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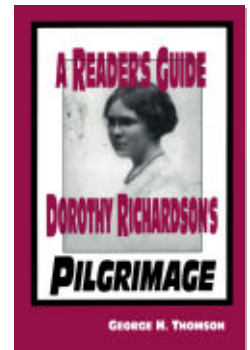
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CHAPTER 5

SELECT BIBLIOGRAPHY

Writings by Dorothy Richardson

Gloria G. Fromm, *Dorothy Richardson: A Biography* (1994) offers the most complete record of Richardson's writings. Its Bibliography includes 13 entries not found in the 1977 edition.

Pilgrimage. Introduction by Gillian E. Hanscombe. 4 vols. London: Virago, 1979. The only complete edition currently in print. All complete editions are textually identical.

"Dorothy Richardson (1873–1957)." Introduced and edited by Diane F. Gillespie. In *The Gender of Modernism: A Critical Anthology*, edited by Bonnie Kime Scott. Bloomington and Indianapolis: Indiana University Press, 1990. 393–435. A good selection of DMR's essays, emphasizing fiction and feminism.

Journey to Paradise: Short Stories and Autobiographical Sketches. Introduced by Trudi Tate. London: Virago, 1989. The selection includes two stories not previously published.

Windows on Modernism: Selected Letters of Dorothy Richardson. Edited by Gloria G. Fromm. Athens and London: University of Georgia Press, 1995. A well-edited collection of close to 500 letters.

Writings about Dorothy Richardson and *Pilgrimage*

The most complete record of criticism up to 1964 is Gloria Glikin [Fromm], "Dorothy M. Richardson: An Annotated Bibliography of Writings about Her," *English Literature in Transition* 8, no. 1 (1965), 12–35. A selection from Fromm's annotations serves as the basis for the entries in this bibliography, up to 1964. I am grateful to Harold Fromm for his generous permission to use them. I must, however, assume full responsibility for their present form since the reviews and articles have been reexamined and the summaries frequently changed to suit my own emphases. The annotations of all books and of articles after 1964 are my own.

Reviews of the *Pilgrimage* Texts: A Selection

Pointed Roofs

Anon. "A Fine New Novel." *Observer* (London), 3 October 1915, 5.

The novel is unforgettable: "the whole is clear with a clarity as keen as the gables of the charming 'pointed roofs.'"

Anon. "An Original Book." *Saturday Review Literary Supplement* (London) 120 (16 October 1915): vi, viii. In spite of the "verisimilitude of her creation," DMR is laboring "in the cause of fictional pathology. The book is a charted dissection of an unsound mind. It lays bare the workings of a sick imagination. . . ."

Anon. "Miss Richardson's First Novel of a Governess's Adventures—Some Recent Works of Fiction." *New York Times Book Review*, 31 December 1916, 577. DMR's remarkable achievement in subjective portrayal of character is noted. "What has life in store for this crude, eager, self-conscious girl. . . . We cannot even guess her future. We await with hope, and not a little fear, the record of her further unfolding, as we would await that of a real girl"

Backwater

Anon. "New Novels," *Times Literary Supplement*, 27 July 1916, 358. DMR's "tacit but essential assumption is that life is an intensely real and rich, a desperately complex and wonderful, experience, however commonplace its circumstances may be."

She "is still learning her method," but "such systematic sincerity . . . is a profound and affecting thing to share in."

Anon. "The Scarlet Woman." *Nation* [London] 19 (19 August 1916): 640, 642. A brief negative review citing "the rambling, dissipated interest of the book." The intelligent novelist should go "a step further than throwing off inarticulate disquietudes into the void."

Honeycomb

Anon. "New Novels: Honeycomb." *Times Literary Supplement*, 18 October 1917, 506. Though puzzled and put off, he finds that one is compelled by Miriam who "is intensely and independently 'alive.'"

Anon. "Lucky Conjecture." *Nation* [London] 22 (24 November 1917): 280. "The most remarkable novel of the year . . .". The special qualities of feminine perception, "infinitely more subtle, contradictory, variegated, deceptive than men understand," are clearly delineated. DMR "has contrived like nobody else to forge an instrument by which the feminine method of apprehending life reveals itself in unerring divination."

Anon. "According to Miriam." *Saturday Review* [London] 124 (24 November 1917): 422. DMR "is not without talent but it is the talent of neurasthenia." She should "learn that contrariety is not revelation and that health is as essential to literature as to life." The "only living thing in the book" is the heroine's "morbid and self-conscious mind."

Bourne, Randolph. "An Imagist Novel." *Dial* 64 (9 May 1918): 451-52. "'Honeycomb' suddenly clarifies what the author is trying to do. Her idiom suddenly seems familiar, and the novel slant at which she looks on life captures your imagination as a genuine artistic creation . . .". "I wonder if so completely feminine a novel as 'Pilgrimage' has ever been written."

Sinclair, May. "The Novels of Dorothy Richardson." *Little Review* 4 (April 1918): 3-11. Reprinted *Egoist* 5 (April 1918): 57-59; as the Introduction to *Pointed Roofs*, New York: Knopf, 1919; and in *The Gender of Modernism*, 442-48. This, the first major essay on DMR's art, assigned to it the term stream of consciousness. It is an art of "an extraordinary compression and of an extenuation

more extraordinary still." In *Pilgrimage* "there is no drama, no situation, no set scene. Nothing happens. It is just life going on and on. It is Miriam Henderson's stream of consciousness going on and on. And in neither is there any grossly discernible beginning or middle or end." Essential reading.

Deutsch, Babette. "A Modern Pilgrim." *Reedy's Mirror* 27 (5 July 1918): 410–11. Review of the U.S. editions of *Pointed Roofs*, *Backwater*, *Honeycomb*. "It is her effort to grasp reality that distinguishes *Miriam Henderson*. . . . Her curiosities are undisciplined, her sympathies uninformed. She accepts each experience as it comes, creating her philosophy out of such precarious fragments as she can snatch from the routine of existence. But it is what she discovers and reveals in the routine itself that is the soul of her adventure." The quality of verbal vividness "quickens interest in each successive volume."

