

EDITORIAL

Scott McCracken

This issue of the journal features the two winning essays from the first Dorothy Richardson Society essay prize competition. Daisy Flynn's essay, "'She hovered between two worlds': The Dissociated Woman in Dorothy Richardson's Short Fiction", explores Richardson's relationship with early twentieth-century psychology. The concept of dissociation developed by the French psychologist, Pierre Janet, proves a suggestive route into Richardson's writing of fragmented consciousness but, as Flynn discovers, Richardson's own representation of dissociation, firmly rooted in the everyday, allows a much better understanding than Janet's of the relationship between gender and consciousness.

Ben Thomson's essay, '*Pilgrimage, Oberland, "Sleigh-Ride": Length, Genre and Prose in Dorothy Richardson*', considers the productive question of genre in Richardson's work. He surveys the remarkable combination of different narrative forms and structures that characterise *Pilgrimage*, which 'focus attention on the prose of Richardson's work, the *writing* itself, as opposed to the structural organisation and plot, and, in turn, on a philosophical level, serves to express the importance of the *moment*, and of how individual human consciousness experiences it'. Commenting on the significance of both brevity and length in the narrative, he comments that '*Pilgrimage* might be viewed as a mass of 2000 open-ended pages, incomplete by design, as variable *units of prose* and approachable on a spectrum: as a *Gesamtkunstwerk*, as a series of independent sub-novels, as brief scenes, or as single pages'.

Both winning essays focus on Richardson's short stories. Flynn and Thomson extend our understanding of an aspect of her fiction that has, with very few exceptions, received little attention.

Howard Finn's essay, 'Dorothy Richardson: Made in France', draws us in through an apparently chance reference to Richardson made in Jean-Luc Godard's film, *Made in USA* (1966), when Richardson's name appears in a shot of the cover of an issue of the literary periodical *La Quinzaine*. Finn follows the reference into the contents of *La Quinzaine* to a review of the first French translation of *Pointed Roofs* by Jean-Jacques Mayoux, Professor

of English Literature at the Sorbonne. Mayoux's piece—a translation of which Finn reproduces in fullis a fascinating example of Richardson criticism in its own right. But Finn takes us further, continuing the research into the French reception of Richardson begun by Adam Guy in the ninth issue of this journal. Finn traces Richardson's readers in France back to her early championing by the critic Abel Chevalley through to Nathalie Sarraute, whose 'tropisms' Mayoux compares to *Pilgrimage*, and then on to the context of her translation in the 1960s, in the atmosphere of the *nouveau roman* and the *nouvelle vague*. In retrospect, however, Mayoux's review seems to stand outside its epoch, as a commentary not just on Richardson, or even modernism, but on literature itself.

Finally and very sadly, a short piece by Scott McCracken commemorates the late Laura Marcus, who was for so long an advocate for Dorothy Richardson. She was also a supporter, contributor, and member of the board of this journal. We miss her terribly.