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2. Time & Events in Pilgrimage

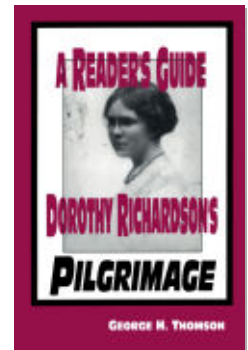
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Chapter 2

Time & Events in Pilgrimage

SUMMARY

VOLUME I

<i>Pointed Roofs</i>	2 March 1893 to end of July 1893
<i>Backwater</i>	28 August 1893 to mid-December 1894
<i>Honeycomb</i>	March 1895 to July/August 1895

VOLUME II

<i>The Tunnel</i>	4 April 1896 to circa 15 December 1896
<i>Interim</i>	24 December 1896 to mid-August 1897

Volume III

<i>Deadlock</i>	1 October 1900 to mid-year 1901
<i>Revolving Lights</i>	Mid-July 1903 to October 1903 (RECALL Spring 1902 to August 1902)
<i>The Trap</i>	Autumn 1904 to 7 August 1905

Volume IV

<i>Oberland</i>	February 1906
<i>Dawn's Left Hand</i>	End of February 1906 to April 1906
<i>Clear Horizon</i>	Mid-spring 1907 to 1 July 1907
<i>Dimple Hill</i>	3 July 1907 to mid-October 1907
	MISSING ONE YEAR
<i>March Moonlight</i>	April 1909 to Autumn 1912 (RECALL Mid-October 1908 to March 1909)

Volume I

THE FIRST THREE BOOKS, comprising Volume I, are clear in their time scheme:

<i>Pointed Roofs</i>	2 March 1893 to end of July 1893
<i>Backwater</i>	28 August 1893 to mid-December 1894
<i>Honeycomb</i>	March 1895 to July/August 1895

No current year is ever stated in Volume I of *Pilgrimage*, but in *Honeycomb*, while Miriam is a governess at the Corries, there are unmistakable references to the Oscar Wilde scandal (1:427–29). Wilde was arrested on 5 April 1895. The first trial, beginning on April 26, resulted in a hung jury. The time in *Honeycomb* is therefore April 1895. At the beginning of the novel as Miriam approaches the Corrie house, she reflects that it is March and that in March two years ago she had gone to Germany (1: 350). Thus *Honeycomb* opens in March of 1895, and *Pointed Roofs* two years before in 1893.

I *Pointed Roofs* begins on a Thursday in March (15) as Miriam prepares to leave home the next day for Germany. Since it is still March (90) three weeks after her arrival at the German school (91), it may be concluded that the novel opens on Thursday, 2 March 1893. She travels to Harwich on Friday (24–27) and reaches Hanover on Saturday night, March 4, referred to in the text as “the previous night” (37). That she arrives Saturday night may be deduced from the fact that at Waldstrasse school her second Saturday, March 18 (65), is followed the next day by her third Sunday (70).

Because this is the first book of *Pilgrimage* and because its intricacies are fairly representative of later books as well, I want to analyze the opening chapters in some detail. In this way the reader can follow Richardson as she follows her heroine through certain specific moments of her history.

The narrative starts in reflection. Miriam, from the stairway of her home, proceeds to her room. She thinks about the past and about the coming change in her life. These reflections are at first tied to the

present: "Her new Saratoga trunk stood solid and gleaming in the firelight. To-morrow it would be taken away and she would be gone" (15). The Thursday afternoon piano organ arrives under the window and plays "The Wearin' o' the Green." Her thoughts become more wide-ranging:

It had begun that tune during the last term at school, in the summer. It made her think of rounders in the hot school garden, singing-classes in the large green room, all the class shouting "Gather roses while ye may," hot afternoons in the shady north room, the sound of turning pages, the hum of the garden beyond the sun-blinds, meetings in the sixth form study. . . . Lilla, with her black hair and the specks of bright amber in the brown of her eyes, talking about free-will. (16)

The remaining pages of Chapter 1 are dominated by the narrative present (17–25). But with Chapter 2, Richardson establishes the retrospective approach more firmly: "The crossing was over. They were arriving" (26). As she looks at Holland for the first time, Miriam is haunted by visions of home scenes. From these, she is led to reflect on how yesterday with her sister Sarah she travelled to Harwich quay and how last night sick unto death she had crossed the waters (26–27). Richardson makes us aware that this is a narrative of inward reflection.

Chapter 2 then returns to the narrated present with Miriam's father waiting for her on the dock (27–28). Technically the chapter continues in the present but, as the train rushes towards Hanover, Miriam's sporadic reflections focus on the teaching lying ahead of her and the family and friends left behind (19–33). Even the immediate past is matter for recall: "The peaceful Dutch fields came to her mind. They looked so secure. They had passed by too soon. We have always been in a false position, she pondered. Always lying and pretending and keeping up a show—never daring to tell anybody" (31). The Dutch fields have spoken to her of a security not found in her own life or in that of her family.

The presentation through reflection becomes more intricate in Chapter 3. Indications of time are dropped casually into the narrative flow. The impression is of a mind moving back and forth in time, following its own impulses and logic, yet minutely faithful to the details of the scenes recalled. The reader enters into Miriam's perceptions and reflections, and very gradually both the internal logic of her insights and the external facts of her experience emerge.

"Miriam was practising on the piano. . . . It was the last hour of the week's work." Thus Chapter 3 begins. The setting, though unspecified, must be the German school. Following the opening paragraph, Miriam briefly looks to the future, the rest of this day; then to a past event from earlier this morning, the arrival of a new student, Ulrica Hesse. After shaking hands with Ulrica, Miriam "had gone upstairs" (34). It can be deduced that the next paragraph beginning "As she reached the upper landing" continues the scene from this past morning since Miriam is still carrying "the roll of music" (35), which she had in her hand as she went upstairs immediately after Fräulein has introduced her to Ulrica (34). Miriam now recognizes little Emma Bergmann's playing. That reminds her of the first time she heard Emma play. "It was the morning after" Miriam's arrival (35, her first Sunday at the school), when she found Emma in the basement room, and was amazed by the playing of this fourteen-year-old child. Though the reflective point of the narrative is Emma's playing, the scene is then developed for its own sake. Emma is described in detail, her reaction to Miriam is made clear, and their relationship is continued as they walk up from the basement together and Emma gives her "a shy, firm hug" (36).

"That first evening at Waldstrasse"—so begins section 2 of the chapter, continuing Miriam's reflections about her first day at the school and deserting entirely the morning with which the chapter began, the Saturday morning that—as we finally learn in Chapter 4 (58 and 65)—falls two weeks after Miriam's arrival, on March 18. "That first evening at Waldstrasse there had been a performance that had completed the transformation of Miriam's English ideas of 'music'" (36). But the story does not move immediately to the student concert. It slips back to tea-time of "that" day, the first Sunday after her arrival, then back still further to her feelings at the two meal-times (breakfast and lunch) earlier "that" day, and so forward again to her tea-time contemplation of some of the girls (37). This leads her to Mademoiselle, the French governess, whose presence reminds Miriam of her first sight of Mademoiselle after Miriam's "arrival the previous night" (37), the night previous to "that" first day at school. The little scene between them is recalled and their getting up together the following morning, that is Sunday, the morning of the day now being recalled.

The next section returns to the scene at tea-time as Miriam observes the girls closely for the first time (39–40). After tea, waiting for the concert to begin, she recalls from her life at home several "dreadful

experiences of playing before people" (41–42). As the concert proceeds, she reflects on the performers, on music, on herself, and on memories from her past, most notably the shining mill-wheel in Devon (43–47). The concert is followed by milk, prayers, and hymn singing (47–50). Finally Miriam goes to bed, to be wakened in daylight next morning by Mademoiselle. "Miriam loved her. . ." (50).

Thus through recall much of Miriam's first day is recreated. Chapter 3 and the first part of the next chapter do not return to the narrative present of late Saturday morning, March 18. Rather, Chapter 4 opens at breakfast of a day we gradually learn is a Saturday and, since Miriam has not before experienced the weekly mending session, must be her first Saturday, March 11 (51–53). Her first English lesson the same morning is then recalled. These opening scenes in Germany are generously reflective in character, but Richardson has asserted the mode of recollection more completely by placing them in a past recalled from the perspective of the subsequent Saturday morning.

Pointed Roofs establishes two fundamentals of Richardson's narrative method in *Pilgrimage*. Each deeply influences the way time and events are presented. The first is the generous deployment of meditation and reflection. This is achieved in part by means of narrative recall, both in respect to detail (the Dutch fields) and to whole scenes (Miriam's first Sunday at Waldstrasse). The stress on reflection is also achieved in part through the character of Miriam who is by nature thoughtful and meditative. On Saturday, March 18, the day Ulrica Hesse arrives, while the girls write letters, her mind ranges freely over her life in Germany and at home (65–69). Indeed, whole sections of narrative, such as Chapter 6, articulate her reactions to the day-to-day activities at Waldstrasse (77–95).

Miriam's reflective nature is powerfully reinforced by an essential quality of her experience. She is an ecstatic. Moments of ecstatic perception always touch the present to transform it, but sometimes they center on the reliving of a past moment. A memorable instance of the latter occurs early in *Pointed Roofs* during the student concert, when Miriam re-experiences the Devonshire mill-wheel from her childhood (44). An instance of the present transformed is found later in the narrative. Miriam, who cannot resist being critical of those from her own country, suddenly feels love for all the English girls: "They shone. They were beautiful" (180). The plunge downward in ecstatic experience, the recalling of whole scenes from the past, and prolonged indul-

gence in general reflection all increase the reader's awareness that events in time are subjectively represented.

