Continuous Performance: the Senses, Memory and Film in Dorothy Richardson's *Pilgrimage*

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Abstract

Dorothy Miller Richardson (1873-1957) shows a tendency to break down the boundary between the object and the subject, and the past and the present, turning her life-long work *Pilgrimage* (1915-1967) into an intricately crafted novel which portrays the interaction between her protagonist Miriam and the objective world that she travels through. The aim of this study is to examine the work's construction by exploring such interaction and collaboration between Miriam's outer perception and inner contemplation.

Richardson also wrote a number of essays about film under the running title of "Continuous Performance" for the magazine *Close Up* (1927-1933). Drawing on Richardson's writing on the collaborative relationship between film viewers and film, this study approaches *Pilgrimage* by investigating two interconnecting processes: Miriam's sensory interaction with the objective world and her contemplative revisiting of memories. Senses have been used to guide the examination of the interaction between Miriam the subject and the objective world as it is realised in the sounds she listens to, the spaces she touches and the lights illuminating her pilgrimage. Accompanying Miriam's sensory exploration of the objective world is her active contemplation of her memories, to which she gains access through attentive perception. Investigating the interaction between Miriam, the objective world and her past, the thesis reveals that the world that Miriam travels through in *Pilgrimage* is haptically experienced, fabricated out of Miriam's attentive listening to, touching, remembering and seeing what she finds.

By exploring *Pilgrimage* in both the context of sensory experience and Richardson's broader aesthetic theory, as articulated in her filmic articles, this thesis aims to shed new light on Richardson's literary practice as well as the close connection between her writing and the art of film.

Key words: Modernism, Dorothy M. Richardson, the Senses, Continuous Performance, Film, Memory

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Table of Contents

List of *Pilgrimage* and the Textual Notes

Pilgrimage (1915-1967) consists of thirteen volumes with each volume having its independent title. They were published separately and were reissued in four volumes by Virago in London in 1979. The order of the volumes in *Pilgrimage* and the publication details are as follows:

Pilgrimage I:	*Pointed Roofs,* London, Duckworth, 1915.
	Backwater, London, Duckworth, 1916.
	Honeycomb, London, Duckworth, 1917.
Pilgrimage II:	*The Tunnel*, London, Duckworth, 1919.
	Interim, London, Duckworth, 1919.
Pilgrimage III:	*Deadlock*, London, Duckworth, 1921.
	Revolving Lights, London, Duckworth, 1923.
	The Trap, London, Duckworth, 1925.
Pilgrimage IV:	*Oberland*, London, Duckworth, 1925.
	Dawn's Left Hand, London, Duckworth, 1927.
	Clear Horizon, London, J.M. Dent & Cresset Press, 1935.
	Dimple Hill, London, J.M. Dent & Cresset Press; New York: Alfred A. Knopf, 1938.
	March Moonlight, J.M. Dent & Cresset Press; New York: Alfred A. Knopf, 1967.

The first three volumes that I refer to in this thesis are those published by Virago in London in 1979 and the fourth volume is the one published by Alfred. A. Knopf in the United States in 1967.

Richardson used many ellipses and spaces throughout *Pilgrimage*. I have used square brackets, for example […] to differentiate my changing of her text from her original ellipses and punctuation, which are maintained as they are in the text.

Introduction: "Continuous Performance" in *Pilgrimage*

People of Dorothy Richardson's era had seen a period characterised by instability, flux and changeability. The dramatic social transformations brought about by the Industrial Revolution substantially changed the world in which people lived. Cities became increasingly crowded and noisy as people flowed into larger ones to look for jobs. Newly invented technologies, such as the telephone, the phonograph, electric light, the cinema, the bicycle and other modern forms of transportation, mediated people's experience of the world, especially the city. People of the early twentieth century found that they were living in a world with interruption and fragmentation as its defining characteristics. While these newly introduced phenomena enriched people's lives, they also interrupted people's habitual ways of perceiving the world. Walter Benjamin describes in a vivid way how the introduction of cinema, for instance, "burst" upon the early twentieth-century world and its sense of its intactness. As Benjamin writes, "[o]ur taverns and our metropolitan streets, our offices and furnished rooms, our railroad stations and our factories appeared to have us locked up hopelessly. Then came the film and burst this prison-world asunder by the dynamite of the tenth of a second, so that now, in the midst of its far-flung ruins and debris, we calmly and adventurously go traveling."[1] Certainly, cinema de-familiarised the world. Here Benjamin describes the excitements of modernity offered by film—by means of it modern Europeans may "calmly and adventurously go traveling"—as well as the uncertainty: film produced "ruins and debris" by bursting open the presumably intact world, and thus offering modern viewers space to travel through, to contemplate and make sense of the "ruins and debris" they encounter.[2] Women also began to go out of their houses and seek job opportunities in the city, and to pursue new kinds of social activities. For instance, women constituted a significant part of the British cinema-going population as late as the 1920s.[3] Such new experiences provided women with opportunities to explore what kind of lives, including imaginative lives, they might live in this newly discovered world.

1. Walter Benjamin, "The Work of Art in the Age of Mechanical Reproduction," in *Illuminations,* ed. Hannah Arendt, trans. Harry Zohn (New York: Schocken Books, 1969), 236.
2. To learn more about people's experience of the world at the turn of the century see also Stephen Kern, *The Culture of Time and Space 1880-1918* (Cambridge, Mass.: Harvard University Press, 1983).
3. Wang Han-sheng, "Observing the City: Dorothy Richardson and Her Film Criticism," *NTU Studies in Language and Literature*, no. 22 (Dec 2009): 79. To learn more about modern cities and women, see Elizabeth Wilson, *The Sphinx in the City: Urban Life, the Control of Disorder, and Women* (London: Virago Press, 1991).

Dorothy Richardson was born into an affluent business family in Abingdon, Berkshire County, England. Richardson had a carefree childhood until her father, Charles Richardson, declared bankruptcy in 1890. Richardson was forced to leave home and earn her own living from age seventeen. Richardson's working experiences provided her with raw material for her epic thirteen-volume novel sequence *Pilgrimage* (1915-1967). As Laura Marcus points out, *Pilgrimage* "recount[s] the experiences of the years between 1891 and 1912 through the consciousness of her autobiographical/fictional persona, Miriam Henderson."[4] *Pilgrimage*, in this sense, features autobiographical attributes as the "details" of Miriam Henderson's life in *Pilgrimage* are "modelled on Dorothy Richardson's own life and almost all the narrative events and characters correspond to those in her life history."[5] The autobiographical dimension of *Pilgrimage* is confined not only to the correlations between Richardson's life experiences and those of her protagonist, however. It also finds its expression in Richardson's depiction of the world of that period in a documentary way, or, using Gloria Glikin's words, with the "sharpness and accuracy of a photograph." [6] Richardson consciously simulates the technology of a camera by recording instead merely describing what enters into the view of her lens. Places, people and events are all introduced into the narrative without any background explanation given by Richardson. As Winifred Bryher[7] always advises friend, "if [you] want to know what England was like between 1890 and 1914, [you] must read *Pilgrimage*."[8] By presenting the world of this time in a documentary way, Richardson shows her assessment of the context, in which her character Miriam, pursues the life she wants to live.

Pilgrimage is also, thus, a novel. In it Richardson reconstructs what she has experienced by means of her protagonist Miriam. In talking about how she began writing *Pilgrimage*, Richardson said that "I suddenly realised that I couldn't go on in the usual way, telling *about* Miriam, describing her. There she was as I first saw her, going upstairs. But who was there to describe her?"[9] The rhetorical question of "who was there to describe her" implies that no one can tell "*about*" Miriam but Miriam herself, and that she "must speak for herself and see

4. Laura Marcus, "Dorothy Richardson: Pilgrimage," in *A Companion to Modernist Literature and Culture,* eds. David Bradshaw and Kevin J.H.Dettmar (Malden, MA: Blackwell Pub, 2006), 440.
5. Jean Radford, *Dorothy Richardson* (Bloomington: Indiana University Press, 1991), 1.
6. Gloria Glikin, "Dorothy M. Richardson: The Personal "Pilgrimage"," *PMLA* 78, no. 5 (Dec 1963): 587, doi: 10.2307/460735.
7. Winifred Bryher (1894-1983), a novelist and an editor of the journal *Close Up* (1927-1933), is a life-long friend of Dorothy Richardson. She plays an important role in Richardson's life by providing her with financial assistance and encouragement. The correspondence between them can be found in Gloria G. Fromm, ed., *Windows on Modernism: Selected Letters of Dorothy Richardson* (Athens and London: The University of Georgia Press, 1995).
8. Winifred Bryher, *The Heart to Artemis: A Writer's Memoirs* (London: Collins, 1963), 173.
9. Louise Morgan, "How Writers Work: Dorothy Richardson," *Everyman*, October 1931, 400. Italics in the Original.

unaided."[10] As a result, *Pilgrimage*, according to Thomson, does "not tell *about* Miriam and her experiences," but instead, the text "represent[s] Miriam's immediate awareness of herself and her experience. The reflective center [is] the present of Miriam's on-going life."[11] This is how, as Glikin suggests, the "method of *Pointed Roofs* (1915) came into being: the entire novel stemmed from Miriam's inner and outer point of view."[12] However, as Gillian E. Hanscombe remarks in her introduction to *Pilgrimage*, while Richardson allows Miriam to demonstrate her own experiences, she does not idealise either Miriam's moral powers or her intellectual expertise. Instead, Hanscombe writes, what Richardson most prizes in *Pilgrimage* is not "abstract rationalism and analytic empiricism, but the ability to perceive relationships between phenomena and the effort to synthesize feeling and reflection."[13] Richardson's sensuous way of approaching reality has been noticed by Louise Morgan, who proposes that, when reading Richardson's work, "[o]ne needs to hear the vibrations of her voice that seem to set infinite waves of sound in motion, to see her fine gestures, to feel the magnetic power that flows from her like a palpable thing. She can endow the meanest object with significance and even with majesty."[14] In *Pilgrimage*, the sound is set in motion with the vibration of Richardson's voice; the phenomena are tinged by her fine gestures and the "magnetic power" that flows from Richardson is acquired by the meanest object. It is also in Miriam's listening to this sound, seeing the phenomena and feeling the "magnetic power" that she actively perceives the phenomena of the world, builds relationships among them and synthesises feelings and reflections.

As the above discussion shows, in *Pilgrimage*, Richardson conducts two tasks: recording, in a realistic way, Miriam's life in the modern world, and simultaneously demonstrating how Miriam's life experiences are used as primary materials for Miriam to contemplate. Consequently, Richardson's presentation of life events in *Pilgrimage* corresponds to the aesthetic theory she expresses in her *Close Up* column about film whose "essential" role, according to her, is to "compel the co-operation of the creative consciousness of the audience." [15] It is through Miriam's continued reflection on her experiences that she

10. Glikin, "Dorothy M. Richardson: The Personal "Pilgrimage"," 593.
11. George H. Thomson, "Dorothy Richardson's Foreword to *Pilgrimage,*" *Twentieth Century Literature* 42, no.3 (Autumn, 1996): 353, doi:10.2307/441767.
12. Glikin, "Dorothy M. Richardson: The Personal "Pilgrimage","593.
13. Gillian E. Hanscombe, "Introduction" to *Pilgrimage,* in Dorothy Richardson, *Pilgrimage I* (London: Virago Press, 1979), 6.
14. Morgan, "How Writers Work: Dorothy Richardson," 400.
15. Richardson wrote a column "Continuous Performance" for the filmic magazine from 1927 to 1933. It consists of roughly twenty essays. In this thesis, all the citations from her filmic essays are quoted from the book *Close Up: 1927-1933: Cinema and Modernism* edited by James Donald, Anned Friedberg and Laura Marcus. For the

reconstructs them. This transforms *Pilgrimage* from a realistic recording of life events into a novel.

This valuation, as Hanscombe notes, leads to a breaking down of the structural divisions we normally impose on experience: the assumption that the external world has a finite integrity which is not influenced by subjective states and the further assumption that the division of time into past, present and future is necessary and meaningful.[16] This "breaking down" of the conventional structural divisions turns *Pilgrimage* into a highly crafted novel which shows the interaction between Miriam's consciousness and the world she is situated in and the infusion between her past and present. Moreover, the consciousness of Miriam and the objective world, namely "Miriam's inner and outer point of view," are so well infused into and, welded with each other in the narrative that the narrative work that Richardson performs is naturalised. However, as a long and highly experimental modernist novel, the naturalised elements in *Pilgrimage* can be difficult to detect as there has been a tendency in modernist criticism to focus on experimental elements.[17] For instance, critics' studies of Dorothy Richardson during or prior to the1980s mainly focused on Richardson's innovative depiction of reality from within the character or her use of the method of consciousness itself.[18] Inspired by Richardson's experience of film, this project will follow Miriam's sensory experience to specifically demonstrate how Miriam the subject interacts and collaborates with the objective world she encounters, how Miriam's "inner and outer point of view" infuse one another, and how, during this process, the objective world is subjectively reconstructed and transformed. At the same time, Miriam's past is renewed and integrated with her present. This study aims at de-naturalising this process in order to shed new light on Richardson's literary practice as well as reveal the close connection between her writing and the art of film. The main focus of this project lies in exploring the ways in which Richardson's experience and contemplation of film

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above quotation see Dorothy Richardson, "Continuous Performance," in *Close Up: 1927-1933: Cinema and Modernism,* eds. James Donald, Anne Friedberg and Laura Marcus (London: Cassell, 1998), 161.

16. Hanscombe, "Introduction" to *Pilgrimage,* 6.

17. Most literary criticism of modernist works in the 1980s and earlier focused on how experimental these works were perceived to be and identified their experimental features, such as epiphany, moments of being and fragmentation. For instance, critics recognized the fragmentation, reintegration in a new shape and the juxtaposition of the autonomous fragments of the real world in T.S. Eliot's "The Waste Land" and thus, linked Eliot to the Cubists, whose works are also characterised by the above features. See Jacob Korg, "Modern Art Techniques in the Waste Land," *The Journal of Aesthetics and Art Criticism* 18, no.4 (Jun., 1960): 456-463; David Tomlinson, "T.S. Eliot and the Cubists," *Twentieth Century Literature* 26, no.1 (Spring, 1980): 64-81.

18. See Shiv K. Kumar, "Dorothy Richardson and the Dilemma of "Being versus Becoming," *Modern Language Notes* 74, no. 6 (Jun., 1959): 494-501; Shirley Rose, "The Unmoving Center: Consciousness in Dorothy Richardson's "Pilgrimage," *Contemporary Literature* 10, no. 3 (Summer, 1969): 366-82, doi: 10.2307/1207571 and Sydney Janet Kaplan, *Feminine Consciousness in the Modern British Novel* (Urbana: University of Illinois Press, 1975), 8-46.

plays a vital role in revealing the craft of her writing in *Pilgrimage*. Yet, in this introduction, it is also important to situate Richardson within the context of existing literary genres including realism, modernism, the *Bildungsroman* and pilgrimage as well as key concepts, such as her notion of consciousness. It will deepen our understanding of the narrative form of *Pilgrimage*, thus, preparing us for the journey of revealing the innovative work Richardson performs in it.

1. Realism and Richardson's Notion of Consciousness

In order to understand the narrative form that Richardson conceives in presenting Miriam's experience in the modern world, it is necessary to examine the background against which Richardson embarked upon her journey of melding together Miriam the subject, the objective world she journeys through and Miriam's past in *Pilgrimage*, particularly her understanding of realism and consciousness. In her "Foreword" to *Pilgrimage*, Richardson claims that she attempts in the book to "produce a feminine equivalent of the current masculine realism."[19] By specifying that she is challenging the "current masculine" realism and indicating that she intends to create an "equivalent," Richardson implies that she is not forsaking either "masculine realism" or the concept of "realism" in general. Instead, the concept of "feminine realism" suggests that she wants to follow the main principles of classic realism and, at the same time, explore how to represent it from a female perspective. How does Richardson understand realism and what prompts her to produce a realism that is an equivalent to a masculine articulation of realism?

Richardson's contemplation of realism begins with Balzac, who she regards as a "father of realism,"[20] because of his way of representing background alone. Richardson recognises two distinguishing characteristics in Balzac's processing of background: treating all backgrounds "equally" and rendering every background "individual and unique."[21] Richardson also notices how Balzac seems to be united with each character through "a sympathetic imagination," which gives "to every portrait the quality of a faithful self-portrait."[22]

19. Richardson, "Foreword" to *Pilgrimage*, in Richardson, *Pilgrimage I* (London: Virago Press, 1979), 9.
20. Ibid.
21. Ibid.
22. Ibid.

In Balzac, Richardson detects how backgrounds are shown sufficiently and clearly to indicate what they are[23] while he also demonstrates the "interplay of human forces."[24] According to Richardson, the first English follower of Balzac is Arnold Bennett, who "portrays with complete fidelity the lives and adventures of inconspicuous people."[25] George H. Thomson illustrates that this claim implies that Richardson is aware that "his novels have their source in direct personal experience, which is imaginatively 'summoned' during the act of writing."[26] Moreover, Richardson asserts that Balzac and Arnold Bennett can be called realists by nature because of their "turning of the human spirit upon itself."[27] This requires the inward work of sympathy and "passionate interest" in the lives of the inconspicuous.

Richardson is not the only person who posits that "realism was synonymous with Arnold Bennett."[28] In her essay "Modern Fiction" (1921), Virginia Woolf categorises H.G. Wells, Arnold Bennett and John Galsworthy as materialists because "they write of unimportant things."[29] According to Woolf, Bennett is "the worst culprit of the three" insofar as he is the "best workman" with the ability to construct his work into a "well-structured house" where life refuses to live.[30] In her another essay "Mr. Bennett and Mrs. Brown" (1924), Woolf attacks Bennett's method of creating a "real" character. Yet, Woolf also recognises Bennett's "power of observation," which she describes as "marvellous," while acknowledging his great "sympathy and humanity."[31] In other words, both Richardson and Woolf notice Bennett's valuation of the objective world and how he describes it with "sympathy and humanity."[32]

However, Richardson indicates that the immediate successors of Balzac and Bennett have misinterpreted and as a result distorted the nature of realism in their works. The successors of Balzac and Bennett are regarded by Richardson as "biographical and autobiographical novelists," because their novels indict, from a base in personal experience, social conditions without fully attending to them. Richardson writes that these male writers[33] do not necessarily

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23. In the seventh volume of *Pilgrimage Revolving Lights* (1923), Richardson expresses through Miriam that, in most of the modern books, surroundings are described separately, the background on which presently the characters began to fuss. But they were never sufficiently shown as they are to the people when there is no fussing. Richardson, *Pilgrimage III*, 243.
24. Richardson, "Foreword," 9.
25. Ibid.
26. Thomson, "Dorothy Richardson's Foreword to *Pilgrimage*," 353.
27. Richardson, "Foreword," 9.
28. Ibid.
29. Virginia Woolf, "Modern Fiction," in *The Stream-of-Consciousness Technique in the Modern Novel*, ed. Erwin R. Steinberg (Port Washington, N.Y.: Kennikat Press Corp, 1979), 65.
30. Ibid.
31. Virginia Woolf, *The Captain's Death Bed, and Other Essays* (London: The Hogarth Press, 1950), 97.
32. Woolf, *The Captain's Death Bed, and Other Essays*, 103.
33. The novels of these male writers that Richardson may have had in mind are *Peter Homunculus* (1909) by Giilbert Cannan, *Tono-Bungay* (1909) by H.G. Wells and *The History of Mr Polly* (1910) by C. E. Montague, *The*

produce life as it is seen through a "plain glass," thereby replacing the "telescopes of the writers of romance whose lenses they condemn as both rose-coloured and distorting." [34] The "paradoxical nature of this image," according to Thomson, "is Dorothy Richardson's way of undermining the later realists' simple-minded notion of objective representation."[35] Instead, as Richardson points out, these novelists began to use their writings to express their "discontent" with the society in their novels and as a result, "realist novels are largely explicit satire and protest."[36] In other words, the "personal experiences" that these male writers represented in their writings primarily express their discontent with their social and environmental conditions. Rather than "being summoned in [their] own right," these personal experiences are "being used to forward a cause."[37] As a result, these novels fail to document people's lives in this period objectively and, instead, become an expression of the authors' opinions and ideas and thus, rather subjective. Richardson also mentions that "all these novelists happened to be men."[38] Richardson asserts that "I was feeling that everything that men had written to date, was somehow *irrelevant* […] an irrelevance about all of them.[39] By adopting the phrase "Man versus conditions," Richardson also implies that for these male writers, the relationship between man and the social environment is irreconcilable and antagonistic.

It is within this context that Richardson proposes to "produce a feminine realism" that is "equivalent" to the "current masculine" one. The aforementioned discussion reveals that there are three questions that Richardson bears in mind before she decides to diverge from the "current masculine realism" and embark upon the "lonely track"[40] of seeking her own path: turning inward for writing subject matter; summoning personal experience in its own right; and aiming to produce an objective representation of life. Mentioning the year 1911 in relation to the successors of Balzac and Bennett, Richardson indicates that the world in which these successors lived is no longer "concrete and coherent" [41] but has become fragmented. Richardson's observation of the changing social conditions of the twentieth century suggests that a new form of writing is needed to reflect them. Her proposed notion of "feminine realism"

Young Idea (1910) by Frank Swinnerton, and *The History of Jacob Stahl* (1911) by J. D. Beresford. See Thomson, "Dorothy Richardson's Foreword to *Pilgrimage*," 347.
34. Richardson, "Foreword," 9.
35. Thomson, "Dorothy Richardson's Foreword to *Pilgrimage*," 346.
36. Richardson, "Foreword," 9.
37. Thomson, "Dorothy Richardson's Foreword to *Pilgrimage*," 348.
38. Richardson, "Foreword," 9.
39. Morgan, "How Writers Work: Dorothy Richardson," 400. Italics in the Original.
40. Richardson, "Foreword," 10.
41. Richardson, "Foreword," 9.

aims to express the less readily recognised experiences of early twentieth-century urban English women.

Richardson's invention of Miriam as a rendering of her own life's fictional possibilities can be regarded as the initial step Richardson takes to represent life "in its own right at first hand."[42] As mentioned earlier, Richardson's writing of *Pilgrimage* starts with the image of Miriam, whom she sees going upstairs. Richardson's seeing of this image and her noting that no one is present to describe the character when she, Richardson, thinks of writing, suggests that she turns inward to locate a source for such description. However, instead of describing Miriam's life, Richardson narrates directly Miriam's experiences of the world through her consciousness, as though she is inhabiting the character. Miriam is seen actively listening to, seeing, and touching the world she journeys through and simultaneously reflecting on what she is experiencing. Staley remarks that "[a]ll the experiences and events in the novel are reflected through Miriam's consciousness—except the brief passages of dialogue between Miriam and the other characters that are independent of this process."[43] As a result, the external world is no longer a mere "setting" or a "background" through which Miriam travels and against which she lives her life. Instead, it takes part in Miriam's personal experience by stimulating her perception, triggering her contemplation and forming and reforming her consciousness. As Rebecca Bowler argues, "Richardson portrays Miriam as deliberately open-eyed and aware of the backgrounds of her life, and the sense of them as participating in her life."[44] Bowler further posits that the backgrounds of Miriam's life, such as the pointed roofs of Hanover, the streets of London, the mountains and skies of Oberland, the rooms and cafes which Miriam inhabits "are not the backdrop to Miriam's bildungsroman, they inform it: they create Miriam's consciousness."[45] The external world is also transformed by its interaction with Miriam's consciousness. Thus, in *Pilgrimage*, Richardson explores how to turn the "human spirit" upon itself, what role the phenomenal world has played in enabling people's turning inward to reflect on what they are experiencing and what follows for what we understand the external world to be.

As a novel that focuses on representing Miriam's immediate reactions to what she is experiencing, *Pilgrimage* has been labelled a "stream-of-consciousness" novel by May Sinclair, who asserts that "[n]othing happens. It is just life going on and on. It is Miriam Henderson's

42. Morgan, "How Writers Work: Dorothy Richardson," 400.
43. Thomas F. Staley, *Dorothy Richardson* (Twayne Publishers, 1976), 38.
44. Rebecca Bowler, *Literary Impressionism: Vision and Memory in Dorothy Richardson, Ford Madox Ford, H.D. and May Sinclair* (London: Bloomsbury, 2016), 208.
45. Bowler, *Literary Impressionism,* 208.

stream of consciousness going on and on."[46] This is also the first time the psychological term "stream of consciousness"[47] is used to describe a novel. Richardson is thus "the direct forerunner of James Joyce and Virginia Woolf."[48] Richardson shows her dissatisfaction with this term by ironically stating that "[t]he 'Stream of Consciousness' lyrically led the way, to be gladly welcomed by all who could persuade themselves of the possibility of comparing consciousness to a stream."[49] Instead, Richardson proposes the metaphors of a tree, a pool, the sea, the ocean, and a "fountain of consciousness" to convey her understanding of human consciousness.[50] Whether it is the "stream" or the metaphors suggested by Richardson, all of them suggest a sense of continuity. However, while "stream-of-consciousness" implies forward progress, "a pool, the sea, [or] the ocean" is an environment of its own, into which and from which other streams of water flow. Seas also interact with their surrounding environments, and contain many swirling currents which respond to changes in the rest of the atmosphere. Thus, Richardson implies the depth possessed by consciousness and its inherently interactive nature. Rebecca Bowler and Scott McCracken's study of Richardson's account of consciousness also supports this claim. As Bowler and McCracken point out, for Richardson, consciousness is "defined by life" and the origin of consciousness is "in 'our first conscious awareness of reality outside ourselves.'"[51] However, it includes not only the illumination of "direct and immediate" awareness but also refers to the "gains of 'contemplated consciousness', suggesting that the latter can be understood as a return to the former in the sense that it is a return to the mind's 'central core', its "luminous point", which "though more or less continuously expanding from birth to maturity, remains stable, [and is] one with itself throughout life".[52] Bowler and McCracken detect both the division in Richardson's notion of consciousness and the interaction

46. May Sinclair, "The Novels of Dorothy Richardson," *The Egoist*, April 1918, 58.
47. As Rebecca Bowler and Scott McCracken discuss, the term "Stream of Consciousness" has been attributed by Shiv Kumar to William James. Later critics have followed Kumar in attributing the phrase to James alone. However, in responding to Kuman's assertion, Richardson claims that she has never read William James except in brief citations. According to Bowler and McCracken, Richardson recognises this term as a contemporary (and quickly outdated) philosophical metaphor that had been misapplied to literature, but not one that was exclusive to James. Rebecca Bowler and Scott McCracken, "Wet Aesthetics: Immersion versus the 'perfect imbecility' of the Stream in Dorothy Richardson's *Pilgrimage*," in *Reconnecting Aestheticism and Modernism: Continuities, Revisions, Speculations*, eds. Bénédicte Coste, Catherine Delyfer and Christine Reynier (New York: Routledge, 2016), 83-4.
48. Doris B. Wallace, "Stream of Consciousness and Reconstruction of Self in Dorothy Richardson's Pilgrimage," in *Creative People at Work: Twelve Cognitive Case Studies,* eds. Doris B. Wallace and Howard E. Gruber (New York: Oxford University Press, 1992), 148.
49. Richardson, "Foreword" to *Pilgrimage*, 11.
50. Dorothy Richardson, "A Last Meeting with Dorothy Richardson," interview by Vincent Brome, London Magazine, 6 June 1959, 29. Cited in Rose, "Unmoving Center," 370.
51. Bowler and McCracken, "Wet Aesthetics: Immersion versus the 'perfect imbecility' of the Stream in Dorothy Richardson's *Pilgrimage*," 88.
52. Ibid.

happening both within consciousness and between consciousness and reality. This works further to justify that for Richardson, "a pool, the sea, [or] the ocean" serves as a better metaphor for consciousness than a "stream" does.

Richardson's understanding of the inherent quality of human consciousness influences her depiction of Miriam's consciousness in *Pilgrimage*, specifically the relationship between Miriam's past, present and future prospects. Richardson's metaphor for consciousness suggests that for Richardson, consciousness not only refers to Miriam's intuitive reaction to the world but also includes her subsequent reflection upon her reactions. By naming her work *Pilgrimage*, which symbolises a journey, a sense of movement and continuity, Richardson endows the different phases of Miriam's life depicted in each volume with a coherence and a sense of forward progression. As Miriam journeys forward, she plays an active role in the perception of what she encounters. As Howard Finn remarks, "Miriam's struggle is a quest for the existential self, a quest marked by epiphanic moments in which a heightened awareness of existence or being is evoked. This series of "moments of being" in response to events both extraordinary and utterly ordinary constitute a continuity in (self)consciousness."[53] Finn compares those moments in which Miriam actively contemplates what she experiences as "epiphanic moments" [54] defined by James Joyce and the "moments of being" [55] as theorised by Virginia Woolf. While the moments of contemplation that Miriam experiences do resemble the "epiphanic moments" and "moments of being," primarily in the sense that, as Finn points out, Miriam experiences "a heightened awareness of existence or being," Miriam's seemingly "epiphanic moments" differ from those portrayed by either Joyce or Woolf in significant ways. In criticism of Joyce, epiphany is widely understood as a "revelation," "illumination" or "spiritual manifestation." However, in *Pilgrimage*, instead of focusing on the protagonist's discoveries of the spiritual nature of the phenomenon or the soul of the commonest object in a Joycean sense, Richardson portrays how Miriam experiences and contemplates the

53. Howard Finn, "Writing Lives: Dorothy Richardson, May Sinclair, Gertrude Stein," in *The Cambridge Companion to the Modernist Novel*, ed. Morag Shiach (Cambridge: Cambridge University Press, 2007), 192, https://doi-org.ezproxy.auckland.ac.nz/10.1017/CCOL052185444X.

54. Epiphany is specifically defined by James Joyce via Stephen in *Stephen Hero* (1950) and Joyce uses some in *A Portrait*, and a few in *Ulysses*. More information on epiphany can be found in James Joyce, *Stephen Hero: Part of the First Draft of "A Portrait of the Artist as a Young Man"* (London: Cape, 1950); Robert Scholes, "Joyce and the Epiphany: The Key to the Labyrinth?" *The Sewanee Review* 72, no. 1 (Winter,1964): 65-77, https://www.jstor.org/stable/27540956; Zack Bowen, "Joyce and the Epiphany Concept: A New Approach," *Journal of Modern Literature* 9, no.1 (1981-1982): 103-114; Robert Scholes and Florence L. Walzl, "The Epiphanies of Joyce," *PMLA* 82, no. 1 (Mar., 1967): 152-4, https:// www.jstor.org/stable/461060.

55. Virginia Woolf, "A Sketch of the Past," in *Moments of Being*, ed. Jeanne Schulkind (London: Grafton Books, 1989), 79-82.

phenomenon or the object as it is, and also most importantly, how during this process, the phenomenon or the object itself is renewed under Miriam's perception and reflection.

Richardson's depiction of Miriam's "moments of being" in *Pilgrimage* is also different from the "moments of being" theorised by Virginia Woolf. Woolf describes the theory of "moments of being" in her autobiographical essay "A Sketch of the Past" (1939). For Woolf, while a great part of every day is not lived consciously, or is non-being, there are exceptional moments that bring shocks. This shock is a revelation that there is some order behind the kind of nondescript cotton wool of daily life, and it is a token of some real thing behind appearances. Woolf further emphasises that she can make these moments real by putting them into words.[56] While Woolf regards "moments of being" as something hidden behind the appearance of daily life, for Miriam, the everyday life she experiences is the means through which she experiences "moments of being" triggering her contemplation. If for Woolf, moments of being are exceptional moments, for Richardson, "moments of being" is an on-going happening to Miriam in her novel. In *Pilgrimage*, Richardson demonstrates how Miriam, as an ordinary woman, is capable of contemplating what she experiences in the modern world. Through Miriam's on-going contemplation that she nurtures the self that will grow to become a writer. In other words, Miriam's experience of "moments of being" enables her to grow to be a writer, or an artist.

The "series of 'moments of being'" Miriam experiences in *Pilgrimage* does not only "constitute a continuity" flowing throughout *Pilgrimage* as Finn states, but also creates a depth because Miriam's "epiphanic moments" are often accompanied by a returning in her mind to the past. And as Carol Watts remarks, "Richardson's notion of 'awakening'" involves being "[b]usily alive in the past, and at the same moment onlooker at [her]self living."[57] In other words, two journeys are explicitly and implicitly expressed in *Pilgrimage*: Miriam's physical journey through the world and her inner journey to reflect deeply and repeatedly upon her past.

Pilgrimage thus, sees an interaction not only between Miriam and the world in which she lives, but also between her present and her past. It is through this series of interactions that the "utterly ordinary" events which evoke in Miriam "heightened awareness of existence or being" are transformed into something "extraordinary." Miriam's determination, towards the end of *Pilgrimage*, to write about her past suggests a further negotiation between her present and her past, or a quest that she will continue to conduct in writing. Miriam's decision to be a writer who will write her past can be regarded as the result of an "epiphanic moment" and at

56. Ibid.
57. Carol Watts, *Dorothy Richardson* (Plymouth: Northcote in association with The British Council, 1995), 72.

the same time is itself one of those "epiphanic moments" she experiences throughout her journey. Miriam's past shadows her perception of "[her]self living," and at the same time, is inevitably reconstructed by Miriam's constant revisiting. In this sense, Miriam's consciousness resembles a deepening, fluctuating "pool, sea and ocean" more than a "stream" flowing in one direction only.

More importantly, as this thesis will demonstrate, Miriam's sensuous engagement with the world and her subsequent continuous contemplation of what she is experiencing generates an impression that Miriam is perpetually on the edge of two worlds: the objective world and her imaginative world. Thus, in *Pilgrimage*, Richardson carries out her desire "to be perfectly in two places at once."[58] It is Miriam's body that acts to link these two worlds together. The meeting and interaction of these two worlds suggests that the world that Miriam journeys through in *Pilgrimage* is an in-between one. Furthermore, this in-between world is a haptic one as it is constructed out of Miriam's intentional synaesthetic "touching" of the objective world through its sounds, spaces and light. As a result of these experiences it is continuously reconstructed in her mind. This is the world that Miriam faces when she decides to write down her past towards the end of her pilgrimage. Miriam's decision to write about her past sets her upon the journey of "a second process of world-making," which, in Elisabeth Bronfen's words, "is neither a direct reaction to the material world nor meant to help her orient herself in it."[59] As Miriam's pilgrimage continues, so does her "process of world-making," both in reality and in her coming writing activity. Thus Miriam, the objective world and Miriam's past interact with and infuse into each other.

By closely examining Richardson's understanding of realism and her notion of human consciousness, in the following section, I will look at the model that Richardson designs to represent the "feminine realism" she proposes and to contain the "sea" of Miriam's consciousness. The narrative model provided by the classic *Bildungsroman* will be examined to show to what extent Richardson has shaped *Pilgrimage* according to this model and at the same time, has innovated on it resulting in a narrative that resembles the paradigm of traditional Christian pilgrimage as its title suggests.

58. Elisabeth Bronfen, *Dorothy Richardson's Art of Memory: Space, Identity, Text*, trans. Victoria Appelbe (Manchester: Manchester University Press, 1999),1.
59. Bronfen, *Dorothy Richardson's Art of Memory*, 205.

2. Narrative Models of the *Bildungsroman* and pilgrimage

Richardson's concern with her protagonist's journey—leaving home at an early age, her life experiences and her development into a writer—resembles the structure and the subject matter of the classic *Bildungsroman.*[60] As Doris B. Wallace argues, "*Pilgrimage* is a *Bildungsroman*, a psychological novel about the formation and education of the artist, a self-portrait of the artist in the process of becoming an artist."[61] However, a dispute was raised by Jerome Hamilton Buckley, who, in his ground-breaking study of the English *Bildungsroman*, claims that "*Pilgrimage* is hardly a Bildungsroman, for Miriam develops very little in the endless process of savouring impressions from the time we first meet her in her late teens till we leave her, many volumes later, in her solitary, sensitive middle age."[62] Instead of falling into the pattern of arguing over whether *Pilgrimage* can be categorised as a *Bildungsroman* or not, I will focus on how Richardson pays homage to the classic *Bildungsroman* by maintaining certain features of it in her writing; and at the same time, how she has made innovations to this classic genre to serve her purpose of demonstrating a woman's search for the life she wants to live in the modern era.

As Tobias Boes asserts, "the term *Bildungsroman*, or 'novel of formation,' remains at once one of the most vexing, but also one of the most fruitful contributions that German letters have made to the international vocabulary of literary studies."[63] Goethe's *Wilhelm Meister's Apprenticeship* (1795-6) has served as the prototype of the *Bildungsroman,* which, as Buckley claims, "in its pure form," has been defined as the "novel of all-around development or self-culture" with "a more or less conscious attempt on the part of the hero to integrate his powers, to cultivate himself by his experience."[64] As Buckley further argues, despite their distinctive style and substance, novels of the English *Bildungsroman* type tend to include two or three of the "principal elements": "childhood, the conflict of generations, provinciality, the larger society, self-education, alienation, ordeal by love, the search for a vocation and a working

60. *Pilgrimage* is a *Bildungsroman* which ends with Miriam's growing to be an artist. Thus, it is also called a *Künstlerroman*, or "artist novel," "[n]ovels that recount the development of an artist." The novel such as James Joyce's *Portrait of the Artist as a Young man* (1916) can also be regarded as a *Künstlerroman*. Paul E. Schellinger, Christopher Hudson, and Marijke Rijsberman, eds., *Encyclopedia of the Novel* (Chicago: Fitzroy Dearborn c1998), 121.
61. Wallace, "Stream of Consciousness and Reconstruction of Self in Dorothy Richardson's *Pilgrimage*," 161.
62. Jerome Hamilton Buckley, *Season of Youth: The Bildungsroman from Dickens to Golding* (Cambridge: Harvard University Press, 1974), 255.
63. Tobias Boes, "Modernist Studies and the *Bildungsroman*: A Historical Survey of Critical Trends," *Literature Compass* 3/2 (2006): 230, https://doi.org/10.1111/j.1741-4113.2006.00303.x.
64. Buckley, *Season of Youth,* 13.

philosophy."[65] The typical *Bildungsroman* traces the protagonist's "adjustment to society or general apprenticeship to life" through these experiences until he attains social acceptance and inner peace.[66] As a result, the *Bildungsroman* has been traditionally spoken of by English critics as "the 'novel of formation,' the 'apprenticeship novel,' or the 'novel of education'—terms that approximate the meaning of *Bildung* and imply a stable and integrative end point to personal growth."[67]

To a certain degree, *Pilgrimage* does fit into the classic mode of the *Bildungsroman* with its narration of the protagonist Miriam's childhood life, her leaving home at seventeen, her struggle with the different jobs she has to do, her life experiences in London, her love affairs with men and her growing to be a writer towards the end of *Pilgrimage*. As Esther Kleinbord Labovitz argues, *Pilgrimage*'s relating of the heroine's pilgrimage to the path of *Bildung*, or total development of the personality, enables critics to place this work in the quest tradition of the *Bildungsroman*.[68] However, there are other characteristics of *Pilgrimage* that disqualify it from the category of the classic *Bildungsroman.* For instance, in the classic *Bildungsroman,* the protagonist continually adjusts him/herself to the demands of society until he/she achieves what he/she takes to be a balance between self and the demands of society. As Mhairi Pooler argues, "[t]he goal of the apprenticeship at the hands of the world to reconcile self and society, self-fulfilment and the demands of integration into a particular social milieu, was central to the *Bildungsroman* genre."[69] However, in *Pilgrimage*, Miriam remains conscious of the split between her different selves in terms of the social roles she has to play on the one hand and the self she wants to be on the other.[70] For example, in the second volume, *Backwater* (1916), reading late at night, Miriam discovers her "nearest most intimate self," which she claims, is not touched by her six months in the German school where she works as a teacher and the nine

65. Buckley, *Season of Youth,* 13.
66. Buckley, *Season of Youth*, 248-82. The model for the *Bildungsroman* is Johann Wolfgang von Goethe's seminal novel *Wilhelm Meister's Apprenticeship* (1795-96). Novels such as *David Copperfield* (1850) by Charles Dickens, *What Maisie Knew* (1897) by Henry James and *Sons and Lovers* (1913) by D.H. Lawrence all are typical examples of the *Bildungsroman*.
67. Boes, "Modernist Studies and the *Bildungsroman*," 241.
68. Esther Kleinbord Labovitz, *The Myth of the Heroine: The Female Bildungsroman in the Twentieth Century: Dorothy Richardson, Simone de Beauvoir, Doris Lessing, Christa Wolf* (New York: Peter Lang, 1986), 13.
69. Mhairi Pooler, *Writing Life: Early Twentieth-Century Autobiographies of the Artist-Hero* (Liverpool: Liverpool University Press, 2015), 31, https://www-jstor-org.ezproxy.auckland.ac.nz/stable/j.ctt1gn6cn8.
70. The modernist representation of selfhood dismembers the conventional model of selfhood which is "autonomous, integral and continuous," but instead renders the self as a fragmented and disintegrated one. As Dennis Brown states, the modernist discourse of selfhood is "haunted by the ghost of some lost self which was once coherent and self-sufficient." Brown argues that in her *Pilgrimage*, Dorothy Richardson develops "the most successful literary method of expressing fragmentary selfhood-stream-of-consciousness. Particularly, Brown further claims that that *Ulysses* (1922), *The Waste Land* (1922) and *Mrs Dalloway* (1925) exemplify the new discourse of self-fragmentation. Dennis Brown, *The Modernist Self in Twentieth-Century English Literature* (New York: St. Martin's Press, 1989), 74-107.

long months of Banbury Park life of working as a governess.[71] In other words, Miriam remains conscious of the split between the different roles society imposes on her and protects herself from undue social obligation as she proceeds on her journey of self-discovery.