The Tunnel

[Woolf, Virginia.] "The Tunnel." *Times Literary Supplement*, 13 February 1919, 81. Reprinted in *Contemporary Writers*. London: Hogarth, 1965, 120–22; and *Virginia Woolf: Women and Writing*, edited by Michèle Barrett. New York: Harcourt Brace Jovanovich, 1979, 188–91. The reader, finding that DMR has got rid of "him and her" and all the conventions of old-fashioned realism, and that she has embedded him in the "denuded, unsheltered, unbegun and unfinished" consciousness of Miriam Henderson, further requires that she "shall fashion this new material into something which has the shapeliness of the old accepted forms. We are asking too much; but the extent of our asking proves that *The Tunnel* is better in its failure than most books in their success."

Anon. "The Tunnel." *Nation* [London], 8 March 1919, 682. DMR "conveys impressionistically the full stream of feminine 'feeling' about people and life." She has "the courage to define her sensations as they rise in the rich stream of her emotional consciousness." The depth of presentation in portraying the Wimpole Street household is especially praised, as are certain comic episodes.

Anon. "Fiction." *Spectator*, no. 4733 (15 March 1919): 330–31. This "elderly male reviewer" is disturbed that DMR "is not concerned with the satisfaction of the average reader," and finds it extremely

difficult—after having “learnt in middle age to delight in Mr. Conrad”—to accept “without reserve . . . the ultra-modernism of the new formula invented by Miss Richardson.”

Heseltine, Olive. “Life. *The Tunnel*.” *Everyman* (London), 22 March 1919, 562, 565. A glowing and substantial appreciation of *The Tunnel*’s immediacy: “The sense of wonder and suspense is on every page . . . as it is in every moment of the living day. Things are left anyhow—in a muddle—unexplained; and this, to most of us, particularly in youth, is the inevitable experience of life itself.”

[Mansfield, Katherine.] “Three Women Novelists.” *Athenaeum*, no. 4640 (4 April 1919): 140–41. Reprinted in *Novels and Novelists*, edited by John Middleton Murry. London: Constable, 1930, 3–6. At times DMR “seems deliberately to set [her mind] a task, just for the joy of realizing again how brilliant a machine it is,” but she does not try to produce a proportioned and meaningful work. *The Tunnel*, like the others, “is composed of bits, fragments, flashing glimpses, half scenes and whole scenes, all of them quite distinct and separate, and all of them of equal importance.”

Rodker, John. “Dorothy Richardson.” *Little Review* 6 (September 1919): 40–41. Presumably a notice of *The Tunnel*, though no title or textual detail is mentioned. “But no brain could want all this detail.” For the detail is excessive, the associations too free, and the writing “too intellectually subtle.”

Deutsch, Babette. “Freedom and the Grace of God.” *The Dial* 67 (15 November 1919): 441–42. Review of *The Tunnel* and *Mary Olivier* by May Sinclair. In both novels “there is that element of ‘return’ to a transcendent reality which is reminiscent of poetry, that sensitive appreciation which makes for living prose.” In *Pilgrimage* “Miss Richardson gives us Miriam’s experiences solely, and almost completely. The gaps are the gaps in Miriam’s consciousness, not those of the writer’s prejudices.”

Rourke, Constance Mayfield. “Dorothy M. Richardson.” *New Republic* 20 (26 November 1919): part 2, 14–15. Review of the first 4 novels. “*Pilgrimage* . . . is Miriam. . . . the material seems transposed from life itself, with all the inevitable irregularity of shape, without the creative rearrangement which James demands.” But DMR also achieves “amplitude of view.”

Interim

Anon. "New Novels." *Times Literary Supplement*, 18 December 1919, 766. The "charm" of *Miriam*, which is also DMR's "peculiar quality," lies in an "intense realization of the moment"; whether or not a finished picture emerges, "the failure in itself would be interesting." Indeed the attempt is already "bringing much enjoyment on the way."

Anon. "Miriam's Chronicle." *Nation* (London), 31 January 1920, 612, 614. *Miriam* chronicles "the sensations, emotions, ideas that stream into her and from her." "Her intensely feminine receptivity is enriched by a special sensibility to the spirit of an environment, to the pressure and flux of human lives in our surging city."

Anon. "Books of the Month: Novels." *London Mercury* 1 (February 1920): 473-74. DMR is "genuine," she writes as she must. Though her "acute introspectiveness" is not normal, her books are not "stunts." They are documents, containing her description of "how the world appears to her," rather than novels. As a result the critic is disarmed: "He cannot assume the conventional position of judgment from a definite and unalterable standard."

Deadlock

Anon. "Deadlock." *Times Literary Supplement*, 24 February 1921, 123. "In 'Deadlock' there are episodes and passages of richer beauty than in any of the previous books in the series." But he laments the absence of a few "plain facts" and the presence of stylistic overindulgence in parenthetical elaborations.

Anon. "Fiction. Miss Richardson's New Novel." *The Spectator*, no. 4839 (26 March 1921): 403. Though *Miriam*'s sense perceptions are abnormal, what DMR "creates in each of the books is as actual as the paper, inks, and boards by whose medium it is conveyed to the reader." In addition, "*Deadlock* is a melodrama. Something actually happens to *Miriam*!" "What a pity it is that Miss Richardson does not add . . . an appendix, a little 'argument' which will tell the story of the book, so that we do not miss her vague felicity and accuracy by having to hunt amid her impressions for structural facts!"

Byron, May. "Four New Novels." *Bookman* (London) 60 (April 1921): 28–29. When we begin the novel "we know that we shall be surprised, annoyed, or gratified, according as Miss Richardson's art affects us—but also that we shall never be bored."

Anon. "Vanish." *The Nation and Athenaeum*, no. 29 (23 July 1921): 621–22. *Deadlock*, it must be admitted, through no fault of the material, is dull; DMR "records like a clock rather than like a consciousness." The delicacy of the earlier books had gone, for her manner has grown emphatic and exaggerated.

Revolving Lights

Anon. "New Novels. Revolving Lights." *Times Literary Supplement*, 19 April 1923, 266. "The truth of these books is that, though their author tries hard to make them look disconnected, they are very closely woven, and the parts all dependent upon each other." "And Miriam's care for 'life at first-hand' is justified anew by the quality of her perception."

