CHAPTER I

INTRODUCTION:
BIOGRAHPICAL AND LITERARY BACKGROUND
The ancestors of Kathleen Mansfield Beauchamp (who used the pen-name of Katherine Mansfield) can be traced to prosperous goldsmiths in the reign of Charles II. Katherine's grandfather Arthur Beauchamp made the three-month voyage to Wellington where his wealthy sister had left him a thousand acres of land. Due to legal complications he could not claim the land and moved on to Australia when gold was discovered there in 1850, and it is here that Katherine's father, Harold Beauchamp was born; three years later, Katherine's grandfather returned to New Zealand and died in 1910 at the age of eighty-three.

Harold Beauchamp married Annie Burnell Dyer, and they lived at No. 11 Tinakori Road where their third child was born at eight o'clock on the morning of Sunday October 14, 1888. She was christened Kathleen Mansfield after her grandmother whom Katherine Mansfield became very fond of — she later on figured as the beloved grandma in many of her best known stories. She was the grandmother who always loved and protected her from all evil.  

Katherine Mansfield was a strong healthy child with brown hair and brown eyes, and her first five years were spent at 11, Tinakori Road. It was only when a fourth child was born that

she began to feel neglected, and slowly she learnt to face life on her own. Her mother was divided between her instincts and prejudices and was constantly troubled, having babies against her will and being thrown into strange surroundings. For Mrs. Beauchamp, England was "Home" and New Zealand remained "out here".

Katherine Mansfield's father was a typical merchant, loud and hearty, and he was the original of Stanley Burnell who figures in many of her stories.

In 1893 the Beauchamps moved from Tinakori Road to Karori, a few miles away from Town and, here, living in the rambling house, Chesney Wold, Katherine Mansfield spent some of her formative years — among the horses, pigs and poultry — getting a taste of farm life. Here, she led a perfect life, with the creeks and gullies to explore and in 1894, another child — a boy was born, who was named Leslie, and Katherine Mansfield had a very special relationship with her brother.

At the age of six, Katherine Mansfield joined school, and she always tried to break the class barrier in the school. She always stood up for the under-dog in the class. In her third year at school, she won a composition prize. In 1898, she started attending the Wellington Girls' High School and wrote for her school magazine. She contributed her first story, *Emma Blake*, by Kathleen Beauchamp, aged nine years, to the school magazine.
Once the family was back at Tinakori Road, she continued in her school, and made one or two intimate friends. Many found her surly and sensitive, and Miss Eva Butts remembers Kathleen as "dumpy and unattractive—not even cleverly naughty". Here again, in Miss Swainson's school Katherine brought out a magazine which was called "The School". Kathleen had the reputation of being rebellious and witty. At the age of thirteen, she met Arnold Trowell, whom she called "Caesar", and fell in love with him. He was to sail for England in the following year; Kathleen and her family left for England in January 1903, but she continued to correspond with Arnold Trowell.

Kathleen joined Queen's College, where the atmosphere was more that of a University than a school. She was greatly impressed by her History teacher, John Adam Crabb and wrote of her life in College: "My college life which is such a vivid and detailed memory in one way, might never have contained a book or a lecture. I lived in the girls, the Professor, the big lovely building, the leaping fires in winter and the abundant flowers in summer".¹ She made many good friends while at college, and Ida Baker, Kathleen's most intimate friend at that time remained at her side throughout her life. Kathleen called her "Lesley Moore", because she was very fond of pet names and pseudonyms and loved to enhance reality with fancy. She also continued to write to her friend Arnold Trowell.

Her parents came to England in 1906, and the girls returned with them to New Zealand though Kathleen was not keen on going back. She was extremely distressed and there was a constant problem of conflicting rights. Her parents were unable to understand her creative urge while to Kathleen Mansfield it had been revealed that "Art is absolutely self-development". While in New Zealand she continued to write sketches and was strongly influenced by Marie Bashkietsoff. She also borrowed books from the General Assembly Library of Parliament, and read Henry James, Shaw, Heine, Ibsen, many biographies of artists and also English Poetry.

She made a caravan trip, arranged by her father in the hope that she might see a different aspect of her country, from the east coast to King country and Rotura. All along this trip, she was filling notebooks with her observations and experiences, but seeing the untamed beauty of a country and the Maori in his natural dignity made her more conscious of Europe and her need to get away. She sent a batch of prose pieces to Tom Mills the reporter for the "Evening Post" and these "vignettes", as she named them, made Mills realise that there was a genius right there in Wellington.

She stayed in New Zealand for eighteen months more and then, confident that she could make good in the real world of letters, she sailed for London, in July 1908. Her father agreed to make her an allowance of one hundred pounds a year.
Soon after reaching London she wrote *The Tiredness of Rosabel*, a remarkable story for a girl of 19 years.

The period between 1909 to 1916 was one prolonged self-trial in the cause of self-discovery and there was a constant struggle between her desire for experience and her own attitude towards experience itself.

Within ten months of her arrival in London, she had an unhappy love affair with one man, had a miscarriage, married a second man and left him the second day — his name was George Bowden—and she could not marry Middleton Murry for several years, until Bowden gave her the divorce she asked for. In 1909, she went to Bavaria at her mother's request and it is believed that she may have been introduced to Chekov's stories by the Literary Poles, as Chekov was still hardly known in England.

On her return to England from Bavaria, she stayed with Bowden, and he suggested that she send her stories to the *New Age*, the Fabian weekly edited by A.R. Orage. She was now able to contribute regularly to this weekly, and had a long association with this Editor, renowned as a 'literary midwife' whose personal encouragement and criticisms were greatly coveted.