However, the *Bildungsroman* hero experiences "rare moments of insight" and "spots of time," which, according to Buckley, "reveal to [him or her] new levels of life and meaning" and from which he or she can learn "deepest lessons,"[72] and Miriam also experiences "epiphanic moments" throughout her journey. And yet, instead of revealing to Miriam "new levels of life and meaning" and offering her "deepest lessons," the "epiphanic moments" that Miriam experiences merely refresh her perception of her life at present. The "moments of being" that Miriam experiences are frequently characterised by a sense of disillusion as these moments are often accompanied by a "travelling back" to the past in her mind. And it is during this process that Miriam's perception of her present is changed and at the same time, her past is reworked and transformed. How should we understand Miriam's revisiting the past as a disillusionment when she experiences the "epiphanic moments" in the present? Howard Finn discusses the relationship between the autobiographical impulse of modernist writers and the modernist conception of objectifying form, which is developed to "distanc[e] and universaliz[e]" the subjectivity, and as he further argues, this relationship is particularly vexed for women writers.[73] As Finn notes, modernist women writers, such as Richardson, May Sinclair and Gertrude Stein, by representing life in all its "authentic" detail, render that life as one which has little value or meaning. As a result, their autobiographical impulse is both avowed and disavowed.[74] Finn remarks that in *Pilgrimage* Richardson objectifies Miriam's "subjective responses" to events instead of the events themselves. And he suggests that readers need to experience Miriam's immediate response to events first and then reconstruct the events, which signifies an act of disavowal. Thus, as Finn remarks, *Pilgrimage* "resembles an act of writing as interminable analysis, a 'working through,'"[75] and it "provides a space for fantasy […] to be played out but not resolved; fiction reproduces, albeit in an imaginatively modified form, the equivocal logic of disavowal that marks 'real life' itself,"[76] which we must live as though unconsciously. I propose that this "space for fantasy" is not only created for readers of *Pilgrimage*, but also provided for Miriam herself when she is able to watch her past "played

71. Richardson, *Pilgrimage I*, 282.
72. Buckley, *Season of Youth,* 272.
73. Finn, "Writing Lives," 191.
74. Finn, "Writing Lives," 191-205.
75. Finn, "Writing Lives," 194.
76. Finn, "Writing Lives," 196.

out" in her mind. As Richardson reproduces the "equivocal logic of disavowal that marks 'real life'" in her *Pilgrimage*, Miriam also reproduces the same "equivocal logic of disavowal" by replaying her past and working through it.

As Richardson suggests when she compares human consciousness to a sea and an ocean, "[i]t has depth and greater depth and when you think you have reached its bottom there is nothing there, and when you give yourself up to one current you are suddenly possessed by another."[77] The seemingly "epiphanic moments" or the illumination that Miriam receives in her on-going, present life can be referred to as her experience of being "possessed" by one current of her consciousness. But once she gives herself up to a moment of realization of herself and the world, she is possessed by another "current" of consciousness, which generally, is a consciousness of something in the past that Miriam gains access to through her active contemplation of her life at present. As a result, what Miriam discovers in her "epiphanic moments" is "nothing" because it is disqualified by the "current" of Miriam's past. As Boes points out, the term "romance of disillusionment" is coined by George Lukàcs to oppose to the *Bildungsroman*. For Lukàcs, the "disillusionment plot is characterized by an essential disjuncture of Self and world, in which the prosaic and materialist world ultimately proves to be unaccommodating to the poetic ideals of the protagonist. The *Bildungsroman*, by contrast, is defined by the happy resolution of poetic ideal and prosaic reality."[78] The "disillusionment" in the plot of *Pilgrimage* may also indicate the "essential disjuncture" of Miriam's self and the world, as I will argue.

Moreover, *Bildungsroman* heroes aim at learning from their experiences of the world. As Pooler writes, "[e]ssential for the *Bildungsroman* is the protagonist's conscious goal to cultivate himself *through* his experience."[79] Citing Wilhelm Dilthey, Boes states, in a *Bildungsroman,* a "regular development is observed in the life of the individual: each of the stages has its own intrinsic value and is at the same time the basis for a higher stage."[80] Thus, the typical *Bildungsroman* "unfold[s] in strictly chronological order"[81] to demonstrate the "stable and integrative end point to personal growth."[82] However, Miriam continually constructs and reconstructs her experience through active perception and subsequent memorialisation: the returning to the past for something with which to compare present

77. Richardson, "A Last Meeting with Dorothy Richardson," Interview by Brome. Cited in Rose, "Unmoving Center: Consciousness in Dorothy Richardson's "Pilgrimage," 370.
78. Boes, "Modernist Studies and the *Bildungsroman*," 239. Italics in the Original.
79. Pooler, *Writing Life: Early Twentieth-Century Autobiographies of the Artist-Hero*, 30.
80. Boes, "Modernist Studies and the *Bildungsroman*," 231-2.
81. Buckley, *Season of Youth,* 270.
82. Boes, "Modernist Studies and the *Bildungsroman*," 241.

experiences. This may also explain why Buckley thinks Miriam "develops very little in the endless process of savouring impressions,"[83] because she repeatedly engages in the same kind of process. As a result, while on a superficial level, *Pilgrimage* is endowed with a sense of chronology by Miriam's physical travel to many different places, it is also complicated by her constant travelling back to past moments. Instead of adopting a linear narrative, Richardson presents Miriam's pilgrimage as a deepening circle that enables constant interactions between Miriam's present and past, the external world and her inner world, her experience of illumination brought by her experience of "epiphanic moments" and accompanying disillusionment because of her remembrance of the past. Consequently, Richardson demonstrates Miriam's struggles to define herself in searching for the life she wants to live instead of a stable development towards maturity.

Miriam's continuous reflection on her experiences makes the narrative model of *Pilgrimage* resemble the paradigm of traditional Christian pilgrimage, although not in the spiritual sense as I will shortly discuss. Pilgrimage refers to a "deep-seated human tendency to locate the holy at a distance from one's everyday surroundings and to seek solutions to personal problems and the alleviation of suffering (or boredom) in a journey to such a place."[84] Yet, in traditional pilgrimage, the place that the pilgrim travels to is not worth visiting if the pilgrim does not take the chance to reflect on his or her current experience as he or she proceeds. And as Alexandra Peat writes, a "pilgrimage is also essentially a storied journey, a process given meaning by and through narrative: a pilgrim hopes for some transcendent, unique moment of experience, but the effort to attain this experience requires retracing past footsteps."[85] In other words, it is through pilgrims' continued reflection on their past experiences that they endow their journeys with meaning and may expect to experience "some transcendent, unique moment" in the present.

As Peat argues, "a pilgrimage is not only a storied journey but also a placed journey, a journey that is necessarily geographically specific." [86] The geographical dimension of pilgrimage is also valued by Richardson in her depiction of Miriam's pilgrimage. As Jean Radford claims, all "pilgrimages of course have a spatial and temporal dimension, since journeys take place in time and space, but the spatial element is given a special importance in

83. Buckley, *Season of Youth,* 255.
84. Diana Webb, *Medieval European Pilgrimage, c.700-c.1500* (Gordonsville, VA: Palgrave Macmillan, 2002), viii.
85. Alexandra Peat, "Modern Pilgrimage and the Authority of Space in Forster's *A Room with a View* and Woolf's *The Voyage Out,*" in *Mosaic: A Journal for the Interdisciplinary Study of Literature*, special issue, *Pilgrimage* 36, no. 4 (Dec 2003): 139-53, http://www.jstor.org.ezproxy.auckland.ac.nz/stable/44030000.
86. Peat, "Modern Pilgrimage and the Authority of Space."

the organisation of Richardson's novel."[87] In *Pilgrimage*, Richardson specifies nearly all the places that Miriam travels to, both domestic and foreign ones, by pointing out their names. Miriam is seen travelling to Germany and Switzerland and Miriam's London is described with such great detail that readers are encouraged to draw a map of it by following her footsteps.

However, unlike pilgrims who aim at having a spiritual experience and arriving at holy places, Miriam does not arrive anywhere so obvious and the concrete places she travels to in *Pilgrimage* are secular ones. Besides, Richardson also expresses through Miriam her doubt about the significance of religious spaces. Visiting an English church when she is teaching at a German school, Miriam deems herself to be a Radical and secularises the hymn she hears as something "everyday."[88] In *The Tunnel* (1919), Miriam claims that "the Bible is not true; it is a culture" because it is written in language, which "is the only way of expressing anything and it dims everything."[89] Thus, for Richardson, religion, like every social formation, misses the immediacy of experience. In her study of Woolf and Forster's conflation of the sacred sites of tourism and the consecrated spaces visited by the religious devotee, Peat argues that by "subvert[ing] the power of the familiar sacred spaces of the cathedral and the church, they transpose the emotional and aesthetic centre of the narrative to exterior sites."[90] Richardson, however, by subverting the power of sacred spaces like the church along with sacred things such as the hymn and the Bible, transposes the "emotional and aesthetic centre of the narrative" to everyday things.

Peat also argues that "[d]espite transforming old models, [*A Room with a View* and *The Voyage Out*] do not utterly abandon the pilgrimage trope. Rather, as the 'outside' attains divine significance, the pilgrimage is re-located to a new aesthetic arena."[91] This relocation of pilgrimage to "a new aesthetic arena," namely to things "outside" the sacred, can also be detected in *Pilgrimage*. Discussing dailiness in Richardson's *Pilgrimage*, Bryony Randall argues that everyday life in *Pilgrimage* is "precisely what life is" and Miriam's attachment to everyday actions and even the most "extraordinary events, persons, experiences, are as much the same as they are different, sharing both the definitive ordinariness and the 'strangeness of the adventure of being, of the fact of the existence, anywhere, of anything at all.'"[92] Randall

87. Radford, *Dorothy Richardson*, 45
88. Richardson, *Pilgrimage I*, 70-6.
89. Richardson, *Pilgrimage II*, P99.
90. Peat, "Modern Pilgrimage and the Authority of Space," http://www.jstor.org.ezproxy.auckland.ac.nz/stable/44030000.
91. Ibid.
92. Bryony Randall, *Modernism, Daily Time and Everyday Life* (Cambridge: Cambridge University Press, 2007), 80.

detects the inherent quality of Miriam's everyday experiences of being "the same" in the sense that they possess the simultaneous existence of "ordinariness" and "strangeness." The sense of "divine significance" acquired by Miriam's everyday experience can be regarded as the result of Richardson's relocation of pilgrimage into the "new aesthetic arena" of Miriam's everyday life.

As seen in the aforementioned section, *Pilgrimage* has adopted the narrative mode of *Bildungsroman*, which refers to the pre-days pilgrimage. This is when people leave their home places and go to the modern cities. They have to find a way to express what they find in a new environment. It has to be a form that includes, in some way, the journey they embark upon to get there. The *Bildungsroman* is about series of steps. What Richardson does in the novel is that she encodes in the novel's form the experience of everybody who has taken such a journey. And it is in their journeying through the world that the interaction between them and the world, and between their past and present is nurtured. However, *Pilgrimage* can also be read as an anti-*Bildungsroman* because, while the *Bildungsroman* suggests at a linear narrative, the narrative of *Pilgrimage* gradually deepens through Miriam's continuous reflection on what she experiences as she journeys through the objective world. Thus, the new novel form of *Pilgrimage* resembles that of traditional pilgrimage, which also involves walking. It can be argued that the new novel form of *Pilgrimage* is also about walking, during which the world and Miriam's perceptions are linked together. A form of "walking" is also detected by Richardson in film. As Richardson claims in her filmic essay "Narcissus" (1931), "[i]n life, we contemplate a landscape from one point, or walking through it, break it into bits. The film, by setting the landscape in motion and keeping us still, allows it to walk through us. What is true of the landscape is true of everything else that can be filmed, and of everything we experience in the world."[93] The phrase "walk through" demonstrates how film viewers process and interact with what is filmed when it comes to contact with them. In the next section, I will focus on examining to what extent Richardson's conception of the new novel form in *Pilgrimage* has been influenced by her experience and contemplation of film. I also wish to explore how Richardson's filmic writings, or her ideas about the collaborative relationship between film viewers and film conveyed in her filmic column "Continuous Performance," provide a key to unlocking the interconnecting past and present, inward reflection and outward action Richardson performs in *Pilgrimage*.

93. Dorothy Richardson, "Narcissus," in *Close Up: 1927-1933: Cinema and Modernism*, eds. James Donald, Anne Friedberg and Laura Marcus (London: Cassell, 1998), 203.

3. *Pilgrimage* and Richardson's "Continuous Performance"

Richardson contributed the column "Continuous Performance" to the filmic magazine *Close Up* (1927-1933) edited by Kenneth Macpherson, the novelist Bryher and the poet H.D.[94] Here Richardson covers a wide range of cinema-related topics, such as the filmic elements of sound and the advent of talkies, silence, light, and the very activity of cinema-going and cinema-spectatorship. However, Richardson almost never discusses one film in particular. As she reveals to Bryher, her writings on film are "simply about seeing movies, regardless of what is seen."[95] Consequently, Marcus notes that Richardson's writing on film can be "defined as 'cinema' criticism rather than 'film' criticism."[96] Richardson chooses the term "Continuous Performance" for her filmic column and shows her fondness for this term throughout the column. Like the title *Pilgrimage*, "Continuous Performance," as an "overall title,"[97] works further to suggest Richardson's interest in "cinema in all its aspects and not merely in high-art films, her concern with the cinematic as a way of seeing and as a total and totalizing experience, rather than with individual films as artefacts." [98] A close examination of Richardson's understanding of this term and its relationship to the perception of film will reveal how, for Richardson, her filmic column functions as a base upon which she thought critically about film and, furthermore, how Richardson's experience of and contemplation on film, as reflected in her filmic writings, influenced her novel writing.

The fact that Richardson did not start to work on her filmic column until she had finished the first nine volumes of her *Pilgrimage* may make it problematic to argue that the literary techniques Richardson adopts in *Pilgrimage* might be shaped by the models she develops in her filmic column.[99] However, in all probability Richardson watched film before she wrote for *Close Up.* As Paul Tiessen points out, "Richardson's articulation of her definition of the film-experience began with a reference made as early as 1914, and found fullest expression in the series of essays, under the general heading, "Continuous Performance," which

94. James Donald, Anne Friedberg and Laura Marcus, eds. *Close Up: 1927-1933: Cinema and Modernism* (London: Cassell, 1998).
95. Gloria G. Fromm, ed., *Windows on Modernism: Selected Letters of Dorothy Richardson* (Athens: The University of Georgia Press, 1995), 134.
96. Laura Marcus, *The Tenth Muse: Writing About Cinema in the Modernist Period* (Oxford: Oxford University Press, 2007), 301, http://hdl.handle.net.ezproxy.auckland.ac.nz/2027/heb.09115.
97. Laura Marcus, "Introduction" to "Continuous Performance," in *Close Up: 1927-1933,* eds. Donald, Friedberg and Marcus,152.
98. Marcus, "Introduction" to "Continuous Performance," 151-2.
99. The first volume of *Pilgrimage Pointed Roofs* was published in 1915 and the ninth volume of *Pilgrimage* Oberland was published in 1927. It is not until this time that Richardson's filmic essays started to be published in *Close Up*.

she contributed to *Close Up* from 1927 to 1933."[100] Tiessen's remark implies that Richardson's experience of film may have started as early as 1914, or even earlier. It also suggests that the articles Richardson contributed to *Close Up* could have been written before they were published in 1927. For instance, when Richardson was invited to contribute some writings to *Close Up*, in her letter to Bryher written in Spring 1927, Richardson wrote, "[w]e are thrilled by the prospect of the Film paper [*Close Up*]. High time there was something of the sort. I can't however see myself contributing […]. However: I know I have some notes somewhere & will look them up."[101] Richardson's letter to Bryher indicates that she has already started to think and write "some notes" about film before *Close Up* started its publication in July 1927. Thus, it is possible that Richardson's conception of a new form for her novel had been influenced by her experience of cinema along with her critical thinking about the nature and the art form of film. It can also be argued that the nature and the form of film has prompted Richardson to think critically about the form of her novel, the study of which, in turn, may have benefitted from her filmic criticism.

In addition to film, in her filmic writings, Richardson also discusses another form of art, theatre and play, and the different responses theatre and cinema elicit from the audience.[102] Marks points out that in her "Continuous Performance," Richardson "replays" the arguments she made in the "non-cinematic" contexts of articles written in the early 1920s about women and art, and inserts her views into the spectacle of the cinema, albeit implicitly. Consequently, Marks asserts that Richardson's writing in the context of film as in other spheres is "highly encoded."[103] Here, Richardson is also thinking about her own art as well, namely her novel and how readers are going to interact with her writing. In her filmic essay "Almost Persuaded" (1929), Richardson claims that in "literature alone [film] is creating a new form."[104] An investigation of Richardson's contemplation of film will also shed light on the study of this "new form" that Richardson conceives in *Pilgrimage*.

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100. Paul Tiessen, "A Comparative Approach to the Form and Function of Novel and Film: Dorothy Richardson's Theory of Art," *Literature/Film Quarterly* 3, no.1 (Winter 1975): 84, http://www.jstor.org.ezproxy.auckland.ac.nz/stable/43795387.
101. Gloria G. Fromm, ed., *Windows on Modernism: Selected Letters of Dorothy Richardson* (Athens and London: The University of Georgia Press, 1995), 134.
102. The comparison between theatre and cinema made by Richardson in her filmic column can be found in Dorothy Richardson, "There's No Place Like Home," in *Close Up: 1927-1933,* eds. Donald, Friedberg and Marcus, 169; Dorothy Richardson, "The Increasing Congregation," in *Close Up: 1927-1933,* eds. Donald, Friedberg and Marcus, 170; Dorothy Richardson, "Continuous Performance," in *Close Up: 1927-1933*, eds. Donald, Friedberg and Marcus, 207-9.
103. Marks, "Introduction" to "Continuous Performance," 157-8.
104. Dorothy Richardson, "Almost Persuaded," in *Close Up: 1927-1933*, eds. Donald, Friedberg and Marcus, 191.

Technically, the term "Continuous Performance" refers to a particular kind of film exhibition and viewing, an ongoing process of projection and spectating, which stands in marked contrast to the "single performance" that is emblematic of the theatre.[105] For Richardson, the power of film rests upon this idea. As Richardson explicitly states:

> [I]t was the first hint of the Film's power of tackling aspects of reality that no other art can adequately handle. But the power of the Film, or Film drama, filmed realities, filmed uplift and education […] rests […] upon the *direct* relationship between the observer a continuous miracle of form of movement, of light and shadow in movement, the continuous performance, going on behind all invitations to focus upon this or that, of the film itself.[106]

Richardson's appreciation of cinema's continuous performance reveals her specific focus: rather than being captivated by "its power of tackling aspects of reality that no other art can adequately handle," she is instead fascinated by the experience of film as a new art form, which, explicitly, is a "continuous miracle of form of movement."[107] In other words, for Richardson, film is more about "a way of seeing" and an "experience" than what is seen in a cinema. By referring to film as "the Film," Richardson once again demonstrates her effort to avoid singling out any specific film but to instead consider film as an art form in general along with film viewers' response to it.

This then raises the questions: How does cinema's continuous performance has contributed to Richardson's perception of film as a new art form, "a way of seeing" and an "experience," rather than a medium "tackling aspects of reality"? Primarily, continuous performance changes the very activity of cinema-going. As Richardson writes, unlike a theatre, which is "a rarity, to be selected with care, anticipated, experienced, discussed at great length, long remembered," a film is more or less "neither here nor there," and people can make their

105. Marcus, "Introduction" to "Continuous Performance," 151.
106. Richardson, "Continuous Performance," 209. Italic in the original.
107. Fernand Léger also expresses a similar view on early film when he tries to define something of the radical possibilities of the cinema. According to Léger, the potential of the new art does not lie in "imitating the movements of nature" or in "the mistaken path" of its resemblance to theatre. Its unique power is a "matter of *making images seen*." Tom Gunning shares Léger's view and states that it is "precisely this harnessing of visibility, this act of showing and exhibition" that he feels "cinema before 1906 displays most intensely." Tom Gunning, "The Cinema of Attraction[s]: Early Film, Its Spectator and the Avant-Garde," in *Early Cinema: Space Frame Narrative,* ed. Thomas Elsaesser (London: British Film Institute, 1990), 56-62. For Fernand Léger's remarks, see Fernand Léger, "A Critical Essay on the Plastic Qualities of Abel Gance's Film *The Wheel*," in *Functions of Painting*, ed. Edward F. Fry, trans. Alexandra Anderson (New York: Viking Press, 1973), 21.

decision to go to the cinema while having dinner at a restaurant. As Richardson writes, due to the cinema's continuous performance, if the one people choose is full up, there is "another round the round nothing to fix up and worry about."[108] Cinema-going becomes a "welcome change from talk, reading, bridge, wireless, gramophone. And the trip down town revives the unfailing bright sense of going out, lifts off the burden and heat of the day."[109] Comparing with the theatre visiting, the activity of cinema-going acquires a sense of spontaneity and, at the same time, functions to shock people from their habitual way of living their daily lives. Cinema's continuous performance has contributed to these qualities acquired by cinema-going. Talking about cinema's continuous performance, Yuri Tsivian points out that continuous performance gives the action of cinemagoing "an aura of improvisation, of adventure, of illicit and abrupt departure from daily routine." [110] Continuous performance also changes the existence of film from "an object for the audience" to "an object in itself." As Tsivian explains, the cinema-goer's unfixed entry into the cinema "redefines the concepts of the beginning and the end of the film" and film "is to be received, by definition, in fragmentary fashion and in doses determined by the recipient himself."[111] In other words, continuous performance does not "assume that the object and subject of perception are mutually determined."[112] Thus, film acquires an "impromptu nature and autarchy" which, as Tsivian claims, places it among "the ranks of natural phenomena." [113] Tsivian further states that, particularly, for the Russian observer in the early twentieth century it is, first and foremost, "the spontaneously developing element of the modern city."[114]

In her filmic essay "A Tear for Lycidas" (1930), Richardson explicitly builds a connection between cinema that screens silent film in the manner of continuous performance and a "by-street" of London:

> Wandering at large, we found ourselves unawares, not by chance, we refuse to say by chance, in a dim and dusty by-street: one of those elderly dignified streets that now await, a little wistfully, the inevitable re-building. Giving shelter meanwhile to the dismal eddyings and scuttlings of wind-blown refuse: grey dust, golden straw, scraps of trodden

108. Richardson, "The Increasing Congregation," 170.
109. Ibid.
110. Yuri Tsivian, *Early Cinema in Russia and Its Cultural Reception*, ed. Richard Taylor, trans. Alan Bodger (London: Routledge, 1991), 38.
111. Tsivian, *Early Cinema in Russia and Its Cultural Reception,* 39.
112. Ibid.
113. Ibid.
114. Ibid.

> paper. Almost no traffic. Survival, in a neglected central backwater, of something of London's former quietude.
>
> Having, a moment before, shot breathlessly across the rapids of a main thoroughfare, we paused, took breath, looked about us and saw the incredible. A legend […] upon that of the converted Scala theatre: Silent Films. Continuous Performance. *Two Days. The Gold Rush*.[115]

At the beginning of this essay, Richardson expresses her hostile attitude towards the coming of sound in silent film and asserts that the gradual closing down of local halls screening silent film turns London into a "filmless" one.[116] Richardson becomes aware of the silent film screened by the "converted Scala theatre" when she finds herself "unawares" in "a dim and dusty by-street." It is interesting to note that certain analogies can be drawn between the cinema screening silent film and this "by-street." For instance, the by-street that Richardson discovers will inevitably be re-built, corresponding to the "converted" Scala theatre and the status of silent film, which is being reconfigured by the introduction of sound; the by-street's sheltering of the "wind-blown refuse" can be interpreted as the Scala theatre's insistence on "sheltering" silent film, which is becoming a "refuse" with the introduction of sound.. The "wind-blown refuse" sheltered by the by-street resembles silent film in the sense that the "grey dust," the "golden straw" and the "scraps of trodden paper" all suggest traces of an object and denote something of the past. The sense of movement in film is also endowed to them by the wind, turning them into "eddyings and scuttlings," which survive in "London's former quietude." The above analogies create an impression that Richardson is depicting cinema along with film as the natural elements of the modern city.

Encouraged by Tsivian's understanding of cinema's continuous performance, and by Richardson's narration of cinema and film as an element of the city, I propose that Richardson, by showing her cherishing of continuous performance persistently throughout her filmic essays, intends to keep open and alive the question of what film viewers actually see in a cinema. Inspired by this openness, I would argue that Richardson's experience of film made her conscious of her experience of other elements, or of the natural phenomena of the modern world. Consequently, I would argue that the term "continuous performance" can also be

115. Dorothy Richardson, "A Tear for Lycidas," in *Close Up: 1927-1933*, eds. Donald, Friedberg and Marcus, 200.
116. Richardson, "A Tear for Lyciads," 196.

understood as a thought about how the experience of film or interaction with film can alter or make Richardson become aware of the way we react in interaction with the modern world all the time outside the cinema. This is what Richardson engages with in her novel as in it, she explores and presents the very process of how her protagonist Miriam interacts with the modern world that she travels through. An examination of how the cinema-goer perceives and interacts with film, as claimed by Richardson in her filmic column, then, will help us break down the "continuous performance" that Miriam experiences in the modern world.

Richardson's discussion of film in her column as a form of "Continuous Performance" makes the continuous, reflective engagement required of early twentieth-century cinema-goers into a basis for her experimental novel *Pilgrimage*. As Watts argues, Richardson's articles are "oddly abstracted meditations, almost parables, on the potentialities opened up by the new medium: its effects on literature, on a wider culture, and on the existential experience available to generations who could now never know a world without pictures."[117] When Richardson discusses sound, music, light and so on in early cinema, she suggests that experience of these matters in a cinema makes the viewers become aware of them in their everyday lives and further alter or affect their perception of them and vice versa. The question of what it is that we watch in a cinema is explored in *Pilgrimage* with regard to what experience is in a world the perception of which is being altered by cinema.

In her *Close Up* column, Richardson mentions the transition that has happened in film history: from silent to sound film. As Marcus notes, one aspect of Richardson's film writing is her figuring of film history as "one particularly attentive to transitions, while also seeking to complicate linear narrative, to break up sequence, and to make memory—in which film now played a crucial role—a central aspect of historicity."[118] A discussion of Richardson's views on memory conveyed in her *Close Up* column will be useful in elaborating Richardson's understanding of the relationship between silent film and that accompanied by sound and thus, her philosophy of the relationship between past and present in general.

Richardson expressed her dissatisfaction with some people's definition of memory in her filmic essay "The Film Gone Male" (1932):

> Memory, psychology is to-day declaring, is passive consciousness. Those who accept this dictum see the in-rolling future as living reality and the past as reality entombed.

117. Watts, *Dorothy Richardson*, 59.
118. Marcus, *Tenth Muse*, 352-3.

> They also regard every human faculty as having an evolutionary history. For these straight-line thinkers memory is a mere glance over the shoulder along a past seen as a progression from the near end of which mankind goes forward.[119]

For Richardson, memory "as distinct from a mere backward glance, as distinct even from prolonged contemplation of things regarded as past and done with, gathers, can gather, and pile up its wealth."[120] In other words, memory is active and is capable of growing. Henri Bergson also recognised memory's ability to gather and pile up its wealth. As Bergson states, "my memory is there, which conveys something of the past into the present. My mental state, as it advances on the road of time, is continually swelling with the duration which it accumulates: it goes on increasing-rolling upon itself, as a snowball on the snow."[121] In *Pilgrimage*, Richardson conveys a similar understanding of memory through Miriam. When Miriam decides to be a writer and writes about her past, she says that "the past does not stand 'being still.' It moves, growing with one's growth."[122] In this case, in both her filmic writing and *Pilgrimage*, Richardson holds firmly to the belief that memory is an active construction instead of a passive recollection.

Hence, as Marcus argues, the "lure of the silent film was not, as Richardson suggested, merely nostalgic."[123] Specifically, for Richardson, silent film is:

> Done with in its character of current actuality, inevitably alloyed, and beginning its rich, cumulative life as memory. Again and again, in this strange "memory" (which, however we may choose to define it, is, at the least, past, present and future powerfully combined) we should go to the pictures; we should revisit, each time with a difference, and, since we should bring to it increasing wealth of experience, each time more fully, certain films stored up within.[124]

As Richardson reveals, although silent film is "[d]one with" the "character of current actuality" upon the introduction of sound, later film is also "inevitably alloyed" with it. Richardson implies that people's appreciation of silent film is inevitably affected by the "current actuality"

119. Dorothy Richardson, "The Film Gone Male," in *Close Up: 1927-1933,* eds., Donald, Friedberg and Marcus, 205.
120. Richardson, "The Film Gone Male," 206.
121. Henri Bergson, *Creative Evolution* (London: Macmillan and Co., Limited, 1911), 2.
122. Richardson, *Pilgrimage IV*, 657.
123. Marcus, *Tenth Muse*, 408.
124. Richardson, "A Tear for Lycidas," 196.

of sound film. In Marcus's words, the "silent/sound divide could be crossed in both directions, and silent films, now viewed not 'innocently', but in the knowledge of sound, became a way of 'seeing again.'"[125] And Marcus argues that Richardson has also carried out this principle. This also accounts for the reason why, for Richardson, each time we "revisit" a memory, we are able to "bring to it increasing wealth of experience" and "with a difference." So, while Bergson points out memory's ability to grow by comparing it to a "continually swelling" snowball, Richardson demonstrates specifically how this "snowball" swells by showing the process of how people keep incorporating the present into it. Indicated in Richardson's elaboration of how our perception of the "current actuality" of sound film can change the way we look at silent film is the question of how the present can be altered by our remembrance of the past as the two are "inevitably alloyed" to each other. Marcus points out that in her column, Richardson "produced a complex model of development in which cognition was also recognition."[126] As Marcus explains, rather than Richardson presenting silent film as a discrete sub-genre she describes it as both a necessary precursor and indispensable antecedent that generously offers "speech-films" "the gift of the move to sound"; indeed, audiences fully enter into the "heritage of silent film" once "speech-films" have taken over the cinemas.[127] As a result, for Richardson, the memory of silent film becomes one in which "past, present and future are powerfully combined."

In the same article, Richardson also points out that the memory of silent film is not about all the particular films we have seen but is, instead, a "mode of experience" in which " 'The Film,' all the films we had seen, massed together in the manner of a single experience—a mode of experience standing alone and distinct amongst the manifolds [*sic*] we assemble under this term—and with some few of them standing out as minutely remembered units, became for us treasure laid up."[128] Otherwise put, silent film as a memory, is not about the content of the films that a viewer has seen but is "a single experience." Or more precisely, it represents a single model or moment in which a viewer stores and preserves his or her every particular experience of seeing silent film.

Richardson's contemplation of the attributes of memory, of its relationship to the present and the approach to it indicated by her filmic writing is intriguing for the study of how memory works in *Pilgrimage*. Richardson also creates memory in her narration of Miriam's

125. Marcus, *Tenth Muse*, 408.
126. Marcus, *Tenth Muse*, 353.
127. Ibid.
128. Richardson, "A Tear for Lycidas," 196.

life history. *Pilgrimage* begins with Miriam's leaving home at the age of seventeen, thus turning her life before seventeen into a memory. As Miriam journeys forward, she is seen constantly travelling back to the past in her mind. And it is through this active remembering that we learn of her happy childhood which is epitomised in her Abington garden and the seaside holiday, her family members and the financial problems of the family. During the process of her pilgrimage, Miriam's experience of new places is often accompanied by a revisiting in memory of the place she has most recently left behind. This creates the impression that places in *Pilgrimage* do not exist separately from each other. Richardson's creation of memory in the narrative of *Pilgrimage* deepens the structure of the novel and at the same time, turns it into a circle or a "continuous performance."

As I noted earlier, Miriam's memory is also not an "entombed reality." It keeps growing with Miriam. It has a cumulative dimension. Some of Miriam's memories, such as those of her childhood garden, a seaside holiday and Mrs Bailey's house where she stays on first moving to Central London, stand out and are repeatedly remembered. Based on Richardson's understanding of how memory works in film, I will look at how Miriam's perception of her present requires a revisiting of the past and how during this process Miriam's past is transformed and reconstructed while her perception of the present is also renewed. Certain memories, such as that of Miriam's childhood garden, exist more as a mode of experience than matter-of-fact memories and by means of them several other memories are assembled, in the same way as all the "silent" films that Richardson or any early cinema-goer has watched are assembled under the term "The Film," once the later experience of "the Talkies" consigns them to the rich field of memory.

Another question that dominates Richardson's meditation on film is film spectatorship. Richardson's "primary concern" in her filmic writings, according to Marcus, "was with the ways audiences responded to different aspects of cinematic representation, communication and viewing and with the cinema-goer's changing, developing relationship to the new art of the film."[129] For Richardson, the relationship between film viewers and the film screened is cooperative and mutually constitutive. On the one hand, film should facilitate the film viewers' "imagination," "concentration" upon what they are watching and the "collaboration" between the "onlooker and what he sees."[130] In other words, a film viewer is the "collaborator, the other

129. Marcus, "Introduction" to "Continuous Performance," 150.
130. Dorothy Richardson, "Musical Accompaniment," in *Close Up: 1927-1933*, eds., Donald, Friedberg and Marcus, 163.

half of the [film]."[131] On the other hand, film is not a "wonder" outside film viewers. It acquires a "beauty" that emanates from film viewers and thus "the onlooker is a part of the spectacle."[132] According to Richardson, film "as a work of art is subject to the condition ruling all great art: that it shall be a collaboration between the conscious and the unconscious, between talent and genius." [133] Richardson's contemplation of film spectatorship indicates that although, for Richardson, film is "a social art, a show, something for collective seeing,"[134] film viewers can also experience it privately, and with the film they are watching as raw material, film viewers are able to construct a "film" or a piece of art of their own.

As noted earlier, in her *Close Up* column, Richardson almost never mentions any specific film she watches. However, in the opening essay of her column, Richardson recalls one tide scene from a film she watched. This tide scene functions as an image in which Richardson's idea of the cooperative relationship between film viewers and film is embodied:

> The first scene was a tide, frothing in over the small beach of a sandy cove, and for some time we were allowed to watch the coming and going of those foamy waves, to the sound of a slow waltz, without the disturbance of incident […]. The rest of the scenes, all of which sparked continually, I have forgotten. But I do not forget the balm of that tide, and that simple music, nor the shining eyes and rested faces of those women [spectators].[135]

In the above quotation, Richardson mentions the things that she remembers seeing in the picture palace and among them is "the balm of that tide," which suggests a sense of liminality and transition. Specifically, the "balm of that tide" is the result of an interaction between the tide and the "small beach of a sandy cove" and thus, is a thing of in-between. Meanwhile, the coming-and-going and repetitive tide allude to the on-going human consciousness, which can intuitively respond to the external world, in the same way as the tide interacts with the beach. At the same time, it is also capable of reflecting repetitively as the tide does. Richardson's recalling of the tide suggests that as the tide's collision with the beach gives rise to the "balm

131. Dorothy Richardson, "Pictures and Films," in *Close Up: 1927-1933*, eds., Donald, Friedberg and Marcus, 188.
132. Dorothy Richardson, "Continuous Performance VIII," in *Close Up: 1927-1933*, eds., Donald, Friedberg and Marcus, 176.
133. Richardson, "Pictures and Films," 188.
134. Dorothy Richardson, "Almost Persuaded," 191.
135. Dorothy Richardson, "Continuous Performance," in *Close Up: 1927-1933: Cinema and Modernism*, eds., Donald, Friedberg and Marcus, 160-1.

of that tide," Richardson's on-going contemplation of what she has seen in the film enables her to remember "the balm of that tide."

Richardson's contemplation of film spectatorship as a cooperative and mutually constitutive act explains her representation of film as a liminal phenomenon. Marcus notes that Richardson deploys a "model of 'distraction'" and, "by extension, its opposite term, 'attention' (which in her lexicon appeared most often as 'concentration')" [136] to describe cinematic reception. Specifically, as Marcus points out, while for other filmic critics, such as Siegfried Kracauer and Walter Benjamin, film, as one of the "new forms of experience and representation," represents "the cult of distraction" in modern culture, or the wandering away of attention from a given object, for Richardson, the "aesthetic ideal and goal would appear to be precisely the contemplative concentration to which 'the cult of distraction' opposed itself." [137] In other words, for Richardson, the seemingly distractive new phenomenon contradictorily functions to connect people to it.

How then does film trigger film viewers' contemplation of what they are watching? Primarily, film creates a distance between film viewers and what they are watching, which for Richardson "lends enchantment" or "*is* [itself] enchantment." [138] For Richardson, distance possesses the "power of focussing the habitual" and restoring the "lost quality" of those things that have "grown too near and too familiar to be visible." [139] Richardson gives an example in her filmic essay "Narcissus" to explain how a certain distance may refresh one's perception of the habitual by de-familiarising them. A man grows weary of his house and puts it up for sale. However, he is attracted to his own house when he reads about it in the newspaper and is filled with remorse. [140] The newspaper, in this instance, functions as a medium through which a distance is created between the man and the house he had become used to. Similarly, film creates a distance between ourselves and the lives we have become used to, thus re-enchanting them. As a relatively new medium in Richardson's time, film caused people to reflect on the nature of their experience by dislodging them from habitual ways of processing events.

Richardson points out that film's power of elevating or reducing the observer to a condition essential to perfect contemplation lies in its ability to create the impression of a full, moving reality in front of him/her. As Richardson writes, "in any film of any kind those elements which in life we see only in fragments as we move amongst them, are seen in full in

136. Marcus, *Tenth Muse*, 356.
137. Marcus, *Tenth Muse*, 356-8.
138. Dorothy Richardson, "Narcissus," in *Close Up: 1927-1933,* eds., Donald, Friedberg and Marcus, 201.
139. Ibid.
140. Richardson, "Narcissus,"201-2.

their own moving reality of which the spectator is the motionless, observing centre."[141] Richardson also indicates that the film viewer's body is involved in the contemplation of what she/he is watching. As noted earlier, Richardson claims that film, by setting whatever is filmed "in motion" and keeping us "still," allows what is filmed to "walk through us". It is in film's walking "through" us that a sense of immediacy and tactility is brought about. So, while film creates a distance between film viewers and what they are watching, the distance, paradoxically, brings a sense of immediacy to the experience. This paradoxical effect brought by film to film viewers inspired me to contemplate on the "cooperative and mutually constitutive relationship" between Miriam and the world, and between her past and present.

Just like film, traditional pilgrimage also creates a distance between people and their lives. Richard Barber defines pilgrimage as a "journey to a distant sacred goal […] a journey both outwards, to new, strange, dangerous places, and inwards, to spiritual improvement, whether through increased self-knowledge or through the braving of physical dangers."[142] It is a liminal experience. As Victor and Edith Turner write, "[a] pilgrim is an initiand, entering into a new, deeper level of existence than he has known in his accustomed milieu.[143] The interactive relationship among pilgrims' senses, the holy places they visit and a sacred past that is recalled by those places is not unlike the collaborative relationship between film, film viewers' bodies and their own past film viewing experiences.