[Woolf, Virginia.] "Romance and the Heart." *Nation and Athenaeum*, 19 May 1923, 229. Reprinted in *Contemporary Writers*. London: Hogarth, 1965, 123–25; and *Virginia Woolf: Women and Writing*, edited by Michèle Barrett. New York and London: Harcourt Brace Jovanovich, 1979, 191–92. This, the most famous and most quoted review of *Pilgrimage* (along with May Sinclair's), proclaims that DMR has "developed and applied to her own uses, a sentence which we might call the psychological sentence of the feminine gender. It is of a more elastic fibre than the old, capable of stretching to the extreme, of suspending the frailest particles, of enveloping the vaguest shapes." Even so, she finds Miriam's emotional scale too small. "Her pain . . . is a very little pain."

Priestley, J. B. "Fiction." *London Mercury* 8 (June 1923): 208–209. "Mr. Samuel Richardson and his *Clarissa* are going to be hopelessly out-talked by Miss Dorothy and her Miriam." His litany of complaints has all the same an edge of grudging admiration: "some of Miriam's interminable musings really have the value that the author would seem to attach to all of them."

Anon. "Proust, Joyce and Miss Richardson." *The Spectator* 130 (30 June 1923):1084–85. DMR's work more closely resembles Joyce's

than Proust's. "Each of us has a tract in his personality which corresponds to that treated by each of these authors . . .". DMR, for example, "passive and still, sinks through events and states of mind quiet and dumb, and in this ecstasy of listening and waiting she reaches a layer of personality which is different to that either of Mr. James Joyce or M. Proust." Her besetting sin is "her twist towards feminism."

Anon. "Latest Work of Fiction: Revolving Lights." *New York Times Book Review*, 5 August 1923, 24. *Pilgrimage* was "originally fresh and strikingly realistic," but it has since become repetitious, with the heroine developing "but little."

The Trap

Anon. "Latest Works of Fiction: Much Ado about Little." *New York Times Book Review*, 30 August 1925, 9, 22. The reviewer laments the "wearisomely familiar manner" and the dullness of the inward events of Miriam's consciousness which "have in them so little of interest."

Anon. "The Trap." *Times Literary Supplement*, 30 April 1925, 298. ". . . Miriam does not change and cannot change, because she is wholly self-centred and self-contained. She alone consciously lives, and all the rest of the world and the people in it exist merely as they affect her sensibilities." DMR's method has "exhausted its possibilities."

Oberland

Stern, G. B. "Saga Novels and Miss Richardson." *New York Herald Tribune Books*, 11 March 1928, 1, 6-7. Labelling *Pilgrimage* a saga, defined as "a processional narrative where the same characters are lifted on from book to book," she insists that a saga should be an "enrichment of history" and should not contain "descriptions of a state of mind," and concludes therefore, after considerable discussion of historical sagas and more recent family chronicles, that *Pilgrimage* is a poor saga. "Miss Richardson's Miriam suffers from a rush of observation to the head."

Anon. "*Oberland* is a Novel of Quiet but Dazzling Beauty." *New York Times Book Review*, 11 March 1928, 7. An appreciation both

of the novel's psychological delicacy and its "unforgettable beauties; beauties of description, beauties of expression. The whole is like a Whistler drawing—distinct in its indistinctness."

Aldrich, Earl A. "The Vista of the Stream." *Saturday Review of Literature* (New York) 4 [5 May 1928]: 841. We can see *Oberland* only as "intensely vivid" impressionism, not as a novel, for it lacks plot, characters, setting, a middle, and possibly an end.

Aiken, Conrad. "Dorothy Richardson Pieces Out the Stream of Consciousness of her Pilgrim, Miriam Henderson." *New York Post*, 12 May 1928, 9. Reprinted in *A Reviewer's ABC: Collected Criticism of Conrad Aiken from 1916 to the Present*, introduction by Rufus A. Blanchard. New York: Meridian, [1958], 329–31. Later editions by W. H. Allen and by Oxford have identical paging. The historic importance of DMR is noted, and the "debt in technique and tone" owed to her by Joyce, Woolf, Sinclair, and Ford. She is so "curiously little known" because of her "minute recording" which tires those who want action; her choice of a woman's mind as center; and her heroine's lack of "charm."

Dawn's Left Hand

E., B. I. "Miriam Again." *Manchester Guardian*, 20 November 1931, 5. DMR has never been "betrayed into writing merely to display her technical virtuosity." Her artistry is "certain and direct." Her "individual comments" are so wise as to warrant collection "for the sake of those who have not the patience to follow her whole work."

W. B. [Bryher]. "*Dawn's Left Hand*." *Close Up* 8 (December 1931): 337–38. Bryher gives an interesting personal account of what DMR's writings meant to a schoolgirl during World War I. She finds *Pilgrimage* "the best history yet written of the slow progress from the Victorian period to the modern age." This novel is the finest to date.

Anon. "The Psychology of Miriam." *Punch* 181 (2 December 1931): 615–16. The reviewer, who found the novel "an adventure in thought," never felt he was reading a book but that he was an intruder in the presence of someone whose intimate world was being shared with him.

Clear Horizon

Scott-James, A. R. "New Literature: Quintessential Feminism." *London Mercury* 33 (December 1935): 201-203. A substantial and thoughtful survey of the *Pilgrimage* books, noting that DMR's unique claim to distinction is her femininity. She "not merely presents the feminine point of view; she is it. She . . . glories in it, and wages (through Miriam) relentless war on the amusing monstrosity of the male intelligence." In *Clear Horizon* her style is more mature and intellectual.

Bryher. "English Novels." *Life and Letters To-Day* 13 (December 1935): 198-99. *Pilgrimage* "is more satisfying, to many readers, than any other contemporary chronicle." "It is perhaps a pity that Miriam should insist so often upon the classification of people into male and female, when modern discoveries show that in many respects, the division must not be too rigidly made. It is however the logical outcome of Victorian training . . . for Miriam to accept the changed views of a post-war world might be to blunt this portrait of a truly pioneer generation."

