Katherine Mansfield and Bliss and Other Stories

Edited by Enda Duffy, Gerri Kimber and Todd Martin

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KATHERINE MANSFIELD STUDIES

Katherine Mansfield Studies is the peer-reviewed, annual publication of the Katherine Mansfield Society. It offers opportunities for collaborations among the significant numbers of researchers with interests in modernism in literature and the arts, as well as those in postcolonial studies. Because Mansfield is a writer who has inspired successors from Elizabeth Bowen to Ali Smith, as well as numerous artists in other media, Katherine Mansfield Studies encourages interdisciplinary scholarship and also allows for a proportion of creative submissions.

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Abbreviations

Unless otherwise indicated, all references to Katherine Mansfield's works are to the editions listed below and abbreviated as follows. Diaries, journals, letters and notebooks are quoted verbatim without the use of editorial '[*sic*]'.

CP
The Collected Poems of Katherine Mansfield, eds Gerri Kimber and Claire Davison (Edinburgh: Edinburgh University Press, 2016)

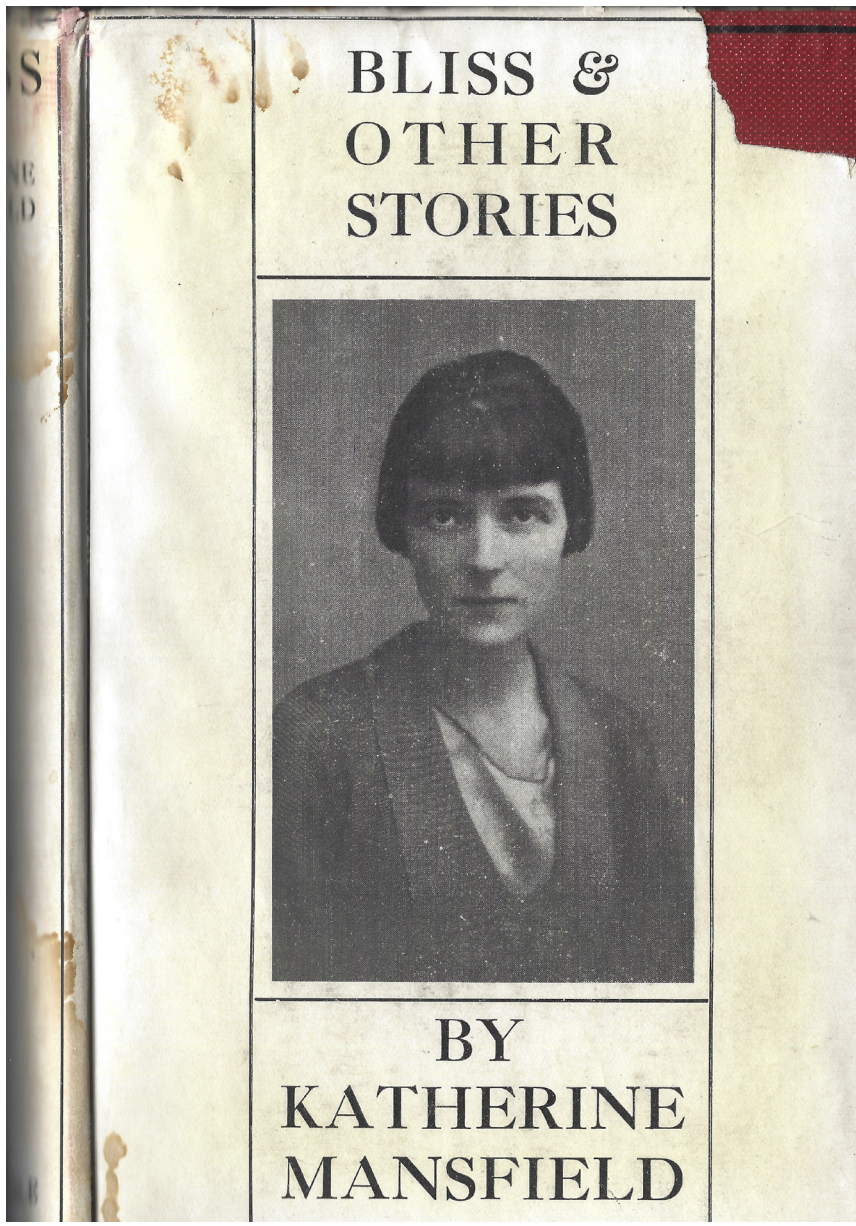
CW1 and CW2
The Edinburgh Edition of the Collected Works of Katherine Mansfield: Vols 1 and 2 – *The Collected Fiction*, eds Gerri Kimber and Vincent O'Sullivan (Edinburgh: Edinburgh University Press, 2012)