It is in Miriam's arriving nowhere in particular and instead at many different places both physically and in her inner contemplation that her journey resembles traditional pilgrimage, in which, although a holy site is sought, its impact always depends on the traveller's inward relation to the pilgrimage event. Miriam's arriving nowhere in particular throughout *Pilgrimage* as her experiences succeed each other, and her contemplation of those experiences—even, sometimes, as she is having them—make each new place to which she travels a site of pilgrimage, since pilgrimage must renew the everyday life of the believer. Successive "nowheres" become contemplative spaces, just as, in watching early film, viewers inhabited a liminal region in which the approximation of life on screen caused a momentary departure from their sense of the everyday.

In this thesis, senses have been used to guide the analysis of Miriam's continuous performance conducted in her interaction with the objective world and with her past. We all

141. Richardson, "Narcissus," 202-3.
142. Richardson Barber, *Pilgrimages* (Woodbridge: The Boydell Press, 1991), 1.
143. Victor Turner and Edith Turner, ed., *Image and Pilgrimage in Christian Culture* (New York: Columbia University Press, 1978), 8.

continuously perform, and use our senses to register and process what we encounter in the world to remember past while we are in the present. As previously noted, the world that Miriam travels through is transformed as it permeates her feelings and consciousness, and as she reconstructs her experiences. Miriam's construction and reconstruction of her experiences starts with her sensory perception of the objective world. Inspired by Richardson's description of how film "walk[s] through" film viewers, I will discuss how the world comes into contact with Miriam in her active listening to, touching and seeing it, creating a tangible sensation on her body which further triggers her contemplation of what she is experiencing. The sound of the world, the particular places that Miriam journeys through and the light that illuminates her journey will be examined to demonstrate the ways in which these phenomena, when actively perceived and reflected upon by Miriam, create new dimensions in her experience. In the chapters that follow I will explore the respective sensory components of Miriam's film-like experience in *Pilgrimage*. Although each chapter mainly focuses on one specific sensory perception, it is important to acknowledge that in *Pilgrimage,* different senses, such as listening and vision, are often evoked at the same time, further highlighting the imaginative work Miriam actively conducts as she perceives what she encounters in the objective world.

Chapter One focuses on sound. The disappearance of daily life sound in silent film may have contradictorily drawn Richardson's attention to sound and further contributed to her philosophy of sound. While sound can be interruptive and a distraction in silent film, in *Pilgrimage*, Richardson explores how sound functions as a medium through which Miriam interacts and comingles sonically with the world, also creating a sonic world of her own. Three kinds of sound—the sounds of everyday life, the sound brought to consciousness by means of silence and the sound of music—are discussed to show how seemingly interruptive sound helps Miriam develop an intimate relationship with the world, with others and with herself. Sound is altered and reconstructed through Miriam's attentive listening to it and through the infusion into it of her personal feelings.

Chapter Two discusses the haptic sense generated as Miriam travels through various spaces. Here, haptic means "able to come into contact with," and as Giuliana Bruno further explains, as a function of the skin, "the haptic—the sense of touch—constitutes the reciprocal contact between us and the environment, both housing and extending communicative interface."[144] Meanwhile, it is also related to kinesthesis, or the ability of our bodies to sense

144. Giuliana Bruno, *Atlas of Emotion: Journeys in Art, Architecture, and Film* (New York: Verso, 2002), 6.

their own movement in space.[145] Focusing on Miriam's experience of London, the place where most of her life is conducted, this chapter considers her inner relation to the outward fragmentation of the modern world. Urbanization, increased population and newly introduced technologies, such as, the telephone, film and mechanised public transportation, enriched early twentieth-century English people's experience but also dispersed and fragmented it. In the refracted city Miriam "calmly and adventurously" moves around, playing the role of Benjamin's "cameraman" who "penetrates deeply into [reality's] web."[146] Through this haptic process, the boundary between Miriam and the space she travels through is blurred.

Chapter Three discusses the process of active remembering in which Miriam engages, through which she accesses the past by means of active contemplation of the present. Miriam's physical journey in *Pilgrimage* is accompanied by a constant "looking back" to childhood, creating a paradoxical tension in the narrative. Close reading shows that there are connections between the events in Miriam's childhood and the physical environments in which she locates the memories of these events. Drawing on Mary Carruthers' elaboration of medieval European contemplative practices and on Freud's idea of screen memory, I show that Miriam transforms her present experience by revisiting the past. In particular, Miriam's childhood garden is used by her as a scheme by means of which she can organise and retain her memories.

Chapter Four focuses on light and the role it plays in illuminating both the world that Miriam journeys through and her inner world as well. Light enables Miriam to conduct a "continuous performance" of both. Drawing on Tim Ingold's definition of light as a phenomenon of experience and of the perceiver's involvement in the world, I argue that while light is external, arising from the world that Miriam encounters, it also becomes the means by which she sees her past stored in her mind. Light enables the interaction between Miriam's present and past, which changes her perception of the present. And light is reconstructed and transformed by Miriam when she actively perceives light effects, interprets the world itself through them and responds to them in turn.

The modern world that Miriam journeys through participates in the formation of her consciousness. The relationship between Miriam and the modern world is a reciprocal one. Miriam's engagement with it is realised through her active listening to the sound of it, her intentional touching of its spaces, the activity of memorization enabled by her perception of it and her acute observation of light that illuminates it. As Miriam journeys through the world,

145. Ibid.
146. Benjamin, "Work of Art in the Age of Mechanical Reproduction," 236.

she actively perceives it and consciously responds to it. It is in Miriam's sensuous interaction with the world that the boundary between her inner world and the external world is blurred and the world is reconstructed and transformed into a carrier of Miriam's experience. Thus, the world that Miriam journeys through is an in-between and a haptic one, fabricated out of Miriam's attentive listening, touching, memorising and seeing.

Chapter One: Sound

Richardson is fascinated by silent film, as shown in the "Continuous Performance" columns she wrote for the journal *Close Up* between 1927 and 1933. In her filmic essay "A Thousand Pities," written in October 1927, around the same time when the first feature film *The Jazz Singer* (1927) was presented as a talkie, Richardson claims that "vocal sound, always a barrier to intimacy, is destructive of the balance between what is seen and the silently perceiving, co-operating onlooker."[1] Richardson is hostile to "the talkies" largely because their "multiple auralities,"—namely "music, synch sound/speech, 'dead' silence"—"fragment the continuous stream provided by film music in silent cinema and its unifying aesthetic".[2] Thus, for Richardson, the introduction of the vocal sound makes "the theatre, ourselves, the screen, the mechanisms, all [fall] apart into competitive singleness."[3] According to Richardson, sounds that have been added to film, such as sound of falling rain, buzz, and the hoot of motors are also "disturbing" and tend to "destruct" the "essential character of the screen-play."[4] However, when sound was first introduced into formerly musically accompanied film, it was thought to assist the "intimacy" between the "onlooker" and "what is seen" and vice versa, considering that sound is harder to avoid than sight.

As Steven Connor remarks, sound depends upon the "principles of resonance, transmission and induction," implying "the mutability and transparency of objects and bodies in space."[5] In particular, the principle of "resonance" is stressed by Jean-Luc Nancy in his philosophical study of listening. For Nancy, resonance arises from the fact that sound spreads in space, and "[t]o sound is to vibrate in itself or by itself: it is not only, for the sonorous body, to emit a sound, but it is also to stretch out, to carry itself and be resolved into vibrations that both return it to itself and to place it outside itself."[6] Nancy explains that the "sonorous body" is "always at once the body that resounds and my body as a listener where that resounds, or that resounds with it."[7] Thus, resonance dissolves the boundary between the listening subjects

1. Dorothy Richardson, "A Thousand Pities," in *Close Up: 1927-1933: Cinema and Modernism*, eds. James Donald, Anne Friedberg and Laura Marcus (London: Cassell,1998), 167.
2. Laura Marcus, "Introduction" to "Continuous Performance," in *Close Up: 1927-1933,* eds. Donald, Friedberg and Marcus, 155.
3. Dorothy Richardson, "Dialogue in Dixie," in *Close Up: 1927-1933,* eds. Donald, Friedberg and Marcus, 194.
4. Richardson, "A Thousand Pities," 167-8.
5. Steven Connor, "The Modern Auditory I," in *Rewriting the Self: Histories from the Middle Ages to the Present*, ed. Roy Porter (London: Routledge, 1996), 207.
6. Jean-Luc Nancy, *Listening,* trans. Charlotte Mandell (New York: Fordham University Press, 2007), 8.
7. Nancy, *Listening*, 70.

and the sonorous objects and creates a sense of movement and vibration among them all. Richardson's experience of sound introduced into the musical accompaniment of silent film contradicts the way in which people should interact with sound in principle. Prompted by Richardson's ambivalent attitude towards sound film conveyed in her column, this chapter will consider how Richardson deploys sound in *Pilgrimage* along with the kind of effect sound creates in it. This chapter will focus on three types of sounds—everyday sounds, varieties of silence and music—exploring how Richardson's philosophy of sound is expressed and formed around its principle of resonance. In particular, it will explore how these three kinds of sound, "fragment" and disrupt Miriam's experience of the world on a surface level, yet assist the "intimacy" between Miriam and the world as well as between her past and present. A study of how Richardson deploys these "multiple auralities" in *Pilgrimage* will also, in turn, help us understand her dissatisfaction with sound film and her expectations of what sound film should help us achieve.

Pilgrimage reverberates with many different kinds of sound, such as the sound of everyday life, music and even the sound of silence. Moreover, sound is not only heard in *Pilgrimage*, it is also seen, felt and even imaginatively touched by Miriam. The absence of sound in silent film may paradoxically account for Richardson's enthusiasm for sound in *Pilgrimage,* along with her innovative way of representing it. Sara Danius remarks that

> [i]f cinematography helped invent new forms of visuality, it also helped invent new forms of audibility […]. Cinematic modes of representation […] called for new viewing skills, at the same time revealing […] that the reading of the "real" […] involved the processing of sounds. Thus, to apprehend the absence of sound is also to rediscover sound, in effect to reinvent it—in its pure and abstract form.[8]

Richardson's contemplation of the absence of vocal sound in silent film also prompts her to "rediscover" sound and to "reinvent" sound in "its pure and abstract form." And this effort of rediscovering and reinventing finds its realization in *Pilgrimage*.

New auditory technologies were another factor drawing Richardson's attention to sound. Modernist writers found the urban worlds they inhabited becoming noisier and noisier. The telephone (1876), the phonograph (1878) and the radio (1906) were invented and

8. Sara Danius, *The Senses of Modernism: Technology, Perception, and Aesthetics* (Ithaca, New York: Cornell University Press, 2002), 149.

introduced into people's lives at the turn of the century. Richardson mentions the "evolution of [the] pianola and gramophone"[9] in her *Close Up* column and Miriam uses the telephone and the gramophone in *Pilgrimage.*[10] These new auditory technologies altered early twentieth-century people's experience of reality, and modernist writers sought to recreate their disjunctive effects in their works. In the modernist period, the novel "becomes saturated with sound—both in content and form."[11]

Sound is not only introduced into *Pilgrimage* as an external cultural phenomenon, it also becomes an integral part of Miriam's consciousness and a participatory element in the development and formation of her subjectivity. As Connor asserts, "auditory technologies produced responses which cannot easily be accommodated to the otherwise all-encompassing model of visualism."[12] As a novel that focuses on Miriam's subjective experience of the world, a world which has more unexpected and disruptive sounds than in previous times, *Pilgrimage* is unavoidably "auditory." The contrary feelings Miriam holds towards the two places in which she stays in London, namely, Mrs Bailey's house and Flaxman's Court, are conveyed by Miriam's opposing auditory experiences in these places; Miriam's social encounters with people, such as the girls she meets in Germany and Vereker in Oberland, are wrought up with Miriam's processing of sound. Processing sound reflectively is the way Miriam perceives and interacts with the world.

Scholarship on sound in *Pilgrimage* is relatively rare. David Stamm makes a systematic study of aural concepts in *Pilgrimage* by investigating Miriam's experience of music and silence. While Stamm focuses on sound *per se* and the inherent qualities of sound, for example the form, structure and theme of music, he does not emphasise the interaction between Miriam the perceiver and the music perceived, nor how music alters under Miriam's reflective perception. Inspired by Richardson's cinematic preoccupation with voice and music conveyed in her filmic column in *Close Up*, Angela Frattarola discusses how these two auditory elements operate in *Pilgrimage*. As Frattarola argues, "the advent of the talkie made Richardson keenly aware of the significance of accurately rendered voice in narrative."[13] However, this point can be taken a good deal further than the focus on voice suggests. A more recent study of sound in

9. Dorothy Richardson, "A Tear for Lycidas," in *Close Up: 1927-1933,* eds. Donald, Friedberg and Marcus, 196.
10. Richardson describes in detail Miriam's first experience of picking up a telephone in Richardson, *Pilgrimage II, 45.* Miriam's listening to a gramophone at her sister's house happens in Richardson, *Pilgrimage III*, 96-7.
11. Angela Frattarola, "Developing an Ear for the Modernist Novel: Virginia Woolf, Dorothy Richardson and James Joyce," *Journal of Modern Literature* 33, no.1 (Fall 2009): 134, https://muse-jhu-edu/article/369197.
12. Connor, "Modern Auditory I," 205.
13. Frattarola, "Developing an Ear for the Modernist Novel," 141.

Pilgrimage is Sam Halliday's discussion of the "sound-space"[14] that Richardson constructs and how it suggests a sense of sociability and sociability's suspension.[15]

However, Halliday does not specifically account for Miriam's participation in the construction of the "sound-space." As what follows will shortly show, the "sound-space" does not merely exist as an objective environment constructed by Richardson in which Miriam conducts her life. Miriam also takes an active part in reimagining and reconstructing this "sound-space" by actively listening to the sound produced by different source objects. So, even though in *Close Up*, sound is regarded as a barrier to a film viewer's enjoyment of a film, in *Pilgrimage* sound is posited as a participatory element, enabling intimacy between Miriam and the world such that the world becomes part of Miriam's self. The "sound-space" presented by Richardson in *Pilgrimage* is transformed privately by Miriam into her own space.

1. Everyday Sound

Primarily, sound in silent film is visualised and can be imaginatively "heard" by the eyes. In her study of the visual acoustics in F. W. Murnau's silent film *Sunrise* (1927), Melinda Szaloky differentiates between two types of sound represented by the visual images of silent film: visible sound and visualised sound. Szaloky argues that visible sound refers to those sounds that "are silently present in the filmic story (and in the spectator's conception of it) through the *image* of the concrete source that they are invariably associated with in real life."[16] As to visualised sound, Szaloky defines it as the "pictorial rendering of *narratively significant* acoustic phenomena, a kind of acoustic close-up that, like the close-up in general, serves to guide and organise spectatorial attention and to help the viewer comprehend the story."[17] In this case, if visible sound is rendered audible to an audience by its source object, the visualised sound relies on the "sound effect," or the "visual effect of sound."[18] Silent film's representation of sound in this manner has also been noticed by Richardson.

14. Sam Halliday defines the "sound-space" as the production by specific spaces of distinctive sonic signatures; or, conversely, the inscription of information about such spaces' size, configuration, inhabitants and so on, by the sounds produced within them. Sam Halliday, *Sonic Modernity: Representing Sound in Literature, Culture and the Arts* (Edinburgh: Edinburgh University Press, 2013), 53.
15. Halliday, *Sonic Modernity,* 54-7.
16. For instance, as Szaloky writes, the sound of walking feet, the rustling of leaves, or the ticking of a clock are clearly visible sounds. Melinda Szaloky, "Sounding Images in Silent Film: Visual Acoustics in Murnau's *Sunrise*," *Cinema Journal* 41, no. 2 (Winter, 2002): 109-131, doi: http://www.jstor.org.ezproxystable/1225854.
17. Szaloky, "Sounding Images in Silent Film," 113.
18. Szaloky, "Sounding Images in Silent Film," 117.

In "A Tear for Lycidas" (1930), Richardson claims that "it is impossible both to hear and to see," and that silent film's power "lies in its undiluted appeal to a single faculty."[19] For Richardson, this "single faculty" refers to "the faculty of vision."[20] Furthermore, Richardson states that silent film, by securing "a sufficient level of concentration on the part of the spectator, a sufficient rousing of his collaborating creative consciousness," promises that the faculty of vision is "best able to summon all the others."[21] Richardson's statements about silent film's "essential character" as "pantomime" and the faculty of vision's ability to "summon its companion faculties"[22] implies that the images on screen and the spectators' "collaborating creative consciousness" are able to make them imaginatively hear the "visible sound" in silent film.

As to visualised sound, as Richardson states, although "we dislike even the realistic pistol-shot that was heard once or twice […]. With the help of the puff of smoke and our pianist's staccato chord we can manufacture our own reality."[23] Here, although Richardson's original intention is to emphasise music's capacity of facilitating the collaboration between onlookers and what they see, she also indicates that the "realistic pistol-shot" can be expressed as the visualised "puff of smoke," the "sound effect" of the pistol-shot, on the screen. And it is with this "sound effect" that spectators are able to "manufacture [their] own reality" together with music.

Visible sound in silent film draws Richardson's attention to everyday objects that are capable of producing sound. Daily sound described in *Pilgrimage* include "the rumble of wheels,"[24] St Pancras bells[25], sounds produced by different doors,[26] the voices of conversations.[27] Though easily overlooked by people in their daily lives, such mundane, daily sounds constitute a significant part of Miriam's auditory experience of the world. In the novel, instead of objectively describing inherent qualities of sounds such as timber, tone and volume, Richardson emphasises resonance, or sound effects and their impact upon listeners. Sounds in

19. Richardson, "A Tear for Lycidas," 197.
20. Ibid.
21. Ibid.
22. Ibid.
23. Dorothy Richardson, "Musical Accompaniment," in *Close Up: 1927-1933,* eds. Donald, Friedberg and Marcus, 163.
24. Richardson, *Pilgrimage I*, 15.
25. Miriam's close listening to the St Pancras bells can be found in Richardson, *Pilgrimage II*, 15-23 and 322-3.
26. Richardson shows a particular interest in a variety of kinds of sounds produced by different doors. Detailed description of the sounds produced by doors can be found in Richardson, *Pilgrimage IV*, 194-6.
27. Miriam's communication with Mr Wilson when she first visits his home at *The Tunnel* (1919) shows that she pays as much attention to his voice as to the content. Besides, the introduction of one of their guests Mrs Binks is mainly conducted through Miriam's listening to her voice. More details can be found in Richardson, *Pilgrimage II*, 112-5.

Pilgrimage are rendered visible on the screen of Miriam's consciousness,[28] so that Miriam does not only listen closely to sound but also actively "watches" and imaginatively "touches" it as well.

Pilgrimage abounds with scenes in which everyday sound seems to obtrude on Miriam's perception, but it also becomes a key element in her experience of her own consciousness. Miriam's listening to the everyday sounds of Central London shows in a direct and vivid way how the city is incorporated into her inner world. For instance, at the beginning of *The Tunnel* (1919), when Miriam first arrives at Mrs Bailey's house, staying in her room, Miriam perceives that:

> [f]rom a window somewhere down the street out of sight came the sound of an unaccompanied violin, clearly attacking and dropping and attacking a passage of half a dozen bars. The music stood serene and undisturbed in the air of the quiet street. The man was following the phrase, listening; strengthening and clearing it, completely undisturbed and unconscious of his surroundings.[29]

Although the violin is "out of sight," the sound of it is made visible in front of Miriam and is animated as she sees it "attacking and dropping and attacking" the bars and standing "serene and undisturbed in the air of the quiet street." The sound effect of the violin is projected on the screen of Miriam's consciousness in the same manner as the "puff of smoke" of the "realistic pistol-shot" screened in front of the audience. As spectators are able to manufacture their own sonic realities with the help of the "puff of smoke" in a film, Miriam is also seen manufacturing her own reality. The interaction of the violin with the musical score is strangely visualised through "attacking, dropping and attacking." The music's gesture of standing in a "serene" manner can only really be performed by a human being. Attacking and serenity are also opposites, and the space between these opposites is embodied by Miriam who feels an "extremity of relief" on hearing the music, and the "sound" of a man listening to it, which she imagines.

28. Miriam's consciousness is compared to a screen by Laura Marcus, who writes that "[c]onsciousness becomes a screen (rather than a stream) on and through which the past and the future project their shapes and scenes." Marcus, "Introduction" to Dorothy Richardson's "Continuous Performance," in *Close UP: 1927-1933*, eds. Donald, Friedberg and Marcus, 154.
29. Richardson, *Pilgrimage II*, 15.

Miriam's imaginative listening to the everyday sounds of Central London along with her imagining of London space is intensified when later her attention is drawn to the St Pancras bells which

> are clamouring in the room; rapid scales, beginning at the top, coming with a loud full thump on to the fourth note and finishing with a rush to the lowest which was hardly touched before the top note hung again in the air, sounding outdoors clean and clear while all the other notes still jangled together in her room […]. She listened. There [London people] were. There were their very voices, coming plaintive and reproachful with a held-in indignation, intonations and she knew inside and out, coming on bells from somewhere beyond the squares—another church […]. The clamour of the bells had ceased. From far away down in the street a loud hoarse voice came thinly up. "*Referee-Lloyd's-Sunday Times-People-pypa*…."[30] A front door opened with a loud crackle of paint. The voice dropped to speaking tones that echoed clearly down the street and came up clear and soft and confidential. 'Referee? Lloyd's? The door closed with a large firm wooden sound and the harsh voice went on down the street.
>
> St Pancras [*sic*] bells burst forth again. Faintly interwoven with their bright headlong scale were the clear sweet delicate contralto of the more distant bells playing very swiftly and reproachfully a five-finger exercise in a minor key.
>
> As she began on her solid slice of bread and butter, St Pancras bells stopped again. In the stillness she could hear the sound of her own munching. She stared at the surface of the table that held her plate and cup. It was like sitting up to the nursery table. "How frightfully happy I am," she thought with bent head. Happiness streamed along her arms and from her head.[31]

The sound of the St Pancras bells is visualised and musicalised in the form of jangling notes surrounding Miriam in her room. As Miriam imaginatively watches these notes, she is also picturing how they contact each other. Miriam conceives how the note "at the top" comes with a "loud full thump" on to the fourth note and then rushes to touch the "lowest" note before it

30. These are all Sunday newspapers, including *Lloyd's News*; "paper' is pronounced with a cockney accent. George H. Thomson, *Notes on Pilgrimage: Dorothy Richardson Annotated* (Greensboro: ELT Press, 1999), 73.
31. Richardson, *Pilgrimage II,* 21-2.

hangs again in the air. Meanwhile, a rhythm as well as an illusion of mobility and continuity are conveyed as these jarring sound notes fall upon and come to "touch" each other. Words like "thump" and "touched" are tactile terms. Miriam is also a pianist, so there is an additional potentially tactile dimension to her listening. As a pianist, not only does she visualise the sound of the bells as musical notes and further actively compose them by numbering them and endowing them with a rhythm, but she is also imaginatively playing the notes out.

Miriam's attentive listening to the variety of kinds of daily sounds upon her arriving at Mrs Bailey's house lasts for nearly the whole opening chapter of *The Tunnel* (1919). Miriam is seen listening to sound both from unseen places, such as the violin, the St Pancras bells and the voices of urban people, and nearby sounds such as those she herself produces. Well infused into each other in Miriam's active perception, these sounds play a "city symphony"[32] for Miriam. The voices of London people are placed "on" the bells of another church and come together with them to Miriam. The halting of the bells is accompanied by the bursting forth of another sound, namely the "loud hoarse voice," which comes "thinly up" from far away down in the street. As the voice goes on down the street, the St Pancras bells are reintroduced to fill the vacancy left by the subsiding voice.

Another sound of "more distant bells" is introduced but woven into the sound of the St Pancras bells. Interestingly, the sound of the distant bells is imagined by Miriam as a "contralto" and a "five-finger exercise" played by somebody "in a minor key." The words "sweet" and "reproachfully" also suggest at human feelings. It seems that Miriam, as a pianist, is playing the sound of the distant bells out herself and at the same time, infusing her feelings into it. Furthermore, a contrast is formed between the sound of the St Pancras bells, which has "bright headlong scale," and the sound of the distant bells, which is a "clear sweet delicate contralto." It could be argued that Miriam is playing a symphony or a soundtrack by composing the sound of the distant bells to accompany the sound of the St Pancras bells. Béla Balàzs describes the sounds of our day-to-day life as something "we hitherto perceived merely as a confused noise, as a formless mass of din, rather as an unmusical person may listen to a

32. The phrase "city symphonies" refers to a category of cinematic production that emerged in the early 1920s. Films labelled as city symphonies are characterised by the rhythmic editing patterns, resembling the form and structure of a musical symphony and documentary-style images of the city. The two most famous examples of this genre are Walther Ruttmann's film *Berlin: Symphony of a Great City* (1927) and Dziga Vertov's *Man with a Movie Camera* (1929). Here, this phrase is used for its literal meaning showing how Miriam, as a pianist, not only actively listens to the variety of sounds she perceives in the city, but at the same endows them with a rhythm and thus, imaginatively transforms them into a "city symphony." To learn more about this genre see Alexander Graf, "Berlin-Moscow: On the Montage Aesthetic in the City Symphony Films of the 1920s," in *Avant-garde Film*, eds. Alexander Graf and Dietrich Scheunemann (New York: Amsterdam, 2007): 77-92; Malcolm Turvey, *The Filming of Modern Life: European Avant-Garde Film of the 1920s* (Cambridge: The MIT Press, 2011), 135-162.

symphony; at best he may be able to distinguish the leading melody, the rest will fuse into a chaotic clamour."[33] Here, Miriam, as a musician, is not only able to "distinguish the leading melody" from the "confused noise" and the "formless mass of din" that she is listening to, namely the St Pancras bells, but she is also capable of fusing the remaining "chaotic clamour" produced by the sounds of the distant bells and other audible objects into the leading melody, thus, composing a "city symphony" of her own. With St Pancras bells making the main rhythm, the soundtrack that Miriam is listening to also sees an infusion of these bells with other kinds of sound. When the St Pancras bells cease, the sound of Miriam's own munching is heard and her attention is drawn to the table which holds her plate and cup. The sound of Miriam's munching links the other sounds to her everyday experience by drawing her attention paradoxically to a non-sonic element: the table.

Miriam actively participates in the field of sounds she hears, attempting to make sense of their jarringness. In the above extract, the coming of the newspaper seller is announced by "a loud hoarse voice com[ing] thinly up." A contrast is formed between "loud" and "[thin]," suggesting that Miriam is imaginatively measuring the distance between her room and the street through the changing volume of sound. The newspaper buyer is introduced into the scene by the sound of the front door which is "opened with a loud crackle of paint." The transaction between the newspaper seller and the buyer is conveyed through the changing voice of the seller, which drops from "a loud hoarse voice" to "clear and soft and confidential" speaking tones. In other words, sound becomes the medium through which Miriam imagines her surroundings and the daily life that produces them.

Miriam's recalling of this sort of scene becomes a visualising activity when such a scene is segregated and presented to her as series of images, which in turn, are embodied in a variety of kinds of sounds. For instance, in *Dawn's Left Hand* (1931), Miriam claims that the "pealing voice of the newspaper boy" describes to "her mind's eye the height of the confronting rows of quiet grey balconied houses."[34] The "crackling open of large front doors" and the "low-toned words clearly audible" call up "a picture of boy and buyer pleasantly in league."[35] Sound, in this sense, becomes the carrier of Miriam's memories, which are preserved in a visualised form. And an interactive closeness is built up between Miriam's past and present by means of sound. Halliday argues that "the 'pictures' called up here are, in one respect, all about social

33. Béla Balàzs, *Theory of the Film: Character and Growth of a New Art*, trans. Edith Bone (New York: Dover Publications, INC, 1970), 198.
34. Richardson, *Pilgrimage IV*, 204.
35. Ibid.

interaction and togetherness."[36] Here, Halliday refers to the interaction between the body and the buyer. However, Miriam, by imagining and registering this "social interaction and togetherness" through sound, is also part of the process. Thus, although the street-sounds interrupt Miriam's consciousness on a superficial level, contradictorily, they also link her to the city and to the city's life.

Sound does not only connect Miriam to the external world, it also functions to link her to her inner world by bringing her to a stronger awareness of her feelings. For instance when, in *The Tunnel*, accompanied by the sound of her own munching, Miriam exclaims: "'[h]ow frightfully happy I am,' she thought with bent head. Happiness streamed along her arms and from her head."[37] The happiness felt once the bells stop is related to the munching heard, newly, as a sound that both is and is not part of her. The table that Miriam stares at is imagined to be a nursery table, which implies newness. It is tempting to argue that the happiness that Miriam feels is nursed out of her by the feeling of her own munching as it sonically meets the external sounds of the city. As a physical feeling, the happiness and joy Miriam feels in Mrs Bailey's house are ineffable. Miriam renders and externalises the inexpressible happiness as something that visibly streams down her body through sound.

Miriam's feeling of happiness, in turn, changes her perception of the St Pancras bells which

> began playing a hymn tune, in single firm beats with intervals between that left each note standing for a moment gently in the air. The first two lines were playing carefully through to the distant accompaniment of the rapid weaving and interweaving in a regular unbroken pattern of the five soft low contralto bells of the other church. The third line of the hymn ran through Miriam's head, a ding-dong to and fro from tone to semitone. The bells played it out, without the semitone, with a perfect, satisfying falsity. Miriam sat hunched against the table listening for the ascending stages of the last line. The bells climbed gently up, made a faint flat dab at the last top note, left it in the air askew above the decorous little tune and rushed away down their scale as if to cover the impropriety. They clamoured recklessly mingling with Miriam's shout of joy as they banged against the wooden walls of the window space.[38]

36. Halliday, *Sonic Modernity,* 54.
37. Richardson, *Pilgrimage II*, 23.
38. Ibid.

The St Pancras bells begin to play a "hymn tune," a song of celebration or praise, or in other words, happiness. It seems that Miriam's feeling of happiness has influenced her perception of the bells, since she imaginatively infuses the bells the quality of how she feels, and as a result, re-constructs the "hymn tune". Explicitly, the first two lines of the St Pancras bells infuse into the "soft low contralto bells of the other church." The words "carefully" and "soft" suggest that Miriam has been personifying the sound as she listens to it. The action of the "weaving and interweaving" of the "regular unbroken pattern" of the other church also suggests human actions. The "falsity" with which the bells play the hymn is, contradictorily sensed as "perfect" and "satisfying." Then, the bells are seen carrying out a series of actions which, technically, can only be performed by human beings, such as "climb gently," to make "a dab," to "rush away" to "cover their impropriety" and to "[clamour] recklessly." They all indicate an outward materialization of Miriam's consciousness. Additionally, the use of the word "dab," by suggesting the human action that produces or touches sound, works further to imply Miriam's instinctive impulse to physically play these sound notes as a musician. Miriam's effort to identify with and personify the bells culminates in the "mingling" of the bells and her "shout of joy." In other words, as Miriam's inner feeling of joy is externalised in the visible bells banging against the "wooden walls of the window space." The bells are also internalised and become part of Miriam's consciousness.

By visualising sound in front of Miriam, Richardson builds a connection between the faculties of seeing and hearing. Furthermore, Miriam's attentive watching of sound gives rise to a sense of tactility and implies an action of light touch, albeit one that is not fully actualised by Miriam so much as responded to sympathetically, as when the bells "dab" at a note and "leave the air askew" and when the "third line of [a] hymn runs through her head" while sonically generated "[h]appiness stream[s] along her arms."[39] The blurred boundary between eye and hand is elaborated by Gilles Deleuze, who writes that the relationship between the hand and the eye is infinitely richer than we might assume, "passing through dynamic tensions, logical reversals, and organic exchanges and substitutions."[40] Deleuze claims that the sense of the haptic occurs when "sight discovers in itself a specific function of touch that is uniquely its own, distinct from its optical function. One might say that painters paint with their eyes, but

39. Ibid.
40. Gilles Deleuze distinguishes four aspects in the values of the hand from the general understanding of the hand. They are: the digital, the tactile, the manual proper, and the haptic. And each aspect represents a different but interconnected relationship between the hand and the eye. Gilles Deleuze, *Francis Bacon: the Logic of Sensation*, trans. Daniel W. Smith (New York: Continuum, 2003), 154-5.

only insofar as they touch with their eyes."[41] Miriam, by actively watching visualised sound, does not only listen with her eyes, but at the same time, like Deleuze's painter, "touches" with her eyes the sounds she qualifies with her being.

Sound also becomes a medium through which Miriam inhabits space. In her room at Mrs Bailey's house, the sounds of the St Pancras bells and their impact on the doors and windows of the building annul the boundary between the inside of the room and the outside world. As the "third line of the hymn [runs] through Miriam's head,"[42] the boundary between the outside world and the room in which Miriam stays is dissolved. Here, Miriam's head effectively becomes a new space: the space of Miriam. According to Connor, the "self defined in terms of hearing rather than sight is a self imagined not as a point, but as a membrane; not as a picture, but as a channel through which voices, noises and musics travel."[43] "Miriam's head" can be regarded as the "membrane," the "channel" or another space that is opened and entered by the hymn, and as a result, a connection between the external world, Miriam's room and Miriam's inner world is indicated. Miriam's attentive listening to the "ascending stages of the last line" of the hymn simultaneously draws her attention to the table as we have seen, against which she sits hunched. The "dab" of the bells further turns Miriam's attention to "the air" where the "last top note" stands. By the end of this scene, Miriam's attention is drawn back to her room once again when she hears the bells "[bang] against the wooden walls of the window space." As Miriam listens to and "watches" these notes, her attention shifts from outside to the table to her eating, her head and arms, her head again and then the window. The bells banging "against the wooden walls of the window space"[44] makes it unclear whether they bang from outside onto the window or from the inside, as they might mingle with Miriam's shout of joy from either direction. In this way, Miriam's auditory experience in Mrs Bailey's house creates "a more fluid, mobile and voluminous conception of space"[45] than we might expect. As Paul Rodaway claims, "[w]ith both listening and voice we participate in a geography of a living world, an auditory world, and so distinguish places and identify relationships across space,"[46] as Miriam does on this occasion. Sound, in this sense, is an important dimension of the mutually constitutive relationship Miriam has with the world.

41. Deleuze, *Logic of Sensation,* 155.
42. Richardson, *Pilgrimage II*, 23.
43. Connor, "Modern Auditory I," 207.
44. Richardson, *Pilgrimage II*, 31.
45. Connor, "Modern Auditory I," 207.
46. Paul Rodaway, *Sensuous Geographies: Body, Sense and Place* (Abingdon, London: Routledge, 1994), 96.

As in Mrs Bailey's house, at Flaxman's Court, the other place where Miriam stays in Central London, she is also very aware of everyday sounds. When she overhears a "rattling" window[47] and later St Pancras' bells "cheerfully thumping the air", the "dark brilliance" that "fill[s] the room" at the same time "h[olds] everything off" while she experiences "happy communion" with her roommate Miss Holland.[48] Yet unlike her experience of sound at Mrs Bailey's house, Miriam does not engage in sonically generated private contemplation at Flaxman's Court, or not to the same extent. The battle with Miss Holland over the window whose rattling sound Miriam loves, and the "dark brilliance" heralded by St Pancras' bells, "like a guest," which is so "exaggerated" and thus, is able to "h[old] everything off," enables the women to occupy a "happy communion" in which Miriam is relatively uninvolved.[49] Miriam's paradoxical relation to sound, however, means that the rattling window, for her, makes "a stillness in the room and in the street."[50] "Anything the wind can do […] at night"[51] is a joyous sound to her. When Miss Holland stops the "rattling" window, the night is no longer one in which it is possible to "listen to the expanse of space."[52] Miriam loves the sound of the wind at night because it reminds her of the cosmic context in which the "emanation of a humanity recognizing only itself"[53] is dulled and dimmed. So while Miriam realises that the sound of the door of her room at Flaxman's Court "must have impressed itself and played its intimate part in the symphony of sounds"[54] of her life, there at some point, the sounds of the doors of Flaxman's fail to become part of her memory.

In contrast, Miriam discovers immediately that "the sound of each of the Tansley Street doors came back at once, and some stood out clearly from the others,"[55] even while she stood in the Flaxman's Court bedroom. Miriam's memory of the Tansley Street house's sounds is richly detailed:

> The dining-room door, quiet, slowly-moving because of its size and weight, closing solidly with a deep wooden sound, slamming, very rarely, with a detonation that went up through the house. The state bedroom behind it, whose door moved discreetly on its hinges over a fairly thickish carpet and shut with a light, wooden sound […]. The upstairs

47. Richardson, *Pilgrimage III*, 430.
48. Richardson, *Pilgrimage III*, 436.
49. Ibid.
50. Richardson, *Pilgrimage III*, 432.
51. Richardson, *Pilgrimage III*, 430-1.
52. Richardson, *Pilgrimage III*, 432.
53. Ibid.
54. Richardson, *Pilgrimage IV*, 194.
55. Richardson, *Pilgrimage IV*, 195.

> drawing-room's softly, silkily closing door, a well-mannered, muffled sound, as if it were intent on doing its duty in such a way as not to interrupt the social life going on within. And higher up, the heavy brown doors of the second-floor bedrooms […] closing leisurely and importantly, seeming to demand the respect due to the prices of the rooms they guarded; and the rooms above, whose yellow, varnished doors shut lightly and quickly. [56]

Miriam's failure to engage sensuously with the sounds of Flaxman's Court is a reflection of her inner state of being "alert, uneasy, half-consciously watchful"[57] there, so the "intimate symphony of sounds" of her life there is not remembered. Whereas in contrast, the easiness that Miriam feels at Mrs Bailey's house enables her to contemplate sound, privately experience it and thus incorporate it into her inner consciousness.

Although Miriam's sonic experiences of Mrs Bailey's house and Flaxman's Court are different, they nevertheless convey Miriam's eager wish to engage with sound in every place she visits. Sounds are the key to the detailed recollection of Tansley Street from within Flaxman's Court:

> All beloved. For a moment she listened to the prolonged squeak, running cheerfully up the scale and ceasing suddenly as the door stood wide, that was the voice of her old garret. But the breathless midsummer heat and the cruel, hampering cold […] came forward now to condemn the room that was no longer hers and she turned with joy and gratitude to hear the light, high sound, shut away, scarcely audible, of the remote door of the small strip of room […]. In the house, but not, too much, of it.[58]

Here, the "squeak" of Miriam's old garret room becomes the room's "voice" in which heat and cold, personified as "breathless" and "cruel" respectively, "condemn" the room and thus, are endowed with a voice. The "light, high sound, shut away, scarcely audible" sound of the closing of the door of the room higher up transports Miriam to the remembered house in a way that preserves her freedom: '[i]n the house, but not, too much, of it." As we see here, once Miriam's memory of each place she experiences on her journey of pilgrimage is preserved in sound, the places no longer exist separately from each other. The sound of a place where Miriam stays in

56. Ibid.
57. Richardson, *Pilgrimage IV*, 194.
58. Richardson, *Pilgrimage IV*, 195.

present time can trigger her memory of a past place, or the sound of a past place can change her perception of a place in which she is about to arrive.

For instance, towards the end of *Pilgrimage*, on thinking of where to go after she is asked to leave Dimple Hill for the summer, Miriam begins listening to the sound produced by the door of the house:

> The door, ajar. Coming open with a prolonged squeak whose exact tone, for the first time and as if from far away, she was now attentively noting. It passed into her being, claiming immortality, joining company with the never-to-be-forgotten voices of doors from the past: those of every kind of interior door, from the metallic rattling of glazed doors with loose handles, to the smooth soft slurring of stately portals pushed open across thick carpets, and standing out above them all, the sharply echoing paint crackle, breaking the wide, high Sunday morning stillness, of Tansley Street front doors opened to the strident cries of the paper-boy. Driven into her lonely self she moved, an alien presence, into the centre of the disowning room […] she gazed incredulously at the spectacle arisen within her mind and projected thence so clearly that the surrounding room vanished […]. There it stands, this central London branch of the Young Women's Bible Association, transformed. No longer part of an institution the mere idea of whose existence used to make me squirm. Not even a temporary refuge, but a place where I can belong.[59]

On thinking of where to go, Miriam starts to listen "attentively" to the sound of the opening door "for the first time," despite the fact that she has been staying at Dimple Hill for months. The sound that Miriam hears changes her perception of her current situation and makes her feel that she is listening to the sound "from far away." The sound, in this sense, opens up a new world for Miriam. It is in this world that Miriam feels that the sound "pass[es] into her being, claim[s] immortality, join[s] company with the never-to-be-forgotten voices of doors from the past." Thus, the place where Miriam stays in Dimple Hill is imposed upon Mrs Bailey's house, and the present mingles with the past. The "voices" of "every kind of interior door" come back to Miriam. "[S]tanding out above them all," as Miriam claims, is the "sharply echoing paint crackle" of the Tansley Street front doors, which break the "Sunday morning stillness" and mingle with the "strident cries of the paper-boy." Driven by sound into her "lonely self," Miriam feels that she is an "alien presence" in her current room.

