

## EDITORIAL

*Scott McCracken*

2013 has been a remarkable year for Dorothy Richardson studies. The project to edit three volumes of Richardson's Collected Letters and seven volumes of her fiction has won funding from the British Arts and Humanities Research Council. Four universities are now engaged in the collaborative project. A full-time Research Assistant is working at Keele University, where an office has been set up with all the Richardson materials donated to the Richardson Society by scholars such as Harold Fromm and George H. Thomson. We have copies of all the letters and many first editions of *Pilgrimage's* chapter-volumes. This small archive is a resource available to all students and scholars of Richardson.

The funded project will allow us to bring to fruition some, if not all, of the goals formulated at the founding meeting of the Richardson Society in 2007. We are on our way to publishing all the letters and all the fiction. *Pilgrimage* will be published in six volumes and Richardson's shorter fiction in one, including the early 'middles'. There are no concrete plans at present to publish Richardson's non-fiction, but given the significance of her essays and reviews, this is still a long-term goal. The Society has been less successful at publishing cheaper student editions, but in Canada, Stephen Ross has edited annotated paperback editions of *Pointed Roofs* and *The Tunnel* with excellent introductions and appendices, which will be available to a North American audience later this year from Broadview Press.

At the same time, the biennial Richardson conferences continue, with the latest having taken place in July 2013. Once again, the conference was a showcase for the excellent work being done by young scholars in Britain, Europe, and North America. Versions of three of the papers given, by Lindskog, Watts, and Tucker are included in this issue of the journal.

In this issue, Annika Lindskog's research into Richardson's use of ellipses and blank spaces opens up vital questions for all textual editors of Richardson. Her article, 'Dorothy Richardson and the Grammar of the Mind', is the product of careful textual scholarship and, in the best tradition of that field, offers new insights into the work. Yet, as she concludes: Pilgrimage's 'non-verbal and unarticulated elements ... need to be reflected upon to be understood, and ... even then may not yield up their full significance'.

Where Lindskog delves into the spaces between characters, words, and lines, Terri Mullholland's article, "Neither Quite Sheltered, Nor Quite Free": On the Periphery of the Domestic in Dorothy Richardson's *Pilgrimage*' picks up on the growing body of work that explores Richardson's defamiliarising reconfigurations of public and private space in her fiction. Mullholland argues that it is in the 'spaces on the periphery of domestic life' that Richardson finds the freedom to become a writer.

Kara Watts's article, 'Miriam's Waste Paper Basket: Reading Economies in *Pilgrimage*', picks up on Richardson's notion, articulated through Miriam, that she 'has no waste paper basket'. What, Watts asks, are the politics of waste in Richardson's aesthetic? Like Lindskog, Watts sees Richardson's reader as a co-workers with the author, labouring to unearth the complexity of meanings that lie in the detritus that more conventional narratives discard. If one of the experiences of reading *Pilgrimage* is boredom, its refusal of closure also elicits new and unexpected pleasures.

Lorraine Sim's article moves away from the text again and back to the pleasures of the street. While many critics have focused on Miriam's relationship to the city, Sim argues that the specificity of her relationship to the street deserves attention. Richardson rewrites the street: 'eschewing the ... subject-object dichotomy that underpins the logic of modernity', Miriam 'accepts and embraces the street as it metaphorically embraces her'. As a consequence, *Pilgrimage* enacts a radically new relationship between the subject and the city.

Scott McCracken and Elizabeth Pritchett's article is the one of the first products of the collaborations that the Richardson Editions Project will engender. Pritchett is doing a PhD at Keele on intertextuality in *Pilgrimage*. McCracken is General Editor of the editions and her supervisor. In this article, which has emerged from dialogues around the project and Pritchett's thesis, they make some tentative suggestions about the relationship between Richardson's 'writing through consciousness' and nineteenth-century aestheticism, asking how far Richardson's 'alternative to masculine realism' can be read as a rejection of idealism, proposing instead a new 'immersive' materialist and democratic aesthetic.

Finally Eva Tucker, who over the years has been one of Richardson's most steadfast supporters, once again gives an example of how the practising novelist's eye is able to apprehend new aspects of Richardson's work; and we review Abbie Garrington's monograph, *Haptic Modernism*, a part of which was first published in the inaugural issue of this journal.