CW3
The Edinburgh Edition of the Collected Works of Katherine Mansfield: Vol. 3 – *The Poetry and Critical Writings*, eds Gerri Kimber and Angela Smith (Edinburgh: Edinburgh University Press, 2014)

CW4
The Edinburgh Edition of the Collected Works of Katherine Mansfield: Vol. 4 – *The Diaries of Katherine Mansfield, including Miscellaneous Works*, eds Gerri Kimber and Claire Davison (Edinburgh: Edinburgh University Press, 2016)

***Letters* 1–5**
The Collected Letters of Katherine Mansfield, 5 vols, eds Vincent O'Sullivan and Margaret Scott (Oxford: Clarendon Press, 1984–2008)

***Notebooks* 1–2**
The Katherine Mansfield Notebooks, 2 vols, ed. Margaret Scott (Minneapolis: University of Minnesota Press, 2002)



Dust jacket of the first edition of *Bliss and Other Stories*, 1920. Cushing Library, J. Lawrence Mitchell Collection.

Introduction: Achieving Bliss

Enda Duffy

After a century, it can now at last be said: Katherine Mansfield's *Bliss and Other Stories* ranks as one of the greatest short story collections in the English language. If we accept – as we must – that the short story, with its fast-fiction, briefly told burst of narrative impressions, is *the* modernist literary genre, then *Bliss and Other Stories* must be taken to rank as one of the greatest works of modernist Anglophone fiction. Literary criticism of modernist work, which has only slowly disengaged itself from the tremendous and highly persuasive self-publicity projects of the various modernist movements and coteries, and their many boosters, is only now, a century after the works themselves were produced, gaining the critical distance necessary to make these evaluations.[1] At this remove, Mansfield's *Bliss and Other Stories* emerges as not only brilliant, but also pivotal. To commemorate its publication a century later is to celebrate a masterpiece.

It may be said that if each new era or artistic episteme has its own characteristic art form, the one which was invented for and epitomises modernism, then, surely was film. If we confine our critical horizon to the written word, however, then the short story must be seen as the characteristic literary form of the long 'modernist moment'. The short story[2] owed its rise to the needs of the new, now relatively mass-distributed periodicals that appeared in the latter half of the nineteenth century; it therefore had, from the start, a hand-in-glove, practical business relation to modern mass-media and publishing developments. Given that the new magazine media ecology catered to increasingly broader audiences, it is appropriate that the short story had its modern origins in subcultural and pop forms. The detective stories of Poe, Sue and Conan Doyle, for example, themselves inheritors of the 'true-crime' accounts and popular fascination with crime and its containment that had earlier

found expression in broadside ballads, were notable avatars of the modernist accounts of urban anomie among the *flâneurs* and *flâneuses* strolling through western cities which we encounter in the works of the high modernists. At heart, these stories, like their high-art successors, are quintessentially urban fictions: they tell their readers how to navigate the physical, infrastructural, social, cultural and emotional terrains of the new and increasingly middle-class megalopolises and suburbs, from London to Los Angeles. In a short and fast tale, the short story builds on such forms as the detective story and the romance tale, could bring worlds into confrontation, have people of different classes and conditions meet, collide or near-collide, record strange stimulations and annotate reactions, all while elucidating the alertness and a keener sense of danger and opportunity needed to make the most of the lively city. The modernist short story, in other words, was the perfect medium in which the writer could communicate to her reader how to be productively and excitingly modern. Here Mansfield, her somatically attuned prose a kind of telephone exchange charged to pick up signals of every strength and resonance, excelled.