Pilgrimage: 1938 Collected Edition

A., H. W. "From the New Books: Joyous Adventure." *The Manchester Evening News*, 22 October 1938, 8. "The mind self-revealed is one extraordinarily sensitive, a continually questing, occasionally wandering and even wool-gathering mind . . . but never a dull mind." "The 'Pilgrimage' has the quality of endlessness . . . It is the pilgrimage of the New Woman into a whole series of new worlds . . .".

Scott-James, R. A. "New Literature: Journey Without End." *London Mercury* 39 (December 1938): 214-15. "Miriam, thinking and talking all the time, has a language of her own, an exquisite language, but it has to be learnt . . .". Thus the earlier books are valuable in approaching *Dimple Hill* which "is beautifully proportioned and none the less complete because it leads us nowhere."

Rosenfeld, Paul. "The Inner Lie." *Saturday Review of Literature* 19 (10 December 1938): 6. Beginning with *Interim*, "one feels the effects of a craft-interest in the solutions by Joyce and Proust of problems similar to her own," but "her method was spontaneous

in herself. And she has become one of its foremost subtilizers and refiners." However, there is no hierarchy of values in *Pilgrimage*, which "in point of form and of meaning . . . is a picaresque novel."

Anon. "Novels of the Week: Dorothy Richardson." *Times Literary Supplement*, 17 December 1938, 799. DMR "is singularly uncompromising in her pursuit of reality." Her sympathy for Miriam "leads to no essential distortion." Rather, she attains candor and sincerity. The later books are more diffuse and rambling: "the scale of the end of the book seems somehow at fault and Miss Richardson does not quite retain her grasp."

Deutsch, Babette. "Adventure in Awareness." *Nation* (New York) 148 (18 February 1939): 210, 212. What DMR has produced through her emphasis on feminine consciousness "is the history of a woman's mind . . . so intimate and penetrating that, were it not for the testimony of a few men . . . one might suspect that only a woman could appreciate her performance." "The interest is in the incomparable intensity and richness with which the quality of given moments is presented."

Metcalf, John Calvin. "An Interior Monologue." *Virginia Quarterly Review* 15 (Spring 1939): 292-94. An informed and sympathetic review of *Pilgrimage*. Though in reading the novel one "has a feeling of struggling through a turgid, chaotically eddying stream," yet one gets "a vivid sense of the ultimate significance of things and people, however commonplace they may be." It is "a distinguished example of spiritual autobiography."

Gregory, Horace. "Dorothy Richardson Reviewed." *Life and Letters To-Day* 21 (March 1939): 36-45. The novel is a "*Comédie Humaine* of English-speaking Europe," written out of the tradition of realism in a prose of "classical excellence." He praises DMR's character drawing and her sanity, but observes her limited emotional range in face of terror and mystery.

Books and Articles: A Selection

Over the period of eighty years there has accumulated a modestly substantial body of criticism relating to Dorothy Richardson and her work. The selections that follow were chosen for their quality and

their relevance to the *Pilgrimage* text. Other worthwhile writings about Richardson have been excluded because they had little specific to say about the novel itself.

Beresford, J. D. "Introduction" to *Pointed Roofs*. London: Duckworth, 1915. v–viii. In her "new attitude towards fiction" DMR is "the first novelist who has taken the final plunge. . . . gone head under and become a very part of the human element she has described." The first published evaluation of the method of *Pilgrimage*.

———. *Tradition and Experiment in Present-Day Literature*. London: Oxford University Press, 1929. "Experiment in the Novel," 23–53. [Address delivered at the City Literary Institute.] Moving from traditional fiction to experimental and to "ultra-realism," Beresford concludes that with DMR "the realistic method can go no further." In "dealing with the experiences of Miriam Henderson, the personality of Miss Richardson, the writer, is entirely absorbed into that of Miss Richardson the experiencer." Hence she cannot explain and connect as other novelists do.

Blake, Caesar R. *Dorothy Richardson*. Ann Arbor: University of Michigan Press, 1960. This full-length study of *Pilgrimage* as a mystical novel does not claim that the work is "an exercise in philosophical disquisition," but rather offers a reading in the framework of the "Mystic Way," a reading which can supply *Pilgrimage* with a unity and theme it has seemed to lack. Blake often notes correspondences in language between studies of mysticism and the metaphorical descriptions of Miriam Henderson's thoughts and feelings. His book is valuable for its stress on Richardson's mysticism, a subject neglected for the past 20 years. Chapters 3 and 4 analyze in some detail the narrative technique of *Pilgrimage*. See 93–97 for *Pointed Roofs* 1:15–17; 134–35 for *Backwater* 1:322; 136–37 for *Honeycomb* 1:479; 148–49 for *Interim* 2:408; 69–70 for *Dawn's Left Hand* 4:257; 73–75 for *Dimple Hill* 4:420 (but the scene is not at the Roscorla's farm).

Bluemel, Kristin. "Missing Sex in Dorothy Richardson's *Pilgrimage*." *English Literature in Transition* 39, no. 2 (1996): 20–38. "This essay locates eroticism and sexuality in a novel that purposely disguises or dislocates the traditional narrative signs of

female sexuality in the interests of a feminist politics. . . . readers should not try to realize the text's alternative lesbian sexuality or its alternative feminist politics outside of its formal 'problems'—its lack of plot, extraordinary length, relentless single perspective, and lack of an ending—but within them." Bluemel "finds" the missing sex in *Pilgrimage*.

Bowling, Lawrence Edward. "What is the Stream of Consciousness Technique?" *PMLA* 65 (June 1950): 333–45. The stream of consciousness technique is "that narrative method by which the author attempts to give a *direct quotation of the mind*—not merely of the language area but of the whole consciousness." He cites the opening paragraph of *Honeycomb* (343–44) as an example of "internal analysis" rather than stream of consciousness. Bowling fails to address the issue of first and third person narration, a consideration that is essential in evaluating DMR's practice. See 341–42 for *Honeycomb* 1:422–23, 416.

Brown, Penny. *The Poison at the Source. The Female Novel of Self-Development in the Early Twentieth Century*. New York: St. Martin's Press, 1992. "Dorothy Richardson: A Voyage of Self-Discovery," 151–213, is a detailed and sound but always general account of *Pilgrimage* which never goes beyond the critical positions established by others, especially Fromm and Hanscombe. The one exception is a comment on Being and Becoming (210–11) which mistakes Richardson's intent. Brown's general conclusion: "Solitude would . . . seem to be the lot of a large number of literary females of this time, even for those who invest all their energies in the pursuit of love" (223).