The second fundamental of Richardson's method has to do with the development of the narrative. The opening chapters of *Pointed Roofs* are substantial and detailed while the later chapters are selective and sometimes fragmentary. Out of a total of 171 pages of text, 81 are assigned to the month of March (15-95), as described above, the remaining 90 to the period April-July. In April or May, Miriam participates in a poetry reading (98-100), a visit to public baths (100-105), charades (107-9), and an expedition to Hoddenheim (113-21). In May she has her talk with Pastor Lahmann, which so angers Fräulein (127-30). In June a day of heat culminates in a dramatic storm (132-52), and a visit to an inn for tea is enlivened by the presence of male students (154-57). "Towards the end of June" (158) or early in July, as the students talk of their summer holidays, Miriam worries about her future (159-74). The final episodes concerning Mademoiselle's departure under mysterious circumstances, Fräulein's paranoia about the girls' interest in boys, and Miriam's letter from Eve fill out the time till the end of July when she leaves Hanover on a night train.

We know it is the end of July because Miriam, in her imaginary conversation with Eve, thinks about going home after "the five months I've been here" in Germany (168). She is contemplating how long her family will have been freed from supporting her. This duration for her stay in Germany is confirmed in *The Tunnel* when she thinks about her "twelve years of education and five months in Germany" (2:101). It is contradicted in *Backwater* by the thought of "her six months in the German school." The reflection is unreliable. It is a modestly inflated unit in Miriam's catalogue of sufferings culminating in "the nine long months during which Banbury Park life had drawn a veil even over the little slices of holiday freedom" (282).

The more limited and fragmentary representation of events in the later portions of *Pointed Roofs* is characteristic of Richardson's narrative method. True, she laments that some of the later books of *Pilgrimage* are thin and imperfectly realized. But the deficiency perceived in those works only takes to an extreme what is elsewhere a prevailing quality of her fiction. That quality no doubt has a number of sources, but one of them is of special interest. *Pilgrimage* is decisively without closure, and so is each of its individual books. Endings are one of the conventional elements of narrative Richardson from the first rejects. Endings

mean plot: "Plot, nowadays, save the cosmic plot, is inexcusable. Lollipops for children." The contrivances of the romantic and of the realistic novel alike are deplored by her: "I could not accept their finalities."¹ I think we may safely conclude that the sparser development of the latter part of *Pointed Roofs*, as well as that of most of the individual novels to follow, reflects in a rather direct way Richardson's flight from finalities.

Eschewing finalities means less elaborated incidents, a greater effect of fragmentation and, of course, fewer temporal signposts. Be that as it may, in most of the individual books comprising *Pilgrimage*, and certainly in *Pointed Roofs*, a precise chronological substructure underpins the subjective surface of the narrative. Richardson wrote with the calendar before her.

I *Backwater* opens as Miriam, her mother at her side, visits Banbury Park (189–99) and is hired by the Perne sisters to begin teaching at Wordsworth House in three weeks (194) on September 18 (195). Miriam is "just eighteen" (190). In *Pointed Roofs* on March 11 she is seventeen and a half (55); sometime in April between three weeks and approximately six weeks after March 11, she is "nearly eighteen" (95). As the reader will have other occasions to note, Miriam is prone to rather casual generalizations about age and time. Still, the evidence in *Pointed Roofs* may suggest that her birthday is May 17, the birth date of her creator. In that case "just eighteen" means she is "only eighteen," an implication reinforced by her mother's revealing that for the interview with the Pernes she has put her hair up for the first time.

The major event of Miriam's last three weeks at home is the upcoming Saturday party and dance on September 2 (214–25). The activities centering on this event give the reader an idea of the traditional social life Miriam is leaving behind. She leaves behind also her devoted admirer Ted by ignoring him in favor of a stranger, Max Sonnenheim. This is to be a recurring pattern in her life (2:434).

The world of school during the fall term at Wordsworth House takes shape as a series of typical scenes, precise in time of day but not in time of month (226–63). Miriam observes the activities of the North London girls and of the three Pernes, Miss Deborah, Miss Jenny and Miss Haddie. After she affirms her religious doubts, Miss Haddie undertakes spiritual resuscitation, with some minor success at first. The second term,

following the Christmas holidays, begins on a "Toosday" evening (267) in 1894. Julia Doyle, the new student teacher, comes at mid-term (272-75). The start of the spring term, Miriam's third (278-80), is followed in the next section by a reference to a time early in May (280) when she visits the Circulating Library and is thrilled to find she can borrow books by Mrs. Hungerford and Ouida (280-82). For some reason unspecified she postpones her intensive reading of them until the last six weeks of the summer term (282), that is, the latter part of June and the month of July (282-87). This date for the beginning of her compulsive secret reading is confirmed by the immediately following reference to her nine long months (282) at Wordsworth House, that is, from 18 September 1893 to approximately 18 June 1894.

Chapter 7 begins as Miriam arrives home for her six-weeks' holiday (294), forty-two full days (294), presumably on Saturday, August 4 (293-96). (She will return to Wordsworth House on Sunday, September 16.) Soon after, she and Eve join Harriett and her fiancé Gerald in plans to holiday at Brighton. Here they spend the rest of Miriam's vacation time (305-22), except for "the last day" (313) when they go to the Crystal Palace (323-28).

The final Chapter opens on the first night of the fall term (329), as Miriam looks forward to leaving at the end of this term after fifteen months (333), from 18 September 1893 to mid-December 1894 (329-32). Next day she meets her pupils (332-38). In the weeks that follow, she often thinks about the general life of the school (338-43). On her last day at Wordsworth House she receives a farewell umbrella (343-46).

Backwater is more conventional than *Pointed Roofs* in its representation of time and events. The opening scenes do not dominate the book, the use of recall is limited, and the tendency to generalize in the manner of conventional narrative is apparent, especially during Miriam's last term (329-45). The reason is primarily psychological. A dreary desperation, underlying the ups and downs of Miriam's conscious life, undermines her vitality and infects the narrative, depriving it of sharply-focused elaborated highlights. The impression we receive faithfully reflects Miriam's state of mind at this time. That umbrella was an appropriate gift.

I *Honeycomb* begins in March of 1895, as Miriam exchanges the dreariness of North London for the rich life of Newlands with its

well-to-do professional people. The opening scenes, like those of *Pointed Roofs*, are developed in substantial detail. Forty pages are given over to Miriam's opening days at Newlands from her arrival Wednesday evening to the Corries' weekend party and her letter to Eve on Sunday (349–88). The next couple of weeks are briefly touched on (389–92). Then another thirty pages are allocated to a second weekend party, this time with the Kronens, and to Miriam's relations with Bob Greville which culminate in her having tea with him on the following Wednesday (392–423).

The boldest feature of the time scheme of *Honeycomb* is the re-ordering of events. After her tea with Bob Greville, the story briefly moves ahead to early May (424–27) and Miriam's feeling that she has "reached the summit of a hill": "Deeper down was something cool and fresh—endless garden" (424, 425). "And three weeks ahead were the two weddings" (426). From here the narrative, in retrospect, goes back to April and records the Corries' fascination with the Oscar Wilde affair and Miriam's growing estrangement from the Newlands way of life (427–43). Her drawing away from Newlands leads appropriately, in the next chapter, to her return home late in May for the marriage of her two sisters, Harriett and Sarah (444–77). It is still May (474) one or more days later when Miriam again visits Bob Greville in London. After some unspecified lapse of time she goes with her mother to Brighton, to the same boarding house where she had stayed last year with her sisters. It is presumably July or August. The weather is warm (481–82) and the resort season in full swing (478–89). Her mother's suicide, though the act is never named, seems to follow soon after (489–90). On this reckoning, *Honeycomb* has a time span of five or six months, from March to July or August of 1895.

By placing the April scenes of Miriam's gradual withdrawal from Newlands life (424–43) between two accounts set in May, the novel reinforces her estrangement from the Corries' world and, at the same time, enhances the retrospective aspect of the telling. However, the primary quality of the narrative is dependent on effects far more subtle than this. A new richness of reflection and recollection, going beyond that of *Pointed Roofs* and *Backwater*, shows that Miriam is growing and flourishing in her "new lands" of experience. A fine instance can be found in the scenes before and after the first dinner party at the Corries, a dinner party that matters so little it is not described. Her conversation with Mr. Corrie about educating children consists mainly of her reflections about the gap between her ideal of education, shaped by memories

of her own schooling, and what little as governess she can teach the Corrie children (381–83). In her room that night she thinks long on books she has read and on the nature of her interest as a reader (383–85). And the next day, writing a letter to Eve, she recalls the events of that Sunday and explores ideas about the nature of the worldly life (385–88). Enriched contemplation of the present lends depth and variety to her ongoing experience. She seems more comfortable with herself, freer to cultivate her inner life. At the end of *Honeycomb* that freedom is threatened by her mother's illness and suicide.

A final reflection on Volume I is in order. The manuscript of *Pointed Roofs* shows that at first Richardson had in mind a time scheme different from that adopted in the text. The most significant variant is the designating of Miriam's second Saturday at Waldstrasse (65) as April 2 (MS 93). This date fell on a Saturday in 1892, not 1893. *Pointed Roofs* in all its detail is compatible with 1892. (Richardson's own trip to Germany was in 1891.) Moreover, in *Backwater*, Miriam is to go to her school on September 18, a Sunday in 1892, a Monday in 1893. It is more probable that she would get settled on Sunday, in preparation for the term beginning on Monday. This is the very thing she appears to do at the beginning of her second year, her first night of the term (329) being followed next morning by her meeting with "the newly returned children" (333). These factors may suggest that as late as *Backwater* Richardson intended her novel to begin in 1892. By the time she got to *Honeycomb*, whose events in her own life took place in 1895, she may have decided to tighten up chronology by allowing just two years between Miriam's trip to Germany and her going to the Corries. Then only the winter would be unaccounted for, from mid-December 1894 when she left the Pernes to March 1895 when she went to the Corries. This period is mentioned in *Honeycomb* as "the past winter in the Gunnersbury villa" (349), Bennett Brodie's little house, where the Henderson family were now living.

Volume II

THE NEXT TWO BOOKS, comprising Volume II, are closely related in subject matter and time:

<i>The Tunnel</i>	4 April 1896 to circa 15 December 1896
<i>Interim</i>	24 December 1896 to mid-August 1897

II *The Tunnel* is long and richly detailed, with an intricate time scheme that requires a good deal of elaboration. All the major evidence in the novel and in those that follow supports a dating of 1896, with one exception. In the opening chapter Miriam thinks of herself as 21, in which case the year must be 1897.