It is not simply that *Bliss and Other Stories* ranks with some of the other great, and occasionally more famous, early twentieth-century short story collections, although in that company it holds its own. James Joyce's *Dubliners*,[3] for example, ends on the long and profound note of 'The Dead', while *Bliss and Other Stories* might be thought instead to peter out with only the more jittery discordant brace of set pieces, 'Revelations' and 'The Escape'. Yet *Bliss* opens with what may be Mansfield's own masterpiece, 'Prelude', which achieves an impressionistic liveliness which outdoes all but the best of Virginia Woolf, offers a modernist portrayal of childhood[4] which outdoes Joyce in the opening sections of *A Portrait of the Artist as a Young Man*, and which marshals in its twelve sections a kaleidoscope portrayal of a whole minor world more complex than the nocturne of 'The Dead' and composed at a level of modernist orchestration which Joyce would achieve only in the 'Wandering Rocks' episode of *Ulysses*. Yet comparing Mansfield's *Bliss and Other Stories* to the work of some of her great contemporaries – D. H. Lawrence's *The Prussian Officer and Other Stories* (1914) (which included 'Odour of Chrysanthemums'), Edith Wharton's earlier *Crucial Instances* (1901), or work as varied as that by Henry James, Gertrude Stein or Ernest Hemingway – only convinces us of the vast variety and sophistication which the form had achieved by the end of the second decade of the twentieth century. Rather, one might dwell on the way in which Mansfield's work, in retrospect, reveals itself as pivotal.

On the one hand, her stories are transmission points in which the

great earlier work of the European developers of the form – notably Chekhov, beloved of Mansfield, and also Maupassant – had their influence made apparent in Anglophone writing. On the other, we can think of Mansfield – whose smart and modish modernist realism, stretched and energised into an elastic vitalist vehicle though it is, never crossed over into the fully fantastical modernist mythmaking of, for example, Djuna Barnes – as the keeper of the borderland zone between the old realism and the new experimentalism. Furthermore, it is clear that the many projects at this crossing point were influenced in profound ways by the gender, and gender-consciousness, of their authors. Here, Mansfield's feminist modernism, with her ever-present awareness of the oppressions of women's lives under patriarchy, seems much more fully revolutionary than the experimentalism (often in the cause of reaction) of such figures as Wyndham Lewis. Next, Mansfield's New Zealand birth and experience places her at the starting-point of a whole new range of short fiction that represents the experiences of people, and especially women, from beyond the metropolitan centres of Britain, Europe and North America. All of this is to say that Mansfield, more than many of her peers, has had an enormous influence on the progress of the short story since 1920. Whether it be the more realist works of Alice Munro or the fantastical feminist fables of Angela Carter, in accounts of women's lives in particular – in the century when the subservient and silenced roles assigned to women have been radically contested – Mansfield's influence is undeniable.

Mansfield, in other words, in *Bliss and Other Stories* and beyond, strikes us today as fully and wholeheartedly modern in ways few of her peers can equal. This modernity leads us to compare the collection to other glittering modernist artworks in a multitude of forms, all created by women around the same moment during or after World War I: the house E-1027 (1926–7) by the Irish–French architect and designer Eileen Gray,[5] the costume and set designs for Tristan Tzara's *Le Cœur à Gaz* by the Ukrainian–French painter and textile designer Sonia Delaunay,[6] or the chapbook *The Book of Repulsive Women*, published by Djuna Barnes in 1915.[7] In each case, these brilliant artists' marginal, contentious and, until recently, only grudgingly accepted relation to the modernist -isms of their day gave their work in each case an extraordinary avant-gardist edge. In each of these works, the artists flipped their estrangement from hegemonic, often male, versions of modernism into a peculiar and pungent strength. So it was also with Mansfield in *Bliss and Other Stories*. Her characters, her innovative stylistic experiments, her manipulations of the various *ressentiments* that, for both characters and readers, are produced by the oppressions rampant in modern life, are never less