Chevalley, Abel. *The Modern English novel*. Translated by Ben Ray Redman. New York: Knopf, 1925. Reprinted Haskell House, 1973. 246, 249–51. He admires DMR's originality of form, unsought, unconscious, and yet "most closely related to the forms of painting, music and sculpture that are being developed by her generation." Slight, but DMR believed he had true understanding of her art.

Church, Richard. *Pilgrimage: The Life Work of Dorothy Richardson*. London: J. M. Dent and The Cresset Press, [1938]. "An Essay in Estimation of Dorothy Richardson's *Pilgrimage*," 3–11. Publish-

er's brochure announcing the 1938 publication of the 4-volume collected edition. Church says of her aim that it was to maintain "a serial fiction reflecting the figures of her own world as they moved through the years." He quotes from "fellow-writers" who have recognized a "scrupulous artist": J. D. Beresford, H. G. Wells, May Sinclair, Hugh Walpole, and others.

Deutsch, Babette. "Imagism in Fiction." *The Nation* 106 (1 June 1918): 656. "Miss Richardson's work has obviously the emphasized qualities of imagism: clarity, precision, the intense subjectivity of impressionism allied with the objectivity of the realist." One of Richardson's earliest and most sympathetic admirers.

DuPlessis, Rachel Blau. *Writing beyond the Ending: Narrative Strategies of Twentieth-Century Women Writers*. Bloomington: Indiana University Press, 1985. "'Beyond the hard visible horizon,'" 142-61. This well-researched and generously documented account of DMR's rejection of narrative linearity and of the conventional heterosexual romance plot views Miriam as one of those modern "heroes" who are "multiple individuals," capable of seeing things from many points of view. But at the last Miriam succumbs to an "essentialist femininity" by "the final valorizing of the Quaker community" (155). [Does Miriam not rather reject the Quakers finally?]

Edel, Leon. *The Psychological Novel 1900-1950*. New York: Lippincott, 1955; New York: Grove, 1960, ix-x, 13-15, 32-36, 67-74, 103, 130, 137. *The Modern Psychological Novel*. Revised and enlarged. New York: Grosset and Dunlap, 1964, 154-61. He examines DMR along with Proust and Joyce as one of the seminal figures in the development of the stream of consciousness novel. The section on *Pilgrimage* itself is comprised mainly of a discussion of the problem—for the male—of reading *Pointed Roofs*, of entering into the necessarily narrow mind of a young girl. The revised edition adds comments on the autobiographical and documentary nature of *Pilgrimage*, and on its demanding subjectivity which, if it can be entered into, offers "a remarkable emotional luminescence." See 69-71 for *Pointed Roofs* 1:128-30.

Felber, Lynette. "A Manifesto for Feminine Modernism: Dorothy Richardson's *Pilgrimage*." In *Rereading Modernism: New Direc-*

tions in *Feminist Criticism*, edited by Lisa Rado. New York and London: Garland, 1994, 23–39. “Creating a text which is both discursively and dramatically feminist, Richardson self-consciously and deliberately places her writing within such a tradition although she refuses to acknowledge herself a feminist.” Felber makes a strong case for *Pilgrimage* as *écriture féminine* and for modernism, in respect to texts of this order, as feminine. See 32–35 for a detailed and sensitive analysis of Amabel’s letter, *Dawn’s Left Hand* 4:214–16.

_____. *Gender and Genre in Novels Without End: The British ‘Roman-Fleuve’*. Gainesville: University Press of Florida, 1995. “The Roman-Fleuve,” 1–27; “Dorothy Richardson’s *Pilgrimage*: Writing the Consummate Flow,” 75–117. This deeply researched, coherent and sustained analysis of *Pilgrimage* “demonstrates the affinity between the form of the roman-fleuve and *écriture féminine* in *Pilgrimage*; each section considers some narrative feature(s) of the genre and draws a connection between them and gendered writing. Richardson exploits the formal and narrative characteristics of the roman-fleuve—its scope, its propensity for narrative gaps, its reiterative and indirect narrative, and its evasion of beginnings and endings—to create an *écriture féminine*.” There are good accounts of the roles of Hypo Wilson, Amabel and Jean in Miriam’s life. Significant overlap with the chapter in *Rereading Modernism*. See 92–95 for *The Tunnel* 2:136; 81–82 for *Deadlock* 3:116; 90 for *Dawn’s Left Hand* 4:232; 91 for *Clear Horizon* 4:324–25; 114–15 for *March Moonlight* 4:658.

Fleishman, Avrom. *Figures of Autobiography: The Language of Self-Writing in Victorian and Modern England*. Berkeley, Los Angeles and London: University of California Press, 1983. “*Pilgrimage*: The Eternal Autobiographical Moment,” 428–53. “Dorothy Richardson is the custodian of the figures of autobiography—Edenic childhood and its loss, aimless wandering and hellish torment, vision and conversion, if not return to origins... the figures of autobiography come to mark not singular and decisive stages but repetitive patterns of living, for she undergoes and describes them over and over in her more than two thousand pages” (430). Starting from DMR’s writings on the Quakers,

Fleishman reads *her Pilgrimage* autobiography as a journey entailing a spiritual quest.

Friedman, Ellen G. "Utterly Other Discourse': The Anticanon of Experimental Women Writers from Dorothy Richardson to Christine Brooke-Rose." *Modern Fiction Studies* 34 (Autumn 1988): 353-70. Readers unversed in feminist criticism may find this essay a good place to start. Friedman sets out decisively how Richardson and those who come after (Woolf, Rhys, Figs, Brooke-Rose) defied and subverted the Great Tradition with its "master marriage and quest narratives," "its deliberate characterization" and its patriarchal social structure. DMR is recognized as the initiating exemplar of feminine prose. Her heroine's "thoughts are presented in an uninterrupted, uninterpolated, and uninterpreted stream."

