

## EDITORIAL

*Scott McCracken*

2017 saw two significant events for Richardson studies. In July the Arts and Humanities Research Council-funded Richardson Editions Project organised a conference, *Remaking the New: Modernism and Textual Scholarship* at Queen Mary University of London that brought together long established scholars, editors working on current editions, and prospective editors planning new editions of modernist authors. The second event was the first Dorothy Richardson exhibition, held appropriately in the town where she was born, Abingdon, Oxfordshire. This small, but expertly curated,<sup>1</sup> exhibition will be repeated in expanded form in Bloomsbury in London in 2019. Both events in their different ways advanced the aims of the Richardson Society, increasing awareness of Richardson's experimental fiction among academic and non-academic audiences alike.

As ever, this issue of *Pilgrimages* has the same aims in mind. Adam Guy rereads *Pilgrimage* through the eyes of the French existentialist philosopher, Gabriel Marcel. Marcel read the 1938 edition of *Pilgrimage* and made handwritten notes, now held in the Harry Ransom Humanities Research Center in Austin, Texas. Guy detects the commonalities between early twentieth-century modernisms and the emergence of existentialism. 'Looking over Marcel's shoulder', Guy finds him drawn to those aspects of *Pilgrimage* where 'Richardson inverts the traditional hierarchy that sees writing as a reflection upon experience'. Instead, 'Miriam sees writing and reflection as giving access to authentic experience, with the events traditionally understood to constitute experience a mere anterior "overture"'. As Guy argues, this insight overturns many of the assumptions about Richardson's writing as 'stream of consciousness', resisting the usual terms of her critical reception.

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<sup>1</sup> By Adam Guy.

Juliet Yates's article returns to a theme discussed before in this journal, the contested status of marriage in *Pilgrimage*. While Yates notes the salience of the marriage debate in the new science of sociology at the end of the nineteenth century, she finds that *Pilgrimage* itself focuses less on social structures and more on the articulation of subjectivity through fragments. This fragmentary aesthetic extends to representations of the body, which is seldom depicted in its entirety, but instead through body parts. Thus the most revealing passages about marriage in *Pilgrimage* are articulated through representations of hands, particularly the symbolic ring finger.

Anna Camilleri's short piece focuses on a hitherto unnoticed error in the first edition of *The Tunnel*, where Miriam attributes the line of a poem to Tennyson rather than Byron. *Pilgrimage* is a densely allusive text and Camilleri explores the significance of the mistake and what it means for Richardson's understanding of the gender politics of male poets in the nineteenth century.

*Pilgrimages* has always welcomed pieces by contemporary authors, who have been influenced and inspired by Richardson. For many years we were privileged to include pieces by the novelist and ardent Richardsonian, the late Eva Tucker. In this issue, we welcome the New York novelist, Amy Shearn, who relates her personal history of reading *Pilgrimage* and where it has taken her in her own writing.

In a new section, 'Out of the Archive', we publish the first of what we hope will be several pieces culled from the Richardson archive. Gloria Glikin Fromm was Richardson's biographer and one of the scholars who resisted her neglect when modernist literature entered the canon after the Second World War. Her husband Harold Fromm has donated a rich array of material to the Richardson Society, including her research notes. In the 1960s, Fromm talked to some of the people who had known Richardson and in two cases kept a record of her interviews in diary form. With the permission of Harold Fromm, we publish for the first time the private entries that record her interviews with Dorothy Richardson's sister, Jessie Hale, and with Anthony West, the son of Rebecca West and H. G. Wells.

The reviews section in this issue is indicative of the exciting new scholarship emerging on Richardson and (we would immodestly claim) the role this journal has had in fostering it. The authors of all three of the books reviewed published early versions of chapters in these pages. Rebecca Bowler's study, *Literary Impressionism*, has been widely praised. Howard Finn gives it the serious attention its claims deserve. Kester Richardson reviews Annika J. Lindkog's fascinating study, *Silent Modernism*, which speaks to current critical concerns with aural cultures. Scott McCracken reviews Terri Mullholland's fine new study of the boarding house in interwar women's literature.

Finally, and on a more sombre note, we commemorate George H. Thomson, who died after a long and productive life in 2016. George was a great Richardson scholar, a contributor to this journal, and a committed supporter of the Richardson Society. We will miss him a great deal. This issue is dedicated to his life and work.