She also went to Roffingdean to convalesce after an abdominal operation most probably for peritonitis. In 1921,

1. Alpers, Antony: *Katherine Mansfield — A Biography*  
she wrote to her friend Dorothy Brett, that she was highly impressed by two of Van Gogh's paintings when she had visited the first exhibition of the post-impressionist painters at the Grafton Gallery in December 1910. In 1911, she became pregnant again, although she was not in touch with the young man who was presumably the father, and she intended having the baby, but unfortunately the baby was never born.

The spring of 1911 was Katherine's third in England since she came back, and each one had brought her physical and spiritual devastation. "For the rest of her life she was haunted by the poignancy of spring". 1

In July, she fell ill again and this time it was pleurisy. She made a trip to Bruges and returned on September 6, to Clovelly Mansions.

In the summer of 1911 a new advanced quarterly of Art and Literature called *Rhythm* was brought out, and Katherine Mansfield sent a story to the editor. John Middleton Murry who with Michael Sadleir edited the *Rhythm* received the story *The Woman at the Store* written by Katherine Mansfield and was satisfied with it. He told her it was the best story yet sent to *Rhythm* and expressed his desire to meet the author. Murry and Katherine met in a house in the very same street in London where she had met her first husband and the magazine which brought

them together belonged as much to France as to England.

"Their destinies were to be joined from this moment and their life together was to be spent upon a web spun by the spider fate and spun again when human circumstance brushed through it which stretched from England to the South of France."  

Katherine Mansfield made another trip to Geneva in January 1912, and there Murry met her again after several weeks. They continued to meet and, in April, Murry moved into the second sitting room at 69, Clovelly Mansions. Katherine Mansfield became the assistant to the editor of Rhythm and soon they began living together. They could not get legally married for nearly six full years until Bowden granted her a divorce. Soon after they had begun living together, they made a trip to Paris, and shifted to Ruxton Cottage on their return. They lived in Ruxton Cottage and Katherine Mansfield supplied Rhythm with contributions in prose and verse. Katherine was still not in full command of her art, and want of emotional security was betraying her into bitterness and self-consciousness. The clarity and truthfulness she had achieved in The Tiredness of Rosabel was to appear in the later years.

In June 1912, a young American named Alfred A. Knopf spent a summer in London. It was the sight of writers like Frank Harris, Murry and others that made him decide to become a Publisher and he was responsible for publishing Katherine Mansfield’s collected stories.

1- Ibid., p. 154
Murry and Katherine Mansfield shifted from the cottage to Chancery lane as they were in debt, and Katherine continued to write stories.

It was at the end of 1912 or early 1913 that D.H. Lawrence sent one of his short stories to *Rhythm*. He wrote to a friend, "It's a daft paper but the folk seem rather nice". Lawrence and Frieda and Katherine Mansfield and Murry were two pre-eminently "period" couples, and they struck up a friendship immediately as they found a lot in common. Between Lawrence and Murry it was a case of artist hero and critic admirer and Lawrence dominated their lives exhorting, directing and at times confusing them in their search for their selves. They shifted houses six times because of Lawrence who insisted that Katherine Mansfield and Murry live nearby.

In the autumn of 1913 Murry and Katherine Mansfield went to Paris, and Francis Carco found them a flat, but unfortunately they could not remain in Paris as they were short of money and their savings were dwindling away.

At the end of February 1914 they returned to London and Lawrence urged them into shifting near him, not far from Cholesbury. They entered Rose Tree Cottage on October 26 1914. Katherine Mansfield made an important friend at this time, S.S. Koteliansky, who visited the Lawrences, and during this period he proved to be her most understanding friend. Another friend Ida Baker, of her Queen's College days,
continued to meet her off and on, and nursed her back to health when her tuberculosis took away her strength, leaving her frail and miserable.

In February, Katherine Mansfield's brother Leslie arrived from New Zealand to join a British regiment and he gave her money which enabled her to go to Paris. A deep attachment developed between brother and sister at this stage. It was he who opened Katherine Mansfield's door to her childhood recollections which formed a major part of so many of her stories. Katherine Mansfield made three trips to France in the spring and early summer of 1915. The first was made as an escape from Murry, and she lived with Carco for a few days, only to return to England, disillusioned and disappointed. The other two trips were made for the purpose of writing which needed the stimulation that Paris could give. Once again, they shifted houses to be near Lawrence, near Hampstead, and their stay in No. 5 Acacia House was a very happy one. Her brother also spent his leave here and she now became reconciled with her past and with her country. Soon after, Leslie was killed in October, and Katherine Mansfield could not bear the house without him. She left for France with Murry and they stayed in Bandol. She fell ill and had high fever and an attack of rheumatism. On December 29 she found the Villa Pauline, and Murry and she spent three blissful months here. It was here that she began *The Aloe.*
On their return from the Villa Pauline, Lawrence once again urged them to come and stay in Cornwall. Early in March, Lawrence found two cottages and they reached St. Ives on a cold day in April. Katherine Mansfield was extremely unhappy and she wrote, "It is so full of huge stones...I don't belong to anybody here". Soon Murry told Lawrence that they would rather look for a place on the south side and Murry found a cottage at Mylor, on the mouth of the Falmouth river. Katherine Mansfield was not very happy here either and it is from Mylor that she made her first visit to Gorsington and made friends with the brilliant hostess, Lady Ottoline Morrell.