A date of 1896 is implied in Miriam's thought that her "Newlands evening dress was too old-fashioned. Things had changed so utterly since last year" (2:108), that is, since April of 1895 at the Corries. Equally compelling is the crowded time scheme of the first half of the narrative and its relation to Easter, which will be elaborated on later. Further evidence for 1896 is to be found in subsequent books of *Pilgrimage*. In *Interim* (see below), Christmas day is Friday, whereas in 1897 it was Saturday. And in *Dawn's Left Hand*, Miriam recalls a scene with Mrs. Orly at Wimpole Street and dates it as "the year Persimmon won the Derby" (4:199). This famous race at Epsom, in which Persimmon, a horse owned by the Prince of Wales, defeated a French challenger, was run in June 1896. Miriam must therefore have been working at Wimpole Street in the spring of 1896.

Only Miriam's age contradicts this evidence. She was 17 in March and early April of 1893 (1:55, 95). In early April of 1896 she must therefore be 20. Yet as she settles into Tansley Street, she reflects: "Twenty-one and only one room to hold the richly renewed consciousness, and a living to earn, but the self that was with her in the room was the untouched tireless self of her seventeenth year. . ." (16). Since the year is undoubtedly 1896, I would interpret Miriam's statement as follows: "[Almost] Twenty-one [complete years of experience] and only one room to hold the richly renewed consciousness [of that experience]."

That she may be thinking of her number of lived years rather than her birthdays is reinforced by the following reference to her "seventeenth year," when she was sixteen years old. So now at 20 she is in her twenty-first year. And if her birthday is May 17, she is almost 21 in April 1896.

Still, why such ingeniousness? One answer may be found in the manuscript of *Pointed Roofs*. There Miriam was 17 in March and April of 1892; in April of 1896 she would therefore be 21, the traditional date in the masculine novel for the hero's coming of age. Richardson, we suppose, wanted her feminine novel to celebrate Miriam's twenty-one years and her spirit of enterprise as she goes to encounter for the first time the reality of independent womanhood. Though she revised the time scheme, making her heroine 17 in March of 1893 instead of 1892, she did not wish to forgo the symbolic value of Miriam's initiating a new life at the age of twenty-one.

Having established the year as 1896, we now turn to a detailed record of the crowded sequence of events following Easter. The narrative begins on Saturday as Miriam moves into her room at Mrs. Bailey's (11–21). The next day, Sunday, she visits her sister Harriett (24–31) and is invited to an excursion on Easter Monday (29). Later details confirm that Easter Monday, April 6, is the next day, followed immediately by Miriam's long workday and extended evening on Tuesday April 7 (32–99).

During the remainder of this same week, she meets Alma Wilson on Thursday (recalled 110), attends a lecture with Mr. Hancock on Friday (100–108), and stays for the weekend with the Wilsons (recalled 110–32). Portions of the next three weekends are spent with others, that of April 19 with Mr. Hancock (137–41 *passim*), that of April 25 with Mag and Jan (144–52), and that of May 3 with Miss Szigmondy and then Mag and Jan (153–66). During the April 25 weekend, Miriam says she has been at work four months (151). It seems she came to Wimpole Street after Christmas in 1895.

Following the May 3 weekend, Miriam is invited to see *Hamlet* on Friday night (168). On Saturday (May 9) she tries to write to Harriett about that experience (177–80). She goes to the Lyceum to see Irving in the role of Charles I, probably on Saturday May 23 (184–90). In the events that follow in June, recounting the ups and downs of her relations with Mr. Hancock (191–211) and a Sunday visit to the East coast with Mag and Jan (211–16), time references become vague, though the Monday (217) on which she thinks that in two months her holidays begin

{217–18} must be June 29, for her vacation “with nothing to do for a month” starts precisely on “the first of September” (197). After spending August agonizing over “Woman” in the encyclopedia (219–23), she arrives at Harriett’s on Thursday September 3 and leaves Saturday (234) for a one-week visit (197) to the Greens where her sister Eve is governess (224–41). On her last day with the Greens she is looking forward to London but, as we may deduce from later evidence, her plans are changed. Eve, who needs a complete rest (241), goes to Bognor, and there, in the latter part of September, Miriam first meets Miss Dear (243–44).

Returning to work on October 1, she soon finds herself entangled by Miss Dear in an intricate web of events. After the first weekend in October (242–48), Miss Dear is in hospital for three weeks (252), until approximately October 25 (255). A few days later, around November 1, Miriam begins her “weeks of charity” (267) in attending Miss Dear (257–74), two or three of them before Dr. Densley is called (264–65). Next day, following his visit, Mr. Taunton in a spirit of pastoral duty comes on the scene (268–69). Within ten days he is engaged to Miss Dear (274–76). The following week, around November 30, Mr. Taunton seeks Miriam’s advice (277–82), and ten days later consults her again (282–84). The final scene is in December, probably around the 15th. Mrs. Bailey, who wishes to establish a boarding house, has written to her lodgers giving notice for “the 14th prox.,” that is for the 14th of the next month (285–87).

Throughout *The Tunnel* it is clear, though only after close scrutiny, that Richardson has written with her eye on the calendar. In the matter of lesser details, however, she has not aspired to the same accuracy, as the following example will illustrate. Miriam attends a Saturday afternoon gathering at the Wilsons in April of 1896 (116). According to the Mackenzies, such literary talk-fests in fact took place at “Heatherlea,” the Worcester Park house where H. G. Wells moved at the end of 1896. They quote Richardson’s account in *The Tunnel*, noting that Wells himself said it “described our Worcester Park life with astonishing accuracy.”² The actual gathering might have taken place in April 1897. This anomaly and others, like the references to the October issue of *The Studio*, indicate that Richardson drew on later material in reconstructing the early days of Miriam’s working life.

The handling of time in *The Tunnel* is a variation on the method Richardson first initiated in *Pointed Roofs*. The opening chapters (1 to 16) are factually detailed and temporally precise. Indeed, Chapters 3 and

4, comprising almost one-quarter of the novel, record a single day in Miriam's life with such richness of everyday detail that they challenge Zola and Bennett, Proust and Joyce. The following eleven chapters running from June through September (194–241) are, in comparison, more selective and fragmented, but still finely detailed.

Then with Miriam's return to London after her holiday, it is as though Richardson begins a new novel, *The Tunnel* Part II (Chapters 28–33), the story of Miriam and Miss Dear, with its elaborate plot and intricate time scheme. This is not an improbable suggestion. Of all the books that make up *Pilgrimage*, *The Tunnel* is by far the longest, even without its last part. The final six chapters are like a miniature novel, a series of brief concentrated scenes following one upon another without swiftness but with compelling intensity. The closing incident with Mrs. Bailey, though disturbing to Miriam, is a release from pressure.

II *Interim* begins on 24 December 1896. Miriam, arriving at the Brooms before supper on Christmas eve, puts her bag under the bed "for nearly four days" (292). On Saturday, after Christmas, she consoles Grace by saying "we've got to-morrow and Monday" (319). Miriam arrives Thursday evening and leaves late Monday afternoon.

The temporal continuity of this novel with *The Tunnel* is confirmed in Chapter 2 since Mrs. Bailey, whose switch from lodgers to boarders was to take effect 14 January 1897, has so far only one boarder, the Norwegian (328, 330, 335; Helsing, 451). It is also confirmed in the summer of 1897 by a contrast between the previous year with "the stifling heat of the nights in her garret," and "This year, with dinner in the cool dining-room and the balcony for the evening" (404).

The events following Miriam's social Christmas in Chapter 1 (291–319) and her lonely New Year's in Chapter 2 (320–29) are less precisely related to the calendar. On separate days she agrees to tutor Sissie Bailey (329–35), meets the new boarder Mendizabal (336–40), argues with him in French (340–44), and on a weekend when she hears Mr. Bowdoin play the piano (345–48) is informed by letter that her sister Eve is coming to London "next week" (349). Before Eve arrives, Miriam has a busy schedule of activities, culminating in a musical evening at Mr. Bowdoin's (350–74). These events take place in January, for after one or more weeks in which she reacts to the presence of her sister in London (375–85), Miriam dines at Mrs. Bailey's on a "February day" (391). On

this occasion she deepens her acquaintanceship with the Canadians, Dr. Hurd and Dr. von Heber (385–91), and later—we note the contrast—visits a nightclub with the worldly Mr. Mendizabal (385–96). The following Sunday evening, she thinks about a concert she attended with Dr. Hurd (397–400).

The scene now shifts to a day of “blazing heat” (401), probably June, which ends for Miriam in spirited discussion with the four Canadian doctors staying with Mrs. Bailey (401–18). On subsequent days she talks to Mag and Jan (418–25), buys a bicycle (425–27) and, near the end of July (431), learns that her friendship with Mr. Mendizabal has caused a scandal (428–35). Then Eleanor Dear turns up again (435–43). It is mid-August (444) when Miss Dear departs under a cloud (444–52). Miriam is happy (453).

Interim, Richardson lamented to Edward Garnett, “was written in a perfect gale of difficulties & disturbances; & though I felt moderately satisfied with the first part, the rest I knew was thin and badly fore-shortened” (WOM 38). It is true that breaks in the time flow become longer (especially the one from February to June) and the number of scenes relating to a particular time period are fewer than in earlier parts of the narrative. The general effect, however, is not one of haste or fragmentation. Indeed, the novel is more than usually rich in sequences of sustained dialogue. It records a series of moderately developed scenes, with few elaborately expanded episodes and equally few important or necessary happenings treated as fragments.

To my mind, the narrative material itself is the source of Richardson’s dissatisfaction. Compare *Interim* with its predecessor. *The Tunnel* is vibrant with Miriam’s sense of new independent life and with the strength of her emotional attachment to Mr. Hancock. But when she returns to London in the last part of *The Tunnel*, she enters a new phase that continues in *Interim*. She is subjected to a series of appeals, from the charming woman (Miss Dear), from the nice middle-class man (Dr. von Heber), and from the Wandering Jew (Mendizabal), in the face of which she can find no sufficient core of being and no sustaining emotional center to direct her. The structure of the novel reflects this indeterminacy. And because she has no clear sense of where her future may lie, *Interim*, and with it Volume II of *Pilgrimage*, ends *in medias res*. In fact the next three years of her life are an indecisive interim. Brief comments at the beginning of *Deadlock* point to this interval as one of

growing repetitiveness and misery (3:21, 31). Her story is taken up again when something more positive can be recorded.