[Fromm], Gloria Glikin. "Variations on a Method." *James Joyce Quarterly* 2 (Fall 1964): 42-49. The essay compares *The Tunnel* and *Interim* with Joyce's *Ulysses*, pointing out resemblances of method in the three novels. DMR's method probably evolved independently.

_____. "Dorothy M. Richardson: An Annotated Bibliography of Writings About Her," *English Literature in Transition*, 8, no. 1 (1965): 12-35; and Supplements in: 14, no. 1 (1971): 84-88; 16, no. 2 (1973): 163; 17, no. 1 (1974): 55; 18, no. 1 (1975): 70-72. This thorough and thoughtfully annotated secondary bibliography is the most complete to date.

Fromm, Gloria G. *Dorothy Richardson: A Biography*. Urbana, Chicago, London: University of Illinois Press, 1977. Reprinted Athens and London: University of Georgia Press, 1994. This is the standard biography and likely to remain so. For the reader of *Pilgrimage*, it is invaluable in demonstrating the autobiographical character of the novel, just as the novel in its turn is invaluable in supplementing the sometimes meager factual details of Richardson's life. In this reviewer's judgment, DMR's letters, both those recently published and those unpublished, as well as unpublished MS material in the Beineke, tend strongly to support Fromm's general interpretation of Richardson's life. (But see below.) The 1994

reprint has an updated, complete primary bibliography, a selected secondary bibliography, and a thorough index.

———. "Dorothy M. Richardson." In *British Novelists: 1890–1929, Modernists*. Detroit: Gale, 1985, 203–20. A generous, beautifully illustrated survey of DMR's life and work in which Fromm, reassessing her previous estimate of *Pilgrimage*, suggests that what had seemed its limitations can now be recognized as arising from the reader's inability to respond appropriately to the novel's prodigious demands.

Gillespie, Diane Filby. "Political Aesthetics: Virginia Woolf and Dorothy Richardson." In *Virginia Woolf: A Feminist Slant*, edited by Jane Marcus. Lincoln: University of Nebraska Press, 1983, 132–51. "Political aesthetics . . . means tangible declarations of the value of individual inner lives, especially those of women, in forms that challenge prevailing social and aesthetic criteria." Gillespie finds that DMR's challenge, in her development of a feminine realism, was distinctly more radical than Woolf's.

Gregory, Horace. *Dorothy Richardson: An Adventure in Self-Discovery*. New York: Holt, Rinehart and Winston, 1967. Alas, this little book is such a poetic blend of Dorothy Richardson's life experience and Miriam Henderson's fictional experience, both at times inaccurately represented, that it cannot be recommended to anyone but the specialist. Underlying its approach is the conviction that *Pilgrimage's* "innovation was in finding a new way to write an autobiography." [107] Critically reviewed by Gloria G. Fromm, *Modernist Studies* 1, no. 3 (1974–75): 59–64.

Hanscombe, Gillian E. *The Art of Life: Dorothy Richardson and the Development of Feminist Consciousness*. London and Boston: Peter Owen, 1982; Athens: Ohio University Press, 1983. The first full-length feminist study of DMR, valuable also for printing the letters between Veronica Grad (Amabel) and Rose Odle. Hanscombe views DMR and her heroine as caught up in the conflict between male intellect and female body, sensibility, and intuition. "Miriam is a woman of divided consciousness, such that her womanhood can be engaged in a sexual relationship with a man.... Yet, because her womanhood is alienated from her sense of identity, she can only so engage if she is *not* experiencing an erotic and

spiritual union . . . with her sexual partner." True spiritual union can only be attained in same-sex relationships which "must not be overtly sexual" (153). One may feel at times that Hanscombe is too intellectual and categorizing for DMR's good, but that does not stop the reader from appreciating the many detailed and thoughtful analyses of the text. See 46–47 for *Pointed Roofs* 1:19–20; 64–66 for *Pointed Roofs* 1:128–30; 83–85 for *Honeycomb* 1:438; 52–54 for *Deadlock* 3:135–36; 68–69 for *Revolving Lights* 3:303; 54–56 for *The Trap* 3:507–509; 133–45 for *Dawn's Left Hand* 4:174–75, 186–92, 196, 214–17; 149–55 for *Dawn's Left Hand* 4:284–85.

———. "Dorothy Richardson Versus the Novvle." In *Breaking the Sequence: Women's Experimental Fiction*, edited by Ellen G. Friedman and Miriam Fuchs. Princeton: Princeton University Press, 1989, 85–98. Hanscombe probes DMR's need to reject "the novvle," that traditional thing, and with it traditional language, both of them made by men. She follows the development of DMR's thinking both outside and more especially inside *Pilgrimage* itself, on how a feminine novel might be possible. "What she pursued, without deviation and despite any literary anomalies her experimentation elicited, procured, or provoked, was the acting out in prose of female consciousness."

Hanscombe, Gillian, and Virginia L. Smyers. *Writing for their Lives: The Modernist Women 1910–1940*. London: The Women's Press, 1987; Boston: Northeastern University Press, 1988. Chapter 4, "Dorothy Richardson's life-style of writing," 47–62, is a brief and interesting account of DMR's life and work. The book as a whole conveys a vivid picture of literary lesbians of the period, including Bryher and H.D.

Hawkins, Ethel Wallace. "The Stream of Consciousness Novel." *Atlantic Monthly* 138 (September 1926): 356–60. This essay discussing "three brilliant women writers," though thoughtful and appreciative, will not offer anything new to today's readers. But its praise of DMR's work, along side that of Katherine Mansfield and Virginia Woolf, in a widely-read journal was important to Richardson at the time.

Heath, Stephen. "Writing for silence: Dorothy Richardson and the novel." In *Teaching the Text*, edited by Susanne Kappeler and Norman Bryson. London and Boston: Routledge and Kegan Paul, 1983, 126-47. A quite original essay evoking Dorothy Richardson's project in the language of Miriam at her most paradoxical and indwelling and mystical, with a touch, one might guess, of Gertrude Stein added. Heath follows DMR and Miriam in undoing the fixities of language, of novel convention, and of sexual difference in *Pilgrimage*.

Johnson, R. Brimley. *Some Contemporary Novelists (Women)*. London: Parsons, 1920, 133-46. A perceptive account. DMR "is the complete realist." She "reveals reality . . . just as it actually comes to us, hour by hour, fitfully in odd moments . . .".