Katherine Mansfield returned with Murry to London in the early autumn of 1916 and, as they were unable to get a flat, lived apart Katherine Mansfield in a little studio at No. 141 a, Church Street, Chelsea. It was at this time that people spread the rumour that they had separated but Murry continued to meet Katherine for his evening meal and left again for Redcliffe Road, where he had his rooms. In April, Katherine Mansfield returned to The New Age as she had nowhere to publish her work. She wrote stories for The New Age and continued to revise The Alec at the same time. It was at Murry's suggestion that she renamed it Prelude. It was Leonard and Virginia Woolf, who were known to her and

1. Letter written to Kibeliansky. Letters, I, 67-68.
had lately established the Hogarth Press, who were to publish *The Prelude* as a small book. Murry fell ill first and soon Katherine Mansfield went down with a cold that later turned out to be an attack of pleurisy again (October 1917). She left for Provence to escape the cold, and her letters express fully the agony and disillusionment of the next three months. She spat out blood and her coughing increased. With great difficulty she managed to cross the channel, as the Germans began their long-range bombardment of Paris around the same time; and reached London, a weak and sick woman. She had lost fourteen pounds in weight and her hardships (the three weeks till she received her permit) had given tuberculosis a severe hold.

Katherine Mansfield was reunited with Murry on April 12, 1918 and, three weeks later, they were married. She had a disagreement with Murry as she found the rooms at Redcliffe Road cramped and sunless, and Murry was away at the War Office all day. They found a house - No. 2 Portland Villas - before Katherine Mansfield left for a trip to Looe - her friend Anne Estelle Rice was on a holiday in Cornwall. At this stage Katherine Mansfield felt that everyone was against her, and she wrote bitter letters to Murry. She desired constant assurances of love because her belief in life was being challenged. Katherine Mansfield spent only five weeks at Looe and Murry went to bring her back in the third week.
of June. They spent the rest of the summer at Redcliffe Road. It was around this time that Bliss was accepted by the English Review of August 1918 and Katherine Mansfield was introduced in a journal of literacy standing. It also earned her more than her nominal fee. Her mother died on August 8, and Katherine Mansfield wrote to Dorothy Brett, "memories of her come flying back into my heart". At the end of August 1918 the Murry and L.N. (Ida Baker) moved into the newly done up house which they had named The Elephant.

Katherine Mansfield's strength was gradually failing but her hopes were great. In October she was very ill and saw two specialists. They both felt that a sanatorium was her only chance but Katherine Mansfield took a very irrational attitude and refused to go to a sanatorium. Murry was unable to influence her in this matter. Katherine Mansfield felt she could not put aside two years of her life at this stage when she felt there was so much to be done. She now met Doctor Scorapure who gave her a better understanding of her illness and he gently set about helping her make the most of her strength. He also told her to control her fits of temper which only increased her coughing fits.

During the winter, Murry was appointed Editor of The Athenaeum, and Katherine Mansfield undertook to review novels for it. She tried to hit on a prose style that would
accommodate both her pictorial method and her desire to state a principle.

Katherine Mansfield's father came to England at this time and, as "the cure at home" had not succeeded, she left for the Italian Riviera with Ida Baker. After a month's stay, Katherine Mansfield became restless, and her irritation developed into a violent hatred; and a visit from her father to San Remo was a happy moment for her. Her former hostility towards her father was overcome, and she was reconciled - that struggle between father and daughter, between opposites, was at last ended.

Katherine sent Murry some bitter verses which shocked him. They were called The New Husband, and Murry could not understand the sense of despair behind the lines. He went to see her on December 16, and she tried to understand that his work with the Athenaeum was essential, for their livelihoods depended on it. Once Murry left, she was again depressed and could not sleep in the night. During this time Italy's postwar political unrest manifested itself violently and Katherine Mansfield and Lesley (Ida Baker) were terrified. They left the Cassetta on January 21 for Menton, where a room was booked for Katherine Mansfield in a hotel-sum-nursing home.

She continued to write letters to Murry and her money problems were somewhat lightened as Constable sent an offer
of £ 40 as advance of royalties for a projected book of short stories. While at Nenton, Katherine Mansfield had her first encounter with the Roman Catholic Church and this was the beginning in her of hope for some miracle which would save her. She sought it in her life with Murry and elsewhere, in some "treatment of which he was sceptical, or spiritually, in some country of the soul that he was unwilling to enter." As she learnt of Murry having bought a cottage in Sussex countryside Katherine Mansfield ceased to hanker for the unattainable, and tried to accept the present world. She tried to achieve serenity and she learnt of a new treatment for advanced tubercular cases which was being applied in Switzerland, and she left for Switzerland with Lesley. It was now that she entered the most fruitful period of her writing life and, at Montana, where she stayed with Murry, she wrote five of her finest stories: Mr and Mrs Dove. Her First Ball. The Voyage. At the Bay and The Garden Party. Still Katherine Mansfield remained dissatisfied with her work and she was driving mind and body to begin another book. She drew up a list of "Stories for my new book", on October 27, 1921—the six stories that were actually completed and four unfinished stories with some abandoned openings. She continued to work on this book until half-way through 1922. Among the six completed stories were The Doll's House. The Canary. and The Fly. Among the incomplete

stories The Dove's Nest was to have been the longest by far among the stories Katherine Mansfield had written.

There were moments when Katherine Mansfield felt that a total cure of her disease was still possible. She enjoyed better health at the Chalet and Murry wanted her to remain there, but Katherine Mansfield sought a miracle and she learnt of a doctor Manoukhin, a Russian, who was treating cases of that kind. She travelled with Lesley to Paris much against Murry's wishes as she had faith in the Russians. Manoukhin was convinced that he could cure her. On February 23, The Garden Party was published which brought favourable reviews.