than intensely modern. In her portrayal of rush, flash and energy, in stories such as 'Psychology' (about two fashionable writers) or 'The Man Without a Temperament' (about a woman on holiday with her impatient, vulgarian husband) at the centre of the volume, she outdoes the Italian Futurists, since her grasp of the double-sided nature of human vitalism is much more nuanced than theirs. In tales such as 'Je ne parle pas français' she offers a portrait of the bohemian demi-monde which casts its blighted vacuity in terms that would be equalled only in the work of Jean Rhys. In 'The Little Governess' and in 'The Escape' she offers a portrait of modern patriarchal sexual relations which shows up even Joyce, in comparison, as a kind of sentimentalist. In 'Bliss' she offers a portrait of lesbian desire hardly equalled at that point in modern British fiction. In story after story, her portraits of middle-class marriage are more unequivocally harrowing and psychologically astute than anything in Eliot's 'The Waste Land'. Above all, in 'Prelude', she grants us her version of a Proustian memory palace and, implicitly, a post-World War I survivor story, cast, necessarily now, as a full-scale modernist montage or repetitive idiom, its series of movements repeating, again and again, with an insistence that reminds us of Cézanne's repeated attempts to portray Madame Cézanne[8] or Wallace Stevens' attempt, in the poem 'Thirteen Ways of Looking at a Blackbird', to try over and over to portray something as simple as a small songbird – in order almost to convince herself, or us, that even a past that was troubled by the multiple micro-aggressions of enforced patriarchy offered sufficient ballast for a post-war modernist subjectivity and even collectivity going forward.

Bliss and Other Stories, therefore, in its concentration of modernist preoccupations and the stylistic verve it displays in response to them, is utterly modern. Happily, the essays assembled in this volume of criticism and creative work on the occasion of the centenary of the publication of the short-story collection draw our attention to, as they illuminate, each of the collection's strengths. The prize-winning essay, Richard Cappuccio's 'The Well-Tempered Story: Experiments with Sound in "The Man Without a Temperament"', drawing our attention to the fact that Mansfield, before she turned seriously to writing, had worked in earnest to become a cello player, reads her work as a cacophonous, vividly modernist soundscape. He not only offers an arresting reading of 'The Man Without a Temperament', collating its extraordinary assemblage of rings, pings, bangs, echoes and cascading sonorities, but, in the process, alerts us to the utterly vivid ear for the symphonies of sounds which Mansfield voices, and then, like a director, orchestrates in every one of her stories. It is common to place Stravinsky's *Rite of Spring*

as the defining moment at the heart of modernism;[9] likewise, it is often stated that, for modernists such as Joyce, the Sitwells or Mina Loy, the writers' interest in music meant that their experimental texts trafficked in sounds in a way never attempted in prose before this.[10] Cappuccio, in his reading of a single story, makes clear that Mansfield was the most musically sophisticated and possibly had the most discerning ear for sounds, timbres and temperaments of any literary writer in the modernist musical galaxy. This essay, further, is a door into *Bliss and Other Stories* as a glorious sensorium, a series of experiments – of taste in 'Psychology', of sight in 'Prelude' – which not only makes for a new kind of writerly immediacy and a post-Fauvist recasting of literary impressionism, but more, in its assemblage of sense impressions represented and relayed to the reader with an urgency and directness not achieved in the same way prior to this in English prose, offers us texts which achieve in relation to each of the senses what it had taken a painter such as Cézanne to do in relation to sight, which Stravinsky achieved in relation to sound, and so on. This is not merely a new achievement in synaesthesia, but, rather, a new literary discovery that prose can annotate, and illicit, sensory attunements and reactions in a way that outdoes the ability to focus on a single sense implied in other art-forms. Sensuous modernism finds one key entrée to modernity in the pages of *Bliss*.

Inevitably, such sensuous vividness has a gendered component, and is deployed in each story in ways which suggest that new ways of sensing, and then reacting and taking action, necessitate a new politics of gender. Eleri Anona Watson lays out what is at stake here in her essay, '"We were a nothingness shot with gleams of what might be. But no more": Katherine Mansfield, Virginia Woolf and the Queer Sublime', when she shows how the Burkean category of sublimity was recast by modernist writers such as Mansfield in the service of a radical queer politics of narrative. Mansfield's modernist queerness, in Watson's terms, produces her intensely queer narratives: that is, her narrative strangeness is at the service of a queer politics which emerges, unequivocally in stories such as 'Bliss', against a background of endless pent-up frustration on the part of the heroine and the text itself in the face of the hypocritical surface glamour of the prevailing patriarchal order. This essay, which places Mansfield's work over against a range of recent advances in queer theory, shows how the charge of sublimity, which had motivated many of the romantics towards a rethinking of the subjective and the personal, is reworked by modernists such as Mansfield in the service of the relational and the communal. Marlene Andresen, in her essay 'Seeking Blissful Ignorance: Katherine Mansfield's Child Protagonists in "Prelude" and "Sun and Moon"', then shows how Mansfield's profound interest in