59. Richardson, *Pilgrimage IV*, 628.

Miriam's action of moving "into the centre of the disowning room" can also be seen as a move into the centre of herself. It is in the "centre" of herself that Miriam is seen "gaz[ing] incredulously at the spectacle arisen within her mind and projected thence so clearly." Miriam's seeing of the past changes her perception of her room, which as she says, actually "vanish[es]." It seems that as the door opens a new space to Miriam, the sound of it can also create a new "world" for Miriam. It is in this world that Miriam discovers the Young Women's Bible Association, the place to which she is going to move. Meanwhile, Miriam's finding of this place in her mind through sound has also changed the "whole existence" of this institution. Instead of being an existence that makes Miriam "squirm" or one which functions only as a "temporary refuge," the Young Women's Bible Association is now deemed a place to which Miriam can "belong." As a result, Miriam's perception of the new place is shadowed by that of previous ones, creating an impression that Miriam's experience of these different places is paradoxically a constant returning to a similar yet altering place, a "continuous performance." Sound makes this circulation and superimposition possible.

In analysing about the role sound film should play in helping people process the "chaotic noise" of our day-to-day life, Balàzs claims that "sound film"

> [W]ill teach us to analyse even chaotic noise with our ear and read the score of life's symphony. Our ear will hear the different voices in the general babble and distinguish their character as manifestations of individual life […]. The vocation of the sound film is to redeem us from the chaos of shapeless noise by accepting it as expression, as significance, as meaning.[60]

In this sense, *Pilgrimage* has assumed the role of sound film by showing us how Miriam analyses the chaotic noise with her ear, reads the "score of life's symphony" and even composes a "city symphony" of her own. Sound in *Pilgrimage* has become an "expression" of "significance" and "meaning" for Miriam. Balàzs further states that "[o]nly when the sound film will have resolved noise into its elements, segregated individual, intimate voices and made them speak to us separately in vocal, acoustic close-ups; when these isolated detail-sounds will be collated again in purposeful order by sound-montage, will the sound film have become a new art."[61] In *Pilgrimage*, Richardson resolves the everyday sound into its elements and makes

60. Balàzs, *Theory of the Film*, 198.
61. Ibid.

them speak to Miriam separately in "vocal, acoustic close-ups." Thus, by showing how the different sounds Miriam perceives are "collated" into a "life's symphony" and how her experience of different places is preserved and connected through sound, in *Pilgrimage*, Richardson demonstrates the ways in which sound-montage functions, signalling a direction for the development of sound film as a new art.

2. Varieties of Silence

As we have seen, Richardson finds vocal sound in film to be "destructive of the balance between what is seen and the silently perceiving, co-operating onlooker."[62] As Richardson demonstrates in *Pilgrimage*, modern urban life creates the need to carve out spaces for silent contemplation amidst noisy impressions.[63] Silence in *Pilgrimage* does not exist as mere emptiness or the absence of sound, but rather, in most cases, rather as a vital counterpart of sound or that which is made, paradoxically, audible by sound. Richardson is conscious of the dialectical relationship between sound and silence in daily life. As she says to Louise Morgan when talking about how a storm impacted her surroundings: "[t]here is perpetual contrast. Din of sea on rocks, rain on roof, wind howling, shrieking, battering […] and then peace. A stillness in which you can listen out across the world."[64] By linking listening, here, to the silence that follows storm and not the "din" that the storm brings, Richardson challenges the conventional understanding of sound and silence as incompatible elements.

The dialectical relationship between sound and silence posed by Richardson transforms the seemingly disruptive noises of the modern world into a medium that paradoxically links people to the world, but only those who can hear silence in sound. In her writing about Richardson's life in Bloomsbury, Gloria G. Fromm describes how the "silence of the streets might often be broken by a whistle for a cab and then by the "jingle-jingle, plock-plock of [the] hansom," but these were not interruptions; they were evocative; they were incidents; and they left one free to attend to the clusters of trees and the moist evening-breath they gave off."[65] For

62. Richardson, "A Thousand Pities," 167.
63. In his well-known essay "The Metropolis and Mental Life," Georg Simmel discusses the "noisy impressions" exerted by the metropolis on people and how it has shaped the mental state of urban people. For instance, Simmel claims that the "rapidly shifting stimulations of the nerves" people experience in cities make one blasé because an "immoderately sensuous life" stimulates the nerves to their utmost reactivity until they finally can no longer produce any reaction at all. George Simmel, "The Metropolis and Mental Life," in *George Simmel on Individuality and Social Forms*, ed. Donald N. Levine (Chicago: The University of Chicago Press, 1971), 324-39.
64. Louise Morgan, "How Writers Work: Dorothy Richardson," *Everyman*, October 1931, 396.
65. Gloria G. Fromm, *Dorothy Richardson* (Urbana: University of Illinois Press, 1977), 27.

Richardson, sound, such as the "whistle" and "jingle-jingle, plock-plock of [the] hansom," instead of interrupting the silence of the streets, brings silence into focus, a silence in which people are left "free" to contemplate life. The seemingly disruptive sounds of whistle and hansom evoke their silent opposites. Perhaps one is left free to contemplate these opposites, the trees and their "breath," by the everydayness of the sounds of human traffic. Miriam, too, in *Pilgrimage*, listens to silence made audible by sound, which silence enables her to experience the world privately, for instance, while at a Quaker meeting at a farm in *Dimple Hill* (1938). Miriam, "[c]losing her eyes to concentrate upon the labour of retreat into stillness of mind and body," finds "an irresistible power" to "approach […] reality."[66]

Yet, more often it is the interaction between sound and silence that creates a space in which Miriam can reflect on life. Richardson's appreciation of sound, in particular, the musical accompaniment and silence in film clearly informs Miriam's experience. In *Close Up* Richardson writes that

> life's "great moments" are silent…the soundful moments may be compared to the falling of the crest of a wave that has stood poised in light, translucent, for its great moment before the crash and dispersal. To this peculiar intensity of being, to each man's individual intensity of being, the silent film, with musical accompaniment, can translate him. All other forms of presentation are, relatively, diversions. Diversions in excelsis, it may be. But diversions. Essential, doubtless, to those who desire above all things to be "taken out of themselves", as is their definition of the "self".[67]

While for some people, the sense of self is already "[e]ssential," or pre-formed, in Richardson's view, life's "great moments" are those silent moments which provide people with temporary spaces to momentarily reflect upon life, and hence to renew their sense of self. With their moment-to-moment reflections on life at those "silent moments," people can live their lives in a more vital and energised way, in the same way as the wave is expecting to experience a powerful "crash and dispersal" after each moment of standing poised. Richardson points out that silent film, particularly silent film with musical accompaniment, enables each individual to experience this "peculiar intensity of being." By emphasising the musical accompaniment

66. Richardson, *Pilgrimage IV*, 497-8.
67. Richardson, "A Tear for Lycidas," 200.

in silent film, Richardson implies that sound and silence both contribute equally to such moments.

The dialectical relationship between sound and silence in film has been noted by other film critics. For instance, Balàzs states that the background music in silent film gives a voice to its silence and as a result, it is not mute. Balázs then conjectures that to encounter silence is by no means to hear nothing:

> [I]f a morning breeze blows the sound of a cock crowing over to us from the neighbouring village, if from the top of a high mountain we hear the tapping of a woodcutter's axe far below in the valley, if we can hear the crack of a whip a mile away—then we are hearing the silence around us. We feel the silence when we can hear the most distant sound or the slightest rustle near us. [68]

Thus, for Balàzs, silence is "an acoustic effect, but only where sounds can be heard."[69] Richardson's philosophy of listening to silence clearly resembles this.

In *Dawn's Left Hand* (1931), listening to the St Pancras bells, Miriam says she "forgot them" and "[she] ceased to pay attention to the single sounds while still aware of their presence in the increased quality of the light in the room, and presently was reminded that the bells were still at their task by the sudden dead stop, announcing the hymn-tune that broke into the stillness with such appealing lack of confidence."[70] By revealing that she "forgot" about the bells and "ceased to pay attention to the single sounds" but at the same time continues to be "aware of their presence," Miriam indicates that she is feeling and imagining the bells within the field of their resonance, which is comparatively "silent," rather than merely listening to them in reality. In other words, the sound of the bells gradually retreats from the focus of Miriam's perception into the background of the field of perception. It also accompanies the visual activity that Miriam engages in; namely the perception of the "increased quality of the light" in the room. Besides, Miriam's awareness of the bells is not brought to her by listening in this moment so much as by her perception of the light, which alludes to the faculty of vision. The sense-crossing shows that Miriam is in a state of active imagination. The "sudden dead stop" of the bells, which indicates silence, retrospectively reminds Miriam of the presence of the bells or makes their remembered presence recallable. It is in her listening to the bells in the "stillness"

68. Balázs, *Theory of the Film*, 206.
69. Balàzs, *Theory of the Film*, 205.
70. Richardson, *Pilgrimage IV*, 204.

that something new, namely, "the hymn-tune," is announced and breaks into the "stillness with such appealing lack of confidence." Alternatively, the "sudden dead stop" of the bells interrupts Miriam's listening to the bells in reality and at the same time creates space for her to contemplate the bells in the "stillness," which is contradictorily made audible to her by the bells. And it is in Miriam's silent inner contemplation that the bells are recreated and renewed in the form of the "hymn-tune." Besides, the lacking of "confidence" of the hymn-tune also suggests that it is an extension of Miriam or an externalization of her inner consciousness.

Miriam's own room provides her with a silent place in which she can escape into her inner world, which is itself inevitably tumultuous. Thus, Miriam's room functions not only as a threshold between stillness and noise on a superficial level, but according to Bronfen, it also works at a "figurative level as a threshold between the conscious and unconscious, between the products of experience and those of the imagination."[71] Inherent in Bronfen's remark is the difference between Miriam's experience of the modern urban world and that of her own room. While Miriam consciously experiences the noisy external world, she imagines and reflects on what she has experienced in the solitude provided by her room. For instance, in *The Tunnel* (1919), returning back to her room from work at night, Miriam "f[eels] again with a rush of joy that her day [is] beginning and move[s] eagerly about amongst the strange angles and shadows of her room, the rich day all about her."[72] If the noisy city of London provides Miriam with a space in which to experience modern life, then, it is in the silence of her room that Miriam "listens to" the day she has just spent in her mind, reimagines and revisits it. This may explain Miriam's feeling that the day is "beginning" again when, technically, the day has finished. Miriam's reflection on her day leads to its renewal as the day becomes a "rich day" that moves about her. Miriam's imaginative seeing of the day moving in the "angles and shadows of her room" transforms the room into Miriam's own private mind space. The absence of obvious sound in the room functions to link Miriam's outer perceived space and the inner reflective one and facilitates their eventual commingling. The "silence" that Miriam listens to in her room, then, is made audible to her by the noisy modern world that she experiences outside.

The relative silence and stillness Miriam enjoys in her room enable her to "listen" to her inner reaction to her environment, and it is in this listening that Miriam builds a connection with the world and with herself. As Jean-Luc Nancy notes in *Listening*, "'[s]ilence,' in fact, must here be understood [*s'entendre*, heard] not as a privation but as an arrangement of

71. Elisabeth Bronfen, *Dorothy Richardson's Art of Memory*: *Space, Identity, Text*, trans. Victoria Appelbe (Manchester: Manchester University Press, 1999), 82.
72. Richardson, *Pilgrimage II,* 78.

resonance: a little—or even exactly...—as when in a perfect condition of silence you hear your own body resonate, your own breath, your heart and all its resounding cave."[73] Silence, for Nancy, is not a "privation," a lack of sound, but is an "arrangement of resonance." It is in this "resonance" of silence that people get the chance to hear their own bodies and inner selves. Thus, it is by means of the duality of sound and silence that people paradoxically experience a sense of oneness with the self. By depicting Miriam as a subject who experiences the world, which is noisy, and at the same time, continually reflects on that experience in relative silence, Richardson presents Miriam as a subject who is in "resonance," and who experiences a sense of oneness with the world and with the self.

Miriam's experience at Mrs Bailey's house will be discussed specifically to show how Miriam interacts and reconstructs her room in the silence she listens to in it. When Miriam first arrives at Mrs Bailey's house she demonstrates a sensitive appreciation of urban street sounds as we have seen. The sensitivity that Miriam shows to these sounds contradictorily strengthens the silence she perceives in the house. As Annika J. Lindskog remarks, the "whole house seems suffused by a promising silence" with sentences referring to, for example, "a small silent afternoon brightness," "silence flood[ing] up from the lower darkness," and "silence [coming] in from the landing."[74]

> Coming upstairs she had felt the room was hers […] From the moment of waiting on the stone steps outside the front door, everything had opened to the movement of her impulse. She was surprised now at her familiarity with the detail of the room […]. You know in advance when you are really following your life. These things are familiar because reality is here. Coming events cast *light*. […]. It is like dropping everything and walking backwards to something you know is there. However far you go out, you come back…I am back now where I was before I began trying to do things like other people. I left home to get here. None of those things can touch me here.[75]

Miriam's arriving in her new room is regarded as a coming back from her parents' home, which she has left behind. The phrase "walking backwards to something you know is there" would suggest the earlier, parental home, yet it is in the new place that Miriam feels familiar "with

73. Jean-Luc Nancy, *Listening,* trans. Charlotte Mandell (New York: Fordham University Press, 2007), 21.
74. Annika J. Lindskog, *"*Dorothy Richardson and the Poetics of Silence," *Pilgrimages: A Journal of Dorothy Richardson Studies* no. 5 (2012), 18.
75. Richardson*, Pilgrimage II,* 13, Italics in the Original.

the detail of the room." Miriam's surprise at the familiarity of the room begins before she reaches it as "[c]oming upstairs she had felt the room was hers." So the new room is in part the home that Miriam has long imagined and which she carries within her, and paradoxically, this new dwelling place in which she has only just arrived becomes "where [she] was before." The commingling of Miriam's memory of her parents' home with her impressions of her new room implies a paradoxical journey. Firstly, Miriam decides to love this new home and she finds a consolidation of her identity there, expressed by her claim that "I am back now where I was." Secondly, the consolidation is temporary because, living her life here every day, Miriam will have the opportunity to remake the room anew through reimagining. As she claims, "[c]oming events cast *light*." The italicised word "*light*" suggests an illumination and a renewal. And thirdly, Miriam says that, "I left home to get here. None of those things can touch me here." In other words, Miriam's reconstruction of her new home is a screen that protects her from being touched by her parents' home, or her old self as it was and which might still be partly with her. As a result, Miriam's continued performing of the self she is in this room serves as a moment-to-moment identity, closely related to the external world. More importantly, this threefold process cannot be realised without the silence that Miriam listens to in her room.

It is also during the process of identifying her inner world with her surroundings in silence that Miriam generates a new understanding of herself and the world. In his intriguing study of silence in *Pilgrimage*, Stephen Heath argues that "the project of [*Pilgrimage*]" is "a story in elsewhere and silences."[76] Heath's argument derives from his observation that it is in silence that Miriam "can be herself, outside the life around her—the identities, the parts, all the novel."[77] However, Heath also writes that silence, or "the trance[,] is also the flow, the streaming of consciousness in and out of things and people and places, all the moments and intensities of life in which, from which alone oneself can be read."[78] In other words, the silence that Miriam enjoys in her inner world is never really "silent" but resonates with the stream of her "consciousness" and "all the moments and intensities of life." It is in listening to her consciousness in silence that Miriam gets to know who she is at a given moment and what she is living and working for. It is also during this process that she comes to her unique and private understanding of reality.

At Mrs Bailey's house, Miriam thinks that

76. Stephen Heath, "Writing for Silence: Dorothy Richardson and the Novel," in *Teaching the Text*, eds. Susanne Kappeler and Norman Bryson (London: Routledge & Kegan Paul, 1983), 134.
77. Heath, "Writing for Silence," 134.
78. Ibid.

> [t]here must always be a clear cold room to return to. There was no other way of keeping the inward peace. Outside one need do nothing but what was expected of one, asking nothing for oneself but freedom to return, to the centre. Life would be an endless inward singing until the end came. But not too much inward singing, spending one's strength in song; the song must be kept down and low so that it would last all the time and never fail. Then a song would answer back from outside, in everything […]. Not to listen outside, where there was nothing to hear.[79]

Literally, the "clear cold room" is the place to which people escape the outside where "one need do nothing but what was expected of one." Metaphorically, the "clear cold room" refers to the "centre," the "inner world" where Miriam returns from outside obligations, which enables her to hear "inward singing. Moreover, this inner "song," as Miriam says, would be "answer[ed] back from outside, in everything." Or we can say, the inner "song" singing in Miriam's peaceful inner world would resonate with "everything" in the outside world. The mutual engagement between the "inward singing" and "everything" in the outside world can be seen to represent the relationship between inner contemplation and outward experience Richardson elaborates in *Pilgrimage*. The "inward singing" is Miriam's inner thinking and reflection upon "everything" she experiences outside. The "answer[ing] back" of "everything" from the "outside" indicates the interaction and mutual communication between Miriam's inner world and the external world. Moreover, by warning against "listen[ing] outside, where there was nothing to hear," Richardson indicates that what we hear outside is a resonance of the song sung inside, or that what we perceive outside will inevitably be changed by the "inward singing," by our inner contemplation. And silence makes both the "inward singing" and the outside resonance, the inner contemplation and the outer perception audible, as well.

Relatedly there is a scene when Miriam comes back home from returning a note sent to her by Hypo Wilson.[80] On returning, she finds her room "peace-filled":

> [Miriam] found her room flooded with the first radiance of afterglow and filled with rain-washed air […] bringing a vision of early morning, waiting beyond the deep brief space of darkness. Both darkness and early morning once more peace-filled. Once more her room held quietude secure, and the old in-pouring influence that could so rarely and so

79. Richardson, *Pilgrimage II*, 321.
80. Hypo Wilson is Richardson's memorable recreative representation of her friend H.G. Wells, already well-known in 1896 for his science fiction, short stories and journalism. Thomson, *Notes on Pilgrimage*, 87.

> precariously be shared. Here, in the midst of it, everything seemed immeasurably far off and even thought seemed to exist and to express itself in another world, into which she could move, or refrain from moving. Her being sank, perceptibly, back and back into a centre wherein it was held poised and sensitive to every sound and scent, and to the play of light on any and every object in the room. Turning gently in the midst of her recovered wealth, in the companionship that brought […] a deepening stillness, she saw upon the end wall the subdued reflection of London light […]. It held a secret for whose full revelation she felt she could wait for ever.[81]

Returning to her dark room, Miriam sees "the first radiance of afterglow" and "a vision of early morning." Both the darkness, which she can see, and the early morning which she as yet cannot, are "peace-fill[ed]", which human quality indicates that the room's stillness has affected Miriam's inner world. The inner stillness changes Miriam's perception of her room, which holds "quietude secure." Staying in this transformed room, Miriam feels that "everything seem[s] immeasurably far off" or exists "in another world," into which she is free to move or "refrain from moving." At the same time, Miriam feels that she herself is affected by the room's qualities as her being sinks "back and back into a centre." Although there is no mention of "inward singing" here, the singing as a metaphor for inner capability, which is indicated by "[l]ife would be endless inward singing,"[82] may also be what makes Miriam "poised and sensitive" to the resonance within the room, the interaction of "every sound and scent," "the play of light" and "every object" it contains or harbours in the room. It is during this process that the room is transformed into Miriam's "companion" and into a space that holds "a secret." The interaction between Miriam's inner world and the room foregrounds Miriam's experience of silence as indicated by the phrase "a deepening stillness."

Silence, in this sense, enables Miriam to experience the world privately. As she tells Hypo, "[w]e all have different sets of realities."[83] Yet here, Miriam is unified with the world. The paradoxical role silence plays in her contemplative experience can also be detected in her relationship with people, most obviously with Quakers, for whom silence is a rich ground for reflection, speech, and action. As Miriam says, "[s]pirits meet and converse and understand each other only in silence. Hence the strength available in a vitally silent Friends' Meeting. In

81. Richardson, *Pilgrimage IV*, 363.
82. Richardson, *Pilgrimage II*, 321.
83. Richardson, *Pilgrimage IV*, 309.

Meeting, people live together, grow aware of each other's uniqueness."[84] As Lindskog remarks, "one of the most distinctive characteristics" of Quakers is their "emphasis on silence."[85] It is in this silence that Miriam feels the "[s]pirits" of them "meet and converse and understand each other." While they experience togetherness through this spiritual connection built up in silence, they also "grow aware of each other's uniqueness." Halliday, analysing Miriam's experience of the collective silence at the Quaker meeting, concludes that "Quakerism stands for a synthesis of 'Being-with' and 'Being-among-one-another'—a form of solidarity that does not negate or ride roughshod over individuality, but rather nurtures it."[86] Halliday is discussing the way silence enables Miriam to maintain her individuality and at the same time to strengthen her sense of social awareness among people. Halliday further argues that, although sound is cherished in *Pilgrimage*, "it is silence that bears the weight of Richardson's investment in communion and fellow feeling."[87] However, for silence to be heard, sound must first be recognised in all its varieties, a task Miriam pursues throughout the novel.

Richardson's thinking on the relationship between sound and silence in film as expressed in her filmic column shows that she has more than one kind of silence in mind. In Miriam's experience of relative silence as well as silence proper, the "acoustic effect" of sound can be registered. It is in this interactive zone that Miriam's inner contemplation and external experience of the world commingle. In spite of the dialectical relationship between sound and silence that Richardson depicts in *Pilgrimage*, in her filmic column, she expresses an abhorrence of the arrival of sound film, particularly the introduction of talkies into silent film as this chapter has shown. The discrepancy between Richardson's attitude to sound conveyed in her two bodies of writing provides us with an opportunity to think retrospectively about her criticism of sound film and her attitude towards it. A closer reading of Richardson's filmic column reveals that Richardson does not entirely oppose the introduction of sound into film. As Richardson writes in "A Thousand Pities," the "sounds that have so far been added to the film, of falling rain […] are sometimes relatively harmless. And if they were an indication of experiment, suggesting that sound is to be tested and used with discrimination, their presence might cease to be disturbing."[88] However, as the quotation cited early suggests, Richardson dislikes the way sound during her time was introduced into film—namely, without showing

84. Richardson, *Pilgrimage IV*, 621.
85. Lindskog, "Dorothy Richardson and the Poetics of Silence," 9.
86. Halliday, *Sonic Modernity,* 57.
87. Halliday, *Sonic Modernity*, 54.
88. Richardson, "A Thousand Pities," 167-8.

any "indication of experiment." As Richardson further claims, these sounds "are being introduced not in any spirit of experiment or with any promise of discrimination. They are there because they are easy to produce," and sound introduced into film in this way is "evidence of a blind move in a wrong direction, in the direction of the destruction of the essential character of the screen-play." [89] Implied in Richardson's statement is that sound, if used experimentally in film, may be able to move in the right direction, or in the direction of facilitating the concentrated contemplation that silent film secures the audience. As Balàzs claims when examining the development of sound film, the "presentation of silence is one of the most specific dramatic effects of the sound film. No other art can reproduce silence, neither painting nor sculpture, neither literature nor the silent film could do so." [90] Yet, in *Pilgrimage* Richardson's depiction of how sound makes varieties of silence audible to Miriam, which facilitates her contemplation, suggests that the novel too can indicate what kinds of silence are in play at a given moment.

3. Music

In her filmic essays Richardson speaks highly of musical accompaniment's ability to facilitate the "collaboration between the onlooker and what he sees."[91] Specifically, as an "essential" element, music functions to endow silent film with "light" and "colour," because for Richardson, "without music there is neither light nor colour."[92] As it is the silent film that Richardson is discussing, "colour" should be understood as a kind of impression, or explicitly a musical effect. Or it can be understood as the "atmosphere." As Balázs claims, in silent film, "music gives the pictures atmosphere and represents, as it were, a third dimension" in addition to the two dimensions of the screen. [93] It is the "atmosphere" or "third dimension" that provides spectators with space to contemplate what is projected. It is in this sense too that music helps the viewer "to escape into incidentals and thence into his private world of meditation or of thought," as Richardson claims.[94]

89. Ibid.
90. Balázs, *Theory of the Film,* 205.
91. Richardson, "Musical Accompaniment," 163.
92. Richardson, "Continuous Performance," 161.
93. Balázs, *Theory of the Film,* 280
94. Richardson, "Musical Accompaniment," 162.

Richardson emphasises that music in silent film should be "both continuous and flexible. By whatever means, the aim is to unify." [95] Music should be introduced into the picture it accompanies in a natural way, and give the picture an impression of "being alive and natural," as Balázs claims.[96] Music must create a specific impression in the mind's eye of the viewer while not forfeiting a sense of "natural[ness]" that is part of the viewer's tacit understanding of how things usually appear. The complex role music plays in silent film also finds its realization in *Pilgrimage*. On the one hand, *Pilgrimage* records Miriam's life as it is experienced, and thus, creates an impression of being "natural and alive"; on the other hand, music is introduced into Miriam's life at some crucial moments and creates an "atmosphere" and a "third dimension." Richardson, by incorporating musical elements into her writing, presents a reality in *Pilgrimage* that seems as raw and original as possible and yet makes it into a work of art.

As a significant element of Miriam's sonic experience of the world, music in *Pilgrimage* is anything but a background decoration. It links Miriam back to her past self by triggering memory, which renews her sense of herself in the present. Music also plays a key role in Miriam's interactions with the people she meets on her journey. Music is the means by which she expresses her emotions and it also creates spaces in which she finds an affinity with others, an affinity shared on no other level with some of them. Marcus notes that for Richardson film music is "a suturing device," permitting, citing Claudia Gorbman's words, a deepening "psychic investment in the grey, wordless, two-dimensional world of the silent film." Music also "evok[es] the paradox" of silent film's power to create a "collective community" while simultaneously belonging "'primarily to the sphere of subjective inwardness'."[97] In *Pilgrimage* music functions as a "suturing device" which stitches together Miriam's past with her present, her sense of herself with her experiences with others and with the world in general. While music connects Miriam with her past self, and builds "a collective community" in *Pilgrimage*, yet this community is nevertheless a subjective or private experience of Miriam.

For instance, when Miriam is playing the piano soon after her arrival in Germany, she can hear two other pianos being played.[98] Each of the piano players is concentrated on her task, yet the playing is also an expression of collectivity as indicated by the fact that, with "the great gonging" that marked the end of the week, "the pianos would cease."[99] Miriam's sympathetic listening to one of the other two players produces a "radiance" and the recognition that she is

95. Richardson, "Musical Accompaniment," 163.
96. Balázs, *Theory of the Film,* 280.
97. Marcus, "Introduction" to "Continuous Performance," 156.
98. Richardson, *Pilgrimage I*, 34.
99. Ibid.

hearing "a quality […] only heard occasionally at concerts."[100] Thus Miriam participates within a larger field of sociality and music. Joyce Kelley notices the set-up of the pianos in the German school with Miriam practising on the piano in the larger of the two English bedrooms and two other pianos sounding in the house.[101] Kelley argues that the "set-up of these pianos with Miriam playing alone and yet participating in a house-wide sound provides a glimpse of the together-yet-separate theme which will characterise Miriam's participation at the school." [102] Kelley further explains the theme of "together-yet-separate," claiming that: "[i]t is through music that [Miriam] feels the closest connection to others and to the world around her, and music provides her with the experience of adventure and freedom of expression she seeks in Germany."[103] Kelley proposes the concept of "together-yet-separate" to describe Miriam's social life as configured by music. Drawing upon this concept, the following section will show how Miriam's experience of playing and listening to music renders a collective listening experience to a private one.

Later in *Pointed Roofs* (1915), Miriam's listening to Emma's playing sees music infuse Miriam's physical senses:

> Emma Bergmann was playing. The single notes of the opening *motif* of Chopin's Fifteenth Nocturne fell pensively into the waiting room. Miriam, her fatigue forgotten, slid to a featureless freedom. It seemed to her that the light with which the room was filled grew brighter and clearer. She felt that she was looking at nothing and yet was aware of the whole room like a picture in a dream. Fear left her. The human forms all around her lost their power. They grew suffused and dim….The pensive swing of the music changed to urgency and emphasis….It came nearer and nearer. It did not come from the candle-lit corner where the piano was….It came from everywhere. It carried her out of the house, out of the world. It hastened with her, on and on towards great brightness….Everything was growing brighter and brighter….Gertrude Goldring, the Australian, was making noises with her hands like inflated paper bags being popped.

100. Richardson, *Pilgrimage I*, 35.
101. "Miriam was practicing on the piano in the larger of the two English bedrooms. Two other pianos were sounding in the house, one across the landing and the other in the *saal* where Herr Kapellmeister Bossenberger was giving a music-lesson." Richardson, *Pilgrimage I*, 34.
102. Joyce Kelley, *Excursions into Modernism: Women Writers, Travel, and the Body* (Abingdon, London: Routledge, 2017), 262. PDF e-book.
103. Kelley, *Excursions into Modernism,* 262.

> Miriam clutched her wool-needle and threaded it. She drew the wool through her canvas, one, three, five, three, one and longed for the piano to begin again.[104]

There is an initial correlation between Miriam's body and the music as the "single notes" "f[all] pensively into the waiting room," causing Miriam to forget her fatigue. As she is imagining the falling "single notes," Miriam "slid[es]" into a world where she is "looking at nothing," but paradoxically, becomes "aware of the whole room like a picture in a dream." Caesar R. Blake argues that the effect that Emma's playing exerts upon Miriam is her "first full (and, to her, frightening) 'illumination' in the novel,"[105] an "illumination" stimulated by the "power of abstractive music."[106] The "illumination" triggered by music in Miriam, in turn, transforms Miriam's perception of her surroundings and the music. Escaping into the world brought to her by music, Miriam feels that "[fear] left her. The human forms all around her lost their power. They grew suffused and dim…." The ellipses here may refer to the process of the surrounding human forms growing "suffused and dim" and may equally indicate the presence of the ineffable but on-going "pensive" music played by Emma and perceived by Miriam. It is tempting to argue that the human forms grow suffused and dim as they partly disappear into the music while, indirectly, so does Miriam's fear. As the infusion among human forms, Miriam's fear and the music continues, Miriam feels that the music is coming "nearer and nearer" to her, so that the boundary between her subjectivity and the music becomes blurred.

In this dream-like world opened by music, Miriam's listening is more a process of composing than a mere listening. The falling "single notes" become the "pensive swing" which further develops into "urgency and emphasis." The following five "it"s indicate that the "*motif* of Chopin's Fifteenth Nocturne" played by Emma has been transformed into Miriam's own music, which is "hasten[ing] with her." Furthermore, Miriam admits that the music does not "come from the candle-lit corner where the piano was" but instead, "c[omes] from everywhere." In other words, by now, the music that Miriam is listening to is no longer only that which is being played by Emma, but also that being played out by Miriam in her imagination. In this imaginative world opened up by music, Gertrude Goldring's applause is de-familiarised, heard as "noises" and in the jarringly materialised form of "hands like inflated paper bags being popped."

104. Richardson, *Pilgrimage I*, 42-3.
105. Caesar R. Blake, *Dorothy Richardson* (Ann Arbor: University of Michigan Press, 1960), 100.
106. Blake, *Dorothy Richardson*, 101.

Discussing Miriam's physical participation in listening to Emma's playing, Kelley argues that "[w]hen Miriam returns from her reverie she finally threads her needle, but the pattern she makes through her canvas is "one, three, five, three, one."[107] Miriam clearly remains in the reverie produced by the activity of her imagination in which Gertrude Goldring's clapping is such an unwanted intrusion. Kelley further identifies the pattern "one, three, five, three, one" that Miriam makes through her canvas as "the outline of an arpeggio, the first, third, and fifth notes of the scale played by the first (the thumb), third, and fifth fingers."[108] Miriam's physical action of "clutch[ing] her wool-needle and thread[ing] it" corresponds to her imaginative playing of the music. Miriam thus participates communally in the music by pursuing a private version in the form of sewing.

Music's interaction with the human body is demonstrated more explicitly by Miriam's listening to Clara's playing. Miriam observes Clara's body before she fixes her eyes on Clara's hands. Kelley points out that "[i]n the societal views of the eighteenth and nineteenth centuries, the piano functioned as part of the social construction of a woman's body, modestly displaying her graces and coding feelings with new musical meaning[,]"[109] and that Miriam "has adopted the popular view of the woman pianist, seeing the performance itself bound up with the audience's gaze on the female body" by admiring Clara Schumann's "beautiful feminine attributes."[110] Kelley has also noticed that *Pilgrimage* presents a "fascinating perspective on the interaction between the body and a musical instrument" by displaying how the body, "while enabling the creation of musical sound, also can impede the production of that sound."[111] Kelley concludes that "a musical instrument becomes an extension of the body through performance."[112] By drawing our attention to the close relationship between the performer's body and the musical instrument, Kelley's study also makes a haptic reading of Miriam's experience of listening to music plausible.

> Miriam […] fixed her eyes on Clara's hands. "Can you see the hands?" she remembered having heard someone say at a concert. How easily they moved […]. The notes rang out like trumpet-calls as her hands dropped with an easy fling and sprang back and dropped again. What loose wrists she must have, thought Miriam. The clarion notes ceased. There

107. Kelley, *Excursions into Modernism*, 264.
108. Ibid.
109. Kelley, *Excursions into Modernism,* 250.
110. Kelley, *Excursions into Modernism*, 261.
111. Kelley, *Excursions into Modernism*, 265.
112. Kelley, *Excursions into Modernism*, 267.

> was a pause […] her hands fell gently and the music came again, *pianissimo*, swinging in an even rhythm. It flowed from those clever hands, a half-indicated theme with a gentle, steady, throbbing undertow.[113]

Miriam's close-up way of observing Clara's body and hands renders an impression that the music she hears comes from that body, specifically the hands, instead of from the piano. The "ringing out" of the notes is materialised in the form of Clara's hands, which "drop with an easy fling and spr[ing] back and drop again." As Miriam's observation and perception of the music continue, the music and Clara's hands gradually mingle together to the point that the music, according to Miriam, "flow[s] from those clever hands." The sense of a "gentle, steady, throbbing undertow" also corresponds to the gentle fall of Clara's hands.

Miriam's perceptions highlight music's naturally flowing from the body in her own practice as well. Later in *Pointed Roofs* (1915), as Miriam plays music, she "lifted her hands a span above the piano, as Clara had done, and came down, true and clean, on to the opening chord. The full rich tones of the piano echoed from all over the room; and some mental object far away from her hummed the dominant. She held the chord for its full term…."[114] The sound of the piano that flows from Miriam's hands is transformed as she imagines how its "rich tones" reach all over the room and are then "echoed" back. Meanwhile, the unseen mental object is seemingly animated as the tones of the piano reach it and hums the "dominant". The music is renewed as a "chord" which is "held" by Miriam "for its full term," thus creating an impression that it flows from Miriam's hands. Miriam then beats out the rhythm with "her whole being" as she "waited for the end of the phrase to insist on what already had been said."[115] Or to describe this in the reverse, Miriam's action of playing the rhythm with "her whole being" indicates her own inner insistence on making "the end of the phrase" of the chord express "what already had been said." While Miriam is not playing this music herself, she nonetheless endows it with her being. This is her music. This may explain why Miriam claims that when playing this music, she does not "need to follow the notes on the music stand. Her fingers kn[o]w them."[116] Music, in this sense, is an extension of her body. Miriam also personifies the piano when she contemplates the piano at a club in *Dawn's Left Hand* (1931), considering "the alien keys she had never touched and that held the secrets of those who had played upon them and

113. Richardson, *Pilgrimage I*, 44.
114. Richardson, *Pilgrimage I*, 56-7.
115. Richardson, *Pilgrimage I*, 57.
116. Ibid.

had thwarted the aspirations of those who had strummed. And held the living sound of the music that was now tingling to her finger-tips."[117] Like a human, the piano keys can hold "secrets", "thwart aspirations" and hold the "living sound." Here, it is as though the music latent in the keys might play Miriam. Music comes more from the interaction between two forms as they "tingl[e]" towards each other than from two separate entities.

Furthermore, the "half-indicated theme" of the music detected by Miriam in Clara's music suggests the remainder which is not yet heard. Clara's music invites the listener to mentally supply the other part of the theme through imagination. The gentle but insistent bass line together with a "half-indicated" melodic theme lulls Miriam into a state of active imagining and remembering. Miriam's statement that "she seemed to have been listening long" shows that she is travelling back in memory in her participation in Clara's playing. Besides, "a gentle, steady, throbbing undertow" alludes to an addition of a melodic line of some kind above the bassline played by Clara. As a result, a "gentle" but insistent bass line together with a "half-indicated theme" might lull Miriam into a state of active imagining or remembering. Music played imaginatively by herself produces a state in which she sees a "weed-grown mill-wheel," which, as she recalls, she "ha[d] seen […] somewhere as a child-in Devonshire."

> She heard the soft swish and drip of the water and the low humming of the wheel. How beautiful…it was fading….She held it—it returned—clearer this time and she could feel the cool breeze it made, and sniff the fresh earthy scent of it, the scent of the moss and the weeds shining and dripping on its huge rim. Her heart filled. She felt a little tremor in her throat. All at once she knew that if she went on listening to that humming wheel and feeling the freshness of the air, she would cry […]. The gas was out and the room was dim, but a reading lamp in the centre of the table cast its light.[118]

Miriam's experience of the "weed-grown mill-wheel" is a sensory one in this imaginative world into which she enters through music. As Miriam "drop[s] her eyes" from the music, paradoxically, she sees a "wonderful light" experienced previously. Instead of simply seeing the "weed-grown mill-wheel," Miriam is constructing it with the light she sees and the music she listens to. The "slowly circling" light parallels the circling of the mill-wheel. The sound of the "dripping, dripping" mill-wheel alludes to the sound of the music as Clara's hands rise and

117. Richardson, *Pilgrimage IV*, 186.
118. Richardson, *Pilgrimage I*, 44.

fall gently. Miriam is able to hold the image of the wheel in her mind, as shown in "feel the cool breeze it ma[kes]" and "sniff the fresh earthy scent of it." Miriam's experience here crosses senses. She can feel the breeze, smell the moss and see "the weeds shining". The sense-mixing breaks down a stable sense of place and time. Music has penetrated Miriam's body and changed her perception of the mill-wheel memory, which is now inseparable from Miriam's experience of the music. Towards the end of the episode of remembering Miriam "f[eels] a little tremor in her throat." A "tremor" could be the result of vibration brought about by the interaction between Miriam's body and the music. Music, here, enables Miriam to conduct a "continuous performance" of her life, locating a sacred moment in the past that renews her present. Miriam's haptic listening to music makes this possible. As Kelley argues, "Richardson's close interweaving of past and present, often achieved through music, suggests a chordal resonance. Perhaps we cannot begin to understand the surface 'melody' of a character's life without hearing the harmony and counterpoint which support her."[119]

In Switzerland in *Oberland* (1927) when Miriam is having tea we see another instance of "continuous performance" in which the "familiar sound of tea pouring into a cup heightened the surrounding strangeness. In the stillness of the room it was like a voice announcing her installation, and immediately from downstairs there came as if in answer the sound of a piano, crisply and gently touched, seeming not so much to break the stillness as to reveal what lay within it."[120] The sense of familiarity brought by the everyday sound of pouring tea emphasises the strangeness of the new environment. This sense of strangeness may have influenced Miriam's perception of the familiar sound of pouring tea, which is personified by Miriam as a voice, which the piano answers. The everyday sound of the tea becoming human as someone downstairs playing the piano joins familiarity and strangeness to make "stillness", or to renew the quality of "stillness".

The music that Miriam listens to works further to lead Miriam into her inner world of contemplation. The stillness broken by music and sound is retrospectively given the quality of silence. Meanwhile, a "third dimension" is added to this "stillness" by music as implied by the phrase "to reveal what lay within it." The word "within" here refers not only to the room's stillness but also to all the memories of Germany held within Miriam by this tune, now heard again and summoning the past. Yet, it is the stillness of the room and Miriam's registering of the sound of pouring tea in the silence that enable the memory work to happen. Nancy's remark

119. Kelley, *Excursions into Modernism,* 271.
120. Richardson, *Pilgrimage IV*, 35.

about the tactile and experiential aspects of listening experiences might equally describe how Miriam listens to the resonance reverberating in her inner world as she listens to the sound of the outside world and how Miriam's body functions to bridge these two worlds. Nancy regards listening as sonorous resonance when he writes: "Timbre can be represented as the resonance of a stretched skin…and as the expansion of this resonance in the hollowed column of a drum. Isn't the space of the listening body, in turn, just such a hollow column over which a skin is stretched […]. A blow from outside, clamor from within."[121] The music that Miriam listens to not only envelops her but also echoes through the ear and enters into her body as it "crisply" and "gently" touches her. The notes of music fall upon the skin of Miriam from the outside world and create a resonance that enables the retrieval of an entire tract of past time preserved in memory.