A deep restlessness now took hold of Katherine M Mansfield, and she was trying to achieve a psychic control that would help her ignore her physical condition. Murry differed with her, and Katherine Mansfield left for Sierre with Lesley. Here once again, Katherine Mansfield turned to Koteliansky, the man of good faith and her friend. She also read "Cosmic Anatomy" and extracts from this book appear in "The Scrapbook of Katherine Mansfield". Before leaving, Katherine Mansfield had made her will, and nominated Murry her literary heir. She also asked him to send one book each to a number of her friends, including Lawrence.

Katherine Mansfield returned to London on August 16, and visited Doctor Scapure who found her heart in good
shape. She met Orage again, and through him she joined the
circle to which P.D. Ouspensky was lecturing in his "Search
of the miraculous." Slowly Katherine began slipping away from
her friends. She decided to join the Gurdjieff Institute at
Fontainebleau. On October 2 Katherine Mansfield crossed the
channel for the last time.

The ideas of George Gurdjieff about everyone being
born without a soul at birth and having to acquire one indi-
cated that man must acquire an immortal soul.

The pupils at the Institute were commanded to do
unexpected things and, although the voices of the past warned
her against it, Katherine Mansfield began her life at the
Institute. She even tried to write while she stayed there.
She now wanted to represent life as it appeared to a "Creative
attitude".

Murry reached the Institute on January 9, 1923 to find
Katherine Mansfield looking pale, yet extremely beautiful. She
seemed "a being transfigured by love, absolutely secure in love".
He went around the Institute with her and at 10 O'clock of the
same evening half-way up the stairs, while climbing, she was
seized by a fit of coughing. She was helped to her room and,
as the paroxysm became uncontrollable, whispered "I believe...I
am going...to die". Blood gushed from her lungs and cozed
through her fingers. Murry ran to call Doctor Young and at
half past ten she was dead.
Her funeral took place in Fontainebleau on January 12 and was attended by Murry, Gurdjieff, Ida Baker and her other friends. At dusk, Katherine Mansfield was lowered into her grave in the communal cemetery at Avon.

Her grave is covered by a single slab of grey stone on which are engraved the words from Shakespeare she had chosen for the title page of Bliss.

"But I tell you, my lord fool, out of this nettle, danger, we pluck this flower, safety."

We thus find that her life was a complex one, full of suffering and endurance and, because of it or inspite of it, her genius flowered with which she had been endowed.
It would be difficult to define a short story in an absolute sense as it is a vital and resilient thing. Rather than fix its limitations, we might observe its characteristics and reach a better understanding of it.

A short story is different from a novel in its scope and structure. It looks more towards a character, an experience or an incident and exploits one of these. The writer, out of sheer necessity, has to compress his material and, using deft strokes, he gives a swift picture to the reader. This, in turn, produces a singleness of effect, a unity which, in its simplicity, makes it very different from the novel.

It may be said that a short story is usually about a predominating incident, in which we have one or two main characters and the writer, using his imagination, introduces a plot or plot-situation. The details are so compressed as to produce a single effect.

Thus, the short story has, what the Novel does not possess, the effect of 'totality', as Poe called it, a unity of impression. At its best, such a story impresses its reader with the feeling that if it were made larger, it would be spoiled.
We might say that the short story has a tradition as old as the human race. From the Stone Age itself, man has entertained his friends through the medium of story-telling converting real life experiences into different types of fictive narrative. Only the art of story telling is somewhat different from that of short story writing though they are both related processes.

The short story form had been slowly developing much before Poe's famous definition appeared in 1842. According to the records available, the history of the short story goes back to the era of the ancient Egyptians whose *Tales of the Magicians* (4000-2700 BC) appears to be the earliest known collection. A much better known collection is the famous *Thousand and One Nights* dating from the (10th CA.D.). We have *Aesop's Fables* which might have had their origins in the Hindu collection called the *Panchatantra*. Then there was Sir Thomas Malory's *Morte d'Arthur* which, together with the Bible, exerted tremendous influence upon subsequent English short fiction.

These tales had two important characteristics. Firstly their desire was to instruct rather than entertain and they used overt devices such as a pilgrimage, a bargain or a struggle by a heroic race to drive home their message. Still in most fiction, it is difficult to make an absolute demarcation between sheer entertainment and moral suasion and it is equally difficult to draw a sharp, artistic line between the early prose tale and the modern short story. The earlier
tales had a technical simplicity and the primary aim was to
get the story told. Little emphasis was laid on such aspects
as plot, incident, setting, point of view.

It was not that the early writers were ill organised
but that over the course of centuries writers slowly developed
the story as an Art form. Since printing became relatively
inexpensive towards the end of the 17th Century and the number
of readers larger, more newspapers and magazines sprang up and
multiplied and there was a great demand for short fiction.
This stimulated an artistic upsurge and led to the present day
short story. In the 1830's, scores of fiction writers appeared
and innumerable stories were being published both in American
and European magazines. When Poe began his career, he realised
fully the importance of the technique of short fiction and, in
defining the short story, he set forth the idea that a goo-d
writer should be able to combine his materials to produce
stories that would be enjoyed and appreciated by all.

During the early to mid-nineteenth century in every
country, writers reflected the political and social problems
and this in turn heralded the break-down of the old established
patterns of thought and expression as new ideas replaced old
ones. This brought a greater variety to short fiction.

Romantism, which is hard to define, brought with it a
desire for change and experimentation and Romantic writers
tried to establish different modes of expression, and pursued
different paths. The new generation of Romanticists in Germany, Russia, England and France helped to give the short story its freedom of form for they established the artist's desire to seek his own form within the medium of his craft.

