciousness of her works written after the war.

Boehmer, Elleke. *Colonial and Postcolonial Literature*. Oxford: Oxford UP, 1995.

Discusses the relationship between the colonial or postcolonial writers' works and their origins. Boehmer explains how Mansfield's early dilemma of exile and her late restlessness influenced her stories.

Burgan, Mary. *Illness, Gender, and Writing: The Case of*

Katherine Mansfield. Baltimore: John Hopkins UP, 1994.

Explores Mansfield's "woman's illness," such as a crisis of aborted pregnancy, venereal disease and tuberculosis underlying her works.

Caserio, Robert L. "The Mansfield Moment." *Western Humanities Review* 50 (1997): 344-347.

Re-evaluates Mansfield's status among English modernists by illustrating her distinctive technique of describing the moment in which characters realize their alienation and estrangement.

Clayton, Cherry. "Olive Schreiner and Katherine Mansfield:

Artistic Transformation of the Outcast Figure by the Two Colonial Women Writers." *Short Fiction in the New Literatures in English: Proceedings of the Nice Conference of the European Association for Commonwealth Literature and Language Studies 1989*. Ed. Jacqueline Bardolph. Nice: Fac. des Lettres and Sciences Humaines de Nice, 1989. 31-39.

Compares a South African writer, Olive Schreiner's life and writing with those of Mansfield and shows how the colonial women writers in exile reconstituted their homeland and identities in their fiction.

Cochrane, Kirsty. "Katherine Mansfield's Images of Art."

Critical Essays on Katherine Mansfield. Ed. Rhoda B. Nathan. Hall, 1995. 151-157.

Examines images, such as flowers and light (or lamp) associated with characters in Mansfield's stories, particularly her New Zealand Stories.

- Dada-Büchel, Marianne. *Katherine Mansfield's Dual Vision: Concepts of Duality and Unity in Her Fictional Works*. Diss.U Zurich, 1995. Tübingen: A.Franke Verlag, 1995. Argues the connections between Mansfield's divided selves and the duality of characters in her fiction.
- Daly, Saralyn R. *Katherine Mansfield: Revised Edition*. New York: Twayne, 1994. Provides a close reading of Mansfield's works, examining her technical development in the light of her evolved aesthetics. *Prelude* is discussed in a section of "The turning point."
- Dougill, John. "The Life of Life: Death and the Art of Katherine Mansfield." *Eibungakuronsou [English Literature Review]* (Kyoto, Jap.: Kyoto Joshidaigaku) 39 (1995) 23-29. Emphasizes Mansfield's artistic principle, capturing "the life of life," showing how she expresses the inevitability of life in *At the Bay*, a sequel to *Prelude*.
- Drummond, Whilhelmina J. "A Psychosocial Study of Katherine Mansfield's Life." *Early Child Development and Care* 55 (1990) 89-98. Analyzes Mansfield's development as a writer, emphasizing her early New Zealand life and experience reflected in her New Zealand Stories.
- . "The Young Katherine Mansfield: A Psychosocial Perspective." *Worlds of Katherine Mansfield*. Ed. Harry Ricketts. Palmerston North, NZ: Nagare, 1991. 23-48. Examines Mansfield's development as a writer, focusing on her childhood and adolescence in a colonial country. He points out

that Mansfield's early observation of people and their lives is reflected in her New Zealand stories.

Dunbar, Pamela. *Radical Mansfield: Double Discourse in Katherine Mansfield's Short Stories*. London: Macmillan, 1997.

Provides a psychological analysis of Mansfield's stories and their radical subtexts. In chapter five, "The Family," Dunbar regards the Burnell Stories, *Prelude* and *At the Bay* as the stories of tension and distress in the family.

Else, Anne. "The Inspid Doctorine: Joining the Resistance in New Zealand." *Women's Studies Journal* (Auckland, NZ) 4.2 (1988): 40-47.

Examines Mansfield's various "tactics" of describing female resistance to men's society implicit in the female characters of *Prelude* and *At the Bay*.

Enami, Keiko. "A Study of *Prelude* by Katherine Mansfield: The Characters and the Scenes." *Notredame Joshidaigaku Kiyo* [Notredame Women's College Bulletin] (Tokyo, Jap.) 20 (1990): 37-51.

Analyzes each character's consciousness in the impressive scenes of *Prelude*.

Hankin, Cherry. "Katherine Mansfield and the Cult of Childhood." *Katherine Mansfield: In from the Margin*. Ed. Roger Robinson. Baton Rouge: Louisiana State UP, 1994. 25-29.

Discusses how Mansfield transmutes her "cult of childhood" into adult fiction, which conveys the young characters glimpses of the real life.