Kumar, Shiv K. "Dorothy Richardson & Bergson'[s] 'Mémoire par excellence'." *Notes and Queries*, n.s., 6 (January 1959): 14-19. Though DMR is one of the "Bergsonian rememberers of the past, seeking after *le temps perdu*," she differs from both Bergson and Proust in not suggesting "any formal distinction between voluntary and involuntary memory." But she resembles Proust in acknowledging "the power of an object, odour, or taste to recall a past experience."

———. "Dorothy Richardson and the Dilemma of 'Being versus Becoming.'" *Modern Language Notes* 74 (June 1959): 494-501. Kumar claims DMR as a Bergsonian, in spite of herself. Intellectually she asserts "being" as having priority. In practice she shows "becoming" as the primary quality of Miriam's experience. Readers wishing to pursue Kumar's line of argument should consult Shirley Rose's exercise in demolition in "The Unmoving Center."

Kunitz, Stanley J., ed. *Authors Today and Yesterday*. New York: Wilson, 1933, 562-64. DMR's autobiographical sketch is of considerable interest. It denigrates the term stream of consciousness and affirms instead the mind's "central core, luminous point." Is not "this stable human consciousness . . . the sole link between reader and writer?" A brief survey of critical opinion concerning *Pilgrimage* follows. The autobiographical sketch is reprinted in *Twentieth Century Authors*, Kunitz and Howard Haycraft, editors, New York: Wilson, 1942, with a less flattering selection of

critical comments and with a photograph which is that of the American Dorothy Richardson.

Levy, Anita. "Gendered Labor, the Woman Writer and Dorothy Richardson." *Novel: A Forum of Fiction* 25 (Fall 1991): 50-70. As large numbers of women were entering the work force at the turn of the century and as scientific expertise, the realm of the male, was taking over the domestic scene, the traditional knowledge and role of the housewife was devalued. When domestic institutions, including teaching and mothering, prove untenable for Miriam Henderson, she is driven into the work place. When that alternative proves unrewarding she moves towards a third category of being. But the novel fails to engender a gendered person within this new category, that of intellectual being. In this wide-ranging article Miriam is only an illustration.

L[itell], P[hilip]. "Books and Things." *The New Republic*, 27 April 1921, 267. A bemused, amazed, sensitive depiction of one man's identification with the consciousness of Miriam Henderson through the first five books of *Pilgrimage*. "My belief in Miriam is absolute."

Mais, S. P. B. *Books and their Writers*. London: Richards, 1920, Ch. 8, 75-86. This is an engaging and amusing history of one man's encounter with the feminism of the first four books of *Pilgrimage*: "there is no reason why the series should not be continued to infinity."

Morgan, Louise. "How Writers Work: Dorothy Richardson." *Everyman*, 22 October 1931, 395-96, 400. An article largely based on the first interview DMR had permitted. Besides details of her current life and writing habits in Cornwall and London, DMR reveals how she conceived *Pointed Roofs*, what she believes to be the ideal working conditions for "collaboration between the conscious and the unconscious" and how "woman-consciousness tries to express . . . 'life in its own right at first hand.'" A major document for the study of *Pilgrimage*, outstandingly important.

Myers, Walter L. *The Later Realism*. Chicago: University of Chicago Press, 1927, 73-77, 84-85, 119-22, 134-37, 149-53, 158-60. A thoughtful discussion of DMR as an extra-realist who "has caught the exact trick and manner of mental life, the varying simultane-

ous levels of awareness, the intertwining threads of idea, the amazing leap-up of things from the foreconscious—absolute actuality of thought except that perforce, despite all amplitude, selection must in a measure be observed" (151).

Podnieks, Elizabeth. "The Ultimate Astonisher: Dorothy Richardson's *Pilgrimage*." *Frontiers* 14, no. 3 (1994): 67–94. Much of this essay is a derivative survey. Its conclusion about "being" and "becoming" is too clever by half and does a disservice to the otherwise honest attempt to establish DMR's right to a place in the canon.

Powys, John Cowper. *Dorothy M. Richardson*. London: Joiner and Steele, 1931. This brief (for a book) but long-winded hymn of praise offers no precise textual analysis. It will appeal only to those who find themselves in sympathy with Powys's almost mystic vision of *Pilgrimage* and its author. They will be rewarded by his rightness in claiming that Richardson "accepts *the mystery of what is*" (33) and that she has an "undeviating preference for *the sensation of life* at all costs over the sentiment, or the passion, of the appropriate *gesture*" (43).

Radford, Jean. *Dorothy Richardson*. Key Women Writers. Bloomington and Indianapolis: Indiana University Press, 1991. This feminist approach gives an account of DMR's demand for a collaborative reader, the *Pilgrimage* text's relation to *Pilgrim's Progress*, the role of London and spatiality, and the struggle within Miriam between male and female qualities. Chapter 5 provides a detailed and lively reading, based on Freud via Kristeva, of Miriam's relations with the mother and father, and how the inner conflicts thus generated impact on her intimate encounters with Shatov, Wilson, and Amabel. Chapter 6, which is theoretical and deeply embedded in feminist discourse, features *Pilgrimage* not as an example of but as a "*precursor*" of *écriture féminine*. See 71–72 for *Pointed Roofs* 1:155–57; 95–97 for *Honeycomb* 1:484–85; 117–18 for *Honeycomb* 1:489; 53–58 for *Interim* 2:409–10; 106–107 for *Revolving Lights* 3:285; 120–22 for *Clear Horizon* 4:279–82.

Rose, Shirley. "The Unmoving Center: Consciousness in Dorothy Richardson's *Pilgrimage*." *Contemporary Literature* 10 (Summer

1969): 366–82. Richardson's belief in consciousness not as a stream or a linked progression of thought but a "central core, a luminous point" is here explored thoroughly both in *Pilgrimage* and in the occasional writings. In the ongoing drama of Being vs Becoming, Becoming is dependent on Being. Thus Richardson rejects both evolution and Bergsonian flux as final. Rose also discusses birth imagery and the symbolic role of Grace Broom. Essential reading. See 372–76 for *Clear Horizon* 4:296–300.