Scott in England, Irving, Poe and Hawthorne in America and Balzac and Merimee in France were all thinking of the individual's relation to society, and they sought ways to dramatize the individual's plight, by concentrating upon crucial experiences in their lives and suggested the internal and external forces, which made their actions a general representation of the turmoil of their period. They tried to convey life as they saw it around them.

These writers shifted the focus of their narrative to the inner aspect and created an imaginary world, in which there were recognizable individuals, who were happy, could suffer, see, hear and talk. Though, in comparison to present times, their technique may appear somewhat simple, they certainly helped to develop the art of fiction by imparting greater degrees of subtlety and depth.

In Russia, much of the fiction at this time was focused on the plight of the poor man who was oppressed by the landed gentry, as Russia still had a feudalistic society. Russian fiction during this period was sombre and serious. The main writers at this time were Alexander Pushkin, Nikolai Gogol, the latter giving Russian literature a quality of
subjectivism which was lacking till then.

In fact Dostoevsky said of his generation of realists, "we have all come from under Gogol's 'overcoat'." Gogol laid greater emphasis on the character rather than the plot structure. Later writers such as Turgenev and Chekov followed his pattern and rendered, in a diversity of styles, their minute observations of the Russian people.

Dostoevsky, like Gogol, worked more on character portrayal whereas Turgenev, though following the same pattern, presented his characters as though seen and heard by an observer impressionistically. His artistic technique is best illustrated in The District Doctor.

Dostoevsky was considered the greatest psychological novelist of his times because he probed deeper and deeper into the human minds and, beginning with Notes from the Underground (1864) he explored human behaviour.

The development of the short story as a Literary Form in America was very different at this time from that in Europe. Prior to 1860, apart from Melville and a few other writers whose short fiction dealt with American values, American short fiction was directed in the main towards the development of their virgin land.

The Americans expressed in their fiction a sentimental brand of Romanticism which celebrated middle class aspirations
for material success and it is ironic that three of America's best writers produced their short fiction at such a time — Melville, Poe and Hawthorne. All three of them contributed richly to the development of the short story though it went unrecognised at that time.

Much of the fiction of these three writers was criticised because it was considered extravagant and unreal. There was the emergence of Realism which asserted that the validity of fiction diminishes in direct proportion to its departure from normal, everyday experience. This criticism of their works was largely due to the critics who could not understand the symbolism in the stories and the fact that these ideas would have been less interesting if they had been realistically presented. For example — *The Fall of the House of Usher*, *Benito Cereno*.

Poe gave a major definition of the short story, and had four basic theories on fiction. (a) It should give pleasure through intense intellectual and emotional stimulation; (b) such stimulus should be primarily aesthetic, not didactic in origin; (c) intensity of pleasure is directly related to unity of effect; and (d) unity of effect is most successfully achieved through a method of indirection which he calls "indefiniteness". Thus, we can see how "Modern" Poe was in his way of thinking about the nature of fiction. His work *Hop-Frog* offers a limited example of his methods, combining materials to get the right tone and effect.
Hawthorne also brought to short fiction an original approach and method, and this not only enriched its form, but gave it its particular American colour. He had what Newton Arvin called "an innate sense of the plastic, an instinct for Form". Yet he differed from Poe in that he avoided subjects involving cruelty and destruction, and drew his material from New England History and the contemporary social scene. He did not also lay emphasis on the unity of effect and there is more sentiment in his stories than passion. He, too, was chiefly interested in the mysterious motives which governed a man's actions. Thus, his major themes were of sin, guilt, pride and alienation. Hawthorne used a method of allegory mingled with symbolism to externalise his vision of humanity. Herman Melville was strongly influenced by Hawthorne's stories, and modified his technique because of his admiration for this writer. Melville wrote fourteen short narratives besides the ten connected sketches The Enchanted along with his masterpiece Moby Dick. His short stories have evoked an inexhaustible stream of critical interpretation. His stories were profounder and more savage in purpose, and behind the masks of his "I" narrators, he had learned how to withhold and yet reveal with the help of an elaborate technique of symbolism, the anguish, horror and sorrow he felt the human being had to experience. He evolved symbolic patterns and one may almost say that American fiction (Romantic literature) reached new heights of symbolism with his works. The best of his stories, such as
Bartleby and Benito Cereno present subtly, through symbolic imagery, moving aspects of humanity.

We can thus see that, by 1860, as a result of forces set in motion by the Romantic movement, there was a major change. There was a desire to present the plight of the individual more intensely, the struggle of man in a hostile world, and the stories produced by these Romantic writers showed a certain maturity. There was a sophisticated artistry capable of expressing both inner and external realms of being, and an increased mastery of techniques in characterisation and imagery. The short story had now been raised to a high level of artistic expression. There was one limitation with Romantic fiction, and it was open to challenge on the basis that it may magnify certain aspects of human nature and under-emphasize others. The Realists tried to amend this deficiency found in Romantic fiction.

The short story underwent a tremendous change between the American Civil War and World War I in the sense that there was an increase in its popularity and now the problem before writers was not so much that of experimentation as a further refining of their resources. The "Family" magazine emerged, bringing short fiction to the vast reading public.

The magazine played an important role in bringing the short story before the masses. Some of them might have laid greater emphasis on "action" stories; still they provided an
unlimited market for scores of new writers. It established a competitive standard for excellence and thus helped in the development of the short story.

There was a new trend evident, known as "Realism", present in the short story from 1865 onwards and this enlarged the scope of the short story subject matter, at the same time modifying its techniques.