portraying the sensory and cognitive terrain of childhood befits a writer who wished keenly to consider sensory evidence, especially one who is delighted to amplify, rather than repress, the queer potential within all such experience. (In this vein, the scene in 'Prelude' of the beheading of the duck by the Irish servant Pat, and the child Kezia's reaction to it – her repeated screams of " 'Put the head back' . . . until it sounded like a strange hiccup" (CW2, p. 87) – is the opening salvo to which every subsequent scene in *Bliss and Other Stories* responds.) Argha Kumar Banerjee's essay, 'Of "Trust" and "Mistrust": Reading the Mind of a Predator in "The Little Governess" ', offers a new and timely reading of the encounter of male predator and teenage girl in the story 'The Little Governess', limning a sexual politics which Mansfield has laid out with Zolaesque inevitability. Banerjee reveals the story for what it is: a tale about sexual harassment. In the European metropolis, a 'world full of old men with twitching knees', women (CW1, p. 432), whether Mouse in 'Je ne parle pas français' or Miss Ada Moss in 'Pictures', are in danger from the male predators who circle round them. Mansfield is the first writer to bring this reality of gender relations for the modern working woman into the light of literature.

At the same time, as Gaurav Majumdar reminds us, when he too, like Eleri Watson, discerns a revised version of sublimity emerging in Mansfield's work, and when he shows how 'the correlation between ecstatic pleasure and plot-based pain, if you like, remains evocative' in her fiction (p. XXX), *Bliss and Other Stories*, despite its Chekhovian realism, does not succumb to despair or any totalising angst of modernity. Monica Tyrell, the heroine of 'Revelations', may 'suffer[] from her nerves' (CW2, p. 213), and Ada Moss, in 'Pictures', is an out-of-work, past-her-prime singer who spends her day trudging the streets of London, hungry and alone, but even such pathetic reminders of goodness as the withered bunch of violets in 'Psychology' or the soft-falling snow seen through the window of the Parisian café in 'Je ne parle pas français' do not fail to register a trace of utopian longing. As in the aloe plant in 'Prelude', the pear tree in 'Bliss' and the tree which the husband sees on the very last page of the collection in the story 'The Escape', in its images of organic life, even vegetable life, Mansfield's modernism is profoundly hopeful:

> There was something beyond the tree – a whiteness, a softness, an opaque mass, half-hidden – with delicate pillars. As he looked at the tree he felt his breathing die away and he became part of the silence. It seemed to grow, to expand in the quivering heat until the great carved leaves hid the sky, and yet it was motionless. Then from within its depths or from beyond

> there came the sound of a woman's voice. The woman was singing. (CW2, p. 221)

This voice is perhaps Mansfield's own: refusing silence, singing as a woman, sounding notes that appeal to a better nature and the possibility of actual bliss. The collection's keyword, emblazoned in its title, testifies to the utopian possibility which every story here attempts to have us reach.

The final two essays on *Bliss and Other Stories* in this collection attest to the broader intellectual and geopolitical arcs within which Mansfield's stories were written, and in which their mixture of cold-eyed critique and utopian longing intervene in lives lived in the real world. Marilyn Reizbaum's deeply informed essay on the way in which decadence and savagery are figured in Mansfield, 'The "Little Savage from New Zealand" in "Bliss" ', begins by tracking the profound influence of Wilde on the young writer and leads us to consider how decadence, degeneration and the animal are front and centre in Mansfield's work.[11] This essay is a notable contribution to a new area of critical attention in modernist studies: the significance of animals, and the fraying of the human–animal distinction, in modernist writing. The essay by Maurizia Boscagli and myself, 'Refrigeration, *Bliss* and the Modernist World Order of Imperial Culture', works to place Mansfield's interest in food (and its freshness), and in time and the attempts to 'conquer' it, in the context of Mansfield's New Zealander origin as a (post-)colonial writer. Just as in the case of the friable boundary between the human and the animal explored by Reizbaum in Mansfield's stories, so too the appetite for food (and even more, food in a world of compressed time) in stories such as 'Psychology' turns out to be an index of the stories' geopolitical import.

