

## EDITORIAL

*Scott McCracken*

This, the tenth issue of *Pilgrimages*, has taken slightly longer to get to publication than usual because much of our time over the last two years has been taken up with preparing the first volume of the Dorothy Richardson Collected Works for Oxford University Press. This will be published in 2020 as *Pilgrimage 1 & 2: Pointed Roofs and Backwater*, the other ten volumes will follow in due course.

Meantime the journal has undergone two innovations. First, we have begun to put advance, pre-publication copies of some articles on the journal website. Second, the journal received an invitation from JStor to archive its back issues. These can now all be found at <https://www.jstor.org/journal/pilgrimages>. The advantage to the journal is that all the articles are now searchable in major databases and indexes. That JStor approached us is a mark of the esteem in which the journal is held internationally, and indeed of the growing recognition of Dorothy Richardson's significance for twentieth-century literature.

The literary history of the last one hundred years is being transformed by feminist, queer, and postcolonial perspectives. For example, in a special issue of *Contemporary Women's Writing* on experimental women's writing, Kaye Mitchell suggests that it is possible to trace a line from Richardson and Gertrude Stein through the period of high modernism to the 'rediscovered' experimental writers of the 1960s, such as Christina Brooke-Rose, Ann Quinn, and Anna Kavan, then on to Angela Carter and Kathy Acker in the 1980s, up to and including contemporary novelists such as Eimear McBride.<sup>1</sup> This reconfigured historiography resituates Richardson, making her not marginal but central to one of the most important literary currents of the century.

In this issue, five critics extend and deepen our understanding of Richardson's contribution to that current. In 'The Politics of Post: Epistolary Intertextuality in *Pilgrimage*', Elizabeth Pritchett examines the role of the letter in *Pilgrimage*. Nowhere, Pritchett contends, 'can we see

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<sup>1</sup> Kaye Mitchell, 'Introduction: The Gender Politics of Experiment', *Contemporary Women's Writing*, no. 9 (2015): 1–15.

Richardson's aesthetic of intertextual "inflowing", the novel's "simultaneity of thought" and its concomitant rejection of the weaponisation of words and knowledge, better than in *Pilgrimage's* representation of the personal letter'. For Pritchett, *Pilgrimage* as confluence makes it an example of 'democratic modernism'.

Florence Marie tackles 'inflowing' from a different perspective. In her article, 'Actual and Metaphorical Seascapes in Dorothy Richardson's *Pilgrimage*', she argues that while Richardson is usually understood as a London writer, seascapes have an important place in *Pilgrimage*. Moreover, the city itself is often figured as a place of rhythm and flux. As Marie writes, in *Pilgrimage* 'the rhythm of the sea helps the reader hear and feel the rhythm of London'; but, Marie suggests, Richardson's interest in the sea extends beyond the romantic. She also drew on scientific lectures she attended about wave theory to elaborate a theory of consciousness that allowed both stability and change.

The relationship between literature and art is also at issue in Rebecca Bowler and Peter Fifield's article, 'The *Dental Record*, Miscellany and the Mediator as Crank'. It has long been accepted that Miriam Henderson's status as employee is central to her New Woman identity, but there has been less critical commentary on her employment in a *dental* practice. If *Pilgrimage's* aesthetic might be said to be anti-systemic, Richardson's articles for the *Dental Record* seem to adhere to no pattern at all, constituting a bewildering miscellany. Yet Bowler and Fifield argue that Richardson's deployment of a diversity of different interests counters and interrogates the purely scientific and the purely professional. The 'Layman' of Richardson's regular column mediates between public and professional, expert and non-expert, crank and sceptic.

Finally, Adam Guy as part of our occasional series 'Out of the Archive', contributes new information about Richardson's family history in Abingdon. Guy's careful archival research sheds new light on the family's religious affiliations, the attempt by Charles Richardson, Dorothy's father, to raise the family's social status, and the family's ruin when he went bankrupt. Perhaps the most intriguing fact Guy uncovers is that the name of the 'bee garden', the setting of Miriam Henderson's earliest memory, is based on a piece of land owned by Dorothy's grandfather.

Charlotte Whalen reviews Jane Robinson's history of the 'Great Pilgrimage', a suffragist march that may have inspired the title of

Richardson's novel. Charlie Pullen reviews Hilary Newman's pamphlet on Dorothy Richardson and Virginia Woolf; and Scott McCracken reviews Elizabeth F. Evans new monograph on women and the public sphere in turn-of-the century imperial London.