Harmat, Andre-Marie. "The 'Sound-Sense' of Katherine Mansfield's

Stories." *Short Fiction in the New Literatures in English: Proceedings of the Conference of the European Association for Commonwealth Literature and Language Studies 1989*. Ed. Jaqueline Bardolph. Nice: Fac.des Lettres and Sciences Humaines de Nice, 1989. 47-54.

Emphasizes that 'sound-sense' of the words often outweighs every other kind of messages in Mansfield's stories.

Johnson, Alexandra. *The Hidden Writer: Diaries and the Creative Life*. New York: Doubleday, 1997.

Chronologically examines the relationship between the women writers' diaries and their creativity from early 19th Century to 20th Century. Johnson shows how Mansfield created her autobiographical stories, such as *Prelude* and *At the Bay*, analyzing Mansfield's diaries as the pre-texts.

Kaplan, Sydney Janet. *Katherine Mansfield and the Origins of Modernist Fiction*. New York: Cornell UP, 1991.

Provides a scrupulous study of Mansfield's aesthetics as a woman Modernist, focusing on her dealing with female sexuality and re-evaluates her innovative writing as origins of modernist.

Kavaler-Adler, Susan. *The Creative Mystique: From Red Shoes Frenzy to Love and Creativity*. New York: Routledge, 1996.

Shows how women writers' unresolved conflicts with the father or the mother affected her life and works by analyzing the cases of Mansfield, Camille Claudel, and Diane Arbus. In a section of Mansfield, she regards her creation of *Prelude* as her reparation for hate for her country and father.

Kobler, Jasper Fred. *Katherine Mansfield: A Study of the Short*

Fiction. Boston: Hall, 1990.

Provides close readings of Mansfield's short stories with a brief biography and an introduction of the major criticism.

Prelude is discussed in a section of "New Zealand Stories."

Lee, David. "Language and Perspective in Katherine Mansfield's *Prelude*." *Twentieth-Century Fiction: From Text to Context*. Ed. Peter Verdonk and Jean Jacques Weber. London: Routledge, 1995. 113-125.

Examines the beginning of *Prelude* and shows how Mansfield's linguistic choices take the readers beyond the visual perception of a detached observer-narrator to interpretation of the characters' consciousness.

Lee, Hermione. *Virginia Woolf*. New York: Knopf, 1997.

Contains a section which discusses Mansfield as Woolf's only rival, comparing their lives and works. She remarks that Mansfield's gap between her 'false self' and 'secret self' overlaps Beryl's divided selves in *Prelude*.

Masaki, Miki. "The Divided Self: Katherine Mansfield's Modernist Theme." *Jinbun Ronkyu [Humanities Review]* (Nishinomiya, Jap.: Kansei Gakuendaigaku) 45 (1995): 41-53.

Focuses on Mansfield's modernist concern of the divided self in her short stories, illustrating it by a scene of *Prelude* in which Beryl recognizes her 'false self' divided from her 'true self.'

McFall, Gardner. *On Viewless Wings: Katherine Mansfield*

Inventing Herself (Short Stories). Diss. New York U, 1990.

Ann Arbor: UMI, 1991.

Traces Mansfield's literary indebtedness to the decadents, Oscar Wilde and Walter Pater in order to illustrate her self-invention as a short story writer. (9102535)

---. "Katherine Mansfield and Honorable Dorothy Brett: A Correspondence of Artist." *Katherine Mansfield: In from the Margin*. Ed. Roger Robinson. Baton Rouge: Louisiana State UP, 1994. 53-69.

Examines Mansfield's letters to her friend, a painter, Dorothy Brett in which Mansfield wrote about herself and her stories.

Mikami, Kazuko. *Rakuen wo motomete: Katherine Mansfield no Kenkyu* [In Search of Paradise: A Study of Katherine Mansfield]. Tokyo: Kobundo, 1989.

Extracts Mansfield's perception of life from her short stories. In *Prelude* and *At the Bay*, she focuses on the women characters' imaginations.

---. "Katherine Mansfield ni okeru self kan" ["Katherine Mansfield's Concept of Self"]. *Nihon Joshidaigaku Eibeibungaku Kenkyu* [Japan Women's University Studies in English and American Literature] (Tokyo, Jap.) 28 (1994): 89-105.

Considers the meaning of "true self" that Mansfield believed, examining Beryl's recognition of her "false self" and "true self."

Moran, Patricia. "Unholy Meanings: Maternity, Creativity, and Orality in Katherine Mansfield." *Feminist Studies* (College Park, MD) 17.1 (1991): 165-25.

Examines women characters' consciousness of Mansfield's fiction, based on the psychoanalytic view of eating associated with either

as traditional mothers or as hungry rebellious women.