It was at this time that a new approach to story writing was developed which stressed freedom from the mechanics of plot, and was based on a style and structure resembling a lyric poem. Often the three types - realistic character story, the "effect" story and lyric story, "free form" were inter-mingled, and during this time the short story acquired a new brilliance.

Better educational facilities gave birth to a more intelligent reading public in most of the countries in the Western World, and the association between the short story and the magazine became closer as the editors in the 1880s sought new talent, devising prize contests to encourage new writers. By 1900, in U.S.A. alone, several thousand stories were being published in a month, though many were little literary merit. Such stories were fast-paced narratives which avoided material that might shock the masses. In 1869 an editor laid emphasis on the profound study of composition, that is, brevity of expression and a keen feeling for unity and symmetry in art and as the period advanced modern writers
sought for greater mastery of technique. In 1895, courses in short story writing were introduced in the college curriculum, and most authors in America stuck to the principles Brander Mathews had propagated in his philosophy of the short story—that it was sharply distinguishable from the novel not merely in length, that it was "the single effect complete and self-contained." The consideration of unity required the writer to show only "one action, in one place on one day". Most handbooks laid emphasis on technique and structure.

Many critics were of the opinion that too much stress was being laid on the technical aspect which, in turn, was leading to a rigidity of form so that the story was becoming "too efficient" and yet Maupassant, Kipling and O. Henry wrote at this time stories which are beautiful illustrations of the perfection of method which the proponents of the short story achieved.

These three writers came from different backgrounds but there was a strong similarity in their method; they all sought "a well made approach to writing" and the magazines praised such stories, which had action and suspense, and the reader could not resist their vivid appeal.

Maupassant was more objective in his approach and was greatly influenced by his association with Gustave Flaubert. Still, this did not mean that he avoided the psychological aspect all together. On the contrary, he said, "instead of
giving long explanations of the state of mind of an actor in a tale, the objective writer tries to discover the action or gesture which that state of mind must inevitably lead to in that personage, under certain given circumstances. Thus, in A Coward, he reports rather than analyses the main character's thoughts. This story also illustrates his ability to develop rapidly a story, to cover much ground in a short space and to strip a story to its basic pictorial essentials. He was a leading exponent of the action packed story.

Rudyard Kipling, despite being very British in his viewpoint, came in contact with people of different national backgrounds and he lived in the USA for some years, after which he settled down in England. It was here in 1907 that his excellence as a writer brought him the Nobel Prize. Kipling subscribed to the theory of a "higher editing", in which a story must be read and reread over a period of time till the manuscript could be honed down to the minimum essentials in language and action. He too, like Maupassant, emphasised the objective method and laid an unrelenting emphasis on technique and structure. He carried out his own experiments in the attributes of words in relation to other words and his best story Many Postgate was very impressive because of its intensity and perfect narrative style.

Kipling's popularity could be rivalled only perhaps by that of a contemporary American writer, William Sydney Porter,
who wrote in the early 20th century under the pseudonym of O. Henry. The major difference in this writer's point of view was that he was more of a Romantic than a realist in technique and outlook. Still he was a spokesman for the "little man", and he wrote primarily for the purpose of entertainment. His stories are known not only for their "well made" technique, but also because of their humour and vividness. He was able to impress his audience with the sense of drama that he found in life.

Many critics have condemned O. Henry for his lack of seriousness and the contrived quality which abounds in his stories and his glib style, but if his style is to be properly understood one must accept his work on its own terms. It is his ability to sketch his character in a few phrases and his mastery in creating an ingenious plot, with the use of a surprise ending, along with his humour, that have made stories such as The Gift of the Magi, The Last Leaf and The Caballero's Way so popular.

Thus, now there was the trend to introduce the native element in the short stories with stress on speech, customs, dress, and mannerisms associated with and determined by geographical areas. It was evident during the period when Turgenev and Gogol, Scott and Irving were writing and now it was more obvious in the stories written by Maupassant (characters highly particularised French types), and by O. Henry who wrote on characters living in the south western plains. Later
on, Chekov also wrote about characters who represented the various types found in Russia. Even Henry James wrote about conflicts which arise among people with different regional and national backgrounds. American short fiction, at this time, contributed largely towards the growth of realism, by creating an awareness of the diversity of American life.

Gradually, writers were beginning to realize that realism must deal with the ordinary commonplace lives of average men and women rather than extraordinary phases of life such as extremes in character. The Realistic fiction writer emphasized the psychological aspects of his characters and allowed their actions to flow according to their temperaments. He also tried to be as objective as possible. A point to be noted is that Realism differed not only from country to country and from period to period but also with the interests of various writers. Still, their aim was the same—to elevate the short story as a serious representation of life.

In the later 19th century, Gustave Flaubert, Henry James and Pedro A. De Alarcon were all exponents of realism, though they lived in different countries. Each had an original way of expressing himself while writing his stories, be it technique, character portrayal or theme.

Henry James occupies an important place in the development of the short story in the early 20th century. He was of the belief that an intricate and inseparable relationship
existed among the elements in a story and "in each of the parts there is something of each of the other parts". Along with Flaubert he wanted to reach the reader's senses. He was highly conscious of the slightest detail and deeply concerned with the psychology of his characters. He stressed the exactness of truth, and wanted fiction to catch "the very note and trick, the strange irregular rhythm of life".