The first five books of *Pilgrimage*, volumes I and II, are an account of four and a half years in Miriam's life, from March 1893 to August 1897. The following eight books, volumes III and IV, recount a period of almost twelve years, from 1900 to 1912. However, if we set aside the precipitous rush through events in the last thirty pages of *March Moonlight*, then the time recorded in volumes III and IV is eight and a half years, from 1 October 1900 to April 1909.

Volume III

THE CHRONOLOGY of the two final volumes of *Pilgrimage* hinges in part on the dating of the last book of Volume III, *The Trap*. For reasons explained later, I have assigned the opening of this novel to 1904, because that date best fits the sum of the evidence available. The time scheme of Volume III can then be set out:

<i>Deadlock</i>	1 October 1900 to mid-year 1901
<i>Revolving Lights</i>	Mid-July 1903 to October 1903 (RECALL Spring 1902 to August 1902)
<i>The Trap</i>	Autumn 1904 to 7 August 1905

III *Deadlock* begins on the evening following Miriam's first day back at work, after her summer holiday in September (21). At Mrs. Bailey's she meets Michael Shatov (21–22). The next evening (23), when Michael reveals he is 22, she watches him from afar "alone with her twenty-five years on the borders of middle age" (29). Since Miriam was 18 in August of 1893 and is now 25, the year is 1900. The date is confirmed in the last book of *Pilgrimage* when Miriam recalls what a German-born Russian ethnologist said to her in 1900 (4:637–38). This remark of his was first mentioned in *Deadlock* (45).

In Chapters 1 and 2, from Monday to Saturday, October 1 to 6, Miriam becomes Michael's friend, his teacher of English, and his intellectual companion (11–84). In Chapter 3, at Christmas, she visits her sisters, Eve and Harriett, then returns to London and Michael (85–130). The temporal details relating to her holiday are touched on very lightly, but they establish that she leaves work at lunch time on Saturday and returns to Wimpole Street after lunch on Wednesday. This four-day holiday would not be possible in 1899 or in 1901. It is clear, as it was in previous books, that Richardson kept the calendar in mind as she wrote.

On Sunday, December 30, Miriam labors to repair Mr. Lahitte's lecture. This beginning of her literary endeavors (131–34) is followed by days of reading and months of translating Andreyeff, from January to May (139–44). In May she walks with Michael (145–52), and attends two McTaggart lectures (153–76). On a Saturday morning in June (177) she

discusses with Michael and the Orly's her being fired; Monday morning Mr. Hancock reinstates her (177-87).

"The summer lay ahead" (193) when Michael kisses Miriam; the next day she finds herself in love (191-95). This event can be placed in the week of July 7-13 for their wanderings about London during the following week culminate in the opera on Saturday night. Gounod's *Faust*, one of Covent Garden's most popular works, was performed eight times in 1901 but only once on a Saturday, on July 20. On Sunday morning, July 21, Michael confesses his past, and that evening is forgiven (197-213). In July or early August (for it seems to follow closely the previous episode), she and Michael go to the East London docks (214-22). Their conversation makes plain to Miriam the abyss separating their views of man and woman. Soon after, we presume, Miriam visits an English woman who has married a Jew (223-29). The scene of "troubled darkness" does not bode well for the future of her romantic relationship with Michael. On this note the novel ends shortly after mid-year 1901.

Deadlock is markedly intellectual, its principal "action" being the ongoing conversation between Miriam and Michael. That action, again, is most concentrated in the first third of the novel which encompasses just six days (11-84). But throughout the narrative, the exchange of ideas dominates. This is especially significant in Chapter 3: Miriam's four-day Christmas holiday, the most important part of it spent with her sisters, is assigned twenty pages; her conversations with Lahitte and with Michael the night of her return are assigned almost twenty-five pages. The structure of the novel confirms for the reader what the Christmas visit has already revealed, that Miriam's engagement with her family is less vital than her engagement with ideas and writing. In the final scene, the love interest, now rendered problematic, is carefully balanced by the social and intellectual difficulties of marrying a Jew. For Miriam and Michael the result is deadlock.

III *Revolving Lights* is connected to *Deadlock* by a single temporal reference. Miriam feels that she and Michael are "like long-married people." She desires "to cut out of her consciousness the years she had spent in conflict" with his vision of life (304). At the close of *Deadlock* in mid-1901 she has known Michael approximately 10 months, since October 1900. *Revolving Lights* begins in July. If we assume the year is 1903, she will have known Michael two years and just under ten months, an appropriate length of time to justify her observation. True, she is

prone to exaggeration, and capable under duress of saying “years” when she means one year and ten months. But at the heart of her relationship with Michael is their agonized and prolonged dependency on each other. To move *Revolving Lights* back to 1902 would violate this sense of protractedness. And indeed it is impossible because Miriam’s visit to the Wilsons, recalled from the past year, would then occur in the early spring of 1901, a period already represented in *Deadlock*.

As the novel opens, Miriam is walking home from a Socialist meeting (233–89). It is Friday night, as we later deduce, “in the midst of July” (308), presumably Friday, 17 July 1903. As Miriam walks, she reflects on the world around her and the conflicting world within (233–50). Then events from the previous year begin to surface. The first is an important visit with the Wilsons, made memorable by a freer interchange of ideas with Hypo (251–63). During her stay, which extends over a “group of days” (254), she hears “the sound of the winter sea” (251), a sound soon heard again “empty and harsh” (253). The only time she would be likely to have such a group of days free would be Christmas 1901 or Easter 1902. Easter Sunday fell on March 30 in 1902, early enough for the always chilly English channel to retain the character of a winter sea. Spring as the probable time of these events is confirmed in what follows.

The effect of her visit “was lost almost at once in the currents of her London life” during 1902 (264). These included Mr. Leyton’s engagement, probably in the spring; next, the brightness of the Tansley Street world “all that summer” (264); a picnic in July (268–69); another visit with the Wilsons (281); and then, round about the time of Mr. Leyton’s wedding, the return of Eleanor Dear (281–86). It is presumably summer still, for Eleanor is not noticeably pregnant when she arrives but is decidedly so when she leaves (284) in the autumn (286).

As she takes this long walk home on a Friday night in July of 1903, Miriam’s reflections are a rich blend of past scenes and present thoughts. Next evening, as planned, she and Michael go to the East End to see the Russian revolutionaries, the Lintoffs (290–307), and on Sunday meet them again (307–20). That night, alone, she recapitulates the misery and joy of her existence now that she has broken off her relationship with Michael (320–30).

In Chapter 3, Miriam begins “four endless weeks” of summer holiday (331) with the Wilsons. Since it is a weekend (337) and Miriam has finished off at Wimpole Street this morning (341), the day is Saturday, and the date August 29. (September is her holiday month; but given the

dates this year, she is free for the weekend and the four weeks, August 31–September 27, and is due to return Monday September 28.) The first four days of her visit, from Saturday to Tuesday, develop her relations with Hypo and his various house guests, especially Miss Prout the novelist (331–83). Other highlights of her stay are recalled in Chapter 4 during her first day back at work, Tuesday, September 29, since she stayed an extra day at the Wilsons to meet the Grahams (385–86). She recollects a series of days at mid-month (386–91), followed by Hypo's attempt to become more intimate (392–95). Meanwhile her commitment to Mr. Hancock is confirmed when he tells her of his plan to leave the Orlys: he will continue to need her help (395).

In *Revolving Lights* Miriam's experience is organized in three substantial blocks: her Friday night walk, her weekend with Michael and the Russians, and her holiday with the Wilsons. The first and third are connected by the prominence of Hypo Wilson. As a result Michael and his concerns are isolated. The structure of the novel reflects his lessening importance and Hypo's new centrality in Miriam's mind. But the call of experience is countered by the call of memory. As the world beckons, Miriam turns inward, reflecting, observing, reacting, but taking little in hand on her own initiative. Yet she is still subject to the fracturing attractions of the world's revolving lights. Her experience is fragmented. This too is mirrored in the novel's structure. Its three substantial blocks are not closely related one to another, and within the blocks Miriam's preoccupations are various and shifting.

One of them is writing (368–69). Hypo says her last two or three reviews have been "astonishingly good." The facts underpinning this fictive account of Richardson's early writing career have not been seriously altered but the time scheme has. Dorothy/Miriam, while at the Wilsons, is writing about a book on the House of Lords. This review, "Down with the Lords," appeared in *The Crank*, May 1907. Her first review, "of a bad little book on Whitman" (3:369), was published in *The Crank*, August 1906. In the nine months spanned by these two dates, Richardson published in the same journal nine reviews and five essays. Hypo's remark about Miriam's last two or three reviews suggests a body of work of this kind. According to the time scheme of the novel, it is now September 1903. At this date in Richardson's life she had published one unsigned essay.

We can only speculate as to why Richardson rearranged the account of her early writing career, moving the book reviewing back from 1906-7

to 1903. The essays published during the same period she reassigned to 1905 in *The Trap*, where they are represented as Miriam's current writing project on socialism and anarchy (495). Richardson may have wished to give writing an early prominence in Miriam's development. She may also have wished this topic out of the way so as not to distract the reader when later, in *Dawn's Left Hand* and *Clear Horizon*, she came to portray in the same time frame Miriam's intense attachment to Amabel and her sexual involvement with Hypo. Seen in that context, the move would be part of the larger rearrangement of events undertaken in *The Trap*.