Listening to the stillness paradoxically produced by the "sound of a piano," Miriam is transported back to Germany, "where life had been lived to music." The current music reminds Miriam of the transformative effect music had on her in Germany and extends the present moment. Music heard in Germany has "flowed over [life's] miseries" and intensified its happiness almost beyond bearing. A sense of spatial expansion accompanies the ability of this music to "set its seals upon the days ahead,"[122] as Miriam feels that she is "everywhere at once, in saal and garden and summer-house and out, beyond the enclosing walls, in the light along the spacious forbidden streets."[123] Here, music makes Miriam's past experience play in front of her in an altered way in the present.

The ballade heard now again becomes the embodiment of Miriam's joyfulness, brought to her by her memory of the "Eternal Sommerabend." This sense of joyfulness, in turn, changes Miriam's perception of the "sound of a piano" she is listening to in reality, whose "charm she now saw, coming to it afresh and with a deepened recognition."[124] Besides, Miriam makes a composition in her memory by relating the ballade to the eternal "summer evening."[125] She detects that the piano player she is listening to wisely places music "in relation to other compositions[,]" just as Miriam relates it to the "Swiss sunlight" of tomorrow. While the ballade seems to "continu[e] something gone before[,]" so Miriam uses its repetition to open the present to the past in such a way it becomes a continuous present. There is also a strange confluence between Miriam and the player of the ballade in the sense that the player is "playing

121. Nancy, *Listening*, 42.
122. Richardson, *Pilgrimage IV*, 35.
123. Ibid.
124. Richardson, *Pilgrimage IV*, 36.
125. "Sommerabend" refers to "summer-evening." Thomson, *Notes on Pilgrimage,* 219.

from memory." The player is imagined by Miriam as someone "who had the whole clear within him[,]" in the same way that Miriam has carried the rhythm of the ballade within her since her time in Germany. Thus, a connection is built up between Miriam and the player by the music.

As indicated earlier, the theme of the Chopin ballade played by Vereker[126] is also understood by Miriam and prompts her to conclude that "in that past they had lived in the same world"[127] and "so far they were kindred."[128] Miriam's further communication with Vereker is mostly silent but is facilitated by music: "when the last chord stood upon the air, the performance seemed to have been a collaboration before which they now sat equally committed. And when his face came round, its smile was an acknowledgement of this."[129] Music is thus the "third phenomenon" that both Miriam and Vereker are registering. The music, in this sense, endows Miriam and Vereker with equal identities instead of those of the player and listener they assume in reality. The bond formed between Miriam and Vereker by the music becomes even stronger when Miriam discovers that the music played by Vereker also "c[omes] out of a past, and brought that past into this little Swiss room, spread it across whatever was current in his life, showed him himself unchanged."[130] Vereker too has a living past and present. Yet this is also the world in which Miriam feels she lives. This world, thus, is both constructed by Miriam out of the music played by Vereker, and, is a world both of them can escape into from reality. In this world, they could reach a sense of being "kindred" without the help of language.

The ceasing of the music and their subsequent communication by means of the "to and fro of words" make Miriam feel that she has been "flung out into another world." Vereker, too, notices when Miriam has drifted away. As she seeks to make "a fresh bridge" between himself and Miriam, a new sound is introduced into the narrative as the "sound of footsteps approaching through the hall, and an intensity of listening that was their common confession of well-being and was filling them with a wealth of eager communication that must now be postponed until to-morrow."[131] The seemingly intrusive footsteps heighten Miriam and Vereker's interest in what they might have to say to each other. In fact, the disruptive "sound of footsteps" builds "a fresh bridge" between Miriam and Vereker.

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126. Vereker is a charming English University man, an excellent skier, staying in Oberland at the Alpenstock, who enjoys serious conversation with Miriam. See George H. Thomson, *A Reader's Guide to Dorothy Richardson's Pilgrimage* (Greensboro: ELT Press, 1996), 137.
127. Richardson, *Pilgrimage IV*, 77.
128. Ibid.
129. Richardson, *Pilgrimage IV*, 76-7.
130. Richardson, *Pilgrimage IV*, 77.
131. Richardson, *Pilgrimage IV*, 78.

Music in *Pilgrimage* is also an important means through which Miriam coveys her emotions and her attitude towards people she meets on her journey. For instance, in *The Tunnel*, readers witness Miriam growing weary of Mr Tremayne's "bantering tone" and his attitude towards women. She expresses dissatisfaction with Mr Tremayne through music. Miriam first chooses a piece of music by Mendelssohn to comply with Mr Tremayne's point of view. It is through this music that Miriam imagines herself as "the ideal wife and mother" that Mr Tremayne desires. Miriam claims that "[i]t was such an easy part to play."[132] Here, this "easy part" can refer both to Mendelssohn's music and to the role Miriam thinks she will play to meet Mr Tremayne's idealization of women. However, when Miriam senses Mr Tremayne's adoration of her, in order to break it, she changes the music to Duetto and then to Beethoven. Here, instead of playing music, we see Miriam being played by it as it "leapt about the piano breaking up her pose, using her body as the instrument of its gay wild shapeliness, spreading her arms inelegantly, swaying her, lifting her from the stool with the crash and vibration of its chords."[133] Music also renews Miriam's perception of her surroundings when she gets up, "charged to the fingertips with a glow that transfigured all the inanimate things in the room."[134] However, for Mr Tremayne, this piece of music is "nothing but noise."[135]

In her filmic column, Richardson contemplates the way in which music is introduced into silent film. For Richardson, music in silent film should be "invisible" and heard "coming, as it were out of space."[136] Richardson claims that "it is the film that uses the music, not the music the film."[137] Similarly, as discussed earlier, in *Pilgrimage*, Richardson does not always supply musical information, such as the names of composers that would help readers identify the pieces of music Miriam encounters. Quite often, music is introduced into the narrative while the players remain unseen both to Miriam and to readers. Richardson makes music "invisible" and heard "out of space". By this means Richardson infuses music into the narrative of Miriam's life so as to create the impression of Miriam's being "natural and alive" in her ongoing moment. Richardson's description of music in *Pilgrimage* focuses largely on the resonances it creates and on Miriam's response to this effect. For instance, when Miriam goes to a music drama with the Wilsons in *Dawn's Left Hand* (1931), she feels that "the music swept by on its way to those who were in the direct line of its attack, and left her incompletely

132. Richardson, *Pilgrimage II*, 27.
133. Ibid.
134. Ibid.
135. Ibid.
136. Richardson, "A Tear for Lycidas," 197-200.
137. Richardson, "A Tear for Lycidas," 200.

attained." [138] Miriam is imaginatively seeing how the resonance of music comes in to sweep by and attack its audience. Miriam's position of being left "incompletely attained" by the music paradoxically provides her with an opportunity along with space to interpret the music. As Miriam says, her position "emphasiz[es] for her, in her detached coolness, all that it left unsaid."[139] Miriam's cooperation with the music changes the nature of its existence. As is revealed later, coming back to the hotel lounge, Miriam "found that the music heard and the few scenes, seen so unsatisfactorily sideways, had yet reached to the depths of her being and seemed now to assail her, as she sat relaxed and strong, from the whole of surrounding space."[140] Music, once it has penetrated through Miriam's body and reached to "the depths of her being," is no longer something "seen so unsatisfactorily sideways," as at the concert, but has been transformed into something powerful that "assails" Miriam from the whole of surrounding space. This piece of music which is "assailing" Miriam actually comes from her memory, and is more powerful than her actual experience of it. The music that Miriam interacts with at the theatre has been animated and endowed with life by Miriam. If at the theatre it is Miriam that engages with the music, here in the hotel lounge, it is the music that is engaging with Miriam instead.

It is not only in Miriam's attentive listening but also in her imaginative seeing that the music here is reconstructed and animated and, as a result, is able to come to engage with Miriam. Besides, as this chapter has shown, in Miriam's listening experiences, the sense of touch also plays an important role. It is explicitly manifested both in Miriam's imagination of how the sound notes she perceives come into contact with each other and in her action of touching sound notes imagined by her into being, imaginatively or practically as a pianist. As a consequence, sound notes in *Pilgrimage* acquire a tactile dimension. Therefore, by introducing the concept of the haptic, the following chapter will explore the ways in which the sense of tactility is not only generated, but also dominates Miriam's experiences of the modern world.

138. Richardson, *Pilgrimage IV*, 171.
139. Richardson, *Pilgrimage IV*, 172.
140. Richardson, *Pilgrimage IV*, 173.

Chapter Two: The Haptic

Apart from the useful work of Abbie Garrington, the haptic dimension of *Pilgrimage* has not drawn much attention from Richardson scholars. Garrington proposes that we "touch" *Pilgrimage* as we read it and as a result, turn ourselves into haptic readers. The reading derives from Garrington's appreciation of the connection between cinema and the innovations of Richardson's literary work, which, as Garrington argues, is "one deeper than mere analogy."[1] Garrington's understanding of the "deeper" connection between cinema and *Pilgrimage* is based on her acknowledgment of the "haptic sense" conveyed by both of them. In this reading a "haptic sense" defines "the process of film viewing and of Richardson reading, and […] establishes both as peculiarly modernist experiences."[2] Garrington notes that Richardson is fascinated with cinematic and proto-cinematic devices. Richardson's fascination with film turns her text into a filmic one, concerned with mobility and altered relations among the senses, to which the reader, in order to make sense of the novel, must respond with something like this altered correlation. An awareness of how the sense of touch works is part of this process. As well as exploring this, this chapter will discuss how Richardson's cinematic rendering of the world that Miriam moves through demands that she haptically respond to it. As a result, Miriam joins Richardson in turning *Pilgrimage* into a haptic text.

According to Giuliana Bruno, when the film emerged, the modern European city was the center of a transformative moment in the cultural panorama of modern European life that altered city dwellers' perceptions.[3] The geography of modernity was incarnated by the urban aesthetics of panorama paintings and dioramas along with architectural venues such as arcades, department stores, the pavilions of exhibition halls, glass houses and winter gardens as well as the railway.[4] Bruno points out that all these newly emerged urban spaces are "sites of transit."[5] These "sites of transit" also characterise the landscape of Miriam's London when she is seen visiting a park, dining in cafes and restaurants, or visiting department stores in London. Richardson makes these experiences perceptively estranging and involving. Miriam also travels to Germany and Switzerland by train. Nicola Glaubitz argues that public transport and

1. Abbie Garrington, "Touching Dorothy Richardson: Approaching *Pilgrimage* as a Haptic Text," *Pilgrimages: A Journal of Dorothy Richardson Studies*, no. 1 (2008): 96.
2. Ibid.
3. Giuliana Bruno, "Haptic Space: Film and the Geography of Modernity," in *Visualizing the City*, ed. Alan Marcus and Dietrich Neumann (Abingdon, London: Routledge, 2007), 13.
4. Ibid.
5. Ibid.

the "transit" spaces that feature in urban architecture "affect[ed] the way people moved, looked and presented themselves in public."[6] For Miriam, these sites provide her with spaces to travel within the city and at the same time, create a sense of mobility in herself. As Bruno remarks, the haptic does refer not only to the sense of touch, but as "a sensory interaction, it is also related to kinesthesis, or the ability of our bodies to sense their own movement in space."[7] In this sense, Miriam's haptic interaction with the modern city is demanded and simultaneously made possible by the geographical transformations that the European city went through in the early twentieth century.

How is it that Richardson's cinematic rendering of the modern world facilitates Miriam's haptic interaction with her surroundings? In her essay "The Front Rows" (1928), Richardson describes the viewing experience of such front-rowers:

> There was indeed no possibility of focusing a scene so immense that one could only move about in it from point to point and realise that the business of the expert front-rower is to find the centre of action and follow it as best he can. Of the whole as something to hold in the eye he can have no more idea than has the proverbial fly on the statue over which he crawls.[8]

In response to how viewers trace the scene on the screen from point to point with their eyes, Garrington comes up with the phrase the "licking eye." As Garrington notes, the front rowers' position up close to the screen prevents them from getting a totalising view of the image depicted and instead, it prompts them to "grasp the screen" with their "roving" eyes.[9] This is haptic cinema.[10] The same "physical closeness" can also be detected between Miriam and the

6. Nicola Glaubitz, "Literary Suspensions of Perception: Mobile Viewers and Moving Images in Dorothy Richardson's "Pilgrimage,"" in *Moving Images-Mobile Viewers: 20th Century Visuality*, ed. Renate Brosch (Münster: LIT Verlag, 2011), 155.
7. Bruno, "Haptic Space," 13.
8. Dorothy Richardson, "The Front Rows," in *Close Up: 1927-1933: Cinema and Modernism*, eds. James Donald, Anne Friedberg and Laura Marcus (London: Cassell,1998), 172.
9. Garrington, *Haptic Modernism: Touch and the Tactile in Modernist Writing* (Edinburgh: Edinburgh University Press, 2013), 143.
10. Garrington regards Richardson as "the fairy godmother of the haptic." Garrington argues that Richardson's writings on cinema provide a "prescient phenomenology of film spectatorship" which anticipates the work of Laura U. Marks, who in turn has initiated the term 'haptic" for common use. See Garrington, *Haptic Modernism: Touch and the Tactile in Modernist Writing* (Edinburgh: Edinburgh University Press, 2013), 142. In Marks' innovative study of the haptic dimension of film, she develops the theory of "haptic visuality." As Marks explains, in "haptic visuality," the "ideal relationship between viewer and image" is "one of mutuality, in which the viewer is more likely to lose herself in the image, to lose her sense of proportion. When vision is like the touch, the object's touch back may be like a caress, though it may also be violent." See Laura U. Marks, *The Skin of the Film: Intercultural Cinema* (Durham and London: Duke University Press, 2000), 183.

objective world in *Pilgrimage*. Miriam's leaving home and traveling through the world diminish the distance between herself and the world, and Richardson presents this diminished distance in such a way as to create an intimacy between them. Consequently, like Richardson's front-rowers, Miriam is expected to "grasp" her surroundings by virtually touching them and by her "licking" eyes through her attentive perception. It is by means of this process that a "haptic sense" is created in *Pilgrimage*.

The title of Richardson's novel reminds us, too, of the visual tactility involved in earlier forms of European pilgrimage that informs the rendition of Miriam's journey. Normally, pilgrims aim at arriving at holy places, in which they will practise active, contemplative perception. Some writers refer to pilgrimage as "seeing with the senses the holy places" and "seeing the signs of Christ's sojourn."[11] Theodoret of Cyrrhus (393 AD-457 AD), the Syrian bishop, writes that the purpose of pilgrimage is to "feast [one's] eyes" on these places."[12] Georgia Frank notices early pilgrims' strong desire to link themselves to holy places by touch. As Frank points out, the "desire to touch the holy manifests itself wherever pilgrims gather dirt, rub statues, or run their fingers along the words of an inscription."[13] Diana Webb writes that "[s]eeing and even touching, being in the presence of particles of divine power made manifest remained important objectives of the medieval [European] pilgrim," even though "merely seeing the sacrament was believed to be of value."[14] However, Frank claims that this newly emerged tactile piety cultivated by the Christians' combination of the sense of sight with touch does not replace sight.[15] Instead, to see and touch are not "exclusive activities but rather convergent senses", and sight is not "replaced by touch; it had always been a form of touch [for these earlier pilgrims]."[16]

According to Frank, both touch and sight "share the same vital properties: contact, participation, and initiative."[17] As Frank argues, ancient philosophers often describe vision as a series of contacts. For instance, Philo ascribes vision's "courage" to its haptic powers, permitting it to "reach out to the visible objects."[18] Tracing the ancient philosophers' views

11. Georgia Frank, *The Memory of the Eyes: Pilgrims to Living Saints in Christian Late Antiquity* (Berkeley: University of California Press, 2000),104-5.
12. Frank, *Memory of the Eyes,* 104-5.
13. Frank, *Memory of the Eyes*, 118.
14. Diana Webb, *Medieval European Pilgrimage, c. 700-c.1500* (Basingstoke: Palgrave, 2002), 65.
15. Frank does not point out explicitly when this "new tactile piety" is first cultivated by Christians. But she mentions a bishop Nemesius of Emesa (fl.ca.390), who, in his ranking of the senses, draws closer together the sense of sight and touch. Frank, *Memory of the Eyes*, 132.
16. Frank, *Memory of the Eyes*, 132.
17. Ibid.
18. Frank, *Memory of the Eyes*, 123.

about vision, Frank remarks that "the most enduring theories were those that incorporated notions of contact, penetration, and even collision. The idea of continuous contact between the viewer and the object explains a great deal about why vision was considered to ensure unmediated knowledge."[19] The visual form that the ancient definition of memory takes also explains the combination of seeing and touching. Citing Aristotle's conception of memory as a "picture" of the real thing, Frank asserts that "each sensation, on entering the mind, assumes a visual form."[20] And these "mental pictures" of memory are referred to by Cicero as "masks," which reinforces the "close relation between the tactile process of imprinting and its imagistic result."[21] Moreover, as Frank writes, memory-images should be properly placed [in the mind] in order to be retrieved successfully and "[a]ll storage and organization of memories depend on [the] assumption of a visual form."[22] Frank explains that only the memories of things seen retain their full substance and appearance and as a result, eyes must intervene for the memory to retain all sense impressions.[23]

As Frank elaborates, pilgrims' active seeing of holy places can bridge them to the sacred past from the present. Pilgrims' "lingering gaze" not only transfers them to the "sacred past," it also changes the existence of holy places they look at. As Frank argues, a relic has no intrinsic meaning or existence and it is the eyes of the devout that bring relics to life. In relic veneration and the cult of icons, vision or a lingering gaze is capable of conjuring a sacred presence, and the "immediacy" of the divine perception is rooted in visual experience.[24]

Following the theoretical model of haptic-generation in cinema developed by Richardson in her filmic column, I will discuss how Richardson's filmic rendering of the world that Miriam moves through de-familiarises it and makes the secular world of Miriam "sacred" and how this enchanted world, in turn, elicits a "haptic visuality" from Miriam and thus, contributes to the generation of "haptic sense" in *Pilgrimage*. In particular, the sense of "mutuality" embodied in the action of "haptic visuality" will guide the discussion of Miriam's haptic interaction with the objective world. In fact, the word "haptic" already contains a sense of mutuality. As Bruno remarks, the haptic "constitutes the reciprocal cont*act* between the environment and us" and when we "apprehend" space by way of touch, we turn "contact into communicative interface."[25] In this chapter, I will look at Miriam's haptic interaction with the

19. Frank, *Memory of the Eye*, 125.
20. Ibid.
21. Ibid.
22. Frank, *Memory of the Eyes*, 127.
23. Frank, *Memory of the Eyes*, 127-8.
24. Frank, *Memory of the Eyes*, 175.
25. Bruno, "Haptic Space," 13.

objective spaces and things she encounters in the world, such as the outside London spaces, her room, the books she reads and the writing-related things she uses. I aim to demonstrate how the reciprocal contact between Miriam and her surroundings connects Miriam to the world and at the same time, enables her to construct a haptic world out of the objective one that she travels through.

Specifically, as Miriam feasts her eyes on London spaces or virtually touches them with her body, she loses herself in them and brings them to life as pilgrims' devoted eyes do relics. As a result, London spaces are personified and transformed. Meanwhile, as Miriam touches London spaces, she is also reciprocally touched back by them and thus, turns the physical contact between herself and these spaces into "communicative interface[s]." Miriam's being "touched back" by the London spaces that she haptically engages with is explicitly manifested in the extending of her being through the inward contemplation of London throughout *Pilgrimage*. It is during this process that she incorporates these external spaces into her inner world and preserves them so that they become her past, which she decides to write about towards the end of her pilgrimage. Miriam scours the "cracks and crevices" of the world with her "lingering gaze" for a means to enter into it. It is during this interaction that the boundary between the objective world and Miriam's subjective one is blurred. It is also during this process that Miriam makes "mental pictures" in her memory of the objective world, incorporates them into her inner one and writes about it when she becomes a writer.

1. Miriam's Haptic Interaction with London

Miriam is fascinated with London, a fascination primarily manifested in her persistence in returning to it throughout *Pilgrimage,* even while she constantly journeys out from it to places like Dimple Hill[26] and Switzerland[27] to seek relief from the physical and mental exhaustion wrought by London. Miriam even denies her identity as a woman but instead, calls herself "a Londoner," even if simultaneously, she thinks that "London's got [her]. It's taking [her] health, and eating up [her] youth. It may as well have what remains."[28] As Hypo asserts, Miriam is a

26. Miriam is advised by Dr Densley to have a long rest. On the recommendation of her friend Michael, Miriam goes to stay with a Quaker family who runs a farm at Dimple Hill. Richardson, *Pilgrimage IV*.
27. Feeling trapped by her flat-sharing with Miss Holland, Miriam decides to go away and travels to Switzerland for a holiday. Richardson, *Pilgrimage IV*.
28. Richardson, *Pilgrimage II*, 266.

Londoner, "in [her] *bones*."[29] As well as defining herself in relation to London, Miriam personifies London by calling it her "lover" and "friend."[30] In general, in *Pilgrimage*, London, using Bronfen's words, "does not function in the text only as a backdrop for movements and actions," but is "[e]levated by Miriam to subjecthood […]. London in its status as addressee also gives her the opportunity to develop thoughts, make decisions and to give her insights tangible form."[31] What follows will show how London becomes a thing around which Miriam's consciousness develops and how it is in her haptic interaction with London that she endows the city with a "tangible form" and gradually elevates it to subjecthood.

Accompanying Miriam's active perception of her surroundings is her constant reflection on what she is experiencing in London. It is during this interaction that Miriam incorporates London into her inner world. Miriam is seen actively mapping a London of her own by regarding some streets as "her own streets" and longing to wander along Farringdon Road, a "new addition to her map of London."[32] As the place where most of Miriam's pilgrimages are conducted, London enriches the past that Miriam preserves in her inner world and contributes to her becoming a writer who will write about this past.

Walter Benjamin compares a cameraman and a painter separately to a surgeon and a magician when he talks about their different modes of representing reality. As Benjamin notes, while the magician maintains the natural distance between the patient and himself and performs as an authority in front of the patient, the surgeon diminishes the distance between himself and the patient's body by penetrating the patient's body, and thus abstains from facing the patient man to man.[33] In this sense, Miriam has assumed the role of Benjamin's cameraman or the surgeon, who abstains from facing London subject to object but instead, penetrates into the body of it and experiences it from within.

In one of her filmic essays, Richardson also discusses the importance of active spectatorship. When talking about the woman in the audience who talks through the silent film, Richardson expresses her appreciation and disapproval at the same time:[34]

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29. Taking H.G. Wells (1866-1946) as his archetype, Hypo Wilson in *Pilgrimage* is a young writer, who encourages Miriam to write and argues with her on literary writing. Hypo plays an important role in the formation of Miriam's ideas on writing. On Hypo, see George H. Thomson, *A Reader's Guide to Dorothy Richardson's Pilgrimage* (Greesboro: ELT Press, 1996), 113. Hypo's comments on Miriam's obsession with London can be found in Richardson, *Pilgrimage IV*, 169.
30. Richardson, *Pilgrimage III*, 272-288.
31. Elisabeth Bronfen, *Dorothy Richardson's Art of Memory: Space, Identity, Text,* trans. Victoria Appelbe (Manchester: Manchester University Press, 1999), 84.
32. Richardson, *Pilgrimage II*, 372.
33. Benjamin, "Work of Art in the Age of Mechanical Reproduction," 236.
34. Dorothy Richardson, "Continuous Performance," in *Close Up: 1927-1933*, eds. Donald, Friedberg and Marcus, 174-6.

> [S]he is innocently, directly, albeit unconsciously, upon the path that men have reached through long centuries of effort and of thought […]. Instinctively she maintains a balance, the thing perceived and herself perceiving.
>
> Down through the centuries men and some women have pathetically contemplated art as a wonder outside themselves […]. And the dreadful woman asserting herself in the presence of no matter what grandeurs unconsciously testifies that life goes on, art or no art, and that the onlooker is part of the spectacle.[35]

As Marcus points out, the woman that Richardson talks about here manifests a significant aesthetic response, namely: the modern woman who "refuses the position of passive spectator, [and] the cinema is the means whereby she inserts herself into the spectacle."[36] The woman who talks in cinema also suggests that women are "both in and in tension with the aesthetic of the silent cinema" and the "(female) spectator is neither absorbed by nor subsumed into the spectacle."[37] Marcus argues that, Richardson points towards the "newness" of the "new woman" via this woman.[38] The female spectator's relationship to film as observed by Richardson also finds its expression in her depiction of Miriam's relationship to London. On the one hand, Miriam actively perceives London, infuses her motion and personal feelings into it and as a result, "refuses the position of passive spectator" in front of London, "insert[ing]" herself into it; on the other hand, Miriam endeavours to maintain her independence and freedom in London which is demonstrated through the development of her relationship to London. Consequently, Miriam is "neither absorbed by nor subsumed into the spectacle" and is also "in and in tension" with London. Thus, the "newness" manifested by female spectator also finds its expression in Miriam.

Miriam's haptic interaction with London begins in North London, where she works as a governess in a school at Banbury Park in *Backwater* (1916). In a sense, Miriam remains aware of the boundary between herself and North London and regards herself as an "intruder"[39] in it as she explores its park, streets and shops. Miriam's perception of North London foregrounds the role her senses play in this process. Speaking of North London, Miriam claims, "[i]n the north of London there were all those harsh street voices infesting the trees and the parks. No!

35. Richardson, "Continuous Performance," 176.
36. Marcus, "Introduction" to "Continuous Performance," 156-7.
37. Marcus, "Introduction" to "Continuous Performance," 157.
38. Marcus, "Introduction" to "Continuous Performance," 156.
39. Richardson, *Pilgrimage I*, 280.

they did not exist. There was no North London. Let them die."[40] On arriving in Central London, by contrast, Miriam exclaims that "the street had lost its first terrifying impression and had become part of her home."[41] As Yvonne Wong argues, Miriam has "dissimilar relationships" with the two worlds she experiences in London: her beloved Central London in *The Tunnel* (1919) where she dwells, and the ugly North London Wordsworth House in *Backwater* where she undwells.[42] However, as what follows will show, what Miriam's eyes help her find in North London, as with other London spaces and also with books, guides her further exploration of Central London. As Lorraine Sim remarks, North London makes Miriam "acquire a sense of the possibilities that the city presents to her."[43] Miriam's eyes play a key role in helping Miriam discover the possibilities provided by London and making her journey a haptic one.

Miriam's exploration of North London starts from the park. Persuaded by her physical illness and on the recommendation of the doctor to get more air and movement, Miriam is allowed by the Perne sisters, who run the boarding school, to go out if she likes. Going to the park and walking along the little gravel pathways every day, Miriam feels rejuvenated as "[she] discovered the solitary spring air. Day by day she went as if by appointment to meet it. It was the same wandering eloquent air she had known from the beginning of things […]. The day she had just passed through was touched by it; it added a warm promise to the hours that lay ahead."[44] The air that Miriam breathes in the park takes her back to the "wandering eloquent air" known "from the beginning of things." Miriam's remembering of that air changes her perception of her life in North London by touching the days that have passed and simultaneously, by adding "a warm promise" to those that lie ahead. The commingling of Miriam's past, present and future in the air prompts Miriam to assume that she has discovered a new reality here in North London.

Miriam's assumption turns out to be a delusion when one day she leaves the pathways, the act of which changes her perception of the park. A series of Miriam's visual activities are depicted to show how what Miriam sees causes her emotional tumult and how Miriam's inner feelings, in turn, transform her surroundings through her visual perception:

40. Richardson, *Pilgrimage I*, 298-9.
41. Richardson, *Pilgrimage II*, 29.
42. Yvonne Wong, "The Self in London's Spaces: Miriam's Dwelling and Undwelling in *Pilgrimage*," *Pilgrimages: A Journal of Dorothy Richardson Studies*, no. 3 (2010): 37.
43. Lorraine Sim, "Dorothy Richardson's *Pilgrimage* and the Society of the Street," *Pilgrimages: A Journal of Dorothy Richardson Studies*, no. 6 (2013-14): 69.
44. Richardson, *Pilgrimage I*, 279.

> One day she left the pathways and strayed amongst pools of shadow lying under the great trees. As she approached the giant trunks and the detail of their shape and colour grew clearer her breathing quickened […]. The reality [Miriam] had found was leaving her again. Looking up uneasily into the forest of leaves above her head she found them strange. She walked quickly back into the sunlight, gazing reproachfully at the trees. There they were as she had always known them; but between them and herself was her governess's veil, close drawn, holding them sternly away from her. The warm comforting communicative air was round her, but she could not recover its secret. She looked fearfully about her.[45]

Miriam's action of leaving the pathways and straying, instead, amongst "pools of shadow" indicates that looking at the trees has changed her perspective. The "pools of shadow" stimulate Miriam's visual activity and draw her attention to the "shape and colour" of the great trees. This de-familiarised way of looking awakens her. It forces her to realise that the reality that she has assumedly found with its "warm promise" is "leaving her again." Miriam's inner realization of the departing reality, in turn, is reflected in her perception of her surroundings. Considering that Miriam comes to the park every day, it is reasonable to think that she is familiar with the park and the things in it. However, Miriam finds the trees "strange" at this moment. Miriam's feeling of strangeness is reflected in her intensified visual activity, which changes from "looking" to "gazing." Gazing at the "strange" trees, Miriam discovers her governess's self, which, by "holding" the trees "sternly away from her," causes the sense of strangeness. This inner discovery is further mirrored in her visual perception of the surroundings as she is seen "look[ing] fearfully about her."

Miriam has experienced an obvious series of visual changes from "looking up uneasily," to "gazing reproachfully" and at last "look[ing] fearfully." It seems that Miriam is negotiating with and interrogating her surroundings as she is actually questioning her inner self and its impact upon what she sees. Thus, Miriam's inner journey of gradually coming to discover her governess's self is externalised in her visual engagement with the park. It is during this process that the park in which she stays is endowed with a sense of subjectivity. The air is referred to as something that is "communicative" and which has its own "secret." As a consequence, the boundary between Miriam and her surroundings becomes blurred.

45. Richardson, *Pilgrimage I*, 279.

Miriam's exploration of North London goes from the park to the more populated and commercialised area when one day she "venture[s] down the hill towards the shops."[46] Similarly to Miriam's perception of the natural scene as the above analysis demonstrates, Miriam's visual perception is highlighted in her interaction with the city scene, but in a more immediate and intense way than with her experience of the natural environment:

> Hard intent faces, clashing umbrellas, the harsh snarling monotone of the North London voice, gave her the feeling of being an intruder. Everything seemed to wonder what she was doing down there instead of being at home in the schoolroom. A sudden angry eye above a coarse loudly talking mouth all but made her turn and go with instead of against the tide; but she pushed blindly on and through.[47]

The North London scenes that unfold before Miriam, such as the "[h]ard intent faces," "clashing umbrellas," a "sudden angry eye" and a "coarse loudly talking mouth," are full of visual details. Richardson presents what comes into Miriam's view with a series of noun-centred phrases. They render Richardson a camerawoman who actively frames the objective environment surrounding Miriam, who then records and reveals what her camera captures and plays it in front of Miriam instead of describing it. Richardson turns Miriam's surroundings into the mise-en-scéne. A sense of continuity is then created as the seemingly unrelated things that Richardson frames are linked together. After reading *Backwater* (1916), the second volume of *Pilgrimage* from which the above passage is quoted, Bryher expresses her admiration of Richardson's writing style, particularly the style of "continuous association."[48] As Bryher explains, "it was stereoscopic, a precursor of the cinema, moving from the window to a face, from a thought back to the room, all in one moment just as it happened in life."[49] In the above scene, the narrative moves from faces to umbrellas, from North London voices to Miriam's feelings, all of which happens in the moment when Miriam leaves the railway station. Thus, the narrative here, in Bryher's words, is "stereoscopic" and cinematic.

Interestingly, the people of North London are presented by their body parts, such as their "faces," a "voice," an "eye" and a "mouth," which further demonstrates Richardson's deploying of framing. Moreover, the narrative's presentation of these body parts becomes

46. Richardson, *Pilgrimage I*, 280.
47. Ibid.
48. Winifred Bryher, *The Heart to Artemis: A Writer's Memoirs,* (London: Collins, 1963), 174.
49. Ibid.

telescopically focused as it shrinks from "faces" to an "eye" and a "mouth." According to Sara Danius, this kind of "differentiation of the human body" from habitual ways of perceiving it is built on a "narratological aesthetic that aims at defamiliarization."[50] Thus, by redistributing the body parts into environments usually considered to be separate from them, Richardson de-familiarises what comes into Miriam's eyes. Danius argues that this kind of aesthetics is one of "immediacy, of the unmediated, the everyday [that] has to be named anew, and continually, in order to retain its desired immediacy," and that "[o]nly when particularized can the common preserve its immediacy."[51] Richardson's particularizing of North London scenes names anew the everyday city scenes that Miriam encounters and consequently, creates a sense of immediacy in her perception. Moreover, these body parts and objects seem to have been animated and endowed with their own agency as the face is "intent," the umbrella is "clashing," the eye can be "angry," the "mouth" can talk loudly and they all "seem to wonder what [Miriam] is doing down there." As a result, a sense of communicative interaction is implicitly conveyed.

Despite defining herself as an "intruder" and feeling questioned by her surroundings, Miriam still "go[es] with instead of against the tide." As Sim asserts, Miriam's experience of North London is one that "while initially confrontational brings her a fraction closer to her urban identity as well as the scene of reading/writing."[52] In other words, Miriam longs for the city, wants to "go with" instead of "against" it and to be part of it. Meanwhile, in London, as Sim argues, Miriam still insists on "pursuing her own path." Sim further remarks that the street, along with the experiences it offers, plays a "central role" in Miriam's "passage towards the scene of writing."[53] Miriam's further exploration of North London will show how Miriam's growing to be a writer is indicated and enabled by her haptic interaction with North London public spaces in the field of vision.

Miriam's finding of a "quiet street" upon "push[ing] blindly on and through" the "tide" of human beings and other traffic can be interpreted as her inner endeavour to pursue her own path. It is on this "quiet street" that Miriam finds note-paper and the library, both of which suggest the activity of reading and writing. Miriam's eyes play a key role in this process of searching. Looking into a shop window, Miriam

50. Danius, *Senses of Modernism: Technology, Perception, and Aesthetics*, 155.
51. Danius, *Sense of Modernism*, 164.
52. Sim, "*Pilgrimage* and the Society of the Street," 70.
53. Ibid.

> presently found herself in a quiet street just off the station road looking into a shop window…. 'I lb, super cream-laid boudoir note-with envelopes-Is.' Her eyes moved about the window from packet to packet, set askew and shining with freshness. If she had not brought so much note-paper from home she could have bought some. Perhaps she could buy a packet as a Christmas present for Eve and have it in her top drawer all the time. But there was plenty of note-paper at home. She half turned to go, and turning back fastened herself more closely against the window, meaninglessly reading the inscription on each packet. Standing back at last, she still lingered. A little blue-painted tin plate sticking out from the side of the window announced in white letters "Carter Paterson." Miriam dimly wondered at the connection. Underneath it hung a cardboard printed in ink, "Circulating Library, 2d. weekly." This was still more mysterious. She timidly approached the door and met the large pleasant eye of a man standing back in the doorway.[54]

Miriam's gesture of looking into the window is highly cinematic. The window is used to frame Miriam's vision and functions as the screen upon which what Miriam sees is projected. It first presents the packet of note-paper, then the "blue-painted tin plate" with the white letters "Carter Paterson" and at last the "cardboard printed in ink, 'Circulating Library, 2d. weekly.'" As a result, the window fragments and breaks down what Miriam sees into separate components and, thus, creates space for her to contemplate what she sees. Meanwhile, these ordinary objects, such as the "packet," "the blue-painted tin plate" and the "cardboard," are endowed with significance when they are seen by Miriam and come to dominate her vision one after the other.

The letters on the packet, the blue-painted tin plate and the cardboard, are "separated from the rest of the narrative," "draw attention to themselves" and appear "almost as word objects," or as "visual objects in their own right," [55] just as the intertitles in a film do. Miriam is watching instead of reading these letters. As a result, Miriam's looking through the window creates an impression that she gradually discovers the things framed by the window instead of coming to know them directly. Miriam also claims that "[t]his was still more mysterious," which means that she is continuing to explore what's in the window. At the same time, the phrase "more mysterious" implies that the things that Miriam sees in the window possess a mystery, or another dimension, with which Miriam will start to produce new things. As what

54. Richardson, *Pilgrimage I*, 280-1.
55. Harriet Wragg, "'Like a Greeting in a Valentine': Silent Film Intertitles in Dorothy Richardson's *Pilgrimage,*" *Pilgrimages: A Journal of Dorothy Richardson Studies,* no.4 (2011): 41.

Miriam discovers here is note-paper and a library, it is tempting to argue that the new things that Miriam is going to produce with the things she discovers in the window will be her subsequent activity of reading and writing. In defining the haptic image of film, Laura U. Marks claims that haptic images used in film "can give the impression of seeing for the first time, gradually discovering what is in the image rather than coming to the image already knowing what it is."[56] Miriam's experience watching the objects in the window within the window's framing function transforms the objects she looks at into haptic images.

If Miriam's perception of North London primarily relies on her eyes, her exploration of Central London gradually develops into a whole-body experience after she starts to explore the West End from the third chapter-volume *Honeycomb* (1917) onwards. Unlike Miriam's experience of North London, in which she is presented as a static observer in front of the city scenes she perceives, Miriam in Central London is seen walking around as her eyes busily capture what comes into their view. Miriam touches London with her body when her feet step on pavements, and her walking around animates her surroundings and infuses into them a sense of fluidity and continuity. The revolving surroundings, in turn, function to reinforce Miriam's sense of kinaesthesis. Miriam's sensing of her movement from her surroundings strengthens her haptic experience of the spaces she walks through.

The sense of kinaesthesis also contributes to the activation of Miriam's contemplation of her surroundings. As Glaubitz remarks, Richardson's finding of the "beauty in motion" and the "continuity of sense impressions" enable her to add "a decisively modern element" to the notion of contemplation, and moreover, for Richardson, "it is not so much the *unity* of the contemplated object but its *continuity* that creates a state of heightened awareness.[57] The sense of "*continuity*" is created by Miriam's physical movement and infused by her into her surroundings. In turn, Miriam's perception of this sense of continuity creates "a state of heightened awareness" in her and thus contributes to her contemplation and construction of the spaces through which she passes. It is in her intensified contemplation of her surroundings that Miriam emerges into the London spaces.

Walking on a West End Street in *Honeycomb* (1917), Miriam is seen actively engaging with her surroundings. Miriam's active perception and physical movement endow the city

56. Marks, *Skin of the Film: Intercultural Cinema,* 178.
57. Glaubitz, "Cinema as a Mode(l) of Perception: Dorothy Richardson's Novels and Essays," in *Film 1900: Technology, Perception, Culture,* eds. Annemone Ligensa and Klaus Kreimeier (Bloomington: Indiana University Press, 2015), 241.

scenes with a sense of dynamism and agency. Miriam's surroundings engage with Miriam as she walks in them:

> The West End Street…grey buildings rising on either side, angles sharp against the sky…softened angles of buildings against other buildings…high moulded angles soft as crumb, with deep undershadows…creepers fraying from balconies…strips of window blossoms across the buildings, scarlet, yellow, high up; a confusion of lavender and white pouching out along the dipping sill...a wash of green creeper up a white painted house-front…patches of shadow and bright light….Sounds of visible near things streaked and scored with broken light as they moved, led off into untraced distant sounds…chiming together […]. Flags of pavement flowing—smooth clean grey squares and oblongs, faintly polished, shaping and drawing away—sliding into each other….I am part of the dense smooth clean paving stone…sunlit; gleaming under dark winter rain; shining under warm sunlit rain, sending up a fresh stony smell…always there…dark and light…dawn, stealing…Life steamed up from the close dense stone. With every footstep she felt she could fly […]. The pavement of heaven. To walk along the radiant pavement of sunlit Regent Street, for ever.[58]

The mutually constitutive relationship between Miriam and the street she walks down is made evident in this scene. On the one hand, Miriam is embodied in every street scene presented on the page, although she is not directly introduced into the narrative; on the other hand, the street scenes are formed and constructed by Miriam as they are endowed with a sense of dynamism and continuity. Primarily, Miriam's walking down the street is embodied in the multiple ellipses. The ellipses, by linking the fragmented scenes together, generate a sense of fluidity and continuity among them. This sense of movement cannot be realised without the movement brought by Miriam's walking down the street and her active perception, which works to connect everything she sees.