---. *Words of Mouth: Body Language in Katherine Mansfield and Virginia Woolf*. Charlottesville, VA: Up of Virginia, 1996.

Argues that Mansfield and Woolf, as the pioneers in women's modernism, integrate their bodily experiences and anxieties of their "coming to writing" into their texts.

Morrow, Patrick. "Katherine Mansfield: The Idea of the perfect short story." *International Literature in English: Essays on the Major Writers*. New York: Garland, 1991. 669-679.

Illustrates Mansfield's vision of a perfect story by the recurrent themes of her stories.

Murry, Heather. *Double Lives: Women in the stories of Katherine Mansfield*. Dunedin, NZ: Otago UP, 1990.

Classifies women characters of Mansfield's fiction into seven according to their generation or situation, and discusses their unstable states of mind.

Nathan, Rhoda B. *Katherine Mansfield*. New York: Continuum, 1988.

Provides readings of Mansfield's major stories, emphasizing her personal facts of life as sources of her works. *Prelude* is discussed in a section of "a bildungsroman."

---. "'With Deliberate Care': The Mansfield Short Story." *Critical Essays on Katherine Mansfield*. Ed. Rhoda B. Nathan. New York: Hall, 1993. 93-100.

Illustrates Mansfield's perfectionism by comparing *Prelude* with *The Aloe*, a preliminary work of *Prelude* and revealing Mansfield's refined expressions in *Prelude*..

Orr, Bridget. "The Only Free People in the Empire: Gender Difference

in Colonial Discourse." *De-Scribing Empire: Post-Colonialism and Textuality*. Ed. Chris Tiffin and Alan Lawson. London: Routledge, 1994. 152-68.

Argues that being both a female and a colonial gives a peculiar perspective to the writers', such as Mansfield's and Mary Wortley Motagu's writing.

O'Sullivan, Vincent. Introduction. *The Collected Letters of Katherine Mansfield 1920-1921*. Vol.4. Ed. O'Sullivan and Margaret Scott. Oxford: Clarendon, 1996.

Asserts that Mansfield's one year from 1920 to 1921 is the most significant period of her life in which she completed her mature works.

---. Introduction. *Katherine Mansfield: The New Zealand Stories*. Auckland: Oxford UP, 1997.

Sums up themes and characteristics of Mansfield's early and late New Zealand stories in the light of her persistent sense of an outsider as well as her quest for a new story of her own.

Parkin-Gounelas, Ruth. "Katherine Mansfield Reading Other Women: The Personality of the Text." *Women's Studies Journal* (Auckland, NZ) 4.2 (1988): 89-104.

Discusses Mansfield's detecting methods of self-inscription in writings of other women authors, particularly that of Colette Willy.

---. *Fictions of Female Self: Charlotte Bronte, Olive Schreiner, and Katherine Mansfield*. Basingstoke: Macmillan, 1991.

Explores the women writers', Bronte's, Schreiner's, and Mansfield's subjective expression of female selfhood in writing.

The first of two chapters of Mansfield illustrates Mansfield's Vision of self and the second provides an analysis of the female characters' selves in *Prelude*.

Phillimore, Jane. *Katherine Mansfield*. Hove, UK: Wayland, 1989.

Provides a portrait of Mansfield as a Bohemian writer who seeks for her identity in writing.

Pratt, Susan Leslie. *Reading the Feminine in Major Stories of Katherine Mansfield*. Diss. U of Illinois, 1992. Ann Arbor: UMI, 1992.

Attempts to offer new readings of Mansfield's fiction that emphasize the tension between gender and discourse in the text, employing a feminist reading strategy. (9215871)

Reid, Ian. "Reframing 'The Child in the House': Short Stories and Neighboring Forms." *Creative and Critical Approaches to the Short Story*. Ed. Noel Harold Jr. Kaylor. New York: Mellen, 1997. 315-328.

Asserts a significance of finding certain framing of literary works for interpretation, illustrating it by Mansfield's reframing Walter Pater's *The Child in the House* in *Prelude*.

Robinson, Roger. Introduction. *Katherine Mansfield: In from the Margin*. Ed. Robinson. Baton Rouge: Louisiana State UP, 1994. 1-8.

Provides a brief summary of Mansfield's life and introduces the topics of the essays in this book: colonialism, exile, the evolving situation and voice of women, the origins of modern feminism, sexual identity and so on.

Sage, Victor. "The Unmasking of the Reader: Varieties of the Epiphany in Katherine Mansfield's Late Fiction." *Q-W-E-R-T-*

Y: Arts, Literatures, and Civilisations du Mond. Anglophone (Paris, France) 7 (1997): 105-110.

Annotation not available at present.

Sandley, Sarah. "Not Epiphanies But Glimpses." *Worlds of Katherine Mansfield*. Ed. Harry Ricketts. Palmerstone North, NZ: Nagare, 1991. 58-73.