III *The Trap* opens on a Saturday (419) as Miriam is about to move into Flaxman's Court with Miss Holland, a middle-aged night-school teacher. On their first day and on Sunday they get to know each other (399–444). In Chapter 3, Miriam entertains the Brooms after her "week of settling in" (446; 445–55). She realizes that "Autumn had accumulated unawares" (445). In *Dimple Hill* Miriam experiences "autumn's first breath, hitherto, through all the years [while she worked at Wim-pole Street], announcing farewell [to holiday freedom] and the return to imprisonment" (IV, 550). Since her holiday was the month of September, the first breath of autumn should coincide with the beginning of October, and its first accumulation should coincide with the latter part of October. Chapter 4 follows some days later (456–63). Miriam encounters Perrance, the repairer of statues, whom Miss Holland has not yet seen (461).

In the spring of the following year (476), Miriam at her club entertains her friends, Michael Shatov, Dr. Densley, and Dora and George Taylor (465–77). The next morning she quarrels with Miss Holland (478–86). Chapter 7 is also set in the spring—Chapter 8 (498) records spring's passing—as she attends a formal Lycurgan party, during which her mind glances at the idea of her twenty-eight years (487–97). At this party also, she speaks of her essays on socialism published in an anarchist paper (495), and notes the "accumulations of two years of attention to Lycurgan thought" (493). In *Revolving Lights* she recalled that she had been made a Lycurgan after Eleanor Dear went away in the autumn of 1902 (3:252–53). It is now, at the spring party in 1905, two and a half years later. The novel concludes on Bank Holiday, the first Monday in August, with Miriam's midnight reflections about the variety of her recent experiences (499–509).

The Trap, in respect to its temporality, is well named, for it offers evidence that the narrative begins either in the autumn of 1903 or 1904. A date of 1903 is primarily supported by Miriam's reflection about her twenty-eight years (491). The Lycurgan spring party where this thought arises probably takes place before her birthday. In April 1893, before her birthday, she was 17. If she is now 28 before her birthday, she is eleven years older, the year is 1904, and *The Trap* must have begun in the autumn of 1903. There is, however, a problem with 1903. At the end of *Revolving Lights*, on 29 September 1903, Mr. Hancock tells Miriam he is going to leave the Orlys and set up practice on his own (395). In *The Trap*—it is spring (481)—Miriam reveals that, rather than Mr. Hancock moving, the Orlys have gone away, taking with them their maid, who was replaced by Eve "a year ago" (485). If we assume that *The Trap* opens in October 1903 shortly after the close of *Revolving Lights*, then in April or May of 1904 the Orlys could only have been gone for about seven months. An opening date of 1904, on the other hand, leaves lots of time for these changes.

Two historical facts relate to the dating of this novel. Miriam is reading *The Ambassadors* in its first edition, first impression binding (407–10). James published his novel on 24 September 1903. She could therefore have been reading it in October 1903. But since she has borrowed it from a small book-shop to which she subscribes (408), a date of 1904 is equally probable.

The second fact is the Russo-Japanese War which began on 8 February 1904, when the Japanese attacked Port Arthur. The Russians experienced a series of defeats, culminating in May 1905 in the destruction of the Russian fleet. Finally, in September 1905, a peace settlement was negotiated. Miriam, in the spring, thinks of Michael's wish to go to "the Russian war" (465). Her thought would be appropriate in 1904 or 1905, but her treating of Michael's wish as a thing of the past would strongly suggest 1905. In that case the novel would begin in 1904. However, the value of these facts in determining the date of the novel is undercut by another consideration, the degree to which Richardson has here reshuffled the details of her own life.

Not only did she assign her book reviewing of 1906–1907 to 1903 in *Revolving Lights* (368–69) and her essays on socialism of 1907 to springtime in *The Trap* (495), but she also imported from a later date in her life the Lycurgan activity depicted in *The Trap*. She joined the Fabian Society in December 1905. The evening party included in *The Trap*

probably took place in the spring of 1906. In April of that year the Nursery, later discussed by Miriam in *Clear Horizon* (4:338–39), was established. The *Fabian News* for May 1906 (16.5, 22) announced its formation, its first meeting to be held on May 15. Among the published regulations was the following: “(B) Any member of the Fabian Society under the ages of 28 should be eligible for membership, but in the case of candidates of less than six months’ standing the limit of age may be extended at the discretion of the Committee.” Before coming upon this notice, I had always been puzzled by the form of Miriam’s thought about old Hale-Vernon: “To him her twenty-eight years were infancy. He was saying so with his smile. Knew, besides, no more of their number than of her” (491). She seems at first to attribute to him knowledge of her age, then to take back the attribution. And how could he know her age? In light of the above announcement we might suppose that Richardson in applying to join the Nursery in 1906 admitted to not being under 28, but sought admission on grounds of having been a Fabian for less than six months. A senior Fabian would know of her application and so be aware she was *at least twenty eight*. (In fact in April 1906 Dorothy Richardson was 32, and in fiction in April 1905 Miriam is 29. This is the author’s last touch of ingenuity. Through all of Volume IV, Miriam’s age is no more mentioned.)

If then we read the text with an appropriate emphasis and a little aside, the difficulty of Miriam’s age goes away, and we may confidently assign the novel to 1904–1905. “To *him* her (at least) twenty-eight years were infancy.”

The invoking of biographical evidence as a ground for dating incidents in *The Trap* is a risky business for here, more decisively than in any other of her books, Richardson restructured the events of her own life. Her visit to the Oberland took place in December 1904; in the following summer of 1905 she began sharing rooms with a Miss Moffat.³ In *The Trap*, on the other hand, Miriam enters upon her living arrangement with Miss Holland during October 1904, if we assume the narrative begins in that year, and her holiday in the Oberland is more than a year later in February 1906. Thus biographical evidence cannot be used for dating *The Trap*, but it may have value elsewhere. *Pilgrimage* in most instances, if one may judge from Gloria Fromm’s biography, does not diverge radically from the events and chronology of Richardson’s own career. Such a parallel is reinforced if *The Trap* is assigned to 1904–1905 for in that case the chronology in the novels following *Oberland* in

Volume IV closely corresponds to the actual dates of events in Richardson's life.

To sum up, a date of 1904–1905 fits perfectly with *Revolving Lights* and the Orlys' move, readily accommodates the references to *The Ambassadors* and the Russian war, and leads to biographically satisfying dates for the novels after *Oberland*. Most compellingly, it accords with a letter to Bryher, dated 12 November 1931, in which Richardson said of *Dawn's Left Hand*: "You are right as to date; 1906 to be exact" (WOM 229). If that date is accepted, then *The Trap* begins in 1904.

The Trap is the most explicitly thematic of all the books of *Pilgrimage*. Miriam is tempted by the world: she has a live-in companion, she joins a club, she plays hostess at tea and dinner. She has waded into the salt estranging sea of society but, realizing its destructive power, reacts: "Away. Away." This death-dealing character of society may be reflected inadvertently in the skimmed and restricted development of the novel. It is the shortest of all the books, excepting only the last. And its conclusion, like that of *March Moonlight*, makes much use of the first person and resorts to abbreviated reviews of themes and events. Did the subject, one wonders, so repel the author that she could not bring herself to develop it fully? "I am left in a corner with death. But it is I who am left, and not dead" (507). Or did personal problems at the time of writing militate against a more spacious development? Or to give the circumstances a more generous interpretation, did Richardson's flight from finalities become more urgent than usual?

Volume IV

THE SEQUENCE OF EVENTS in the five books comprising Volume IV is generally coherent, with two exceptions: the last half of *Clear Horizon* is congested, and a year disappears between *Dimple Hill* and *March Moonlight*:

<i>Oberland</i>	February 1906
<i>Dawn's Left Hand</i>	End of February 1906 to April 1906
<i>Clear Horizon</i>	Mid-spring 1907 to 1 July 1907
<i>Dimple Hill</i>	3 July 1907 to mid-October 1907
	MISSING ONE YEAR
<i>March Moonlight</i>	April 1909 to Autumn 1912
	(RECALL Mid-October 1908 to March 1909)

Oberland evokes a world freed of the calendar. But in *Dawn's Left Hand*, which begins where *Oberland* ends, the Brooms experience the time Miriam is away as "a fortnight of dark London days leading to spring" (136). This would suggest the latter part of February as a probable date for her visit to Switzerland. Later, Miriam says she has been sharing her life with Miss Holland "for nearly eighteen months" (183). If *The Trap* opens in mid-October 1904, as Miriam is about to move in with Miss Holland, then early in March, 1906, when she makes this comment she would have been sharing for close to seventeen months—reasonably accurate by Miriam standards. More importantly, her calculation establishes the chronological relationship of the three novels under consideration. *The Trap* opens in October 1904, *Dawn's Left Hand* begins at the end of February 1906, and *Oberland* immediately precedes it in February.

IV In *Oberland* no days of the week are specified. The holiday spirit recognizes no work-a-day distinctions. Since Miriam's stay at the Alpenstock is "a fortnight" (53) it may be supposed to run from Sunday to Sunday. The narrative, then, opens in Paris on Saturday evening, Miriam reaches her hotel late Sunday afternoon (chap. 1); and two weeks later, again on Sunday afternoon, she occupies a railway carriage as she departs

the Oberland station. The subject is compact and isolated. The novel is suitably brief.

Miriam's experience is represented most fully in the early sections. Following her arrival, chapters 2, 3, and 4 recount respectively her first (32-48), second (49-79), and third days (80-95) at the hotel. Chapter 5 (96-102) begins at dawn of the fourth day, Wednesday, with her reflection that "the crest of her first week was not yet reached" (96). Thus her train journey and her first four days fill ninety pages of actual text. Her remaining eleven days are packed into twenty-five pages and five chapters. Though restricted in range, these chapters are generous in instances of telling detail as they recount her social life on the sixth day (103-11); the ski Fest on the eighth (112-17); Eaden's departure on the ninth (118-23); her last full day on the fourteenth (124); and her departure on day fifteen (125-27). But through it all, Miriam's Oberland is a world of "now," of the present moment, with nodding gestures towards "yesterday" and "tomorrow."

In *Oberland* Miriam is thrilled by the radiance and beauty of the landscape, and exhilarated by the outdoor activities of winter. But whatever its deeply distracting delights, Switzerland does not still her mind. Confronted by Vereker, Guerini and Eaden, three substantial, prosperous middle-class men, she challenges them with ideas on socialism, land reform, rent, and the limitations of masculine understanding. *Oberland* is a holiday realm, but those who pass through it belong to the real world. It is to this world she now returns.