Henry James made refinements in his handling of narrative point of view. He had two main techniques. He made the reader see all the characters and the events in the story through the consciousness of one single character. (This was later elaborated and used by James Joyce, Katherine Mansfield, Virginia Woolf, as "the stream of consciousness technique".) Then in his use of an "unreliable narrator" (usually 1st person narrator) he created an ambiguity, for example in "The Way It Came", so that the story cannot be taken at face value. This helped to heighten the mystery. "The Way It Came", rests not only on character analysis but also on the story element. This story is an excellent example of realism as complex character motivations are handled. There was a great variety of theme; character and technique in the stories James produced.


2. Ibid, pp. 375-408
Pedro A. de Alarcon wrote during the later 19th century in Spain and, as his country was rich in legend and folklore, his stories enjoyed great popularity. His story *The Nun* is a good example of psychological realism, though he worked mainly between Romanticism and Realism.

By the time of the early 20th century, though the plot-centred story still flourished, a number of writers rebelled against the rigidity of the "well-made" story and sought freedom from established norms. The result was the "lyric" story or the story of "free poem". Even though it was tightly constructed, it gave the impression of being loose and here the characters were presented in a dramatic situation. The writer was more concerned with presenting a state of mind as in a lyric poem, such as in T.S. Eliot's *The Love Song of J. Alfred Prufrock*. This story was rich in figurative language, symbolism, imagery, more closely associated with poetry, and Katherine Mansfield writing at this time was familiar with this style.

In the early stages of the lyric story, that is, the later 19th century, Chekov, Stephen Crane and Pirandello all helped in its development.

Chekov was one of the most influential writers at this time. He was against subjectivity which, he felt, "blurred" the image of the characters that were depicted, and he wanted the characters and situations to be represented
as they were, leaving it to the reader to discover for himself the subjective elements. He said: "In short stories it is better to say not enough than too much". He felt also that a short story should have one main character and the other characters should play a minor role. Chekov was of the opinion that a "true description of nature should be very brief and have a character of relevance". The reader should be able to pick up the little particulars and build a general picture of the whole thing. His main desire was to portray life as he saw it and thus critics feel that there is no thrilling incident, nothing really happens in his fiction. Yet he had the capacity to show the emotional state of a character in its true form. In A Calamity the main character is shown to be overpowered with passion.

Chekov used figurative language and imagery and the strength of his stories depended on a combination of all elements - event, tone, setting, character and structure. His stories were very popular and made a great impact on writers outside Russia, such as Katherine Mansfield who was very deeply affected by them.

The American writer, Stephen Crane, also wrote stories which are largely the lyrical type and are rich in imagery and metaphorical language. There was a great diversity in his stories as seen in The Complete Stories and Sketches of Stephen Crane, and his work had a freedom of its own kind,
He died in 1900 at the age of twenty-nine before he could fully develop his talent. He too, as Katherine Mansfield did, absorbed the theories of the impressionist painters and tried to imitate their sense of colour in his descriptions.

Pirandello, an Italian writer, was mainly concerned with man's psychological problems and he too, used powerful metaphors in his stories.

It can now be seen that the period from 1865 to 1915 was an important one in the development of the short story and it gained maturity, achieving tremendous recognition at the time when Katherine Mansfield began writing her stories for The New Age (1910 Feb 24th) The short stories had now become a versatile form, which could be adapted to different approaches in technique successfully.

Between World War I and World War II the short story entered a brilliant phase in its development and we had writers in America, who varied in their theme, structure, style and subject matter but masters in their own ways—Sherwood Anderson, F. Scott Fitzgerald, Ring Lardner, William Faulkner, Katherine Anne Porter, John Steinbeck, Ernest Hemingway and William Saroyan. It is Faulkner, Hemingway and Katherine Anne Porter who greatly influenced 20th century American literature. Faulkner's stories are full of vivid imagery and symbolism and the characters cover a wide range. Hemingway differed from Faulkner in that he saw life's darker
side and there is death and violence depicted everywhere in his stories. He had a simple lucid style and a cadenced movement of words and phrases (like Katherine Mansfield) which sometimes had the beat of a poem. Katherine Anne Porter was more concerned with the psychological conflicts present in the human mind rather than external action. She strove to attain a perfection in style, a finesse of method and structure like Henry James for whom she early developed an admiration. Her writing style varies according to the themes and settings in her stories.

Ivan Bunin, Thomas Mann, and James Joyce were all writing short stories of importance, that were popular, around the same time as Katherine Mansfield. Having traced the history of the short stories to this point, we may now see that the literary scene at the turn of the 19th century was very conducive to short fiction. There was a diversity of theme and subject matter and a freshness in their approach, which was a most notable quality. During the early 20th century the writers found much of the realism too mild, and this led to the harsher realism with characters talking and behaving like ordinary people. A deep concern for the predicament of human beings was found in all the writers and a certain seriousness entered their writing. The short story up to the 1930s focused on tragic themes with life a big struggle for man. This gloom had been brought about after World War I. Then, the industrial and technological
revolution made man more urban and less conscious of rural life to the people but most writers and artists found the world an empty one and they were very disillusioned. The psychological studies of Jung and Freud taught that man's thoughts and actions were guided by his sexual instincts. Darwin's evolutionary theories gained wider acceptance at this time and man's physical characteristics were divested more with themes regarding biological sciences. Naturalism expressing man's life in terms of scientific theory — that man was more a product of the laws of Nature and that heredity along with environment contributed to his growth and was the determining factor. This largely influenced the fiction of this period. The writers of this period stressed greatly on individuality and freedom of method and in its experimental phases the short story at this time nearly lost its previous form, blending almost with the sketch and episode.

