

EDITORIAL

Scott McCracken

This the seventh issue of *Pilgrimages*, published in the centenary year of *Pointed Roofs*, offers readers a satisfying mix of articles, notes and reviews, and an interview with Eva Tucker. The range of content bears testimony to the amount of work going on in Richardson studies one hundred years after the appearance of her first full-length work of fiction. Scholarly research continues apace, with new articles bringing fresh insights to her work. Textual scholarship, under the auspices of the Richardson Editions Project, continues to generate new knowledge and soon the long anticipated editions themselves will be out, starting with Volume One of the letters. Meanwhile, Richardson has begun to impinge on public consciousness again. New paperback editions have been issued by Broadview in North America. Louise Treger's romance *The Lodger* gives Richardson a place in contemporary popular culture. On 15 May 2015, a long overdue blue plaque went up in Woburn Walk.¹ Dorothy Richardson, it would appear, is back.

Our lead article in this issue, 'In Parts: Bodies, Feelings, Music in D. H. Lawrence and Dorothy Richardson' by Susan Reid, initiates the important work of bringing *Pilgrimage* into dialogue with other early twentieth-century modernist novelists. As editor of the *Journal of D. H. Lawrence Studies*, Reid is well placed to write a comparative study of two authors, who were, for a time, friends, albeit friends who were not afraid of taking a critical stance towards each other's work. Reid begins with Lawrence's essay, 'Surgery for the Novel – Or a Bomb', which is critical of Richardson, Joyce, and Proust for tearing 'themselves into pieces'. Yet as Reid shows, Lawrence and Richardson share a response to fragmentation. Both counter with the introduction of an alternative art form: music.

¹ Thanks to the work of Richard Ekins of the Marchmont Association and the generous sponsorship of the University of Ulster Transgender Archive.

In her article, 'Rudyard Kipling and Other Imperial Traces: Projections of the Colonial Periphery into the Imperial Centre in Chryssa Marinou uses references to Kipling in *The Tunnel* and *Interim* to explore the influence of Empire in *Pilgrimage*. As Marinou demonstrates, Richardson's late nineteenth-century interiors are full of imperial artefacts and commodities. By tracing the references to Kipling's ballads, she concludes that Empire haunts the spaces Miriam traverses as she wanders through the city, infecting Miriam's own ambivalent stances towards 'race' and gender.

Richard Ekins's important discovery of two new letters shows, that even after one hundred years, there are still treasures waiting to be found in the archives. His article demonstrates how even small pieces of evidence can change the narratives we have about Richardson and her work.

Not just artefacts and commodities, but descriptions of clothes abound in *Pilgrimage*. Despite her developing belief in a mystical, essential self, as Rebecca Bowler points out, Miriam is preoccupied by clothes and fashion as a means to present herself to the world. Her relationship to dress reveals that her sense of self is always unfinished, continuously evolving, ever in process.

The many gaps in Richardson's biography call for further historical work. In their biographical note, Rebecca Bowler and Carol Overrill add to George H. Thomson's research on the background to *Backwater* in *Pilgrimages* 4 with new research about the historical figures Richardson based her characters on. The subtle adjustments Richardson made to her 'autobiography' in *Pilgrimage* highlight the careful design that lies behind the work.

Richardson's influence on other writers from Graham Greene to Jonathan Coe has been extensive, but not always well documented. The writer, Eva Tucker, has long been one of her champions. Interviewed by the Richardson scholar, Howard Finn, in this issue, she describes some of her own history and her first encounter with Richardson's work after the Second World War in the context of the 1950s avant-garde.

Writers enter the public imagination in more ways than just through their work. Biographical, but also fictional narratives, have established writers like Virginia Woolf in popular culture. Louise Treger's romantic novel, *The Lodger*, which is based on Richardson's life is reviewed in this issue.

We also welcome the new Broadview editions of *Pointed Roofs* and *The Tunnel*. Not only accessible and informative, the editions are packed with extra material, including annotations, reviews, letters, and essays.