Under the superficial continuity and unity are the fragmented objects, such as the "grey buildings," the "creepers," "strips of window blossoms," "patches of shadow and bright light" and "[s]ound". Evidence of Miriam's participation in perceiving and imagining these objects can be found in the series of contrasts between the "sharp" and "soft" angles of the grey buildings, the "patches of shadow" and "bright light"; the "confusion" of various colours of

58. Richardson, *Pilgrimage I*, 416.

the "strips of window blossoms," and the imaginative "chiming together" of sounds of "visible near things" and those that are "distant[.]" A sense of dynamism is suggested by the flagstones of the pavement which are "flowing" and "sliding into each other." The two dashes break down the surface fluidity and create space for the description of the flags in a close-up way. The flags are de-familiarised as "clean grey squares and oblongs," namely, different forms which undergo a process of formation as they are "polished," "shaping and drawing away." Evidently, it is Miriam that is "shaping and drawing" the "squares and oblongs" of these flags. The word "smooth" suggests a sense of tangibility as well.

Miriam is fabricating and crystallizing these fragmented objects through her walking and active perception. In talking about haptic visuality experienced by film viewers in cinema, Marks points out that it "requires the viewer to work to constitute the image, to bring it forth from latency […] the act of viewing is one in which both I and the object of my vision constitute each other."[59] Miriam's action of bringing the city scenes forth from "latency," namely from the background, and working to "constitute the image" by infusing a sense of movement into it turns her visual activity into a haptic one. Meanwhile, Richardson, by demonstrating how Miriam "work[s] to constitute the image," subtly suggests that the act of seeing an object in a contemplative way causes the viewer to focus on how it might be altered by perception. This is also a way of suggesting that Miriam will grow to be a writer, because presenting materials in ways altered by stylistically conveyed perceptions is exactly what a writer of fiction does. In this sense, in Miriam's haptic viewing, both Miriam and the "object" of her vision, namely London, "constitute each other." Miriam's constituting of London can be further justified by her claiming of herself as "part of the dense smooth clean paving stone."[60] Miriam, by imagining herself as part of the "paving stone," endows the pavement with a sense of life as she feels that "[l]ife steam[s] up from the close dense stone." This, however, is the life of Miriam rather than the life of the paving stones.

The sense of kinaesthesis facilitates the constitutive engagement between Miriam and her surroundings. Miriam's kinaesthetic feeling is brought to her not only by physical movement, but also by her infusing of what she perceives into something characterised by fluidity and mobility while she stands still as an immobile observer. The sense of movement suggested by the thing that she imagines further links her to her surroundings. Pulling up sharply in front a shopping window, Miriam is seen:

59. Marks, *Skin of the Film: Intercultural Cinema, 183.*
60. Richardson, *Pilgrimage I*, 416.

> stand[ing] rooted where she had been walking, in the middle of the pavement, in the midst of the pavement, in the midst of the tide flowing from the clear window, a soft fresh tide of sunlit colours…clear green glass shelves laden with shapes of fluted glass, glinting transparencies of mauve and amber and green, rose-pearl and milky blue, welded to a flowing tide, freshening and flowing through her blood, a sea rising and falling with her breathing. The edge had gone from the keenness of the light. The street was a happy, sunny, simple street—small. She was vast. She could gather up the buildings in her arms and push them away, clearing the sky…a strange darkling, and she would sleep. She felt drowsy, a drowsiness in her brain and limbs and great strength, and hunger.[61]

The "shift from 'middle' to 'midst'," as Sim argues, suggests that Miriam's observation of the shopping window has gone through a transition from "a distinct subject-object relation" to "a sense of ontological merging." [62] The blurring of the distinct boundary between Miriam and her surroundings starts with her imagining of "sunlit colours" as "a soft fresh tide" with "soft" suggesting a sense of light touch. As Glaubitz remarks, the "water imagery" introduced here "turns the act of looking of the now again static observer into a process, a rhythmic and immersive experience."[63] Explicitly, this "tide" is a "fresh tide of sunlit colours." The sunlight comes from the external world as Miriam is standing in the "sunlit" pavement. The "colours" are of the "fluted glass," inside the shop, "glinting transparencies of mauve and amber and green, rose-pearl and milky blue," which are illuminated by the sunlight. A sense of fluidity is created as Miriam perceives and imagines how these different colours come into contact with the sunlight and at the same time, melt into it. It is in Miriam's imagining of this "flowing tide of sunlit colours" that she feels that it "freshen[s] and flow[s] through her blood" and "ris[es] and fall[s] with her breath." As a consequence, the boundary between Miriam and the external world is eliminated and Miriam is connected to the environment in which she stands. The connection built between Miriam and London changes her perception of her surroundings. The street becomes a "happy, sunny, simple" one, but small. On the contrary, Miriam feels that she is "vast." Although physically feeling "drowsy" and "hunger," Miriam yet feels a "great strength." This is a "strength" given by Miriam's interaction with her surroundings; it does not come primarily from Miriam herself.

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61. Richardson, *Pilgrimage I*, 417.
62. Sim, "*Pilgrimage* and the Society of the Street," 73.
63. Glaubitz, "Literary Suspensions of Perception," 158.

The "strength" that Miriam feels enables her to go into a newspaper shop, write and mail a letter to her friend Bob. But the "hostile atmosphere" Miriam feels in the shop makes her feel "quivering and panic-stricken." [64] Unlike the scene above in which she experiences an "ontological merging" with the streets, Miriam here feels threatened by the streets as she claims, "[t]he street outside would have closed in and swallowed her up for ever if she did not quickly get away."[65] However, Miriam's success in finishing the letter and sending it out from the shop, in turn, alters her attitude towards the streets again. Miriam's feeling of joyfulness in fulfilling this action of mailing a letter in a shop is infused into her surroundings:

> [The letter] fell with a little muffled plop that resounded through her as she hurried away towards Brook Street. She walked quickly, to make everything surrounding her move more quickly. London revelled and clamoured softly all round her; she strode her swiftest, heightening its clamorous joy. The West End people, their clothes, their carriages and hansoms, their clean bright spring-filled houses, their restaurants and the theatres waiting for them this evening, their easy way with each other, the mysterious something behind their faces, was hers. She, too, now had a mysterious secret face—a West End life of her own….[66]

Miriam is linked to her surroundings by the sound of the "muffled plop" which "resound[s] through her." Miriam feels that her physical movement is able to change her surroundings, as she walks quickly to "make everything surrounding her move more quickly." Miriam's action of "str[iding] her swiftest" is able to "heighten" the "clamorous joy" of London, which is "revell[ing] and clamour[ing] softly all round her." Miriam is not only reconstructing London with her body, but she is also seen externalizing her inner feelings into it. The "joy" and the soft "revel[ing] and clamour[ing]" of London is a reflection of Miriam's inner state of being joyful. Miriam further identifies herself with West End people by claiming their "clothes," their "carriages and hansoms," their "houses," their way of living their lives as her own. Miriam's endeavour to identify herself with West End people at last causes her to focus on their faces, which suggests a sense of tangibility. Miriam's identification with the faces of West End people is realised through the "something" behind their faces. By regarding the "something" behind

64. Richardson, *Pilgrimage I*, 418.
65. Ibid.
66. Richardson, *Pilgrimage I*, 419.

their "faces" as "mysterious," Miriam indicates that the "faces" of West End people have a depth that she now also has.

As Glaubitz notes, in presenting Miriam's experience of the West End, Richardson "works with an alternation of movement and stasis" along with "a simultaneity of both" as the shopping-window scene demonstrates. Glaubitz further argues that this "interdependence of movement and immobility" brings about "a heightened self-awareness and the feeling that the self dissolves into its surroundings."[67] This "heightened self-awareness" and the feeling of the self-dissolving into its surroundings become intensified from the fourth volume *The Tunnel*, in which Miriam begins to work as a secretary in a dental clinic. Technically, this intensity can be explained by the various kinds of activities that Miriam undertakes in Central London, such as wandering on the streets, travelling on public transport, eating at restaurants and going to different lectures and so on. But most importantly, this intensity is generated by Miriam's ever-increasing emotional communion with London by means of her body. As Paul Rodaway points out, the "haptic system […] is not just a physical relationship, it is also an emotional bond between ourselves and our world."[68] Miriam is not only seen touching London virtually with her body, feeling London along with the sense of movement she brings to it, she is also infusing her personal feelings into it and defining herself in relation to it. It is during the process of mutual touching and emotional communion that the boundary between Miriam the subject and London the object is blurred. Miriam relinquishes her status as a woman, but calls herself a "Londoner." And she finally becomes the "lover" and "friend" of London in *Revolving Lights* (1923).[69] As Miriam is defined and redefined by London, London is also changed from a "paving stone" Miriam wants to become to a "lover" and "friend" with whom she interacts. In other words, London is gradually personified and starts to play a role that technically can only be fulfilled by a human being.

Wandering out at night in *Interim* (1920), Miriam's haptic interaction with London enables her to become a "permitted co-operating part of" it:

> [Miriam] opened the door upon the high quiet empty blue-lit street and moved out into a tranquil immensity. It was everywhere. Into her consciousness of the unpredictable incidents of to-morrow's Wimpole Street day, over the sure excitement of Eve's arrival in the evening, flowed the light-footed leaping sense of a day new begun, an inexhaustible

67. Glaubitz, "Literary Suspensions of Perception," 158-9.
68. Rodaway, *Sensuous Geographies: Body, Sense and Place*, 44.
69. Richardson, *Pilgrimage III*, 272-88.

> blissfulness, everything melted away into it. It seemed to smite her, calling for some spoken acknowledgment of its presence, alive and real in the heart of the London darkness […]. Roaming along in the twilight she lost consciousness of everything but the passage of dark silent buildings, the drawing away under her feet of the varying flags of the pavement, the waxing and waning along the pavement of the streams of lamp-light, the distant murmuring tide of sound passing through her from wide thoroughfares, the gradual approach of a thoroughfare, the rising of the murmuring tide to a happy symphony of recognizable noises, the sudden glare of yellow shop-light under her feet, the wide black road, the joy of the need for the understanding sweeping glance from right to left as she moved across it, the sense of being swept across in an easy curve drawn by the kindly calculable swing of the traffic, of being a permitted co-operating part of the traffic, the coming of the friendly kerb and the strip of yellow pavement, carrying her on again.[70]

Miriam's walking upon the street functions to link her conscious thinking and her unconscious feeling. As Miriam is consciously thinking about "the unpredictable incidents of to-morrow's Wimpole Street day" and feeling the "sure excitement of Eve's arrival in the evening," she also feels that, in her mind, there "flow[s] the light-footed leaping sense of a day new begun, an inexhaustible blissfulness, everything melted away into it." This sense of flowing links the day Miriam is going to have in reality with the "new day" and enables them to melt into each other. The narrative makes it impossible to tell whether this "light-footed leaping sense" comes from the street or from Miriam. It is tempting to argue that Miriam's walking down the street personifies the flowing, which, in turn, comes to engage with Miriam. It is in Miriam's merging into the street in this "light-footed leaping sense" that a "new" day is constructed out of the one she is going to experience in reality. It is this "new" day that creates space for the communication and interaction between Miriam and London. Specifically, this "new" day is animated and endowed with an agency as it "seemed to smite" Miriam. Meanwhile, it is also "alive and real in the heart of the London darkness." In other words, the "new day" that Miriam constructs changes her perception of London. London is personified when the "London darkness" is felt to have a "heart." The "spoken acknowledgement" called forth by the "new" day indicates the coming communication and interaction between Miriam and London.

70. Richardson, *Pilgrimage II*, 373-4.

Again, the objects that Miriam encounters such as the "dark silent buildings," "the varying flags of the pavement," "the streams of lamp-light," the "sound," the "yellow shop-light", "the traffic" and the "pavement," are presented to Miriam with a series of phrases whose central words signify movement. There are so much described by Richardson as screened by her in front of Miriam's eyes when she comes into contact with them. Thus, a sense of immediacy is created. Meanwhile, by claiming that she has "lost consciousness of everything," Miriam implies that her communication with London is "a corporeal situation rather than a cognitive positioning,"[71] which is addressed by the sense of touch. Miriam's walking, or "[r]oaming along" creates a sense of dynamism, fluidity and continuity among these separated objects which is conveyed by phrases such as "the passage of", "the drawing away under her feet", "the waxing and waning" and "the gradual approach". Thus, these objects are endowed with a sense of subjectivity by Miriam's physical movement through them. Moreover, a paradox can be detected in the phrase "drawing away under her feet." Explicitly, the mentioning of Miriam's feet suggests that Miriam comes into contact with the street and touches it with her feet. However, the phrase "drawing away" signifies the opposite of contact. This paradox implies that the sense of kinaesthesis is the result of the action of the pavement as much as the movement of Miriam's feet. An illusion is created that the pavement also comes to interact with Miriam as she touches and engages with it.

In talking about the role "haptic motion" plays in people's experience of early twentieth-century space, which is characterised by transit and mobility, Bruno remarks that when a space is "haptically absorbed and consumed in movement by a spectator," a "new architectonics [is] set in motion; sites were set in moving perspectives, expanding both outward and inward. The new sensibility engaged the physicality and imagination of the observed who craved this mobilized space."[72] Miriam's physical movement helps her carve a "mobilized space" out of London, which is also "haptically absorbed and consumed" by her. Miriam physically feels the "outward" expansion of her surroundings which is "set in moving perspective," and at the same time imagines the "inward" expansion of London in her experience as it comes into contact with her. It is through this mutual interaction that Miriam imaginatively becomes a "permitted co-operating part of the traffic" of London. The word "permitted" not only suggests the subjectivity embodied in London, but it also connotes a

71. Rodaway, *Sensuous Geographies: Body, Sense and Place*, 42.
72. Bruno, "Haptic Space: Film and the Geography of Modernity," 18-9.

negotiation conducted between Miriam and London. It indicates that Miriam has been trying to be accepted by London and has, at last, become a "co-operating part" of it.

The beginning of *Revolving Lights* (1923) sees Miriam walking for a long time in London after a Lycurgan[73] meeting. Miriam memorialises one of her encounters with London as she walks around it. It is in this memorialization that London is further personified as Miriam's lover:

> And then *London* came, opening suddenly before me as I rode out alone from under a dark archway into the noise and glare of a gaslit Saturday night.
>
> Trouble fell away like a cast garment as I swung forward, steering with thoughtless ease, into the southernmost of the four converging streets […] the transfiguration of these northern streets.
>
> This was the true harvest of the summer's day; the transfiguration of these northern streets. They were not London proper; but to-night the spirit of London came to meet her on the verge. Nothing in life could be sweeter than this welcoming—a cup held brimming to her lips, and inexhaustible. What lover did she want? No one in the world would oust this mighty lover, always receiving her back without words, engulfing and leaving her untouched, liberated and expanding to the whole range of her being. [74]

"*London*" is able to come and meet Miriam "on the verge" when she rides out into it from North London. The word "verge" implies that Miriam remains aware of the boundary between "northern streets" and "London proper[,]" which is embodied in the different feelings they arouse in her. While Miriam feels troubled in North London, she senses a "thoughtless ease" as she rides into "London proper[.]" Miriam's feeling of "thoughtless ease" transforms her perception of London along with her interaction with it. London is endowed with a "spirit" and comes to meet Miriam on the "verge," which visualises and implicitly emphasises the moment when London and Miriam come into contact with each other. London's "welcoming" is materialised as "a cup held brimming to [Miriam's] lips," a visualising of the interactive moment between Miriam and London which also implies a sense of tactility. The sense of

73. This society stands for the Fabians, a small group of intellectual reformers who believed in socialism. George H. Thomson, *Notes on Pilgrimage: Dorothy Richardson Annotated* (Greensboro: ELT Press, 1999), 179.
74. Richardson, *Pilgrimage III*, 272.

sweetness brought to Miriam by London's welcoming prompts her to imagine London as her "lover," who always "receive[s] her back without words." The distinction between subject and object is blurred when Miriam feels that London is "engulfing" and "expanding to the whole range of her being." However, as this "mighty lover" is "engulfing" Miriam, paradoxically, it also makes Miriam feel that she is left "untouched, liberated[.]" In other words, while internally Miriam feels the sweetness brought to her by London, at the same time, she is also aware of her own place in it. In this sense, the contact between Miriam and London is a mutual engagement instead of a total immersion, and it is a contact "which not only preserves [Miriam's] sense of her own self but also extends it, 'expanding to the whole range of her being.'"[75] The mutual engagement between Miriam and London gradually develops from light touch into a whole-body experience.

Miriam's awareness of "her own self" when the feeling of London expands "to the whole range of her being" changes the definition of her relationship to London. Walking further down the street, Miriam feels that the "treelit golden glow of Shaftesbury Avenue flowed through her; the smile of an old friend […]. The tappings of her feet on the beloved pavement were blows struck hilariously on the shoulder of a friend […]. She was full of strength for the end of the long walk."[76] Miriam personifies London streets by comparing the "treelit golden glow" of Shaftesbury Avenue to "the smile of an old friend[,]" while the tapping of her feet on the pavement is imagined as blows struck on the shoulder of a friend. While a relationship between lovers suggests intimacy and a feeling of being happily overwhelmed as denoted by the word "engulfing[,]" the newly defined friendship between Miriam and London implies that while Miriam longs for the intimacy between herself and London, she also tries to maintain her independence within it. Carol Watts argues that "*Pilgrimage* reveals the impact of an urban working life on a woman determined to maintain her freedom, however painful and solitary. It does so in sensuous and concrete detail."[77] Miriam's determination to "maintain her freedom" can be detected in the changing relationship she defines and refines between herself and London, namely from being an "intruder" on London, to its lover and friend. And this defining process is also a "sensuous" one and involves considerable "concrete detail."

75. Bronfen, *Dorothy Richardson's Art of Memory*, 85.
76. Richardson, *Pilgrimage III*, 287-8.
77. Carol Watts, *Dorothy Richardson* (Plymouth: Northcote in association with The British Council, 1995), 42.

2. Modern Transport

As well as walking around, Miriam also travels by modern private and public transport: by bicycle, bus, hansom cabs and by train. Rodaway argues that the "body defines touch, or haptic, geographies both directly in its immediate exploration of a world and indirectly through extensions or tools, such as the walking stick, employed by individuals to extend the reach of the body and/or amplify specific sensuous experiences."[78] Similarly, modern means of public transport can extend the reach of Miriam's body and at the same time, amplify her sensuous experience of London by the cinematic experience they create for her. As Garrington remarks, "framed scenes that, in motion, transform the natural world, bringing to it a new form of life through the mechanised means of its presentation to the eye, recall the cinema."[79] Modern public transport's cinematic rendering of London scenes facilitates Miriam's contemplation of her surroundings. Glaubitz asserts that in Miriam's bus ride, "movement and bus windows" function to create a "distance" between Miriam and London scenes and "a suspension of conceptual schemes that normally govern perception" gives rise to a sense of "immediacy." These two elements, namely "distance" and "immediacy," as Glaubitz remarks, are at the core of Richardson's notion of contemplation[80] and they also dominate the development of the collaborative relationship between film viewers and film that Richardson posits in her filmic writings. By endowing the London scenes with a sense of fluidity and continuity, the speed brought by machines strengthens Miriam's sense of kinaesthesis, which in turn, further triggers Miriam's contemplation of what she is perceiving. As a result, modern public transport intensifies Miriam's haptic interaction with her surroundings and further deepens the interactive communication between them.

For instance, in a scene in *Dawn's Left Hand* (1931), sitting in the tram, Miriam observes that

> [t]hrough the sliding door she escaped into the welcome of reflected light, into an inner world that changed the aspect of everything about her. When the tram moved off, the scenes framed by the windows grew beautiful in movement. The framing and the movement created them, gave them a life that was not the life of wild nature only. They lost their new pathos. Watching them, she was out in eternity, gliding along, adding this

78. Rodaway, *Sensuous Geographies: Body, Sense and Place*, 47.
79. Garrington, "Touching Dorothy Richardson," 113.
80. Glaubitz, "Cinema as a Mode(l) of Perception," 241.

> hour to the strange sum of her central being that now, with the remainder of the afternoon accounted for by the coast-ride and the return, looked with indifference upon the evening coming almost too soon and, although rich with a deep intensity of golden light, seeming secondary. A superfluity she could forgo without loss.[81]

Miriam regards her stepping onto the tram as an escaping into "an inner world that changed the aspect of everything about her." The narrative blurs the denotation of the "inner world" as it is impossible to tell whether the changing of "everything" is caused by the inner world of the tram or the inner world of Miriam. The light inside the tram is "reflected", even though it is hard to tell whether it is "reflected" by Miriam or the tram, but yet it is able to "welcome" Miriam. Pausing in an "inner world" like this, Miriam perceives that the "aspect of everything about her" is changed.

Glaubitz posits that in the public transport episodes in *Pilgrimage*, Miriam "repeatedly slips into states of intensified perception of both the outside world and her inner state of mind."[82] It is in Miriam's simultaneously intense perception of both the outside world and her inner world that the interaction and communication between these two worlds intensifies. The "framing and the movement" create the London scenes and endow them with beauty. Miriam's active perception of the beautified scenes further transforms them as they are given a "life that was not the life of wild nature only." In other words, the life of "wild nature" has been doubly transformed by both Miriam and the tram, which respectively represent the human and civilization. The new "pathos" that Miriam thinks the London scenes have lost alludes to the losing of her own "pathos," that is, her own earlier lostness within London.

Citing Wolfgang Schivelbusch, Danius argues that the early twentieth-century "traveller saw the objects, landscapes, etc. *through* the apparatus which moved him through the world. That machine and the motion it created became integrated into his visual perception."[83] Moving through London in a tram and observing the London scenes through it, Miriam becomes Schivelbusch's traveller and the tram along with the motion it creates become integrated into Miriam's visual perception of the London scenes as Miriam feels that "she was out in eternity, gliding along." At the same time, Miriam feels that her experience of tram riding is added "to the strange sum of her central being." Thus, the boundary between Miriam and her surroundings is gradually made indistinct. The communication between Miriam and London

81. Richardson, *Pilgrimage IV*, 265.
82. Glaubitz, "Literary Suspensions of Perception," 160.
83. Danius, *Senses of Modernism*, 113. Italics in the Original.

scenes facilitated by the tram changes Miriam's perception of her life. The coming evening, while "rich with a deep intensity of golden light," is regarded by Miriam as something "secondary" and "superflu[ous]" that she can "forgo without loss." It is implied that Miriam can now find this intensity in other places, both external and internal, or in each by means of deepening her sense of the other.

3. Skin-Like Room

Garrington points out that Miriam's room functions like a skin and that skins possess a intrinsically haptic functions. Garrington observes that Miriam relies upon her writing room to return her to the centre of her being. As a place in which Miriam contemplates her life, the room is, in Garrington's estimation, "a kind of apparatus of cinematic projection, in which [Miriam's] memories are cast upon the wall."[84] As a result, Miriam's room "functions as a skin; a setting within which a life is enclosed, a horizon, and a stage on which one's remembered life is viewed again."[85] In this section, I am interested in looking at how Miriam's room, as a skin, is gradually formed. I will explicate how Miriam imaginatively interacts with the outside world while she stays in her room and how during this process her room acquires a tangible form as well as the ability to serve a similar function to human skin.

Bronfen remarks that Miriam's "room is also a place of contemplative gathering: Miriam brings the outside world into her own room; a broad spectrum of remembered events, from the most recent events as well as from the distant past."[86] Miriam's room has to be porous for her to "bring the outside world into her own room." The porosity of Miriam's room has been examined and elaborated by Melinda Harvey, who argues that Miriam's "bedsit's capacity for propitious porosity […] stands out as its defining characteristic."[87] Being porous, Miriam's room not only secures her a place to return to her inner world and process what she has experienced, but at the same time, acts as a passage or a framework through which she interacts with the outside world. And this interaction, in turn, endows the room with a tangible form and changes the nature of its existence.

84. Garrington, *Haptic Modernism*, 150.
85. Ibid.
86. Bronfen, *Dorothy Richardson's Art of Memory*, 81.
87. Melinda Harvey, "Dwelling, Poaching, Dreaming: Housebreaking and Homemaking in Dorothy Richardson's *Pilgrimage,*" in *Inside Out: Women Negotiating, Subverting, Appropriating Public and Private Space*, ed. Teresa Gómez Reus and Aránzazu Usandizaga (Amsterdam: Rodopi, 2008), 171.

Trish McTighe defines the skin as "[a] container for the body," which "forms a comparatively vast, haptic boundary between body and world, putting the body in touch with the world as well as putting the body in touch with itself: the skin feels and communicates pain, pleasure […] and a plethora of other sensations."[88] The beginning of *The Tunnel* sees a detailed description of Miriam's simple act of opening the window when moving into Mrs Bailey's house. Here, "the haptic boundary between body and world" is formed, enabling the room to function in a skin-like manner. Staying in a room like this, Miriam feels that "London could come freely in day and night through the unscreened happy little panes; light and darkness and darkness and light. London, just outside all the time, coming in with the light, coming in with the darkness, always present in the depths of the air in the room." [89]Harvey argues that Miriam's act of opening the window "returns the room to an equivalent relation with the exterior world."[90] I would add that Miriam deliberately leaves the "little panes" "unscreened" so as to make London "come freely in day and night." The inner joyfulness Miriam feels in inviting London into her room is reflected upon the "little panes," which are "happy". The first phrase, "light and darkness," can be referred to the contrast between Miriam's lit room and the outside darkness of London. The outside darkness, in which London is embodied, comes into Miriam's room and is illuminated literally by the light in her room and metaphorically by Miriam's contemplation. In this way, the "light and darkness" is turned into "darkness and light." London mingles with and permeates "the depths of the air in the room." Thus, while Miriam is able to imaginatively see that London comes "in with the light," she can also feel that it comes "in with the darkness." By endowing the air in the room with "depths," Miriam turns the room into a "container," storing the London that she perceives coming into it and simultaneously, containing this London herself.

At the same time, Miriam is also able to imaginatively flow out into London. Returning back home after wandering out in the city, Miriam states that "[t]hen, for another unforgettable night of return, she would break into the shuttered house and gain her room and lie, till she suddenly slept, tingling to the spread of London all about her, herself one with it, feeling her life flow outwards, north, south, east, and west, to all its margins."[91] By claiming that she "suddenly slept," Miriam indicates that she is in a state of unconscious feeling instead of conscious thinking. As London comes into Miriam's room and spreads all about her, Miriam

88. Trish McTighe, *The Haptic Aesthetic in Samuel Beckett's Drama* (New York: Palgrave Macmillan, 2013), 86.
89. Richardson, *Pilgrimage II*, 16.
90. Harvey, "Dwelling, Poaching, Dreaming," 173.
91. Richardson, *Pilgrimage III*, 272-3.

feels that she is tingling too in response to London as her life flows outwards to it. Miriam's life merges into that of London when it flows to all the "margins" of London, "north, south, east, and west."

Miriam's room contains the body of Miriam and at the same time exposes it to the outside world of London because of its porosity. As Miriam's room is the thing which holds the inner being of Miriam, I would argue that it plays the role of the skin as is evident in the following observation: "Once more her room held quietude secure […]. Her being sank perceptibly back and back into a centre wherein it was held poised and sensitive to every sound and scent, and to the play of light on any and every object in the room."[92] Of this scene, Garrington argues that Miriam uses the room as a place in which to return to her centre. It is also tempting to argue that the room is corporealised to hold Miriam's being or that Miriam identifies her inner world with the inside of the room. The "quietude" that the room holds secure can refer both to the "quietude" in the room and the inner stillness felt by Miriam when she is in it. The sinking back of Miriam's being into a centre in the room alludes to Miriam's continual process of inwardly contemplating externally derived perceptions. The sound, scent and light in her room, to which she becomes sensitive, can also refer to the sound, scent and light that travel through her body. McTighe claims that the "[s]kin has the capacity to be folded in on itself, to be both space or depth and surface at the same time. The skin, folded to create the inner recesses of the body, complicates the boundary between the inner and the outer."[93] In this sense Miriam's room, which "h[olds] quietude secure," into which Miriam's "being s[inks]" and in which Miriam stays sensitive to every sound, scent and the play of light, can be seen to comprise the "inner recesses" of Miriam's body, created by the "folded" skin-like room.

McTighe also remarks that "as we are contained and bounded by this somatic envelope, which overlaps and intertwines with itself, we are also aware of the porousness of our body-selves." This porousness is revealed by organs such as the eye, ear and mouth, which are "holes that lead to physiological inner spaces and inner skins." [94] The sensitivity that Miriam shows to the sound, scent and light in her room demonstrates that she is also aware of the "porousness" of her body-selves, a porousness created by her ears, nose and eyes. McTighe further asserts that "[s]kin, as boundary or milieu, always brings with it an awareness of the inner and the outer—the inner of the body, body surface, and external world."[95] Miriam is able to be aware

92. Richardson, *Pilgrimage IV*, 363.
93. McTighe, *Haptic Aesthetic in Samuel Beckett's Drama*, 87.
94. McTighe, *Haptic Aesthetic in Samuel Beckett's Drama*, 88.
95. McTighe, *Haptic Aesthetic in Samuel Beckett's Drama,* 87.

of the "external world" in her room and stay "poised and sensitive to" every instance of sound, scent and light; and at the same time, to stay alert to her own feelings when her body surface comes into touch with the external world. The simultaneous awareness Miriam shows with regard to the interior of the body, the "body surface" and the "external world" when in her room indicates that in *Pilgrimage*, Miriam's room functions as a "somatic envelope," or complexly enfolding skin.

4. Haptic Reading

Reading books is the principal activity Miriam performs in her room. Richardson does not reveal what Miriam reads so much as how she contemplates reading and books while engaged with them. Richardson's reluctance to directly reveal the books that Miriam reads corresponds with her ambivalent attitude towards film's use of captions. As Richardson states, "the direct giving of information in captions is the mark of a weak film" and similarly, the "direct giving of information in a play or novel is the mark of a weak novel or play."[96] As Jean Radford claims, in "the story of Miriam's reading, reading is not just a pleasure but […] a 'quest.'"[97] Radford notices a "shift" in Miriam's reading experience, namely, from "a search for knowledge, revelation, for nothing less than 'truth'" in the early chapters of *Pilgrimage* to the recognition of "the mirror and its frame: 'language' and 'words'" of the text.[98] This "shift," Radford further remarks, turns Miriam into "a modern pilgrim."[99] As holy places, actively perceived, are able to transport pilgrims to the sacred past as I noted earlier in this chapter, books in *Pilgrimage* invite Miriam to imaginatively enter into the books she reads and experience the worlds depicted by their authors.

With this in mind, Miriam's haptic experience of books finds its most direct realization in the role her hands and in particular, her finger-tips play in connecting her inner world to the books she reads. In *Backwater* (1916), reading twopenny books almost every night until two o'clock, Miriam's attention is drawn to her hands:

96. Dorothy Richardson, "Captions," in *Close Up: 1927-1933*, eds. Donald, Friedberg and Marcus, 165.
97. Jean Radford, *Dorothy Richardson* (Bloomington: Indiana University Press, 1991), 8.
98. Radford, *Dorothy Richardson*, 13.
99. Ibid.

> [W]hen the house was still […] she rediscovered the self she had known at home, where the refuge of silence and books was always open […] it was herself, the nearest most intimate self she had known […]. Her hands lying on the coverlet knew it. They were again at these moments her own old hands, holding very firmly to things that no one might touch or even approach too nearly, things, everything, the great thing that would some day communicate itself to someone through these secret hands with the strangely thrilling finger-tips. Holding them up in the gas-light she dreamed over their wisdom. They knew everything and held their secret, even from her […]. It was only when she was alone and in the intervals of quiet reading that she came into possession of her hands. With others they oppressed her by their size and their lack of feminine expressiveness […]. But they were her strength […]. They would be her companions until the end. They would wither. But the bones would not change. The bones would be laid, unchanged and wise, in her grave.[100]

Miriam's reading enables her to rediscover the "nearest most intimate self" that she has known at home. By claiming that her home is the place "where the refuge of silence and books [is] always open," Miriam indicates that the self she has known at home is the same self that develops around "silence and books" in the present moment. The silence and books that Miriam finds again here in North London provide her with the external condition to re-encounter the earlier self. Miriam's reacquiring of this self is externalised in her action of "c[oming] into possession of her hands."[101]

Miriam's hands are also the objects in which Miriam stores the experiences she acquires in the world. As Miriam claims, her hands are "holding firmly to things" that cannot be touched or approached too nearly by others. Moreover, they are capable of communicating these "things" to "someone" through their finger-tips. The hands' ability to communicate things they hold firmly to through their "finger-tips" alludes to Miriam's future action of communicating her memories, or the things she holds in her memories through writing, which has to be partially fulfilled with finger-tips. In this sense, Miriam's hands become the place in which Miriam places her memories or all the things she has experienced. This may also explain why she thinks her hands are her "companions" and her "strength." Besides, the infrastructure of her hands,

100. Richardson, *Pilgrimage I*, 282-3.
101. As Gloria G. Fromm notes, hands, to Dorothy Richardson, are "a central symbol of the strength of the self," and Richardson has given "her own large masculine hands to the heroine of *Pilgrimage*, too, and they were the mark of Miriam's identity as well." Gloria G. Fromm, *Dorothy Richardson: A Biography* (Urbana: University of Illinois Press, 1977), 244.

namely the bones, which Miriam thinks are "unchanged and wise," provide a model for the mental structures Miriam builds to hold her memories. The "wisdom" Miriam detects in her hands can be understood as the "wisdom" gained in her processing of her experience of the world. Yet, this is Miriam's "secret," which is held by her hands.

Miriam's hands are de-familiarised as a tangible envelope holding Miriam's inner world. Holding the book that Miriam reads, her hands suggest the tactile boundary between Miriam's inner world, her body and the book while also linking them. For instance, reading Ouida in the same scene above, Miriam feels that

> the mere sitting with the text held before her eyes gave her the feeling of being strongly confronted. The strange currents which came whenever she was alone and at ease flowing to the tips of her fingers, seemed to flow into the book as she held it and to be met and satisfied […]. Ouida, Ouida, she would muse with the book at last in her hands […]. I am myself.[102]

The inner feelings that Miriam acquires when she is alone are imagined, materialised and animated by her as "strange currents" which "flow to the tips of her fingers." And the "strange currents," as Miriam feels, will be "met and satisfied" by Ouida's book. This process of being "met and satisfied" is made visible and concretised as a "flow" which is bridged over by the "tips" of Miriam's fingers to the book. The "simultaneity" of "movement and stasis" that Glaubitz notices in Miriam's experience of London is created here again. While Miriam "sit[s] with the text held before her eyes," her activity of reading is imagined as a flowing and dissolving experience when the "strange currents" in which Miriam is embodied flow into the book. Miriam's fingers play a key role in bridging the flowing of the "strange currents."

Miriam's haptic experience of books is also manifested in her "entering" into books to experience worlds depicted by their authors while she holds books in her hands. Reading Ibsen in an A.B.C restaurant in *Interim* (1920), Miriam claims that "[s]he plunge[s] back into Norway."[103] The potentiality possessed by the reading process to "move one beyond present circumstances, enabling simultaneous existence at the site of reading and at the written site" makes the reading experience within the sequence of *Pilgrimage*, according to Garrington, a "tactile act."[104] Garrington indicates that Miriam's haptic experience of Ibsen lies in the book's

102. Richardson, *Pilgrimage I*, 286.
103. Richardson, *Pilgrimage II*, 383-4.
104. Garrington, *Haptic Modernism*, 149.

"ability to offer [her] an experience, a connection with [her] sensibility, rather than a mere representation."[105] I am interested in how this sensibility is built.

Miriam's interactions with books in *Pilgrimage* resemble Richardson's views on cinema. As Marcus writes, in her *Close Up* columns Richardson demonstrates her interest in "the cinematic as a way of seeing and as a total and totalising experience, rather than with individual films as artefacts."[106] This Richardson names "continuous performance." As we have seen, Miriam experiences reality in a film-like manner as she is continually involved in its construction and reconstruction. Miriam's experience of books is similar, enabling her to move elements about to find "something that came to [one] out of a book, any bit of it, a page, even a sentence—and the 'stronger' the author was, the more came."[107] Miriam's way of reading prevents her from simply receiving a story while de-familiarising the book's original existence. Reading Ibsen, Miriam

> turn[s] the pages backwards, re-reading passages here and there. She could not remember having read them. Looking forward to portions of the dialogue towards the end of the book she found them familiar; as if she had read them before. She read them intently. They had more meaning read like that, without knowing to what they were supposed to refer. They were the same, read alone in scraps, as the early parts. It was all one book in some way, not through the thoughts, or the story, but something in the author.[108]

How should we understand Miriam's reading to "find the author" or the "something in the author" that makes every "scrap" of a book the same? And what kind of experience of Ibsen's Norway is Miriam having in the above example? In her essay "Adventure for Readers" (1939), Richardson points out a historical shift has occurred in the form of novel, namely "from concentration upon the various aspects of the sublime and beautiful to what may be called the immediate investigation of reality." [109] Although Richardson admits that "[h]ow, or just why, or exactly when" this "shift" occurs is hard to say, yet, she suggests that the "modern novel" shares with poetry the "quality" that is "conspicuously absent from the story-telling novel."[110]

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105. Ibid.
106. Marcus, "Introduction," 151-2.
107. Richardson, *Pilgrimage I*, 384.
108. Richardson, *Pilgrimage II*, 382-3.
109. Dorothy Richardson, "Adventure for Readers," in *The Gender of Modernism: A Critical Anthology,* ed. Bonnie Kime Scott (Bloomington: Indiana University Press, 1990), 426.
110. Richardson, "Adventure for Readers," 426.

What "quality" does poetry possess? Richardson's views on Wordsworth's poetry, in particular, shed some light.

Richardson writes that, with scientific accuracy, Wordsworth names the poem an "effusion." For Wordsworth, "an occurrence that has stirred him to his depths, concentrates thereon the full force of his imaginative consciousness; [so that] there presently returns, together with the circumstances of the experience, something of the emotion that accompanied it, and how, in virtue of this magnetic stream sustained and deepened by continuous concentration."[111] In other words, the "effusion" is the product of the poet's "continuous concentration," imagination and contemplation upon "an occurrence." This "occurrence" triggers the poet's "imaginative consciousness" and "presently returns," but transformed by the "circumstances of the experience" and the "emotion that accompanie[s] it." And moreover, the "continuous concentration" will "sustain" and "deepen" this "imaginative consciousness" triggered by the "occurrence." Besides, Wordsworth further points out, "the product can itself become the source of further inspiration, and the presence upon the page of offspring set beneath [a] parent and duly entitled 'Effusion on Reading the Above,' affords a unique revelation of the subsidiary workings of an emotion tranquilly regathered." In other words, the product, or the effusion, is the result of "an emotion tranquilly regathered," and their relationship is that of offspring and parent. This effusive quality born of continuous concentration is what we could call the living trace of an author in his or her work.[112]

Alluding to Wordsworth and his aesthetic of poetry, Richardson implies that the "new novel" is also an "effusion" on the page. Richardson de-familiarises the "new novel" and renders it as the materialization of the author's "concentrated contemplation." And this author's concentrated contemplation, for Richardson, is "the sole link between reader and writer."[113] How does this link work? Richardson clarifies that as an "effusion" of the author's concentrated contemplation, the "new novel" sees "its author's signature not only across each sentence, but upon almost every word."[114] While the author is "out of sight and hearing," with the "material to be contemplated […] thrown on the screen," readers are encouraged to seek the author in his or her "attitude towards reality," which is inevitably revealed "subtly by his accent, obviously

111. Richardson, "Adventure for Readers," 425.
112. Richardson, "Adventure for Readers," 425-6. Also see William Wordsworth, "Preface to Lyrical Ballads," in *The Prelude: Selected Poems and Sonnets*, ed. Carlos Baker (New York and Chicago: Holt, Rinehart and Winston, inc, 1998), 25-6.
113. Dorothy Richardson, "Autobiographical Sketch," in *Authors Today and Yesterday*, ed. Stanley J. Kunitz (New York: H.W. Wilson, 1933), 562.
114. Richardson, "Adventure for Readers," 426.

by his use of adjective, epithet, and metaphor."[115] In this case, using Bronfen's words, for Richardson, "the text's primary communication consists in its attitude towards the phenomenal world, an attitude which expresses the author's world-making and not the message which it serves."[116] As a result, for Richardson, reading a book, readers should primarily concern themselves with finding the "author" or particularly, the author's "attitude" towards the phenomenal world and his/her world-making. And the author's attitude towards the objective world is what functions to link the author, the text and readers.