———. "Dorothy Richardson's Theory of Literature: The Writer as Pilgrim." *Criticism* 12 (Winter 1970): 20–37. Rose's analysis begins with DMR's view of the activity of reading as a creative act: "the character's consciousness recreated within the reader's consciousness involves the reader in a creative act analogous to that of the writer." "The consciousness of the writer is what the novel primarily reveals." Rose explores DMR's conception of the creative imagination as revealed in her important review of *Finnegans Wake*. And finally, she applies to *Pilgrimage* the esthetic theory DMR expounded in *The Quakers Past and Present* (1914). Essential reading.

———. "Dorothy Richardson's Focus on Time." *English Literature in Transition* 17 (1974): 163–72. "Dorothy Richardson's deliberations about time focus mainly on the apprehension of its passage and the synthesizing action of the consciousness that perceives it. Throughout, the emphasis is on the permanence of life implicit in the movement of time." Richardson's distinction between consciousness and mind, discussed in "The Unmoving Center," is here explored further. This is the most abstract and demanding of Rose's three articles. See 166–67 for *The Tunnel* 2:212–15.

Rosenberg, John. *Dorothy Richardson The Genius They Forgot: A Critical Biography*. London: Duckworth; New York: Knopf, 1973. Though it provides some details—especially about the earlier and later life—not found elsewhere, this work as a biography has been superseded by Fromm's *Dorothy Richardson*. As criticism it is mainly plot summary, except for chapter 9, 161–72, which offers more wide-ranging insights. The text is marred by serious errors of fact and a less than scrupulous attention to chronology. Criti-

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- cally reviewed by Gloria G. Fromm, *Modernist Studies* 1, no. 3 (1974-75): 59-64.
- Smyers, Virginia Leigh. "Dorothy M. Richardson: Some Uncollected Authors L." *Book Collector* 27 (Spring 1978): 60-70. A brief essay introduces a detailed and meticulous bibliographical check-list of the first editions of Dorothy Richardson's books, including her translations.
- Staley, Thomas F. *Dorothy Richardson*. English Authors Series 187. Boston: Twayne, 1976. The biographical portion of this book has been superseded by Fromm, *Dorothy Richardson*. "Miriam is obliged to interpret herself as she interprets experience, and this double interpretative process is the primary imaginative movement of the work. The stream of responses, which is a stream of interpretation of both inner meaning and outward experience, is therefore a fundamental moral process in *Pilgrimage*. It is in this way that the reader is able to understand Miriam's experience as giving both narrative structure and ethical form to the work." His discussion emphasizes imagery, symbolism, especially light, and the theme of the mystical journey.
- Stevenson, Randall. *Modernist Fiction: An Introduction*. Lexington: Kentucky University Press, 1992, especially 36-45. A good discussion of DMR's use of free indirect style and stream of consciousness; also of her relation to the practice of other modernist writers.
- Thomson, George H. "Dorothy Richardson's Foreword to *Pilgrimage*." *Twentieth Century Literature*, 41 (Fall 1996). This detailed explication of the Foreword in the context of the 1912 period when Richardson began the novel attempts to work out the implications of the novelist's reticence, defensiveness and irony in order to arrive at a more accurate account of her situation as a woman writer in the transition period.
- Thorn, Arline R. "'Feminine' Time in Dorothy Richardson's *Pilgrimage*." *International Journal of Women's Studies* 1 (March/April 1978): 211-19. Thorn's examination of time and feminine sensibility, which should be especially relevant to this study, cannot be recommended. It ignores Kumar's articles and Rose's demonstration in "The Unmoving Center" that Bergson's

ideas are incompatible with Richardson's. And it ends by turning Richardson into a romantic.

Trickett, Rachel. "The Living Dead—V: Dorothy Richardson." *London Magazine* 6 (June 1959): 20–25. DMR is portrayed as a propagandist fanatically devoted to "the woman's outlook." She is a "genuinely original talent" and yet has "unexpected links with tradition." She is like Charlotte Brönte in her "intenseness, her lack of humour, her fervour and integrity." "But that best gift of feminine genius, the sense of the mundane poetry of common perception, is the finest quality they share."

Watts, Carol. "Releasing possibility into form: cultural choice and the woman writer." In *New Feminist Discourses: Critical Essays on Theories and Texts*, edited by Isobel Armstrong. London and New York: Routledge, 1992, 83–102. "Miriam's coming-to-consciousness is . . . an irregular process, a setting out of choices and contradictions that are not resolved but allowed to coexist in various stages of cognition and prejudice, only to be worked through and reconfigured once again. Her pilgrimage can be seen in a Sartrean light as a *project*, the activity of 'becoming' a woman at one situated moment in history." This complex feminist materialist analysis of feminine gender creation uses DMR as the principle example of complexity and contradiction.

———. *Dorothy Richardson. Writers and their Work*. Plymouth: Northcote House, 1995. A densely written work of feminist criticism. It begins with a brief biographical sketch marred by four errors of fact. Watts is good in defining the historical specificity of *Pilgrimage*, especially in her introductory chapter and in her third chapter on DMR's London life. The second chapter, "Screen Memories," offers a complex analysis of Richardson's central childhood memory of the garden. The substantial final chapter on DMR and Film was for this reader a disappointment. As a discussion of the novelist's views on film it is worthwhile, but on the larger claim that the film opens new and better ways of reading the *Pilgrimage* text, Watts does not make good.

Würzbach, Natascha. "Subjective Presentation of Characters from the Perspective of Miriam's Experience in Dorothy Richardson's Novel *Pilgrimage*: A Contribution to the Analysis of Construc-

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tivist Narrative." In *Modes of Narrative: Approaches to American, Canadian and British Fiction*, edited by H. Nischik-Reingard and Barbara Korte. Wurtzburg: Konigshausen and Neumann, 1990, 278–302. After the rough sledding of establishing *Pilgrimage* as "a literary paradigm of a radically constructivist view of the world," this essay settles down, however wordily, to some sensible and detailed observations on "the characterization of figures through the protagonist as focalizer." Its best analyses are of Miriam's sensuous responses; and of her changing views about other figures during the course of the narrative.