Shows how Mansfield describes the "glimpses" in which, for the characters, a scene, an object or a situation are suddenly illuminated with the force of revelation, analyzing Mansfield's use of "Free Indirect Thought," "Direct Speech," and "Direct Thought" in *Prelude*.

---. "The Middle of the Note: Katherine Mansfield's 'Glimpses'." *Katherine Mansfield: In from the Margin*. Ed. Roger Robinson. Baton Rouge: Louisiana State UP, 1994. 70-89.

Continues to examine the way Mansfield describes the "glimpses," such as creating external atmosphere and shifting tense.

Sellei, Nora. *Katherine Mansfield and Virginia Woolf: A Personal and Professional Bond*. New York: Peter Lang, 1996.

Emphasizes a close relationship between the two women writers in the light of a community of their perception of life and vision of art as a woman modernist.

---. "The Detached Existence of a Work of Art: Mansfield's 'The Aloe' versus 'Prelude' and Woolf's Theory of Fiction." *Hungarian Journal of English and American Studies* (Debrecen, Hungary) 1.2 (1995): 75-84.

Annotation not available at present.

Shepherd, Susan. "The Symbol of Darkness Portrayed through Selected

Late Fiction of Katherine Mansfield." *Shikokudaigaku Kiyo* [Bulletin of Shikoku University] (Tokushima, Jap.) 10.2 (1991): 279-298.

Discusses that the symbols of darkness in Mansfield's late fiction, such as *Prelude* and *At the Bay* originate from her fear of loneliness, illness, and death.

---. "Katherine Mansfield's Contribution to the Development of the Short Story." *Shikokudaigaku Kiyo* [Bulletin of Shikoku University] (Tokushima, Jap.) 5 (1996): 91-103.

Illustrates Mansfield's contribution to English short story by focusing on her technique of expressing psychological realism.

Simon, Judy. *Diaries and Journals of Literary Women from Fanny Burney to Virginia Woolf*. London: Macmillan, 1990.

Provides a wide-ranging study of women writer's diaries in relation to their works. In a discussion of Mansfield's, she remarks Mansfield's perception of her double selves projected into women characters of her fiction.

Smith, Angela. *Katherine Mansfield and Virginia Woolf: A Public of Two*. Oxford: Clarendon, 1999.

Compares Mansfield's personal and fictional writings with those of Virginia Woolf in the light of Julia Kristeva's theory of "foreignness within" and reveals not only their technical similarities but also their similar concerns in writing, such as sexuality and life-threatening disease.

Sue, Izumi. "Katherine Mansfield no Kenkyu: Virginia Woolf tono Koryu no Kiroku wo Tadotte" ["A Study of Katherine Mansfield: Tracing her intercourse with Virginia Woolf"]. *Eibungaku Ronsou*

[*Journal of English Language and Literature*] (Tokyo, Jap.: Nihondaigaku) 42 (1994): 49-59.

Traces how the two women writers influenced each other by examining their diaries, letters, and works. She compares the theme and female characters' psychology of *Prelude* with those of Woolf's *The Mark on the Wall*.

---. "A Study of Katherine Mansfield: Oscillation of 'self' in *Prelude*." *Eibungaku Ronsou* [*Journal of English Language and Literature*] (Tokyo, Jap.: Nihondaigaku) 44 (1996): 109-120. Discusses how the characters, Linda and Beryl in *Prelude* accept the existence of their 'dual selves.'

Tabei, Yoshiko. "Kaze ni mau Konoha: Katherine Mansfield to taikiteki Souzouryoku" ["A Leaf Whirled in the Wind: Aerial Imagination of Katherine Mansfield"]. *Kitakyushudaigaku Bungakubu Kiyō* [*Journal of Faculty of Literature Kitakyushu University*] (Kitakyushu, Jap.) 45 (1991): 1-34.

Focuses on Mansfield's aerial images in her stories, particularly images of the wind and birds which Linda carries in *Prelude* and *At the Bay*.

Van Gunsteren, Julia. *Katherine Mansfield and Literary Impressionism*. Amsterdam: Rodopi, 1990.

Provides a scrupulous analysis of Mansfield's techniques as a literary impressionist who emphasizes characters' sensory impressions and perceptions, not analysis of their psychology.

Wevers, Lydia. "The Short Story" *The Oxford History of New Zealand Literature in English*. Ed. Terry Sturm. Auckland, NZ: Oxford UP, 1998. 245-320.

Provides a survey of New Zealand short stories, considering a form of short story as a convention of colonial literature. In a discussion of Mansfield's "New Zealand stories" as the expatriate stories, she remarks "dislocation" implicit in *Prelude*.