IV In *Dawn's Left Hand*, Miriam departs Berne at midnight of the same day she left the Oberland in the previous novel. The time is the end of February, 1906. After her trip from Berne, which lasts one night and day (131-35), her first day back in England is spent initially at the Brooms and then at Flaxman's Court (136-43) where she is greeted by Hypo's note: "I'm more in love with you than ever" (141). A day or two later she visits Dr. Densley. His attempted proposal (144-56) is appropriately set in early spring: in the park are "green mists" (the willows) and "new crocuses" (149). The same week the Wilsons take her to Wagner's *The Flying Dutchman* (157-73). During this time Miriam's London world is regularly transformed by the remembered light and radiance of Switzerland. Chapter 5, a rich medley of reflection and recall, begins on a Saturday of "the new spring," probably the same week as the opera (for it is still fairly early spring over one month later when the

novel ends), and concludes next morning on her last Sunday (185) with Miss Holland (174–85). During the afternoon of this same Sunday, Miriam has her first intimate conversation with Amabel (186–92). The following Friday, she meditates on Flaxman's Court, which she is about to leave, and on her new "home" at Mrs. Bailey's (193–97). And at work on Saturday morning before her move she is still busy reflecting (198–217). The events of chapters 1 through 8 span a period of two weeks.

Chapter 9 opens with Hypo's failure to make love to Miriam. But the real subject is Amabel, whom Miriam has come to know intimately at the boarding house during Amabel's "weeks of work as Mrs. Bailey's drudge" (247). We may assume, then, that the present rendezvous with Hypo takes place about a month after Miriam's first conversation with Amabel (218–47). The last chapter follows promptly. Miriam presumably comes to the Wilson's on Saturday afternoon and returns to work by train on Monday morning. The "seduction," long awaited but frequently missed by the readers of *Pilgrimage*, takes place before dawn on Sunday morning (256–57). The time is still fairly early spring (264), since the weather is cold (249, 256) and there has been snow! (254) A suitable setting, one might think, for Miriam's non-orgasmic and impersonal response to Hypo.

The entire action of the novel spans less than two months, from the end of February to sometime after the middle of April. In general, the narrative resembles *Interim* in its sustained sequence of moderately developed scenes, some of which rank among Richardson's finest.

IV *Clear Horizon*. "I had felt that so many pages near the end were I.R. [Imperfectly Realized]—just summaries & catalogues" (WOM 303). Richardson's difficulties extended to the time scheme of the novel as well. The next book, *Dimple Hill*, if the temporal aspect of its opening chapters is to make sense, must begin on July 3, 1907, two days after *Clear Horizon* ends. That means all the events of *Clear Horizon* from chapter 3 onward (338–400) must fit into the month of June and the first day of July. The result is congestion.

Clear Horizon opens a year after the close of *Dawn's Left Hand*. This chronology is affirmed during Miriam's visit to Donizetti's when she recalls that she first brought Hypo there "last year" (4:233). It is affirmed, too, by her visit to Dr. Densley "fifteen months" (371) after he proposed to her in the previous novel. His proposal, following her return from the

Oberland, was made around the beginning of March 1906 (4:144–56). It is now in Chapter 7 of *Clear Horizon* a little after the middle of June 1907.

In the opening pages Miriam recalls events from the early spring of 1907: a visionary moment, while writing to Hypo to say she is pregnant, when she felt herself “amongst the rejoicing cloud-tops” (280; 280–84); another moment while reading Michael’s telegram in “the first of the spring sunshine” (285–86); Michael’s visit the following Sunday when the trees have “new small leaves” (290); and her telling him at the concert that she is pregnant (295–309). Miriam’s sexual relations with Hypo began sometime in April 1906; just under a year later in the recall portion of Chapter 1 of *Clear Horizon* she believes she is pregnant. At the concert she endures a “cold trance which now she recognized as a continuance of the deadness that had fallen upon her on that second evening at Bonnycliff” (296), the evening after her first intercourse with Hypo (265–66). “It had been driven away by the return to London and to Amabel, the beginning of spring and the moment up in the clouds...” (296). In this extraordinary sentence, the return to London and Amabel occurs in the spring of 1906 (*Dawn’s Left Hand*, 266–67), while this particular beginning of spring with its moment up in the clouds occurs in 1907 (*Clear Horizon*, 279–83). These pairs of events, separated by time and a comma, are bracketed in a single thought which encloses and elides almost a year of intimacy with Hypo: Hypo reduced to a comma!

Chapter 1 ends, on a brilliant spring morning, in a love scene with Amabel (309–15). On the “next Thursday” (315), the two of them meet with Hypo in a contretemps best described as a comedy of errors (316–37). Hypo, who has failed to understand Miriam’s second letter and continues to regard her as “booked for maternity” (324), now learns—according to his own words—that she “had been mistaken” about her pregnancy (325). And so Hypo is deprived of satisfaction, his manhood is not affirmed. Meanwhile most readers, noting the intensity of her response to her perceived pregnancy (278–80, 283) and to the subsequent “fullness of her recently restored freedom” as she feels the heavenly morning light of spring “flood her untenanted being” (309), conclude that Miriam had indeed been with child but has now through miscarrying been spared confinement to a green solitude watched over at a distance by her busy paternalistic lover.

In June (345) Miriam attends a Lycurgan meeting on the same evening Amabel joins “the march of the militants on the House of Commons”

(342). Miriam recalls that earlier Amabel “became one of the banner-bearers in the great afternoon procession” (344). Chapter 3 (338–51) ends next morning as Amabel goes off to court and to prison for a fortnight (370). These descriptions unmistakably evoke the famous parades to Hyde Park where a mass rally was held on Sunday, 21 June 1908, and the follow-up evening march to Parliament on 30 June 1908. In *Clear Horizon*, however, the year is 1907. It is highly probable, indeed almost certain, that the real “Amabel” took part in the 20 March 1907 assault on the House of Commons, when seventy six suffragists were charged and most chose to go to jail. Richardson has rewritten history here. Her placing of the episode fits with neither 20 March 1907 nor 30 June 1908 for it must be assigned a date of Monday, 3 June 1907 to accommodate what is to follow.

The day Amabel goes to prison brings Miriam “this evening of freedom renewed” (355). She completes a book review (352–56), and after about a week (359) visits Amabel in prison (357–59). More than a week later, she pictures Amabel, who has finished her prison term and returned home, sitting “in her June garden” (369; 360–70). If Amabel went to prison on June 4 and was released on June 18, it must now be at least June 19. We may suppose that on this same day Miriam consults Densley about her sister, and is told she herself needs a long rest (371–80).

Through what she calls the “intervening weeks” (385) Miriam puts affairs in order at Wimpole Street, where on a Sunday in “midsummer sunshine” (385) she makes a stopover (381–87), before going on to see Sarah, who is recuperating from her operation (388–95). Beyond a doubt, the march of events is here carelessly muddled. Miriam’s “intervening weeks” turn out to be from Wednesday June 19 (the earliest possible date she could visit Densley) to the present Sunday, June 23. On the “next week-end” (387) Miriam stays with the Wilsons (396–98); on Monday, July 1, she says goodbye to Mr. Hancock (399–400).

Clear Horizon, then, records Miriam’s life from mid-spring, with recalls of early spring, to 1 July 1907. In the last half of the narrative Richardson, drawing on her own experience, was combining in a fictitious temporal rearrangement three large plot elements: Amabel’s arrest, Sarah’s illness and Miriam’s withdrawal from Wimpole Street. In her struggles to finish the novel, she often isolated these happenings in short mono-thematic chapters. Possibly for that reason she was not

sufficiently aware that her reorganizing of events had grown crowded and inconsistent.

It can be agreed that later portions of *Clear Horizon* are "Imperfectly Realized." That impression is reinforced by the length and complexity of the opening chapter. Set in mid-spring to signify a readiness for new life, and comprising more than a third of the novel, it celebrates Miriam's renewed freedom, relating it to the entanglements and joyous vision of the recent past. The freedom is more savored because Amabel comes to share it. But even from that love, which is here so compellingly evoked, Miriam will free herself. The last two-thirds of the novel describe the price of such freedom, the leaving behind of all the rich strands of her London life. In exploring this essentially negative theme Richardson's interest, we may suspect, flags. For instance, the visit to Densley is rather fully developed but the first part proceeds along conventional lines, each paragraph being fitted out with one additional suspenseful scrap of information about Sarah's medical prospects. As the novel moves towards its conclusion, there is an increase in conventional and mono-thematic presentation and a diminution in that most characteristic of Richardson qualities, the fusion of psychological and presentational complexity.

IV *Dimple Hill*, in its action, is very nearly continuous with *Clear Horizon*. The year is 1907, the month July, as Miriam breakfasts with Grace and Florence Broom in a Cathedral town (403). (The year is confirmed in an unpublished letter to Bryher of October 1938.) On this, their "first morning" (404), she recalls coming to the Brooms late at night to begin her holiday (on Monday, the same day she said good-bye to Mr. Hancock), and rising next morning to prepare for the journey to the Cathedral town (on Tuesday), at which time she reflected "it was still only July. Never, since childhood, had she known freedom in July" (407). The words "still" and "only" doubly stress her joy that July and all the months that follow are to be holidays. A hundred pages later during her first Sunday with the Roscorlas she again reflects "that still it was only July" (506). She has already spent "seven days" of holiday (404) with the Brooms (403-10), "these last weeks" (431) with Mrs. Peebles at the house near the village (411-30), and most of a week with the Roscorlas (431-516). From these several facts it emerges that Miriam could have spent only two weeks with Mrs. Peebles and arrived at Dimple Hill on Tuesday evening, July 23.

During her first week with Mrs. Peebles (413–23), on Saturday, July 13, while in the country, she is deeply moved by a vision of “the smile of God” (420). Next day she attends church (422–23) and, about a week later, replies to letters from Amabel and Michael who are both in London and seeing each other (424–30).