As always in this series, the essays on the given topic are complemented and enriched by a cornucopia of other work: reports, poetry, fiction and a review essay. Janet Wilson supplies a characteristically insightful piece on Mansfield's transitional wartime story, 'An Indiscreet Journey', delineating how its (concealed) autobiographical origins matter to the text. Robin Woodward writes on Terry Stringer's late 1960s and 1970s sculpted portraits of Mansfield, and sees in them the making of a valid New Zealand cultural icon at the moment when New Zealand was loosening ties with Britain. Most exciting of all, Martin Griffiths reports on his discovery of a potential new story (and with it, the possibility of a series of other stories), 'The Thawing of Anthony Wynscombe', by 'Katharine R. Mansfield', published in the *Star* in Sydney on Saturday, 25 June 1910. The story is reprinted here.

In further work, Lee Garver reviews four books with strong Mansfield connections, including Helen Rydstrand's innovative *Rhythmic Modernism* and a new book by Roger Lipsey on G. I. Gurdjieff. There is a whole mini-anthology of Mansfield-inspired and related poems here, by Erica Stretton, Gerardo Rodríguez-Salas (a translation from the Spanish in collaboration with Lizzie Davis and Carmel Bird), Jackie Davis, Jessica Whyte, Julie Kennedy, Kirsten Warner, Maggie Rainey Smith, Mark Pirie, Melissa Browne and Suzanne Herschell. There is a moving short story, 'Mari', set in a New Zealand valley at the time of Queen Victoria's death, by Paula Morris. New work by Mansfield is potentially still being discovered, then, while her powerful stories, resonating across the century, continue to inspire sculpture, poetry and many more short stories. Mansfield's legacy is still contested and shows no sign of shedding its power to generate controversy, passion and new ideas. This is apt, because *Bliss and other Stories*, while refusing to deny the dream of its title, makes clear that any dream of bliss has to be struggled and fought for by those denied it, articulated, worked for and brought into focus in modern, improvised and often inadequate lives, if it is to ever be achieved.

Notes

1. A most notable recent example of this move has been in the realm not of literature but of modernist visual art: the reorganisation of the displays at the Museum of Modern Art in New York to include a range of modernisms alongside the long-familiar canonical one. See, for example, Holland Cotter, 'MoMA Reboots With "Modernism Plus"', *New York Times*, 10 October 2019, p. 1.
2. The classic, original critique here, complete with a grudging respect for the work of Mansfield, is the Irish short-story writer Frank O'Connor's *The Lonely Voice: A Study of the Short Story* (Hoboken, NJ: Melville House, [1963], 2004). For an overview of more recent work, see Adrian Hunter, *The Cambridge Introduction to the Short Story in English* (Cambridge: Cambridge University Press, 2007). For exciting recent work on the form, see, for example, David Trotter, 'Dis-enablement: Subject and Method in the Modernist Short Story', *Critical Quarterly*, 52: 2 (2010), pp. 4–13.
3. For one of the best recent rereadings of *Dubliners*, which also offers a meticulous review of previous criticism, see Margo Norris, *Suspicious Readings of Joyce's 'Dubliners'* (Philadelphia: University of Pennsylvania Press, 2011).
4. For the best recent work on modernist childhood in geopolitical context, see Jed Esty, *Unseasonable Youth: Modernism, Colonialism, and the Fiction of Development* (New York: Oxford University Press, 2012).
5. There is now a burgeoning critical attention to Gray. See, for example, Jennifer Goff, *Eileen Gray: Her Work and Her World* (Dublin: Irish Academic Press, 2015).
6. See Anne Montfort, *Sonia Delaunay* (New York: Harry N. Abrams, 2015).
7. See Djuna Barnes, *The Book of Repulsive Women and Other Poems*, edited by Rebecca Loncraine (New York: Routledge, 2003).
8. See Dita Amory (with contributions by Philippe Cézanne and others), *Madame Cézanne* (New York: Metropolitan Museum of Art, 2014).

9. See Modris Eksteins, *Rites of Spring: The Great War and the Birth of the Modern Age* (Boston: Houghton Mifflin, [1989] 2000).
10. See Josh Epstein's highly engaging *Sublime Noise: Musical Culture and the Modernist Writer* (Baltimore: Johns Hopkins University Press, 2014).
11. This essay builds on the project developed in Marilyn Reizbaum's book, *Unfit: Jewish Degeneration and Modernism* (New York: Bloomsbury, 2019).