How is this linking process explicitly conducted? In "Adventure for Readers," talking about how to read a book, Richardson encourages readers to "take the author at his word […] *enter* the text and look innocently about."[117] Richardson advises readers to trust the author or what he presents in his books and at the same time, to manage to avoid being influenced by the author and read the book "innocently." Embodied in Richardson's seemingly paradoxical advice is her understanding of the collaborative relationship between book, author and reader. By suggesting readers trust the author, Richardson prompts readers to recognise and appreciate the author's "attitude" towards the phenomenal world and his or her way of "world-making." By asking readers to "*enter"* the text and look "innocently" about, Richardson indicates that readers should use the words that the author throws "on the screen," or the pages of the book as primary material in order to collaborate with the author in his or her world-making. Thus, readers collaborate with the author to "supply another dimension" to the novel, a dimension of the "result of a [..] profound contemplative activity."[118] This may explain why turning the pages of Ibsen's *Brand* back and re-reading some passages, Miriam claims that she "could not remember having read them." However, reading "portions of the dialogue towards the end of the books," Miriam finds them "familiar, as if she had read them before." For Miriam, the passages are a means for her to contemplate and experience what she is reading. It is her inner contemplation that makes a book "familiar" to her.

In her filmic essay "Captions" (1927), Richardson asserts that art and literature are "Siamese twins" and in "its uttermost abstraction art is still a word about life and literature never ceases to be pictorial."[119] Richardson's depiction of how readers should actively look for the author on the pages of the book and "*enter*" the text resembles her remark regarding how

115. Richardson, "Autobiographical Sketch," 562.
116. Bronfen, *Dorothy Richardson's Art of Memory*, 217.
117. Richardson, "Adventure for Readers," 428. Italics in the Original.
118. Shirley Rose, "Dorothy Richardson's Theory of Literature: The Writer as Pilgrim," *Criticism* 12, no. 1 (Winter 1970): 22, http://www.jstor.org/stable/23098858.
119. Richardson, "Captions," 165.

film spectators themselves should look for captions, or "words about life", in the pictures of a film and further collaborate with film. As Richardson claims, the truth about captions is that "somewhere, if not in any given place then all over the picture, is a hint," and with this "hint of *any* kind of beauty," film viewers are able to "remake" a film or "substitute [their] own."[120] Thus, the readers' act of looking for the author can also be interpreted as their intention to look for "a hint" on the "pictorial" pages of the book. Through this "hint" readers are able to "supply another dimension" to the novel, "remake" it and imbue the text with their own interpretation.

How does a reader "*enter*" into a text? The collaborative film spectatorship that Richardson discusses in her *Close Up* column further helps us to understand this process. Just as film viewers' "groping look"[121] at the screen enables them to "immerse" themselves into the images screened in front of them, Miriam's haptic reading of books also guides her into the text. For instance, reading a book in *Honeycomb,* Miriam

> s[its] long that night over her fire, dipping into the strange book.
>
> She clung to the volume in her hand with a sense of wealth. Its very binding, the feeling of it, the sight of the thin serried edges of the closed leaves came to her as having a sacredness…
>
> Why did this strange book come so near, nearer than any others, so that you *felt* the writing, felt the sentences as if you were writing them yourself?[122]

Miriam's touching of the book is primarily realised by her clinging to it with her hand, by her feeling of its binding and even by her feeling of the writing or the sentences. The "serried edges of the closed leaves," with the "serried" suggesting a sense of closeness and "edges" implying a fracture, conveys a sense of tangibility and correspondingly, invites a haptic look from Miriam as well a light touch. It is with Miriam's tactile looking that the "closed leaves" of the book are endowed with a sense of "sacredness." The book is animated and engages with Miriam. The italicised "*felt*" suggests that Miriam is not only touching the writing on a superficial level, but also imagining it and haptically experiencing it as she wonders how the reading process works. As film viewers' haptic engagement with images on a screen connects them to what

120. Richardson, "Captions," 165. Italics in the Original.
121. Garrington, *Haptic Modernism*, 144.
122. Richardson, *Pilgrimage I*, 383-5. Italics in the Original.

they are watching, Miriam's touching of "images of words" also enables her to escape into the book and feel its writing as if she is writing it herself. Yet, while images of a film are characterised by the sense of continuity and fluidity they create, Miriam's reading of words in "scraps" breaks down the sequence of the words and presents them as multiple separated pictures on the pages of a book. The fracture and space created on pages create an illusion that Miriam can "*enter*" into the book and experience it as her eyes linger on the pages of it. This may be why Richardson thinks the relationship between readers and books is a more intimate one than the one between film viewers and film. As Richardson claims:

> The film is a social art, a show, something for collective seeing […]. Reading, all but reading aloud, is a solitary art […]. A stereoscopic film […] might shock whatever onlooker—for a moment—into horrified recognition. But for that onlooker there would not be the intimate sense of having shared an irrevocable personal experience that is the gift of [some books].[123]

Miriam's experiencing of Ibsen's book starts from her locating Ibsen's "attitude" towards Norway along with his way of "world-making." As Miriam claims:

> [Ibsen] seemed to know that at the end everything was as before, with the mountains all round […]. Ibsen's *Brand* is about all those worrying things, in magnificent scenery. You are *in* Norway while you read. That is why people read books by geniuses and look far-away when they talk about them. They know they have been somewhere you cannot go without reading the book. *Brand*. You are in the strangeness of Norway […] Ibsen's genius. […]. Each sentence looks so ordinary, making you wonder what it is all about. But taking you somewhere, to stay, forgetting everything, until it is finished […]. [Ibsen] is exactly like every one else, thinking and worrying about the same things. But putting them down in a background that is more real than people or thoughts. The life in the background is in the people […]. A book by a genius is alive [… and] it is not quite about the people or the thoughts […] a sort of lively freshness all over […]. It ought to be on the omnibuses and in the menu […]. Alive. Precious. What is genius? Something that can take you into Norway in an A.B.C.[124]

123. Dorothy Richardson, "Almost Persuaded," in *Close Up: 1927-1933,* eds. Donald, Friedberg and Marcus, 191-2.
124. Richardson, *Pilgrimage II*, 383-4.

Ibsen is capable of putting things down in a "background" that is more "real" than people or thoughts. In other words, in Ibsen's book, the "background" does not merely function as a "background" upon which Ibsen plays out his ideas. Instead, it is endowed with a "lively freshness" by Ibsen. It is by feeling this sense of "lively freshness" conveyed by Ibsen's Norway that Miriam is able to *enter* into the text, bring the background forth from the book of Ibsen and imaginatively experience it. This may explain why Miriam says that the "life in the background is in the people." Here, "people" can refer to Ibsen, the author who infuses his own life into the depiction of the background. It may also imply the reader, like Miriam, who collaborates with the author to imagine and construct the world described in the book. It is in her collaboration with Ibsen in infusing "life" into the background that Miriam "travels to" Norway while in reality she stays in an A.B.C restaurant at home.

5. Haptic Writing

Miriam's travelling through spaces enables her to personify the objective world and incorporate it into her inner world. As a consequence, an impression is created that Miriam is travelling in an intermittent world, which is inevitably a haptic one. Towards the end of *Pilgrimage*, Miriam decides to write about her past, or what she has experienced and has been carrying with her throughout her journey. It is through writing that Miriam intends to materialise the haptic world she makes in her imagination and transfer it to pages. Miriam's endeavour to materialise the haptic world she carries inside is explicitly realised through the things she uses for writing.

In *Revolving Lights* (1923), Miriam argues with Hypo over writing instruments. While Hypo comments that "writing, Miriam, should be done with a pen. Can't call yourself a writer till you do it *direct*,'" Miriam argues back that "'[n]o one can write with a fountain pen.'"[125] She further claims:

> How can thought or anything, well, thought perhaps can, which doesn't matter and nobody really cares about […] nothing *else* can come through a hand whose fingers are held stiffly apart by a fat slippery barrel. A writing-machine. A quill would be the thing, with a fine flourishing tail. But it is too important. It squeaks out an important sense of

125. Richardson, *Pilgrimage III*, 370.

> *writing*, makes people too objective, so that it's as much a man's pen, a mechanical, see life steadily and see it whole (when nobody knows what life *is*) man's view sort of implement as a fountain pen. A pen should be thin, not disturbing the hand, and the nib flexible and silent, with up and down strokes. Fountain-pen writing is like…democracy […] "Machine-made things are dead things."[126]

For Miriam, "nothing *else*" can come through a hand which holds pens such as a fountain pen or a quill than "an important sense of *writing*." It is this "*else*" that Miriam values and intends to express through writing. A glimpse of what this "else" might be can be found in the last volume of *Pilgrimage*, *March Moonlight* (1967), where Miriam expresses in a straightforward way how writing comes directly from her hand and notes that "[to] write is to forsake life. Every time I know this, in advance. Yet whenever something comes that sets the tips of my fingers tingling to record, I forget the price; eagerly face the strange journey down and down to the centre of being."[127] Pens, by making authors conscious of them and conscious of the external world in general, prevent them from journeying down to their inner worlds as Miriam does when she writes. A pen distances a writer from writing and this haptic function results in the mental distance involved in looking at life objectively and intellectually. For Miriam, her ideal pen for writing should be "thin, not disturbing the hand," yet able to produce "up and down strokes" with its silent and flexible nib. The "up and down strokes" imply the spaces created by the pen. Miriam seems to believe that writing is able to flow out from these temporary spaces, which makes the page alive.

Miriam's writer's self and her inner journey of growing to be a writer are embodied and materialised in the writing tables that she uses at the different phases of her pilgrimage. Miriam discovers the "inkstained table" the first night she arrives at Mrs Bailey's house when "Miriam withdrew the coloured cover and set her spirit lamp on the inkstained table."[128] As Terri Mulholland argues, the inkstained table "provides evidence that someone else has written here, and [Miriam] feels a new connection with her surroundings and a sense of continuity with the ghostly presence of that other writer."[129] Miriam's "sense of continuity with this ghostly

126. Richardson, *Pilgrimage III*, 370. Italics in the Original.
127. Richardson, *Pilgrimage IV*, 609.
128. Richardson, *Pilgrimage II*, 22.
129. Terri Mullholland, "No Place like Home: Boarding and Lodging in Dorothy Richardson's *Pilgrimage*," in *British Boarding Houses in Interwar Women's Literature: Alternative Domestic Spaces* (Abingdon, London: Routledge, 2016), 44. PDF e-book.

writerly presence provides a "sense of continuity" with herself when the ink-stains come into her sight again when she writes upon the table in *Deadlock* (1921):

> Rising from the table she found her room strange, the new room she had entered on the day of her arrival. She remembered drawing the cover from the table by the window and finding the ink-stains. There they were in the warm bright circle of midmorning lamplight, showing between the scattered papers. The years that had passed were a single short interval leading to the restoration of that first moment. Everything they contained centred there; her passage through them, the desperate graspings and droppings, had been a coming back. Nothing would matter now that the paper-scattered lamplit circle was established as the centre of life. Everything would be an everlastingly various joyful coming back. Held up by this secret place, drawing her energy from it, any sort of life would do that left this room and its little table free and untouched.[130]

Miriam's writing has changed her perception, making her feel "a new connection with her surroundings". Standing in this "strange," "new" room, Miriam remembers the "ink-stains" she found on the day of her arrival, which are now "in the warm bright circle of midmorning lamplight, showing between the scattered papers." The "circle" produced by the midmorning lamplight and the surrounding "scattered papers" illusively present the "ink-stains" as though they are in the table's centre. The years that have passed are "contained" in the "ink-stains", which materialise rediscovery. They are part of "the centre of life." Ink-stains also suggest writing and recording the past, and thus indicate that Miriam will herself "com[e] back" to the beginning of her journey, become a writer and write about her life. Miriam wishes to leave her "room and its little table free and untouched" just as she intends her writer's self to be "free and untouched" by the social roles she has to play in life.

The room and Miriam's writing table function as the objects around which Miriam's writerly self develops and this is further elaborated when Miriam recalls the three writing tables that have accompanied her through her pilgrimage towards the end of *Pilgrimage*:

> Here, amidst the dust-filmed ivy leaves and the odour of damp, decaying wood, was the centre of her life. The rickety little table was one now with its predecessors, the ink-stained table under the attic roof at Tansley Street, first made sacred by the experience of

130. Richardson, *Pilgrimage II*, 134.

> setting marginal commentaries upon Lahitte's bombastic outpourings; and the little proud new bureau at Flaxman's, joy for her eyes from the moment of its installation, new joy each day when morning burnished its brass candlesticks and cast upon its surface reflected pools of light; and later, depth, an enveloping presence in whose company alone, with an article for George Taylor being written on the extended flap, she could escape both the unanswerable challenge of the strident court and the pervading presence of Selina, and becoming, when it went back with her to Tansley Street, the permanent reminder amongst easy and fluctuating felicities, of one that remained, so long as its prices were faithfully paid, both secure and unfathomable.[131]

Looking at the "rickety little table" on which she writes at the farm of a Quaker family in Sussex, Dimple Hill, Miriam recalls the other two writing tables she used separately at Mrs Bailey's house and Flaxman's Court, the two places where Miriam stays after moving to Central London. Miriam also builds a connection between these three writing tables by regarding the ones she used before as the "predecessors" of those she used later. In talking about Miriam's *Bildung*, E.K. Labovitz argues that, apart from the schooling that Miriam receives before she leaves home, the heroine's *Bildung* is conducted by her "growing awareness of the world around her and an effort to understand what was happening outside her own little world,"[132] and by "[c]ompleting her education" through walking. Miriam's "walks take her from 'deadlock' to 'revolving lights' in a symbolic journey toward self-analysis and discovery."[133] Two types of journey are implied in Labovitz's remarks. Explicitly, Miriam's journeying out into the world provides her with an opportunity to grow more aware of and to understand the world around her. Accompanying Miriam's physical journey through the world is her symbolic pilgrimage back into an inner world for "self-analysis and discovery," which contributes to her growing to be a writer. By building a connection among all the writing tables that she encounters throughout her journey, Miriam turns them into the objects through which her physical journey in the world is spatialised and in which her inner journey of growing to be a writer is embodied and materialised as well.

Miriam's interaction with these three writing tables is a haptic one. The "dust-filmed ivy leaves" and the "odour of damp, decaying wood" amidst which the "rickety little table" is

131. Richardson, *Pilgrimage IV*, 523-4.
132. Esther Kleinbord Labovitz, *The Myth of the Heroine: The Female Bildungsroman in the Twentieth Century: Dorothy Richardson, Simone de Beauvoir, Doris Lessing, Christa Wolf* (New York: Peter Lang, 1986), 22.
133. Labovitz, *Myth of the Heroine*, 23.

situated both suggest a sense of light touch and feeling. Miriam's activity of writing along with her haptic interaction with the surroundings of the "rickety little table", transform it into "the centre of her life." Similarly, in Mrs Bailey's house at Tansley Street, the "ink-stained table" is "made sacred" by Miriam's experience of writing. Moreover, functioning as the trace of something left behind or performed inadvertently, the phrase "ink-stained" also triggers a sense of light touch and invites "a haptic look,"[134] in David Trotter's words. Miriam's haptic interaction with the bureau at Flaxman's Court is conducted through the way it changes her perception of her life there. The "bureau" at Flaxman's Court is "proud" and provides "joy" for Miriam's eye. The joy enables Miriam to escape from the "unanswerable challenge" of the court's life and the "pervading presence" of her roommate Selina. As a result, Miriam's haptic interaction with the three writing tables turns her journey of growing to be a writer also into a haptic one. By revealing how the bureau changes Miriam's perception of life in reality, Richardson implies the inter-penetrable relationship between Miriam's physical journey through the objective world and her inner journey to the scene of writing. Miriam's carrying of the bureau back to Tansley Street and scarifying it as a "permanent reminder"[135] also suggest that it is through writing that Miriam's past and present encounter each other and through writing that her life experiences at the different phases of her pilgrimage encounter and inform each other also.

134. David Trotter, "Lynne Ramsay's Ratcatcher: Towards a Theory of Haptic Narrative," *Paragraph* 31, no. 2 (July 2008): 144, https://doi.org/10.3366/e0264833408000163.
135. Richardson, *Pilgrimage IV*, 524.

Chapter Three: Memory

Towards the end of *Pilgrimage*, in *March Moonlight* (1967), Miriam claims that "the past does not stand 'being still,' while thinking of writing her past. It moves, growing with one's growth. Contemplation is adventure into discovery; reality. What is called 'creation' imaginative transformation, fantasy, invention, is only based upon reality."[1] Richardson's work on film predisposes her to understand these terms filmically. In her essay "The Film Gone Male" (1932), Richardson makes a similar statement by claiming that "[i]n [film's] insistence on contemplation it provided a pathway to reality."[2] In *Pilgrimage*, imaginative contemplation is largely the cause of Miriam coming to be a writer, yet memory is equally important because it functions as an impetus for these acts, which are themselves precursors to the imaginative work of writing. Film, as a "finished reproduction,"[3] can also be understood as a memory. In this chapter, I will consider how film, especially Richardson's illustration of the relationship between film and the onlooker's imaginative contemplation, provides us with a perspective with which to understand memory in *Pilgrimage.* Here, I will explore how memory is represented in *Pilgrimage*, how it is formed and how it moves and keeps "growing with one's growth" in the novel.

In the novel, remembering involves recalling events from the past and actively processing them as resources for the future. This sense of continuity between past, present and future events that Richardson creates in *Pilgrimage* is also conveyed in her filmic column—in particular, in her discussion of the relationship between the two art forms, pantomime and silent film. In "A Thousand Pities" (1927), Richardson begins her mourning over film's change from being silent to being accompanied by sound with a retrospection of the long history of another art form: pantomime, which was originally silent and later became noisy. Richardson uses readers' memories of an earlier art form with which English people of all classes and walks of life would be familiar to encourage them to think critically about the new art form of film. By claiming that the "essential character" of film is pantomime, Richardson builds a connection between these two art forms, and suggests a continuity between them. The way Richardson does this is very artful, as befits a novelist. The opening sentence, "[i]t was the winter's strangest happiness, coming into mind with autumn's first dead leaves and forgotten only at

1. Richardson, *Pilgrimage IV*, 657.
2. Dorothy Richardson, "The Film Gone Male," in *Close Up: 1927-1933: Cinema and Modernism,* eds. James Donald, Anne Friedberg and Laura Marcus (London: Cassell, 1998), 206.
3. Dorothy Richardson, "Narcissus," in *Close Up: 1927-1933,* eds. Donald, Friedberg and Marcus, 202.

the budding of the new green,"[4] mixes temporal periods and disorients the reader. The winter's happiness, something which happens in the present, is accompanied by autumn's first dead leaves, which signifies something past and is expected to last till the budding of the new green, something new. Considering that this article is written for her filmic column, we are left with an impression that Richardson is examining the happiness brought to us by film. Richardson does not reveal to us it is actually pantomime that she has been describing until the mention of footlights, singing, and Harlequin and Columbine. Only after two long paragraphs about pantomime is film introduced, with the sentence beginning "[s]o with film, whose essential character is pantomime…"[5] Once we reach this sentence and it is confirmed that the preceding paragraphs have been discussing pantomime, not only is it evident that Richardson has revealed pantomime to be the precursor of film, but pantomime, in turn, has also been described filmically. The opening sentence's "new green[,]" the "fresh beginning" of the fifth sentence suggests the new art from of film and the description of pantomime's "Transformation Scene" is described filmically as one in which "everything and everyone had assembled in a single expanded shape, shimmering, flower-like, that slowly moved in changing form and colour[.]"[6] While this might be a theatrical effect, it is also a description of a filmed scene, in which a group of actors can form "a single expanded shape" because there is a single background medium, film stock itself, whereas in a theatrical scene there are many elements and no one version that can be revisited exactly.

When Richardson starts to describe film in "A Thousand Pities," emphasising that it works best as pantomime, that is, without sound, she says of mime and, by implication, film, that its "essential quality" is "maximum collaboration" between performers and onlookers.[7] In this piece, Richardson makes clear that once a new art form arrives, we interpret earlier art forms in its light, and we also bring to the new art form our expectations of earlier art forms. In this way our experience of the earlier form is altered by the new form, but our experiences of the later form is imbued with the memory of earlier, related forms. In "A Thousand Pities," Richardson also performs literary work, especially in the first two paragraphs. She builds a conceit whereby the reader has no choice but to regard film as a memorialising of pantomime, and as a new form of theatre. She appeals to collective experience, and emphasises contradictions—the "Transformation Scene […] foretold the end of beauty but was itself

4. Dorothy Richardson, "A Thousand Pities," in *Close Up: 1927-1933*, eds. Donald, Friedberg and Marcus, 166.
5. Richardson, "A Thousand Pities," 167.
6. Richardson, "A Thousand Pities," 166.
7. Richardson, "A Thousand Pities," 167.

endlessly beautiful"[8]—as well as change—the audience is "keyed up to the limit of our green faculties"[9]—suggesting new possibilities.

When we turn to the novel, we see that Richardson follows a similar process with Miriam. Miriam continually revisits scenes from her past, and also considers her current experiences in light of them. She also unavoidably considers past experiences in the light of present ones. As this chapter will show, some of the memory work Richardson has Miriam perform is filmic. The relation of novel or any fiction writing to film is not dissimilar to that of pantomime and film. As described by Richardson in "Almost Persuaded" (1929), "[i]n literature alone [film] is creating a new form."[10] According to Richardson, film provides a "living sample," which is "all the answer we need to any question as to the future of literature."[11] However, Richardson's drawing of a relationship between pantomime and film in "Almost Persuaded" also indicates that, for her, literature can offer more, because film as yet was such a new art form.

Talking about the imaginative work that Miriam engages in *Pilgrimage*, Richardson states via Miriam that imagination is not "*making up*" and describes the act of imagination as "holding an image in your mind. When it comes up of itself, or is summoned by something. Then it is not outside, but within you. And if you hold it, steadily, for long enough, you could write about it for ever."[12] For Miriam, imagination does not involve making things up, but finds its origin in a concrete image. The image, whether "it comes up of itself, or is summoned by something," exists within a person's mind, and may be made from material stored in memory. Like imagining, remembering means locating images, in this case of past events. As a result, Richardson builds a connection between memory and film, which is, at its core, moving images. As film is able to trigger the film onlooker's silent contemplation, as Richardson has been stressing throughout her filmic column, memory in *Pilgrimage* also functions as an impetus for Miriam's imagination in the present, or in other words, the imaginative life that Miriam lives throughout *Pilgrimage* in the present involves a constant revisiting of her earlier experiences which are preserved in the images of her memory.

Because the literary experiment that *Pilgrimage* conducts is so radical and thoroughgoing, the memory work the novel engages has few parallels in contemporary

8. Richardson, "A Thousand Pities," 166.
9. Richardson, "A Thousand Pities," 167.
10. Dorothy Richardson, "Almost Persuaded," in *Close Up: 1927-1933*, eds. Donald, Friedberg and Marcus, 191.
11. Richardson, "Almost Persuaded," 192.
12. Richardson, *Pilgrimage IV*, 613.

modernist writing. For this reason, in order to clarify the relationship between memory, imagination and writing in the novel, I also turn in this chapter to an earlier model of memory work that provides a continuity with pilgrimage as spiritual practice for Miriam and with Richardson's literary practice. I will draw on Mary Carruthers' work on ancient and medieval European monastic memory practices. This work offers a useful understanding of the relation all three functions have to time, which is also a central concern in *Pilgrimage*. Carruthers notes that the "shifting and very permeable" boundary between memory and imagination in pre-scholastic medieval *memoria* enables a monk to "remember the future," since, citing the rhetoric professor Boncompagno da Signa (1170-1250), Carruthers states that humans comprehend time by "recall[ing] past things, embrac[ing] present things, and contemplat[ing] future things *through their likeness to past things*." [13] This is the work of *memoria*. Carruthers claims that the purpose of memory is "for thinking, for inventing, for making a composition in the present that is directed towards our future."[14] The medieval *memoria* and the way in which it functions resembles Richardson's definition of the "strange memory" or "'The Film'", as I have earlier explained. Functioning as a model or a form for memory under which all the films people have watched can be assembled, this "strange memory" is also capable of growing as each time we go to the pictures, we "revisit" it, "each time with a difference."[15] As a result, in this "strange memory," the "past, present and future powerfully combined."[16] Remarkably, Miriam also locates and stores memories in her mind for future use, and this work is essential to her future as a writer.

As noted earlier, *Pilgrimage* began with an image of Miriam, which "as [Richardson] first saw her, going upstairs." [17] Richardson needed to find a way to provide a context for Miriam. Miriam, arising in Richardson's imagination, would be given fictional life as part of Richardson's recollection of her own experiences. For educated medieval Europeans, a composition is a "recollection" because of the way human cognition works, involving acts of remembering and "mnemonic activities which pull in or 'draw' other memories."[18] Richardson undertakes a similar process as she builds a spatio-temporal context for Miriam's experiences.

13 . Mary Carruthers, *The Craft of Thought: Meditation, Rhetoric, and the Making of Images, 400-1200* (Cambridge: Cambridge University Press, 1998), 68-9.
14. Carruthers, *Craft of Thought,* 69.
15. Dorothy Richardson, "A Tear for Lycidas," in *Close Up: 1927-1933*, eds. Donald, Friedberg and Marcus, 196.
16. Ibid.
17. Louise Morgan, "How Writers Work: Dorothy Richardson," *Everyman*, October 1931, 400.
18. Carruthers, *Craft of Thought,* 70.

As Richardson composes *Pilgrimage* upon the image of Miriam, or through the recollection of the memories gathered in the image of Miriam, Miriam, in order to write, to make a composition of her own *Pilgrimage*, needs to preserve images from the past that she can "write about it for ever." Miriam's childhood memories become the place where she gathers and organizes other aspects of her past. Miriam's physical journey in *Pilgrimage* is accompanied by a constant "looking back" to childhood, creating a paradoxical tension in the narrative. Miriam's memories of her childhood are mostly about how her father influenced her childhood life, the holidays her family spent at the Dawlish seaside and her experience of the Babington garden of her childhood home. As Gloria G. Fromm says of Richardson's childhood: "[h]ome and holiday, garden and sea, the finite and the infinite: this was the pattern of her earliest conscious years."[19] Consequently, the "pattern of [Miriam's] earliest conscious years" resembles that of Richardson. Miriam's first memory of childhood is relayed as she travels by train to Germany in *Pointed Roofs* (1915). Miriam's first intense memory of the Dawlish seaside and the Babington garden of her childhood home occurs in the second volume *Backwater* (1916), and her second detailed recollection of the Babington garden takes place in the fourth volume *The Tunnel* (1919). A study of these three memorialisations of childhood life along with the objective environments in which Miriam recalls them will show how the external world enables Miriam to gain access to the memory of childhood. Through active perception Miriam reconstructs and reinterprets these fragments of memory and continually "revisits" them in her mind. Miriam's childhood garden can be interpreted as the "strange memory" or "The Film" in the sense that it continues to grow as Miriam introduces a "difference" each time she revisits it. The "growth" of Miriam's childhood garden is the result of the interaction between the world that she journeys through and her memory and imagination. Furthermore, the Babington garden, the most important childhood memory, works as a model made by Miriam to hold and store her memories. In this sense, the Babington garden is the "image" that Miriam holds "within" her which she will be able to write about, and write by means of, recollecting.

Two previous treatments of memory in *Pilgrimage* are useful: Carol Watts' "Screen Memories" in her *Dorothy Richardson* (1995) and Elisabeth Bronfen's *Dorothy Richardson's Art of Memory: Space, Identity, Text* (1999). Both scholars touch upon Miriam's childhood memories and focus on the memory of the Babington garden. Following a Freudian model of "screen memory," Watts shows how the remembered childhood garden is a screen memory

19. Gloria G. Fromm, *Dorothy Richardson: A Biography* (Urbana: University of Illinois Press, 1977), 9.

that masks and ameliorates the anguish and panic caused by various losses and associated with challenging endeavours. These include Miriam's loss of her home, her mother, the adolescent pain of independence and Miriam's desire to be a new woman, or in other words, "a constellation of psychic relations, a refuge from a terrain of loss 'unconsciously interwoven' with Miriam's own desires."[20] Bronfen, meanwhile, argues that memory in *Pilgrimage* enables Richardson to be in two places at once. Specifically, for Bronfen, Miriam's garden is remembered as a space of "sheltered, joyful existence," "associated with an originary connection and unity within space," and foremost, the spatial essence which always remains the "same" regardless of the continual flow of appearances.[21] Bronfen argues that the act of remembering establishes the simultaneity of Richardson with Miriam while enabling Richardson to evaluate the success of the arrangement. Both Watts and Bronfen focus on how memory is woven by Richardson into *Pilgrimage* so as to achieve certain effects. My interest here is in how the narrative shows memory being formed itself. After all, weaving a "beautiful glowing pattern"[22] in imagination is what interests Miriam in the novel, rather than using it to achieve various purposes. *Pilgrimage*, constructed out of Richardson's experience, is a product of memory and it has Miriam remember her past as she discovers how it interacts and negotiates with the present.

Naturally, the Babington garden has been a site of critical interest. Critics' approaches to Miriam's childhood garden vary greatly. Bronfen claims that the garden is "doubly encoded as a paradisal idyll and place of innocence."[23] David Stamm, too, regards the Babington garden as a "childhood paradise[,]"[24] claiming that, although it signifies Miriam's entry into the world of consciousness which involves a loss of innocence, it is also balanced by a "fortunate fall" into a life of deepening self-understanding. Stamm also sees the memory of the Babington garden as a vital source of energy. Later in this chapter, I will investigate how this source of energy is formed. But first, I will explore Freud's concept of screen memory and Carruthers' study of the cognitive role played by memory in crafting (medieval European) thought in order to shed light on the process by which Miriam constructs her childhood memories.

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20. Carol Watts, *Dorothy Richardson*, (Plymouth: Northcote in association with The British Council, 1995), 35.
21. Elisabeth Bronfen, *Dorothy Richardson's Art of Memory: Space, Identity, Text*, trans. Victoria Appelbe (Manchester: Manchester University Press, 1999), 75.
22. Richardson, *Interim*, 408.
23. Bronfen, *Dorothy Richardson's Art of Memory*, 75.
24. David Stamm, *A Pathway to Reality: Visual and Aural Concepts in Dorothy Richardson's Pilgrimage* (Tübingen: Francke Verlag, 2000), 93.

1. Screen Memory and Miriam's Childhood Memories

Watts uses Freud's understanding of screen memory to indicate the painful events and experiences that Miriam needs to keep at bay and prevent from overwhelming her consciousness. Indeed, this is an insightful reading of the unconsciously censored aspect of memory represented in *Pilgrimage*. The focus of this chapter lies on how memory is consciously constructed in *Pilgrimage* rather than unveiling the hidden meanings of a certain childhood memory. Yet, screen memory is worthy of elaboration since Miriam's screen memory functions as a building block in the construction and reconstruction of her childhood memory.

According to Freud, "[o]ur childhood memories show us our earliest years not as they were but as they appear at the later periods when the memories were aroused […] the childhood memories did not […] *emerge*; they were *formed* at that time."[25] For Freud, childhood memories are untrustworthy. As Freud observes, the content of people's early recollections, which return periodically to the memory, often involve events of no consequence. Freud explains that a mechanism of displacement is at work to suppress the important event in favour of an inconsequential event. Freud also points out that we readily see ourselves as an object within our childhood memories when in fact we would not have been able to see this in actuality. Thus, Freud concludes that "the original impression has been worked over. It looks as though a memory-trace from childhood had here been translated back into a plastic and visual form at a later date—the date of the memory's arousal."[26]

The "plastic and visual form" of the screen memory creates an impression that we can look at our early memories as though they were films. Richardson draws on this concept when she writes of film that when we see a "finished reproduction" in this form, the mind "is at ease as it can never be in the play that is as it were being made before our eyes in a single unique performance".[27] Film frees "the faculty of contemplation" because whereas we normally see life "in fragments as we move amongst them," when watching a film the fragments "are seen in full in their own moving reality" and the spectator can simply take this moving reality in. [28] Bearing in mind that screen memory creates impressions, Miriam's memories seem to become filmic in just this sense. For instance, at the beginning of *Clear Horizon* (1935), recalling her

25. Sigmund Freud, "Screen Memories" in *The Standard Edition of The Complete Psychological Works of Sigmund Freud,* Vol. 3, ed. James Strachey and Anna Freud (London: Hogarth Press, 1962), 322.
26. Freud, "Screen Memory," 321.
27. Richardson, "Narcissus," 202.
28. Richardson, "Narcissus," 202-3.

recent past, Miriam is seen "paus[ing] on her way to [spring's] centre to look at what had recently accumulated in her life that at this moment was so far away and so clearly lit by the penetrating radiance into which she was being drawn."[29] Miriam, instead of remembering as such, is actually "look[ing] at" her recent life, which has been materialised as something that could be "accumulated," in the same manner as a series of scenes "accumulate" in a film. Meanwhile, Miriam also realises the distance between herself and "what had recently accumulated in her life" because it is "so far away" from herself at this moment. Furthermore, the "penetrating radiance" which "l[ights]" the "accumulated" life Miriam is "look[ing] at" helps generate the cinematic atmosphere as well.

Perhaps film, unlike screen memory, can also de-familiarise. The potentiality of film was theorized in the term *photogénie,* which was proposed by the French film critic Louis Delluc and embraced enthusiastically by other French film critics of the 1910s and 1920s, such as Jean Epstein and Elie Faure.[30] De-familiarisation involves "seeing […] ordinary things [as if] for the first time, and as a temporal category, a sublime instant."[31] Richardson also recognises the role film plays in de-familiarising the things that people have become accustomed to and thus, enabling them to see "ordinary things [as if] for the first time." In her filmic essay "Narcissus," Richardson claims that, among the thousand potentialities possessed by film, "mirroring the customary and restoring its essential quality is and remains the film's utmost."[32] This effect, according to Richardson, depends upon the distance that film creates between spectators' assumptions about an event and the event as it is projected in front of them. Richardson also points out that the distance at which film is arranged and focused fits exactly the contemplative state.[33] However, Richardson's discussion of film's potential for creating distance in "Narcissus" starts with an examination of the "transforming power" that memory possesses in helping people focus on the habitual in daily life. According to Richardson, memory, like film, also possesses the potential to awaken people from their daily narcissism and endows them with new forms of perception. The "transforming power" of memory also depends on distance, which creates a space for people to withdraw into from their present lives and at the same time, for reflection. Towards the end of "Narcissus," Richardson further

29. Richardson, *Pilgrimage IV*, 278.
30. To learn more about the term *photogénie*, see Louis Delluc, *Photogénie* (Paris: de Brunhoff, 1920); Laura Marcus, *The Tenth Muse*: Writing About Cinema in the Modernist Period (Oxford: Oxford University Press, 2007), 182-3; Stuart Liebman, "French Film Theory, 1910-1921," *Quarterly Review of Film Studies*, no. 1 (1983): 1-23, doi: https://doi.org/10.10180/10509208309361142.
31. Marcus, *Tenth Muse*, 182.
32. Richardson, "Narcissus," 202.
33. Ibid.

emphasises that film's existence as "a finished reproduction," or a memory puts our mind at ease when we watch a film and therefore, the faculty of contemplation has full scope.

As Miriam claims towards the end of her journey, it is possible to experience life such that "[e]very distance" lends "a clear perspective. Why say distance *lends* enchantment? Each vista demands, for portrayal, absence from current life, contemplation, a long journey."[34] "Each vista" can be regarded as every life incident experienced by Miriam. Miriam, in order to contemplate it and further write about it, or make "[e]ach vista" something "for portrayal," needs to possess "the faculty of ceaseless withdrawal to the distance at which it may be focussed [*sic*]."[35] This "distance" may refer on the one hand to the longer distance of younger memories and on the other hand the necessary distance from the moment in order to make space for contemplation.[36] A "long journey" which may refer both to the physical journey of staying absent from "current life" to get "a clear perspective," and at the same time, a journey of memorisation and contemplation. It is in Miriam's contemplation of "[e]ach vista" that it becomes enchanted. This may explain why "distance *lends* enchantment[,]" because it is dependent upon contemplation. And these two journeys are necessary in order to "portray" a "vista." *Pilgrimage* can also be interpreted as the result of these two journeys, with one presented as Miriam's ongoing physical journey and the other as her ongoing contemplation of her life which is presented in the form of recollected memory.

As Freud claims, "screen memory" is defined as a "recollection," "whose value lies in the fact that it represents in the memory impressions and thoughts of a later date whose content is connected with its own by symbolic or similar links."[37] As indicated above, Miriam's pilgrimage consists of two journeys: a physical journey forward for as long as life continues and a mental journey proceeding in the opposite direction, backwards. An examination of Miriam's physical journey, especially the objective environment in which her childhood memories come to mind, will demonstrate how her contemplation of her present takes her to the past in her mind. Thus, the following sections will thus show the ways in which Miriam composes her memories out of her present experiences and gradually gets access to her childhood memories, which she consciously reworks based on her initial screen memories.

34. Richardson, *Pilgrimage IV*, 656. Italics in the Original.
35. Richardson, "Narcissus," 201.
36. I am indebted to Dr Tara Thomson for this idea.
37. Freud, "Screen Memory," 316.

2. Things as Tools for Construction

Miriam's sensory experience of things in the present bridges her over to the memories stored in her mind. Miriam's encounter with the past is enabled by things, including natural formations. Instead of acting as the end products of her experiences, the things that Miriam sees, hears and smells in the present serve as the media through which she re-experiences past events. As Carruthers states, "thinking is not a disembodied 'skill'; there is no thought without matters to think with," and furthermore, "people can think only with the contents of their memories, their experiences."[38] The sensory stimuli Miriam receives as she walks through the world function as "matters" for her to think through. It is also out of contemplation of things that Miriam reconstructs her childhood memories.

As the things that Miriam experiences in the objective environment provide her with "matters" to think with, the things stored in her memories serve as a basis through which this thinking is carried out. She reimagines them as she recalls them to mind. When Miriam recalls her Brighton seaside experience, unlike Eve, who compares the country round the Greens' house to "Leader landscapes" pictures and feels "delightful" that "she had such things all round her to look at[,]" Miriam claims that the "great brow and downward sweep of cliff and the sea coming up to it is not a picture, it [is] a thing; her cheeks flared as she searched for a word—it was an experience, perhaps the most important thing in life—far in away from any "glad mask," a thing belonging to that strange inner life and independent of everybody."[39] A thing is typically something we perceive as being outside ourselves whereas an experience is something that we suppose is a part of ourselves. Interestingly, the cliff and the sea are both outside and inside Miriam, and this is an instance of the paradox of her consciousness. As Watts claims, "Miriam must be both inside and outside, part of life and yet its spectator, simultaneously, in order to write."[40] The cliff and the sea may function here as a representation of consciousness. Miriam's immersion in an outer landscape is part of her "inner life," and, the encounter with the landscape having this double aspect, it is possible for Miriam to see and at the same time to experience, or feel immersed in the "great cliff" and the "deep sea brimming[.]"[41] Tim Ingold, in his study of how people conduct mind-walking as they read, write or look at pictures, argues that the letter, or the word on pages or a picture, is "a thing with a life of its own." And

38. Carruthers, *Craft of Thought,* 89.
39. Richardson, *Pilgrimage I*, 431.
40. Watts, *Dorothy Richardson*, 72.
41. Richardson, *Pilgrimage I*, 430.

it "stands out as a form," which "evokes a certain affective tonality, comparable to that evoked by a tonal pattern in music." Thus, Ingold argues that the letter has "an external and an internal aspect: the pictorial form, which can be seen, and the affective tonality, which can only be inwardly felt" and is able to "open up" "vistas," which invite readers to walk through as they walk through the "landscape."[42] In this sense, the cliff and the sea in Miriam's memory, like Ingold's letters, words and pictures, also have "an external and an internal aspect" that enable her to see and meanwhile, to experience them as they open up "vistas" for her.