Wednesday, July 24, is Miriam’s first full day with the Roscorlas (437–75). She has already met the sister, Rachel Mary. Now she meets the contrasting brothers: Richard, the elder, large and sturdy, and Alfred, the younger, small and frail. At tea she encounters the mother who is also frail. On Friday she thins grapes, and later visits the delphiniums, first seen yesterday (477) when Richard showed her the property (476–85). Chapter 7 opens with tea on Saturday (486–89) and then moves to Sunday, July 28, and Miriam’s first Quaker services (489–516). During these few days Richard Roscorla has a number of opportunities to see Miriam in an ideal light. And “still it was only July.” This account of the four-week period of July 2–28, with all its abundance of detail, culminating in Richard’s love for Miriam, comprises the first three-quarters of the novel (403–516). The remaining quarter, covering a period of about two months, is much less detailed (517–52). Two or more weeks later, while preparing the summer house as a scene for her writing, Miriam recalls the visits of Michael and Amabel (517–25). In the next chapter, walking with Rachel Mary, she notes the “long weeks” (529) with the Roscorlas (526–29). Following this, Richard is away for a number of days (530–41). He returns to stand with Miriam against his mother; but after a day or two, Miriam asks Rachel Mary to send her away (542–43). Some time later, she is in London for Amabel’s wedding (544–47). In the non-fictional world, Veronica Leslie-Jones and Benjamin Grad were married on October 10, with Dorothy Richardson to witness the Marriage Certificate. In the fictional world, the ceremony seems to occur near the end of September.

After going to a Lycurgan meeting the same evening (548–49), she soon returns to Dimple Hill, where one or more days later she experiences “autumn’s first breath” (550), the beginning of October. Richard, yielding to the persuasions of his mother, has turned away from Miriam. Writing to Amabel she reveals her plan to leave Dimple Hill (550–52). Thus the focus is shifted away from the Roscorlas with their Quaker way of life and back to London. That shift reminds us that early in the novel Miriam’s most powerful mystic experience, when she sees the sly smile of God, occurs before she goes to Dimple Hill.

The temporal presentation of the first four weeks of Miriam's holiday, marked off as it is by the repetition of "only July" and enhanced by the subtle variation in the placement of the word "still," is so deliberate that it must be given priority in determining that *Clear Horizon* closes on Monday, 1 July, and *Dimple Hill* opens on Wednesday, 3 July 1907.

For whatever reason, in the earlier book itself or in the seam between it and *Dimple Hill*, Richardson nodded. We know that she had very great difficulty in getting on with *Dimple Hill*. In November 1936 she wrote to J. C. Powys:

As for me, after two years of I.R. [Imperfectly Realized] of an infinite slowness & laboriousness, all scrapped, I now go more easily, though very slowly, & differently. A different focus, more aged, wider, less vital perhaps, or, if vital at all, differently. I cannot tell. Anyway the writing of a somewhat ponderously-moving stout old dame." [WOM 325]

These authorial travails are very little evidenced in the final text. The organization is much like that of the earlier books of Volume IV, a complex and richly orchestrated opening merging into a middle in which events in all their minute detail are massed within a short time span, followed by a more thinly delineated and temporally extended series of brief concluding chapters. As was the case with the previous novel, the later chapters of *Dimple Hill* invite the judgment of "Imperfectly Realized." But that is a minor limitation in a novel which must rank among Richardson's greatest for its abundance of experience, intensity of focus, and discriminating subtlety of presentation.

IV *March Moonlight* has a complex and even confusing time scheme. It opens in April (555) as Miriam, staying with her sister Sarah, is recovering from the flu. Her letter from Jean reminds her of her just-past winter in the Vaud region of Switzerland. At the very end of *Dimple Hill*—around the first of October 1907—Miriam thought about going away, probably to Switzerland. In *March Moonlight* she thinks back to "the gentle onset there [Dimple Hill] of what, incredibly, was this same winter" in Vaud (561). She is still with the Roscorlas in December (561). But the prospective joy of coming to Vaud had alone made "bearable those last weeks at Dimple Hill" (574). It is clear then that Miriam spent the latter part of the winter of 1907–1908 in Vaud, just as Richardson herself had done. Not so. According to the text and Miss Lonsdale, it was "the winter of '08-'09" (558). Richardson, by temporal sleight of

hand, maintains continuity between *Dimple Hill* and *March Moonlight* while at the same time thrusting the action forward by one year. Near the end of the novel she once more shifts the narrative forward, again by one year.

March Moonlight was first published in the 1967 collected edition of *Pilgrimage*, based on a typescript left at Richardson's death. Fromm justly praises the first three chapters for catching "the intricate movement of Miriam's mind, interweaving at the same time three physical places: Vaud of the recent past, Dimple Hill and Sussex of the more distant past, and her sister Sarah's home of the present" (DR, 371). In chapter 1 the "April snow" of the chestnut blossoms has just passed as Miriam recalls, in a series of fragments with few precise dates, her experience in Vaud during the winter. These revolve around Jean, the new friend she has come to know so intimately, and Jean's relations with the Bishop, which are both spiritual and romantic. The expedition to Gruyères took place "in the depth of the Swiss winter's best, before the February sun grew strong enough to free . . . some small frozen torrent" (572), that is, in early to mid-February, and the especially loquacious lady speaks of March and Easter coming (569). (In 1909, Easter Sunday fell on April 11.) During her last week she gazed on "the thawing remains of winter" (612). It would seem that she stayed in Vaud at least till early March.

In chapter 2, at lunch the same day, she encounters Sarah's children, William and Marian. Her stay with Sarah began "a few days ago" (582); after "a few more days" she will spend a weekend with Amabel and Michael (586), then "home" to Dimple Hill (586). She arrives, in chapter 3, at the new suburban residence of the Shatov's on Saturday, the Jewish Sabbath for which Michael is appropriately dressed (597). They have been married for about seven months (597, 604–605). This confirms the suggestion they were married in late September (547, and see 550). But it disconcertingly exposes the contradiction in Richardson's text. They were married in 1907, have been married for seven months, yet it is now April 1909.

As Miriam goes by train to Dimple Hill on Monday, she thinks about the past winter and spring (606–16). Her "first morning" (617) at Dimple Hill, following her Monday arrival, is spent writing until Richard interrupts (617–23). She is still thinking about his "amazing intrusion" (624) in chapter 6 (624–29), which begins before dinner, probably the same day. Because Rachel Mary is soon to go away, Miriam has written

the Young Women's Bible Association to reserve a room for the summer. Here in St John's Wood she is to stay "four months" (630) "exactly until September" (631), presumably from May to August inclusive. So begin the last twenty-nine pages of the novel, 630-658, comprising a series of fragments which plunge the reader through three-and-a-half years, from April 1909 to Autumn 1912. In contrast the opening seventy-five pages represent a time of less than two weeks in April.

At the Y.W.B.A. Miriam meets the admiring Olga, a beautiful young Russian intellectual in search of herself. Olga is absent when Miriam, ending her stay, recalls her last afternoon, presumably Friday, as she looks forward to her "week-end visit" with the Brooms and on Monday (638) her trip to Dimple Hill (636-38). On Tuesday at Dimple Hill, it is September (640). In what follows the time is not clearly specified, but obviously Miriam's encounters with her fellow boarder at Dimple Hill, the ex-monk Charles Ducorroy, and her falling in love with him coincide with Olga's "few weeks" in Paris (643) before her suicide (639-47). Soon after that, probably around the end of September, she goes to Brighton with her friend Pauline (647-49).

It must now be October as Miriam lingers in Brighton for a week after Pauline departs (650). She has written to Charles about her affair with Hypo. Returning to Dimple Hill on Thursday (651), she learns Friday morning that she must leave "the end of the week" (652). On Sunday, Charles visits her sitting room but does not act on his feelings of love (652-53). In her room that night, her last at Dimple Hill, she experiences the "heavenly" moonlight (654).

At this point in the midst of page 654, the section continues with a new paragraph and a new subject. Someone, using the diminutive "Mirry," tells her she must soon give up her room. The surprised reader may suppose that Miriam is now transposed to the Y.W.B.A, but that is never confirmed. Two sections later the reader learns that Miriam left Dimple Hill "two years ago" (656). This is in the context of her staying with Mrs. Gay, which appears to follow directly from her having to give up her room. It should then be the autumn of 1911, since Miriam left Dimple Hill in October 1909. Without a doubt, it is disconcerting to experience so sudden a leap forward without benefit of even a section break. And still more disconcerting when Miriam goes on to calculate that if "the state of being deeply in love endures for exactly five years," then she has "exactly another three" to suffer: "Until the autumn of 1915" (656-57). By this count, the year of reflection is 1912 and the year

of departure from Dimple Hill has become 1910. Again, as in the sudden insistence on the winter of '08-'09, a year has been passed over. *March Moonlight*, we might say, begins in April of 1908/1909 and ends in the autumn of 1911/1912.

The typescript from which *March Moonlight* was set is now at Yale. An earlier TS in the possession of the Richardson Estate concludes with eleven pages in Richardson's hand, paralleling the printed text from the bottom of page 652 to the end. The paragraph beginning "Mirry!" is at the top of MS page 153. On a line with the centered page number and commencing slightly to the left of the left margin is a date, "1911, Sept.", and on the same line on the right side set a little inward from the area of the right margin, a very large V mark which might indicate the desire to lower the text, thereby creating a section break. For whatever reason, no spacing is inserted at this point on page 154 of the Yale TS. And the text which follows in the Estate MS as well as in the Yale TS confutes the date of 1911. Indeed the Estate MS, at the top of MS page 154, begins a new section ("Yet at the very moment . . ."; see text, 4:655) and dates it on the right, "1912". The Estate MS, with its suggestion of a space at the top of page 153, hints at the passage of time. But it does nothing to explain the anomaly of its being 1912 "two years" after Miriam left Dimple Hill. Richardson may have hoped, in spite of failing energy, to revise and expand those sections in the Estate MS dated 1911 and 1912. She never did that.