CRITICISM

The Well-Tempered Story: Experiments with Sound in 'The Man Without a Temperament'

Richard Cappuccio

From a musician's perspective, Kate Kennedy explains the virtuosity of Katherine Mansfield: 'She offers us writing [. . . with] the cadences and shapes of musical phrases. In short, she writes as she plays, and we can sight-read her writing, with an aural performance in mind.'[1] Kennedy's observations are not very different from Mansfield's own when she writes about playing music. In a poem composed in her teens, 'This is my world' (1903), Mansfield recognised not just the power of music, which she describes as 'Heaven to me', but, more importantly, the power realised in the subtlety of expression: 'And that is my 'cello, my all in all / Ah my beloved, quiet you stand / – If I let the bow ever so softly fall, / – The magic lies under my hand' (CW3, p. 22). By 1920, shortly after she had finished writing 'The Man Without a Temperament', which she included in *Bliss and Other Stories* (1920), Mansfield's expression had expanded from a tightly written quatrain to a greater consideration of the complex relationships of sound, silence and, with a modernist awareness, noise. In fact, her poetic not only had developed to the point that her scoring of the story exhibited her well-developed ideas about the role of traditional music in her writing, but it also allowed her to experiment with musical ideas that would not be articulated until later in the century.

Mansfield was a musician before she was a writer: she started her musical studies in Wellington, and, as Gerri Kimber writes, when still in her early teens, her 'musical talents [. . .] developed rapidly; she practiced hard and was soon a proficient player, eventually playing a repertoire not dissimilar to that of young Tom [Trowell]'.[2] At Queens College, London, Ida Baker

> would often go to Katherine's room to listen to her playing the cello, and formed a quartet with the three [Beauchamp] sisters – Chaddie singing,

> and Vera playing the piano. Both Katherine and Vera had real musical gifts – though Vera acknowledged Katherine's superiority.[3]

Mansfield was focused on a career in music; in 1907, she scheduled six hours of cello practice each day;[4] some of her early writing included song lyrics, and throughout her *œuvre*, music performance is integrated into her stories. Even after Mansfield had given up her goal to pursue the cello professionally, she still had a piano in her flat. When she and John Middleton Murry moved to Runcton Cottage in Sussex in 1912, she moved her piano to their country home.[5] In her private papers, Mansfield's manuscripts include scribbles that indicate the correlation of her writing and music. Helen Rydstrand notes that, next to a thought about adding a letter from Beryl to Nan Fry in 'Prelude', Mansfield's

> sentence is flanked by a cluster of treble clefs and followed by a sketch of a cello and a musical ensemble hovering above a scribbled-out bar of music in the bass clef staff, consisting of a violinist, cellist, a pianist, [and] possibly a bassist and a singer.[6]

Writing to Richard Murry, Mansfield carefully explained the relationship between the rhythmic nature of her writing and her musical background while writing 'Miss Brill':

> I chose not only the length of every sentence, but even the sound of every sentence – I chose the rise and fall of every paragraph to fit her – and to fit her on that day at that very moment. After Id written it I read it aloud – numbers of times – Just as one would *play over* a musical composition, trying to get it nearer and nearer to the expression of Miss Brill. (*Letters* 4, p. 165)[7]

It is certain that with this attention to the musical nature of her writing she would have been aware of the importance of using musical diction as well. Her most obvious choice was to rename *'The Aloe'* as *Prelude* when it was published by the Hogarth Press (1918). The title sums up the piece as both a beginning for certain characters in the story and a comment on the musical nature of her episodic structure. She returned to a musical term for the title 'The Man Without a Temperament'. Originally entitled 'The Exile', her revision embraces multiple meanings: while the word 'temperament' refers to the character's disposition, it is also a word that refers to musical tuning. J. S. Bach's study of tone and colour in the two volumes of his *The Well-Tempered Clavier* consists of preludes and fugues in each major and minor key. Bach was aware that the way in which an instrument was tuned would affect its harmonics when moving from key to key. In writing for the instrument that is *wohltemperiert*,