

EDITORIAL

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As Howard Finn says in this issue, Dorothy Richardson's readership may never have been large, but it was always international. Richardson was at once unabashed about her Englishness and a cosmopolitan, an internationalist. She was in demand as a translator of French and German; and her own work was read, and continues to be read, across the globe, despite the continuing difficulties of getting hold of her work in English, let alone in translation. This, the third issue of *Pilgrimages*, bears testimony to her continuing international appeal, with articles authored by critics from Italy, Canada, Hong Kong, and Spain.

The first of these tackles Richardson's complex grasp of national identity. Francesca Frigerio's "Imperialism wants imperial women": The Writing of History and Evolutionary Theories in Dorothy Richardson's *Pilgrimage*, addresses the dominant form of internationalism at the beginning of the twentieth century: imperialism. Frigerio finds that Miriam confronts and engages with the hegemony of imperialist discourses at the turn of the century, particularly the pervasiveness of social Darwinism in all forms of historical and political thought. Miriam's critique is inspired by the 'scientific' validation accorded to the subordination of women in most evolutionist texts; but her critique extends to imperialism itself. As Frigerio points out, Miriam's thought is hardly uncontaminated by the shadow of the Empire, particularly with regard to 'race'. But Miriam should not be regarded as a narrow English nationalist. Her vision of Englishness develops into a form of cosmopolitanism, a kind of multicultural Englishness: 'Countries without foreigners are doomed'. (III 376). It is the presence of immigrants, she argues, that makes England great.

The second article in this issue is by the esteemed Richardson scholar, George Thomson. Following on from the pioneering work of Gloria Fromm, Thomson has done more than anyone to sustain Richardson studies and it is certain that the foundations he

has laid will be those that all scholars build on in the future. In his 1996 article 'Dorothy Richardson's Foreword to *Pilgrimage*' in *Twentieth Century Literature*,¹ Thomson suggested that Richardson might have read Romain Rolland's *roman fleuve, Jean Christophe*. Now, in a brief article, he expands on that suggestion, detailing the similarities with *Pilgrimage* to discuss what Richardson might have taken from Rolland novel. Thomson's work points the way to a developing area of research in Richardson scholarship: the rich pattern of intertextual relationships we find in *Pilgrimage*. Particularly in the light of the new work being done on Richardson's letters, this is an area where we are likely to see further research in the future.

If Francesca Frigerio and George Thomson show in different ways how Richardson responded to outside influences, Yvonne Wong's article, 'The Self in London's Spaces: Miriam's Dwelling and Undwelling in *Pilgrimage*' offers a reading of Richardson's work influenced by the German philosopher Heidegger. The dialectic between being and becoming that shapes Miriam's experience in *Pilgrimage* suggests that, while there are no direct mentions of Heidegger in Richardson's texts, this should be a fruitful path of enquiry. Wong follows critics such as Elisabeth Bronfen in her exploration of the representation of space, using Heidegger's concepts of dwelling and undwelling to examine Miriam's relationship with her corporeal sense of herself and her urban environment.

María Francisca Llantada Díaz's monograph, *Form and Meaning in Dorothy M. Richardson's 'Pilgrimage'* has excited interest amongst Richardson scholars because of its mythological reading of Richardson's text. The monograph itself is reviewed by Juliet Yates in this issue. In Llantada's article, 'Pointed Roofs: initiating *Pilgrimage* as quest narrative', which was first given as a paper at the Richardson conference in 2009, she gives us a taste of her approach applied to the first 'Chapter' of *Pilgrimage*. She outlines the mythic resonances of the pilgrimage in many cultures, before making her most original and controversial suggestion, which is

¹ George H. Thomson, 'Dorothy Richardson's Foreword to *Pilgrimage*', *Twentieth Century Literature* 42, 3 (Fall 1996): 344-359.

that the Tarot cycle offers a way to interpret the sequence of Richardson's long prose narrative. In *Pointed Roofs*, the key figure is the Fool. There is no evidence that Richardson used Tarot cards, but as an interpretative device the Tarot's mythic archetypes yield some fascinating readings.

Finally, as promised in the last issue, we have moved to include reviews of recent Richardson criticism. As well as Llantada's book, mentioned above, Bryony Randall reviews Deborah Parsons' (now Deborah Longworth), *Theorists of the Modernist Novel: James Joyce, Dorothy Richardson, Virginia Woolf*, Florence-Catherine Marie-Laverrou reviews Janet Foul's edition of *The Letters of John Cowper Powys and Dorothy Richardson*, and Howard Finn reviews David Stamm's *A Pathway to Reality: Visual and Aural Concepts in Dorothy Richardson's Pilgrimage*.