She presumably wished to reach 1912 because it was the year she began writing *Pointed Roofs*. Writing is a principal subject in chapter 4 of *March Moonlight*, and might prepare for the theme to re-emerge at the close of *Pilgrimage* as Miriam sits down to begin the first instalment of the novel we have just read. But in the fragmented and incompletely realized state of the last thirty pages of text, the theme appears only briefly in the passage quoted earlier: "The whole of what is called 'the past' is with me, seen anew, vividly" (657). It is an encompassing thought, but just one among many. It is possible also that Richardson's object in reaching 1912 had to do with her desire to introduce—however prematurely—the "weird young man" (656) whose name, Mr. Noble, echoes that of Mr. Alan Odle, whom she met in 1915.

Chapters 1 and 2 of *March Moonlight*, written in 1937–1938, still demonstrate a firm and complex narrative control, but by the end of chapter 6 Richardson's grasp is slackening. Consider this contrast. In *Dimple Hill*, Richard Roscorla falls in love with Miriam in five days.

His love is one strand only in the finely elaborated account of Miriam's first week at Dimple Hill, an account extending to eighty-three pages (433–516). In *March Moonlight*, Miriam falls in love with Charles Ducorroy during a vaguely indicated period of several weeks. Her love, which is the main focus of her 1909 visit to Dimple Hill, is thinly articulated in only six pages of text (639–42, 646–47). This poverty of resources extends to the presentation of time which, in the last thirty pages of the narrative, is hurried and ineffectual.

By negative example, then, *March Moonlight* illustrates Richardson's dependence on an implicit realism of detail. When her capacity to contemplate the past anew and in detailed particularity is in full control, *Pilgrimage* is disciplined and sustained by an oblique reliance on the calendar. Memorable instances are the opening two-and-a-half weeks of March in *Pointed Roofs* (1:15–76), the first week of April in *The Tunnel* (2:11–108), the beginning of October in *Deadlock* (3:11–84), the opening week of holiday in *Oberland* (4:11–111) and the month of July in *Dimple Hill* (4:403–516). A judicious evocation of time is one important component of the realism that makes convincing Richardson's new novel of feminine psychology.

Volume V

"MEANWHILE PILGRIMAGE, whose conclusion was clear before it was begun, is not yet finished."⁴ So wrote Dorothy Richardson to a reviewer of the 1938 collected edition of her novel. And what was that conclusion she speaks so decisively about? What was the scope of her enterprise, her master plan? That she had one is clear from the first page of her first novel: PILGRIMAGE / PART 1. POINTED ROOFS.

Years later in an unpublished letter of 3 June 1951 she confided to Henry Savage: "Never can I forget how, while friends danced excitedly about me on the occasion of a publisher's acceptance of my first book, all I felt, myself, was the sense of a heavy burden descending upon my shoulders." Be that as it may, by the time Duckworth had agreed to publish *Pointed Roofs* she had attained faith in God, trust in herself, and belief in her own venture. In the years that followed, while Dorothy Richardson the woman endured interminable financial crises and unremitting petty distractions Dorothy Richardson the writer held to her purpose. But the process by which she maintained her course was messy, distracting in its detail, and not always inspiring to contemplate, as readers of *Dorothy Richardson: A Biography* and *Windows on Modernism* well know.

And what was the conclusion of *Pilgrimage*? On that subject we have no formal statements from Richardson. She tactfully avoided the issue in her Foreword since her disappointed publishers had agreed to a collected edition in the belief the work would, with the addition of *Dimple Hill*, be complete. That may explain why the topic has received little serious discussion. The only specific information about the author's long-range plan is found in a scattering of letters from 1935 onwards. These letters are especially important in assessing the last book, left at Richardson's death. As it stands, it is foreshortened and its final thirty pages huddled and imperfectly realized. But a general impression seems to exist that had Richardson been able to finish *March Moonlight* as originally conceived, *Pilgrimage* would have been complete. Her correspondence, much of it unpublished, would suggest that this conclusion is incorrect.

In a letter to Owen Wadsworth on 27 January 1938 she complained: "I also strive to write some sort of preface, the hardest job I ever

attempted, & to get on with the first chapter of Vol 5." Richardson regularly used chapter to signify an individual book of *Pilgrimage*. The first chapter then means *March Moonlight*. To Peggy Kirkaldy on 4 April 1939 she said about Dent and the poor sales of the collected edition:

And that is that, & it appears they were not far wrong in announcing *Pilgrimage* as finished. Certainly they will not handle the small volume I've been at work on [*March Moonlight*]. I shall finish the whole, if I can, & leave it to take its posthumous chance. (WOM 377)

And to Bryher she wrote on 31 October 1940 concerning her publishers:

Not much of a prospect, with the bulk of their edition still unsold, for the remainder, & they would not, in any case, issue a single book. The best I can do is to add to March Moonlight its successors, making it uniform with the other volumes &, presumably, leave them to take their chance when I pass away. (WOM 411)

And further to Bryher on 21 February 1941: "Dent, anyway, won't publish a single chapter-volume. It will have to be the final volume, four books, in a lump."

This theme is taken up again after the war when Robert Herring and Bryher, as publishers of *Life and Letters*, ask for what Richardson calls "a bit of Vol V" (Letter to Bryher, 5 October 1945). And the next day she writes to John Austen that *Life and Letters* "want to do a piece of 'Work in Progress.' So I prepare a bit from Vol. V of *Pilgrimage*, with the permission of Dents to whom, if ever it is finished, it will belong." Richardson's final statement on the subject is, appropriately enough, to Bryher on 26 March 1952: "I hope to survive long enough to finish the present vol [i.e. present chapter, *March Moonlight*]. There were to have been four, but war-time demands put them out of the question, & post-war conditions, though differently, are hardly less exacting." The conclusion forces itself on us that from 1938 onward, and very probably from its inception, Dorothy Richardson hoped to complete a fifth volume of *Pilgrimage* comprising three or four books, beginning with *March Moonlight*. Here, we may assume, she would have gone on with new material on the Roscorlas (as she implies in a letter to Bryher of November 1938, WOM 356), on the Beresfords who played an important role in her life before she began *Pointed Roofs*, maybe on the mysterious Winifred Ray, and—in light of Mr. Noble—on her encounters with Alan Odle. (Their subsequent date in the Registry Office, in parentheses?)

Richardson's thoughts about her recording of Miriam's life are further clarified by an undated letter to Bryher from the spring of 1935. Speaking of Dent's plans for a collected edition, she says that they want to include her next instalment in Volume IV to make it a larger book. Her objection: *Dimple Hill* breaks away from London. It is easy now to understand Richardson's idea: a Volume V comprising *Dimple Hill*, *March Moonlight* and two or three further books.

I return to Richardson's declaration to Edward Sackville-West: "Meanwhile *Pilgrimage*, whose conclusion was clear before it was begun, is not yet finished." This statement must mean that the conclusion was clear in the author's mind. And most readers see such a finality as that point in time when the heroine of the novel is about to sit down to write the book we have just read. If *Pilgrimage* is faithful to its autobiographical origins it will end in 1912. And indeed, it does. But what about Mr. Noble, whose prototype she first met in 1915? He could not have been part of the novel's initially conceived conclusion which "was clear before it was begun." Was his incorporation an illogical and sentimental act of self-indulgence by the aging author?

In earlier parts of the narrative, as we have seen, Richardson sometimes rearranged the events of her life quite radically. It takes no great stretch of imagination to suppose she might also have reconceived the latter part of the story to encompass events of 1913-1915 within the magic circle of her narrative which would have its finish in 1912. But that was not to be. As the elapsed time between events in her own life and the recording of them in *Pilgrimage* grew ever longer, as her interests changed and distractions multiplied, as her powers of sustained concentration declined, Richardson at last realized she could not even finish *March Moonlight* as originally conceived, let alone the whole of Volume V. Thus confronted both creatively and practically by the onset of old age, she injected into what were to be the final pages of that MS we have come to know as *March Moonlight* a series of summaries and scenes of a culminating nature.

Finalities of the moment, so to speak, appear from time to time in *Pilgrimage*, emerging from the narrative flow as highlights but not as structural climaxes. In *March Moonlight*, however, such scenes clustered in the final pages take on the coloring of conventional narrative summations, and give to the novel an unauthentic effect of closure inappropriate to *Pilgrimage* at large and not intended as such by Richardson. And they have had the unfortunate effect of inducing Walter Allen

in his Introduction to the 1967 Collected Edition to say of *March Moonlight* that it "stands as a coda, as the rounding off and summation of all that has gone before" (1:3).

Richardson had held firmly in her mind's recall these special moments of being, and now, as time slipped away and energy waned, rather than allowing them to stand forever unrecorded she huddled them together as best she could in the limiting circumstances. The author's sustained achievement throughout all the earlier volumes of her narrative obliges us to interpret these scenes aright: not as a coda but as notes towards the unwritten books comprising Volume V of an ideal *Pilgrimage*.

Even the four-volume *Pilgrimage* is exemplary of the modernist novel. Dorothy Richardson's final word on the subject of "Realism," the realism that had characterized her presentation of Miriam Henderson's life, was in a letter of 10 August 1952. There, in defining the work of novelists early in the century and more particularly her own work, she said: "It dealt directly with reality. Hence the absence of either 'plot,' 'climax' or 'conclusion.'"⁵

Notes

1. Unpublished letter to Bernice Elliott, 28 August 1940; and *Journey to Paradise*, Trudi Tate, ed. (London: Virago, 1989), 139.

2. Norman and Jeanne Mackenzie, *H. G. Wells, A Biography* (New York: Simon and Schuster, 1973), 130, 135. They mistakenly say Wells moved to "Heatherlea" at the end of 1897.

3. See Gloria G. Fromm, *Dorothy Richardson: A Biography* (Urbana: University of Illinois Press, 1977; repr. Athens and London: University of Georgia Press, 1994), 44; hereafter cited as DR.

4. Unpublished letter of 23 November 1938 to Edward Sackville-West. Richardson was responding to his review "The Chronicles of a Single Soul," *New Statesman and Nation*, 16 [19 November 1938], 832.

5. The letter was to the critic Shiv K. Kumar, it is included in the Richardson Papers at Yale University.