In fact, L.A.G. Strong expressed the viewpoint of the period when he said the firm was a broad one: "It does not matter whether what happens in a story be expressed in action or thought. It does not matter if the story have a plot, or depend wholly for the effect upon the emotions and reflections it arouses in the reader. The only thing that matters is that each piece of short prose fiction have an aim worthy of an artist and should succeed in it".

Still, despite this liberty, the writers were all concerned both with the form as well as the content of the
short stories.

Some of the notable authors writing at the same time as Katherine Mansfield were Maugham and Lawrence and also James Joyce and Virginia Woolf.

Maugham and Lawrence along with Katherine Mansfield contributed greatly towards the British short story of this period. Maugham's stories reflect the contemporary scene and he was very traditional in his themes and methods. He admired Maupassant and thus we have well defined plot situations and dramatic conflicts in his stories. It was Maugham who stands out as a traditional writer in an age when experiments were being done on the form and content of the short story. In his "Points of View" Maugham has devoted his attention to other short story writers and evaluated their work from the traditional stand-point.

D.H. Lawrence and Katherine Mansfield knew each other for ten years and in this friendship they oscillated between deep affection and hostility. Both Lawrence and Frieda were close to the Murrays (Katherine Mansfield and John Middleton Murry) and Katherine Mansfield recognised that he was the greater writer of the two.

Lawrence was impulsive and emotional and seemed to have almost the quality of genius. He adopted a free and much less traditional approach to his writing. He made a
consistent appeal to the reader's sensory perceptions. His work is full of metaphorical language, suggestive imagery and symbolism. His ideas about speech were bold and he sought to express precisely a particular mood or feeling within the context of a passage.

Lawrence was well acquainted with Freud's work but the prominence of the sex motif in his work is largely because he considered it a central element in the mystery of life. Katherine Mansfield, however, could never understand Lawrence's obsession with sex. She wrote to Beatrice Campbell, "And I shall never see sex in trees, sex in the running brooks, sex in stones and sex in everything"1 (while discussing Lawrence in her letter). Katherine Mansfield also criticised Lawrence's concept of love in a letter to Dorothy Brett in August 1921. "What makes a real writer is his passion. Without passion one writes in the air or on the sand of the sea shore. But Lawrence has got it all wrong, I believe...It's my belief that nothing will save the world but love. But this tortured, satanic demon love I think is all wrong". 2 Still in October 1921 she praised his vitality and felt he was "warm, so living". When Katherine Mansfield read Aaron's Rod in August 1922 she realised Lawrence's maturity and integrity, and wrote to a friend that Lawrence despite everything was the only living writer whom she profoundly cared for. He is a living

The major feature in Lawrence's stories is his "dilation of language" which gave his stories the intensity of poetry. He always laid greater emphasis on the emotional turmoil which confronted man rather than external action, and he communicated these emotional states through graphic images.

In 1916 Katherine Mansfield formed new friendships with Virginia Woolf and Bertrand Russell but she could never come too close to them because of their reserve. She met Russell at Garsington and Virginia Woolf among the Bloomsbury group. Katherine could never feel at ease with her Bloomsbury friends as she did not care for their sneers and snobbery. She wrote in 1919: "I confess that at heart I hate them because I feel they are enemies of art — of real true art... They profess to live by feeling — but why then do they never give a sign of it — and why do they do their very best to ridicule feeling in others?" Katherine Mansfield was often the target of the Bloomsbury malice and, being sensitive, she resented it.

Katherine Mansfield and Virginia Woolf were friends but they were critical of each other's work. Virginia Woolf understood human insufficiency but she did not believe in

1. Ibid.
2. Ibid.
violence and her theme was often the re-integration of man. Solitude was often introduced in her stories; and she was interested in the post-impressionists. Katherine Mansfield was the first to use the "stream of consciousness" technique that Virginia Woolf and Joyce masterfully employed. Virginia Woolf worked mostly on the inner life of the individual in solitude and then in society.

James Joyce, too, occupied a front rank among the short story writers and, because he insisted on using frank language, he encountered difficulties in getting his work published. In 1914 prudishness was present in many places and initially his publisher was worried about being sued. The Dubliners had stories which evoked an atmosphere of decadence and corruption but Joyce asserted that the writer had a right to his freedom of creative vision.

In these stories the structure was loose and there was hardly any plot. It was only later when Joyce's craft was fully understood that the reading public appreciated it. Central to Joyce's method was his introduction of a gesture or a memorable phase of the mind, a sudden manifestation which he called "epiphany". The thing is then recognised for what it is. It meant the sudden exposure of an inner state of mind by a trivial act or gesture. Joyce applied this method in The Dubliners as well, where an act or a symbol illuminated a sequence of events. He was very skilled in this style of writing and several writers including Katherine
Mansfield were influenced into using the epiphany technique. We can also say that Joyce with his exact use of language and lyrical structure pattern came closest to the lyrical approach to short story writing. The casual random details are made to give the effect of a unified whole. He was also very particular about his use of language so that it might evoke the right mood and tone.

Katherine Mansfield realized the brilliance of Joyce's technique and the depth of his vision but she was shocked by his language. "It shocks me to come upon words, expressions and so on that I'd shrunk from in life. But now it seems to me that the new novel, the seeking after truth is so by far and away the most important thing that one must conquer all minor questions". ¹

We may now conclude that though the development of the short story was not very clearly defined, writers from the 19th century to the present time have been able to grasp its technique clearly and that the literary climate when Katherine Mansfield was writing was very encouraging to the emergence of short story writers. They all accepted the challenge to their powers of creativity, and contributed fresh ways of looking at the form and content of the short story.

1. Ibid. - Letter to Sydney Schiff - December 28th 1921.