As Miriam later reflects:

> In things, even in perfectly "ordinary and commonplace" things, life is embodied. The sudden sight of a sun-faded garment can arouse from where they lie stored in oneself, sleeping memories, the lovely essences of a summer holiday, free from all that at the moment seemed to come between oneself and the possibility of passionate apprehension. After an interval, only after an interval—showing that there is within oneself something that ceaselessly contemplates "forgotten" things—a fragment of stone, even a photograph, has the power of making one enter a kingdom one hardly knew one possessed. Whose riches increase, even though they are inanimate. But, if greatly loved, are they inanimate?[43]

During an interval of time "forgotten things", worked over by unconscious memory, re-emerge as both versions of past experiences and new experiences, as is implied by the idea of "a kingdom one hardly knew one possessed." Yet people's entering into such kingdoms, or private worlds, cannot occur without the mental activity of experiencing and thinking, which is enabled by the things that constitute experience. Miriam's question about whether love for "'forgotten' things" animates them, transforming them from things into experiences, resonates with earlier meditative understandings of memory. In explaining why mental constructions can be called machines, citing Gregory the Great, Carruthers says that "'the machine of the mind is the energy of love' by which in this existence we are lifted on high."[44] This "machine," according to Carruthers, "is contemplation, which can lift up the human soul."[45] It does so by enabling

42. Tim Ingold, "Ways of mind-walking: reading, writing, painting" in *Visual Studies* 25, no. 1 (April 2010): 22, doi: 10.1080/14725861003606712.
43. Richardson, *Pilgrimage IV*, 368.
44. Carruthers, *Craft of Thought,* 23.
45. Ibid.

invention, which in this era means constructing a memory from elements previously stored in memory, as though building on a base formation.

A construction built in this way "cannot be destroyed", as Miriam says, whereas things "are at the mercy of accident." Augustine of Hippo (354 AD-430 AD), cited by Carruthers, states that "knowledge should be used as though it were a kind of machine, by means of which the structure of charity rises up, which lasts forever, even as knowledge shall be destroyed."[46] While for Augustine, a structure built of loving contemplation of remembered experiences and remembered things makes a structure that outlasts the destruction of knowledge, in *Pilgrimage* Miriam's love for inanimate things that are part of remembered experiences safeguards the things by turning them into parts of people. Charity, in *Pilgrimage*, makes Miriam aware of the riches of knowledge stored in things and available to people through contemplation.

Notably, the things from which Miriam's memories are constructed, such as the seaside, the cliff and the garden along with the things in the garden, are liminal things. This liminal quality enables them to function as tools for gathering memories. As referred to by anthropologists, the Latin word *limen* means "boundary" or "threshold," which was later used by Arnold van Gennep to refer to the " 'transition between'; an act of crossing an 'imaginary line connecting milestones or stakes'."[47] The garden and the seashore are liminal spaces where nature and culture meet, or where nature is reshaped and given meaning by human activities, in this case, by Miriam's revisiting, reconstructing and contemplating them in memory. Additionally, as I will explain in due course, the ordinary things contained in and partly constituting these places such as the cliffs, the bees and the flowers in the garden, function as models for memory themselves. In the meantime, we can note how the first recollections of home life that Miriam recalls as she departs on her journey to Germany are enabled by the physical environments through which she travels.

3. Childhood Memorialised

Miriam's journey to Germany in the second chapter of *Pointed Roofs* is fractured and substantiated by the narrative's oscillation between her present experience of the journey and her memories of those events that happened just before. The journey helps to substantiate the

46. Ibid.
47. Claire Drewery, *Modernist Short Fiction by Women: The Liminal in Katherine Mansfield, Dorothy Richardson, May Sinclair and Virginia Woolf* (Surrey: Ashgate Publishing Limited, 2011), 1-2.

memories. The process of construction can be demonstrated through an examination of the correlations and equivalents created between her past and present as she travels. Miriam is chased by the memory of the last moment at home before going on the boat to Holland whence she is going to take a train to Germany:

> In her tired brain the grey river and the flat misty shores slid constantly into a vision of the gaslit dining-room at home…the large clear glowing fire, the sounds of the family voices […]. Now, in the boat […]. Again and again she went through the last moments…the good-byes, the unexpected convulsive force of her mother's arms, her own dreadful inability to give any answering embrace […]. There had been a feeling that came like a tide, carrying her away. Eager and dumb and remorseful she had gone out of the house and into the cab with Sarah, and then had come the long sitting in the loopline train… "talk about something" …Sarah sitting opposite and her unchanged voice saying "What shall we talk about?" And then a long waiting, and the brown leather strap swinging against the yellow grained door, the smell of dust and the dirty wooden flooring, with the noise of Heller's "Sleepless Nights." The train had made her sway with its movements. How still Sarah seemed to sit, fixed in the old life. Nothing had come but strange cruel emotions.[48]

By revealing that her brain is "tired," Miriam implies that her thinking is not as clear and sharp as before. Besides, the "grey" river and the "flat misty" shores suggest that it is challenging for Miriam to see her surroundings clearly and that Miriam is imagining as much as seeing what comes into her eyes. It is under this condition that Miriam's brain "slid[es] constantly into" a vision of the "gaslit dining-room at home." Thus, the "grey river and the flat misty shores" are the things through the contemplation of which Miriam gains repeated access to her memory of home. The boat Miriam is in correlates to the "gaslit dining-room" of her home. It is in her memory of home that Miriam sees the "clear glowing fire" and hears the "sounds of the family voices." Miriam's action of recalling the "last moments" "again and again" is framed by her current journey as the boat is sailing on and on. The feeling felt by Miriam as she remembers comes to her "like a tide" and "carr[ies] her away." This feeling is equivalent to how Miriam feels at present. Thus, an ambiguity is created and it is difficult to tell whether Miriam's feelings come from her feeling of the tide of the river or the feelings generated by her memory of the

48. Richardson, *Pilgrimage I*, 26.

last moments at home. The ambivalent feelings show that Miriam's mind is busily borrowing and mixing different scenes both from the present and the past.

Miriam's memory of taking the train together with her sister Sarah correlates to her present experience of sitting in the boat facing the "pale polite stewardess":

> After the suburban train nothing was distinct until the warm snowflakes were drifting against her face through the cold darkness on Harwich quay. Then, after what seemed like a great loop of time spent going helplessly up a gangway towards "the world" she had stood, face to face with the pale polite stewardess in her cabin. "I had better have a lemon, cut in two," she had said, feeling suddenly stifled with fear. For hours she had lain despairing, watching the slowly swaying walls of her cabin or sinking with closed eyes through invertebrate dipping spaces. Before each releasing paroxysm she told herself "this is like death; one day I shall die, it will be like this."[49]

The "suburban train" in Miriam's memory is linked to the "Harwich quay" at present through the drifting "snowflakes." The "drifting" snowflakes correspond to Miriam's equally "drifting" mind, which is drifting between present and past. The "long sitting in the loopline train" Miriam takes with Sarah is an equivalent to the "great loop of time spent going helplessly up a gangway" to the boat by Miriam. Sarah who is "sitting opposite" Miriam finds her correspondence with the "pale polite stewardess" who is sitting together with Miriam in the boat. In her memory, Miriam is wondering "[w]hat shall we talk about" with her sister. Miriam's thinking of a conversation in her memory corresponds to what she says at present, namely, "I had better have a lemon, cut in two." There are a series of "swinging[s]" Miriam feels in memory. For instance, the "swinging" "brown leather strap," the "wheels," "the swinging tune of Heller's 'Sleepless Nights,'" the "swinging" of Miriam as the "train had made her sway with its movements." The rhythm composed out of these "swinging[s]" Miriam feels in memory correlates to what she feels at present, such as the "swaying" walls of her cabin in the boat and the sense of "invertebrate dipping spaces" she feels in general. Moreover, even the rhythm of "swinging" in Miriam's memory has shown a pattern of correlations. Explicitly, the "brown leather strap swinging against the yellow grained door" correlates to the "swinging tune of Heller's 'Sleepless Nights", which in turn, functions as an equivalent to Miriam's sway made by the movement of the train. The "strange cruel emotions" Miriam feels in her memory allude to

49. Richardson, *Pilgrimage I*, 27.

how she feels at present, "this is like death; one day I shall die, it will be like this." In this sense, Miriam's memory of her "last moments" at home is formed by and constructed from her journey in the present.

Miriam's journey to Germany ends with a memory from childhood, mostly concerning the role her father has played in her life. This memory is formed when she is travelling with her father to Germany:

> She thought sleepily of her Wesleyan grandparents […] her father's discontent, his solitary fishing and reading, his discovery of music…science… classical music in the first Novello editions…Faraday… speaking to Faraday after lectures. Marriage…the new house….[…] the garden and lawns and shrubbery and the long kitchen-garden and the summer-house under the oaks beyond […] his studies and book-buying—and after five years her own disappointing birth as the third girl […] her mother's illness, money troubles […] the disappearance of the sunlit red-walled garden always in full summer sunshine with the sound of bees in it […]. He used to come home from the City and the Constitutional Club and sometimes […] play Pope Joan or Jacoby with them all, or table billiards and laugh and be "silly" and take his turn at being "bumped" by Timmy going the round of the long dining-room table, tail in the air; he had taken Sarah and Eve to see *Don Giovanni* and *Winter's Tale* and the new piece, *Lohengrin*. […]. He had good taste. No one else had been to Madame Schumann's Farewell…[…]. No one else knew about the lectures at the Royal Institution […]. No one else took his children as far as Dawlish for the holidays, travelling all day, from eight until seven…no esplanade, the old stone jetty and coves and cowrie shells….[50]

Miriam's fabrication of the memory ends with the Dawlish seaside, where her father takes the children for holidays. The travel to Dawlish in Miriam's memory merges into Miriam's current travel to Germany when Miriam mentions "travelling all day, from eight until seven." The final ellipses indicate the simultaneous existence of two journeys: not only the past journey to Dawlish and the present journey to Germany but also the present journey to Germany and the journey back in time through recall. Miriam's inner journey of recalling and her physical journey to Germany are mingled and merged in the ellipses.

50. Richardson, *Pilgrimage I*, 32-3.

By employing the device of ellipsis, Richardson indicates that there is a latent content behind Miriam's memory, which cannot be rendered consciously. Based on Freud's recognition of the unconscious force played in the formation of memory, Serge Leclaire defines memory as "the mnemic inscription […] hardened as it is into the mute and ultimate nature of the screen, erected there like a limit," [51] behind which lies "*another memory*," [52] or "unconscious memory" whose "engrams elude the representational instrumentation and the logical discursive organization of the conscious system."[53] The ellipses in Miriam's memory mark the existence of this "unconscious memory" censored by her current self, the elements that are perhaps unavailable to her directly. Furthermore, by taking Miriam as a narrator out of the narrative of the "unconscious memory" with the use of the editorial device of ellipses, Richardson also implies the suspension between Miriam's two different selves. Leclaire points out that our unconscious desire to preserve the past, something we have actually lost, urges us to construct a "screen" or "limit" by means of which elements of memory can be preserved and conducted into new channels. Miriam's fabrication of her childhood memory highlights her endeavour to preserve elements of the past available to consciousness. This can be a way to limit the disruptiveness of unconscious desire, for Miriam is now "grown up. She was the strong-minded one. She must manage."[54] Meanwhile, as Leclaire states, "the main thing is not to try to reproduce what has been lost, but to make use of this loss."[55] The fabricated memory constructed out of Miriam's lost, yet remembered, home life and her present journey demonstrates how Miriam makes use of her memory to build her private world and to preserve what she is experiencing in the present. *Pilgrimage* is as much a novel about Miriam's experience of the past as it is a novel of her current experiences. As Miriam's journey in reality continues, so does her construction of memories. Besides, as Miriam claims, her memory of the Dawlish seaside is about the "old stone jetty and coves and cowrie shells." In other words, these fragmented and isolated objects are the things through which Miriam gets access to the Dawlish seaside memory and out of which she continues her construction of this seaside memory, as the following section will demonstrate.

4. The Dawlish Seaside

51. Leclaire, "Another Memory," 77.
52. Leclaire, "Another Memory," 76.
53. Ibid.
54. Richardson, *Pilgrimage I*, 31.
55. Leclaire, "Another Memory," 80.

Many of Miriam's childhood memories have a connection to the sea. In *Deadlock* (1921), when relating to Mr Shatov her memory of a scene that occurred when she was leaving her childhood home in Babington, Miriam says that she "remember[s] putting marbles in [her] pocket in the nursery, not minding, only thinking [she] should take them out again by the *sea*".[56] Trying to recall the small house of her childhood home which is by the sea,[57] Miriam admits that "[she doesn't] remember the house, only the sea and the rocks" and that "the house at Barnes[58] grew in a way to be the same."[59] The marbles are a mnemonic form by means of which Miriam remembers the sea while the sea itself forms the basis of the memory. As the only "things" Miriam can remember, the sea and rocks become the place in which Miriam stores her memory of the small house. The uncertainty of the ever-changing sea alludes to the uncertainty of Miriam's memory as she keeps reconstructing it by revisiting it in her mind. The experience of the past, in order to be recognised as the past, needs people's consciousness of the present with which to compare it. As Miriam's consciousness of the present is ever-growing and changing with her new experiences and her reflection on them, as the sea does, it is hard for her to tell the past from the present. By constructing Miriam's memory of her childhood house upon the sea, Richardson implies that there is actually no "past" or memory, only people's constant construction and reconstruction of it, as Miriam constructs and reconstructs the Dawlish seaside.

Miriam's memory of the Dawlish seaside comes back to her for the second time in the second volume *Backwater* (1916) when she is having a holiday with her sisters at the Brighton seaside. Miriam's evocation of the Dawlish seaside memory is triggered by things, including those she finds in the natural environment. Before examining how "things" work as enablers for Miriam to gain access to this memory, it is worth noticing what happens before Miriam gets to this point. As Miriam is wandering around the Brighton seaside by herself, she is chased by three very recent memories: the "memory of her well-hung clothes," "her quiet regular features spoilt by the nose that Gerald said was old-maidish", and "her portmanteau full of finery, unpacked on the first-floor landing outside the tiny room she occupied—piles of underlinen startlingly threaded with ribbons."[60] These three memories, then, work as a model to explain how memory works for Richardson. These three memories are about three things: Miriam's

56. Richardson, *Pilgrimage III*, 124. Italics in the Original.
57. According to Thomson, this memory echoes the Richardson family's move to Worthing when Dorothy was eight. George H. Thomson, *Notes on Pilgrimage: Dorothy Richardson Annotated*, (Greensboro: ELT Press, 1999), 157.
58. Barnes, a suburb southwest of London, is next door to Putney where Richardson spent her later childhood and adolescence from 1883 until she went to Germany in 1891. Thomson, *Notes on Pilgrimage*, 8.
59. Richardson, *Pilgrimage III*, 124.
60. Richardson, *Pilgrimage I*, 315.

"well-hung clothes," her face spoiled by her nose, and her portmanteau which is "full of finery." The "well-hung clothes" is a reference to something completed, an action, and is thus in the past, contained. Gerald's harsh description of Miriam's face, along with her nose, is something beyond her control; it is an inaction, which serves as a recent memory. This emotionally charged event, however, is strangely associated with her distant past screen memory. In discussing memory as Freud understood it, Richard Terdiman states that the "psychic life we experience or can observe directly is a perpetual movement of transformations and substitutions—ordered, determined perhaps, but potentially interminable."[61] The "perpetual movement of transformations and substitutions" that happens within us is not within our control. Furthermore, being "potentially interminable," memory is also "uncontainable and unpredictable,"[62] because once we have access to one memory, we will be continually and unpredictably led to another memory. Thus, the elements of screen memory are patched together in a way we cannot control. As the later section will further explore, the correlation between one aspect in Miriam's childhood Dawlish seaside memory and her recent memory of Gerald's comment on her nose, demonstrates how our mind borrows elements from different context and patches them together in an unpredictable manner. The portmanteau which is "full of finery" indicates the unpack work Miriam has not yet done, an incomplete action, rather as Miriam's construction of her memories is never going to end.

Although, the three aforementioned "things" circulate through Miriam's mind as she walks, they may also serve as indicators of how to locate remembered things in memory via a conscious process, which may also resemble the mise-en scéne and editing processes of film. Film editing refers to the action of assembling the shots by the editor in a pre-determined order, in such a way as to produce by the very sequence of frames a certain intended effect.[63] Béla Balàzs claims that the "great power" inherent in the editor's scissors is to "induce associations of ideas" and to "convey to us something that cannot be seen on any of the shots themselves."[64] Balàzs states that good editing "not only interprets a scene by aligning visual images—it also starts trains of ideas in us" by providing us with "the clue."[65] In other words, the film spectator's watching and contemplating of well-ordered and structured shots in film gives rise to, using Balàzs' words, "a sort of inner film of associations running within the human

61. Richard Terdiman, "Memory in Freud," in *Memory: Histories, Theories, Debates,* eds. Susannah Radstone and Bill Schwarz (New York: Fordham University Press, 2010), 104, https://www.jstor.org/stable/j.ctt1c999bq.
62. Terdiman, "Memory in Freud," 104.
63. Béla Balàzs, *Theory of the Film: Character and Growth of a New Art*, trans. Edith Bone (New York: Dover Publications, INC, 1970), 118.
64. Balàzs, *Theory of the Film*, 123.
65. Ibid.

consciousness."[66] Comparing with the film, which follows "a pre-determined order" and a "sequence," the "inner film of associations" induced by it is comparatively involuntary and runs in a manner we cannot predict and control as we are led from one thought to the next by the pictures.

According to Carruthers, the Latin word *inventio* has given rise to two separate words in modern English: invention and inventory. While invention means the "creation of something new," inventory refers to the storage of many diverse materials in an order which allows any item to be retrieved easily and at once. Carruthers concludes that "[h]aving 'inventory' is a requirement for "invention."[67] Not only does this statement assume that one cannot create ('invent') without a memory store ('inventory') to invent from and with, but it also assumes that one's memory-store is effectively 'inventoried,' that its matters are in readily-recovered 'locations.'"[68] In this sense, the edited film can be referred to as "a memory store ('inventory')" and the "inner film of associations" as an "invention." Miriam's memory of the "well-hung clothes" indicates that the clothes have been placed in order and arranged in a proper pattern, just as shots are edited and assembled in a film. Thus, they play a part in the recollective experience of the seaside Miriam is about to have. It is in her remembering these things placed in order that Miriam encounters another memory, namely Gerald's description of her face as spoiled by her nose, taking her from ordered form to involuntary experience to the "unpacked portmanteau" or the dividing and arranging work she has yet to do, and to the memory she is about to construct in possible consequence.

The narrative then turns from the description of these three recent memories to the natural environment Miriam encounters:

> At the end of half an hour's thoughtless wandering over the weed-grown rocks, [Miriam] found herself sitting on a little patch of dry silt at the end of a promontory of sea-smoothed hummocks with the pools of bright blue-green fringed water all about her, watching the gentle rippling of the retreating waves over the weedy lower levels. She seemed long to have been listening and watching.[69]

66. Ibid.
67. Carruthers, *Craft of Thought,* 12.
68. Ibid.
69. Richardson, *Pilgrimage I*, 315.

The "pools of bright blue-green fringed water" indicate, as with the well-hung clothes, a container for memory along with what it contains as indicated by the water. The "gentle rippling of the retreating waves" Miriam is watching signifies the action of tracing things back in time that she is about to perform. The waves, unlike the pools, ever-shifting and subjected to perpetual movement, are not contained. They are "uncontainable and unpredictable." Miriam's looking at them indicates that she is about to access a scene preserved in memory by partly unconscious means.

Miriam's contemplation of the scene in childhood memory to which she soon gains access is enabled by observing the pools of water along with the ever-shifting movement of the "retreating waves[.]" This combination of containment and uncontainment causes her to enter an uncertain period of time in which she "seemed long to have been listening and watching." This uncertain period of time signifies an inaction, and in this sense repeat the effect, on another level, of Gerald's comment about Miriam's nose. As that was a reference to another's uncontrollable perception, Miriam now finds she is entering another time:

> She seemed long to have been listening and watching, her mind was full of things she felt she would never forget, the green-capped white faces of the cliffs, a patch of wet sand dotted with stiffly waiting seagulls, the more distant wavelets ink black and golden pouring in over the distant hummocks, the curious whispering ripples near her feet. She must go back. Her mind slid out making a strange half-familiar compact with all these things. She was theirs, she would remember them all, always. They were not alone, because she was with them and knew them. She had always known them, she reflected.[70]

The things, such as the sand, the seagull, the waves and the ripples, by suggesting a reliable movement but also a sense of not being completely contained (birds fly, the sun moves, as do the waves), indicate how Miriam's memory is continually working in a way that she cannot fully control.

The scene Miriam has been "listening [to] and watching" is fragmentary and uncertain as she is not sure whether it is to be found in the present or the past. The things that constitute the image all convey a sense of liminality and uncertainty. For instance, the "sand", the "wavelets", the "whispering ripples" and the "seagulls" all suggest a sense of coming and going. The "cliffs" stand as the boundary between the land and the sea, negotiating the ever-changing

70. Richardson, *Pilgrimage I*, 316.

sea and the motionless land. In his analysis of a patient Cyril's "screen memory,"[71] Leclaire states that the reason accounting for the "fragment of an image (memory or dream?)" of a small indoor fountain in Cyril's memory is that each of the details that makes up the uncertain representation—such as the basin's glazed ceramic relief, or the jade-green colour of the spouting dolphin's head—is evidently borrowed from a different context and assembled into the "uncertain composite image" of the fountain. [72] Although Miriam here is contemplating a memory that unlike screen memory is practically understood and available to consciousness, she cannot access all its part components because present reflection is likely to alter her recollection of past events. Here, the fragmented and uncertain things in Miriam's mind, such as the sand, the cliffs, and the seagulls, express that uncertainty. At the same time, they are components of her recollection of an earlier experience. In this sense, the fragmented and uncertain things in Miriam's mind, such as the sand, the cliffs, the seagulls, are "borrowed from a different context" and "assembled into the uncertain composite image" of what Miriam has been "watching and listening [to]" for a long time. This "uncertain composite image" that Miriam has been "watching and listening to" for a long time resembles Richardson's description of "The Film," under which "massed together" all the films we have seen. In the same way that an audience brings "a difference" to "The Film" each time they frequent the cinema, this "uncertain composite image" also changes as Miriam keeps assembling into it the elements she borrowed from different context.

The assembling process makes Miriam feel that she is able to make a "compact" with these things, a "compact" which is "a half-familiar" one. The "half-familiar[ity]" signifies that these things must have come back to Miriam on other occasions as well, presumable, when she was at the Dawlish seaside. While Miriam consciously tells herself that "[s]he must go back,"[73] meaning, perhaps, that she must return from her wandering to finish her unpacking, paradoxically, her mind "slid[es] out" making a compact with these things. This paradox indicates that Miriam loses control of her intentions and is being governed by the mind's going back to an earlier scene in memory. Furthermore, Miriam identifies herself with the things as she claims "she was theirs," "she would remember them all, always" and that she is "with them and knew them […] had always known them." The things, as we mentioned earlier, impelled

71. Leclaire's study of "Another memory" starts with Cyril's recalling himself in a garden by responding to a photograph of himself taken at about the age of four. Leclaire deciphers the elements that make up Cyril's screen memory, such as the "fragment of an image (memory or dream?) of a small indoor fountain topping an aquarium where shimmering goldfish glide past aquatic plants." Leclaire, "Another Memory," 77.
72. Leclaire, "Another Memory," 78.
73. Richardson, *Pilgrimage I*, 316.

by the force of nature, come and go freely. Yet, Miriam also feels that she is one of them, impelled by her desire, assembling the memories to preserve her past equally freely. In other words, as the things around her are perpetually moving, so does Miriam's memory keep moving and negotiating with her present. By claiming that "she was with them and knew [the things]. She had always known them," Miriam is actually indicating that she is surrendering to equally intimately relied-upon processes working in her consciousness.

The things Miriam is registering serve as models for memory as well. As she remembers her memory of "wandering out over the cliff edge beyond Dawlish,"[74] the elements in her memory enable memory itself to occur. Suggesting the boundary of the land and the sea, the cliff is the place where the sea keeps washing up towards the land but can never get over it. Like the cliff, there is also a dividing line, or a boundary in our mind between the present and the past. This boundary can be regarded, as Freud saw it, as "a limit or a screen," "the connection"[75] between the past and present. The past, like the sea, is unrecallable and is always mediated by the present (the cliff). As the cliff prevents the sea from flowing over the land while, at the same time, preserving the traces of interaction between the two, memory is the result of a similar negotiation between the past and the present. The "patch of wet sand," meanwhile, suggests the fragmentariness and incompleteness of memory, which contains fragments of the past but which, like sand, is always being altered.

Furthermore, the "patch of wet sand" is "dotted with stiffly waiting seagulls." According to Carruthers, bees and birds are also linked by persistent associations with memory and order recollection. In her study of memory, Carruthers uses the example of the birds and bees placed in their celled coops and hives to illustrate "a basic memory technique called collation, 'gathering,' which builds up a network, a texture, of associations to show a common theme."[76] Although Carruthers emphasises the containing environments, the reason coops and hives serve as models for the storage of memories is because their agents, birds and bees, collect information as they fly about. The containing environment is the place where a memory trace is stored, a trace of continual movement. Here, the patch of wet sand also contains traces, and the gulls draw Miriam's attention to the "wavelets" and "ripples" that give the thought "[I] must go back" a double meaning.

74. Ibid.
75. Leclaire, "Another Memory," 76.
76. Mary Carruthers, *The Book of Memory: A Study of Memory in Medieval Culture*, 2nd ed. (Cambridge: Cambridge University Press, 2008), 41-2. https://doi-org.ezproxy.auckland.ac.nz/10.1017/CBO9781107051126.

The quality possessed by these things makes them function as models for memory and further enables Miriam to make a "compact" with them. By making a "compact" with them, Miriam gains access to the contained memories they preserve. To continue from the cited passage above:

> [Miriam] reflected, remembering with a quick pang a long, unpermitted wandering out over the cliff edge beyond Dawlish, the sun shining on pinkish sandy scrub, the expression of the bushes; hurrying home with the big rough spaniel that belonged to the house they had hired. She must have been about six years old. She had gone back with a secret, telling them nothing of the sunlight or the bushes, only of a strange lady, sitting on the jetty as she came down over the sands, who had caught her in her arms and horribly kissed her. And now she must go back again, and say nothing.[77]

Miriam's "unpermitted wandering" correlates to the "unpermitted" coming of memories to her when she contemplates the things around her in the present. Remarkably, this passage, which follows the three memories of the recent past recalled at the seaside, the one with Gerald's comment on her nose, reveals Miriam's sudden emotional response to her childhood memory at the Dawlish seaside as the "quick pang" indicates. More importantly, the childhood memory turns out to be the incident of "a strange lady […] horribly" kissing her when she was "about six years old". It is indeed intriguing whether the "secret" about and silence around the incident suggests conscious or unconscious repression. However, as the enigmatic description of the partially recalled memory suggests, this horrible memory at "six years old" can be regarded as her screen memory.

The "cliff edge" alludes to the limit making possible the constructed screen memory of the Dawlish seaside. The Brighton beach enables Miriam to gain access to her memory of her childhood Dawlish seaside experience and the garden. Like Miriam's later memory of the Brighton beach, her memory of the Dawlish seaside is more about "objects" and "experience" than a precisely constructed "picture," which as noted earlier, is Eve's memory of the Brighton beach. Similar to Miriam's recollection of the Brighton beach, Miriam's Dawlish seaside memory here is also like the "objects [which] blurred and ran into each other."[78] Miriam's memory of the Dawlish seaside consists of a series of co-existing contradictory elements

77. Richardson, *Pilgrimage I*, 316.
78. Richardson, *Pilgrimage I*, 430.

including the human and non-human, the happy and the dangerous, and certainty and obscurity. For instance, the image of the "old strange lady" forms a contrast to natural "sunlight" and "bushes"; the danger and threats brought by the old lady who "horribly kissed her" co-exist with the happiness Miriam finds by "wandering out over the cliff edge." The narrative then presents Miriam's mother who also kisses her, which further mystifies the narrative and highlights the overdetermined aspects of screen memory. The narrative does not reveal any direct link among all these "objects." It also leaves the meaning of them undecided. In her filmic essay "The Cinema in the Slums" (1928), talking the way in which pictures triggers the onlooker's contemplation, Richardson claims that "[m]ankind's demand for pictures, like the child's demand, is much more than a childlike love for representation. There is in the picture that which emerges and captures him before details are registered and remains long after they are forgotten."[79] Here, Richardson makes clear that something in the scenes we see works on us in ways we cannot track. And as a result, Miriam's memory is presented as a composition formed by the fragmentary objects she sees instead of a narrative of a past event. By preventing readers from generating a fixed meaning out of Miriam's memory, the narrative draws our attention to the "objects" themselves and alerts us to their functions as linking or transmission points for memory.

Significantly, a further correlation can also be drawn between the old lady who "horribly" kisses Miriam and Miriam's recent memory of Gerald's harsh description of her "old-maidish" nose. Both the kiss from the "old lady" and Gerald's comment are inflicted upon Miriam, referring to an inaction. The "old lady" in Miriam's childhood memory also corresponds to the "old-maidish" nose Gerald thinks Miriam has. It can be argued that Miriam's contemplation of Gerald's comment on her nose enables her to gain access to the childhood memory of the "old lady" who "horribly" kisses her. The corresponding elements between these two memories also implies that Miriam is reconstructing her childhood memories out of what she experiences and remembers at present. The doubling and echoing created in the narrative create an impression that Miriam's process of memorialization is like a "continuous performance," which means that she is always on the edge of gaining access to another memory through the thing she is remembering at the moment, and as a result, continually reconstructs her memory.

79. Dorothy Richardson, "The Cinema in the Slums," in *Close Up: 1927-1933*, eds. Donald, Friedberg and Marcus, 181.

5. The Babington Garden

Miriam's memory of the Babington garden visited by Miriam, constantly and repeatedly throughout *Pilgrimage*, becomes her most important childhood memory. As people keep nourishing their gardens in reality, it is through Miriam's constant and repeated revisiting in mind that the Babington garden memory is constructed and gradually emerges as a clear image in her memory. Miriam's three memories of the Babington garden occur respectively in *Backwater* (1916), *Honeycomb* (1917) and *The Tunnel* (1919). They will each be studied to demonstrate how the image of the Babington garden gradually takes shape in Miriam's memory. Certain elements of the Babington garden, such as the flowers and smells, which emerge first as uncertain things, are finally fabricated into and appear as part of the image of Miriam's childhood garden.

The Babington garden memory can be seen as an unconsciously formed screen memory because it is "the first thing she could remember."[80] However, she later reworks it consciously on the basis of its remembered elements. In his comparative study of *The Song of Songs* and the Garden of Eden through the image of the garden, traditions not unfamiliar to Miriam, Francis Landy defines the garden as "an area enclosed and cultivated, for delight as well as necessity, where man collaborates with nature and transcends it, liberating himself from the struggle for subsistence to exploit it aesthetically." [81] According to Landy, the garden "enclosed and cultivated," is an outcome of the negotiation conducted between art and nature, or between human involvement and the natural environment. The things in the garden—for instance, the flowers, the trees and other plants—are naturally found but moreover, are planted for nourishment. In other words, it is through people's nourishment that the garden forms and maintains life. Miriam's memory of the Babington garden, like actual gardens, is also made of things that happen to be there but is kept "cultivated" and nourished by her contemplation.

Miriam's memory of the Babington garden occurs when she is wandering alone by the Brighton seaside and, at the same time, is chased by the memory of the Dawlish seaside. One memory gives rise to another. It is worth noting that Miriam's memories are going, geographically speaking, further down inland from two beaches to a garden, which may indicate that Miriam's consciousness is deepening and she is going further into the past. As Miriam recalls:

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80. Richardson, *Pilgrimage I*, 316.
81. Francis Landy, "The Song of Songs and the Garden of Eden," *Journal of Biblical Literature* 98, no.4 (Dec. 1979): 519, doi: 10.2307/3265666.

> [S]he had found herself toddling alone along the garden path between beds of flowers almost on a level with her head and blazing in the sunlight. Bees with large bodies were sailing heavily across the path from bed to bed, passing close by her head and making a loud humming in the air. She could see the flowers distinctly as she walked quickly back through the afternoon throng on the esplanade; they were sweet williams smelling very strongly sweet in her nostrils, and one sheeny brown everlasting flower that she had touched with her nose, smelling like hot paper.[82]

As with the "long, unpermitted wandering" at Dawlish earlier, the phrase "when she had found herself toddling alone along the garden [,]" indicates that there are two Miriams at play in the memory: the watching one who recalls, and the one who, in the past, found herself on the garden path. Miriam, the subject, "appears in this way as an object among other objects,"[83] and is watched by Miriam in reality. The Babington garden is made, as it were, into a film screened in front of Miriam, and the information about the height of the flowers "almost on a level with her head" contributes to this effect. The description of the flowers forms something of a panorama also. The technique of close-up is used to show the "beds of flowers" and the "large bodies" of the bees, "sailing heavily" and "making a loud humming." Gloria G. Fromm has noted the application of cinematic elements in a short essay Richardson wrote in 1924 entitled "The Garden."[84] As Fromm claims, the "photographic effect of 'The Garden,' the moving picture of consciousness, and the use of synaesthesia to convey the child's relationship with things about her all suggest that for Dorothy Richardson the cinema was not merely a means of entertainment."[85] The "photographic effect" and "the moving picture of consciousness" Richardson has created in "The Garden" can also be found in Miriam's memory of her Babington garden.

There are some correlations between Miriam's memory of the Babington garden and the moment when this memory is aroused. For instance, when Miriam recalls the Babington garden, she is walking back from her "unpermitted" wandering around the Brighton seaside. It is "unpermitted," because Miriam has left her sister Eve and Miss Stringer "impatiently, without a word of excuse and gone on down the grey stone steps and out among the deserted

82. Richardson, *Pilgrimage I*, 317.
83. Freud, "Screen Memories," 322.
84. Dorothy Richardson, "The Garden" in Richardson, *Journey to Paradise: Short Stories and Autobiographical Sketches* (Virago, 1989), 21-24.
85. Fromm, *Dorothy Richardson,* 210.

weed-grown sapphire-pooled chalk hummocks at the foot of the cliffs."[86] Miriam's physical action of walking back from the seaside correlates to her mental action of "trac[ing] back to a morning in the garden at Babington," which, she thinks, is "the first thing she could remember."[87] Moreover, the Babington garden is symbolically linked to Miriam's "strange independent joy," which she traces first to the garden moment and which seems to accompany wandering—to the Brighton cliffs, the Dawlish seaside, and in the garden.

Miriam's childhood garden comes back to her again when she works as a resident governess in Mr Corrie's house in the following volume *Honeycomb* (1917). In this scene, Miriam's memory of the Babington garden is enabled by a scent. In her study of how cinema can draw on the power of smell to trigger individual memories, Laura Marks relates in detail how olfactory montage (as opposed to the usual audiovisual montage), can activate our own individual "image" which "contains the material trace of the past."[88] Marks claims that visual and sound images call up to different degrees a shared cultural symbolic as we can agree on what an image or a sound represents and thus have a common understanding of visual and sonic signs. According to Marks, this is also what narrative filmmakers depend on.[89] However, as Marks asserts, smell, as a sense asks to be sensed in its particularity, provokes individual stories, calling upon a semiotics that is resolutely specific. Marks further claims that, as "the most immediate of sense perceptions," smell "is already a movie, in the sense that it is a perception that generates a mental narrative for the perceiver," and it may also be understood as "a kind of image that contains the material trace of the past within it."[90] The following passage will illustrate how the scent Miriam smells successfully evokes an intensely vivid emotional childhood memory and how the sense of spring Miriam experiences in Mr Hancock's house initiates this. In this sense, the scent that Miriam smells become an "image" that "contains the material trace" of her past:

> Spring; everywhere, inside and outside the house. The spring outside had a meaning here. It came in through the windows without obstruction and passed into everything […].

86. Richardson, *Pilgrimage I*, 315.
87. Richardson, *Pilgrimage I*, 316.
88. Marks proposes three ways in which cinema, this audiovisual medium, call on the sense of smell. The first one is identification: namely, we watch as someone smells something and we identity with them; secondly, films can also evoke an olfactory association through sound; the third way is by using haptic image, which by bringing us closer, conjures up a sense of smell. Laura U. Marks, *Touch: Sensuous Theory and Multisensory Media* (Minnesota: University of Minnesota Press, 2002), 114.
https://www-jstor-org.ezproxy.auckland.ac.nz/stable/10.5749/j.ctttv5n8.
89. Marks, *Touch: Sensuous Theory and Multisensory Media,* 118.
90. Marks, *Touch: Sensuous Theory and Multisensory Media*, 114.

> Here it came in; you could not forget it for a moment; and it was a background for something more wonderful than itself; something that made it wonderful […] you could stand as it were in a shaft of it all the time, feeling in your breathing, hearing in your voice the sound of the spring, the blood in your fingertips seeming like the roses that they would touch soon in the garden.
>
> By the early afternoon the house was full of fragrance; coming downstairs […] Miriam saw the hall all pink and saffron with azaleas. Coming across the hall, she found a scent in the air that did not come from the azaleas, a sweet familiar syrupy distillation…the blaze of childhood's garden was round her again, bright magic flowers in the sunlight, magic flowers, still there, nearer to her than ever in this happy house; she could almost hear the humming of the bees, and flung back the bead curtain with unseeing eyes, half expecting some doorway to open on the remembered garden; the scent was overpowering… the drawing-room was cool and silent with closed windows and drawn blinds; bowls of roses stood in every available place; she tiptoed about in the room gathering their scent."[91]

Here, spring does not only come into the inside of Mr Hancock's house, it also travels into Miriam's body as Miriam is able to feel it in her breath, hear it in her voice and touch it by identifying the blood in her fingertips with the roses in the garden. In this sense, the "fragrance" that Miriam smells in the house can be regarded as a fragrance brought by spring or a fragrance she smells in her inner world because of her commingling with spring. Although surrounded by the "azaleas," Miriam states that she "f[inds] a scent in the air that d[oes] not come from the azaleas, a sweet familiar syrupy distillation." In this sense, the "fragrance" and the scent of the "azaleas" triggers Miriam's contemplation of the scent and meanwhile, reminds her of another scent, the "sweet familiar syrupy distillation." Moreover, the smell of the "sweet syrupy distillation" is "familiar" to Miriam. The ellipses following the smell of the "sweet familiar syrupy distillation" indicate the latent and unrepresented unconscious memory that Miriam is unable to access, the absence of which is signalled by the smell triggered by azaleas. It is in her perception of the "sweet familiar syrupy distillation" smell that Miriam sees the "blaze of [her] childhood garden."[92] Through an evocative scent, Miriam gains an imagined rather than

91. Richardson, *Pilgrimage I*, 391-2.
92. Here, Richardson's depiction of how a scent evokes Miriam's childhood memory of the garden resembles Marcel Proust's famous account in his novel *Remembrance of Things Past* (*Á la recherché du temps perdu*) of

actual access to her childhood memory of the garden which may also explain why Miriam thinks spring is "a background for something more wonderful than itself; something that made it wonderful." In other words, spring can be regarded as the "background" against and through which Miriam remembers her childhood garden and thus, the garden becomes "something more wonderful than itself." Miriam's memory of the childhood garden, in turn, makes spring "wonderful."

There is a series of correlations between Miriam's remembering the childhood garden and her present situation. Miriam's action of "fl[inging] back the bead curtain" alludes to her inner journey of finding some "doorway" through which to access the contained memory of the garden. This doorway being found, the "unseeing eyes" paradoxically emphasise what she is seeing in the past. Meanwhile, the "bead curtain" indicates that Miriam's action of flinging the beaded curtain may be sonic, and so she almost hears the bees in the past humming. As Miriam is actively recalling the childhood garden, she perceives the scent again, which "was overpowering." There is an ambiguity about whether the scent here comes from the "azaleas," or the "sweet syrupy distillation," or the scent coming from Miriam's remembered childhood garden. Similarly, the following ellipses, like the ones preceding the memory, indicate that which cannot appear in narrative—the "overpowering" scent—and at the same time the fact that Miriam's memory is triggered by unconscious memory. Clearly, the drawing-room, which is "cool and silent with closed windows and drawn blinds" is contained, as is the remembered garden. Miriam's gesture of "tiptoe[ing] about the room "gathering [the roses'] scent" suggests the similar gesture of touching flowers with her nose and smelling the "hot paper" smell of the flowers in *Backwater* (1916). The "mental narrative" that the scent generates in Miriam is also facilitated and shaped by what she sees and hears in her surroundings.

Miriam's last intense and dense recollection of the Babington garden happens in the fourth volume *The Tunnel* (1919), when she is spending a holiday with her two friends Mag and Jan at the east coast line. Unlike the previous two memories of the garden, in which some elements of the garden such as the flowers and the scents are still uncertain, Miriam's memory of the Babington garden in *The Tunnel* portrays a comparatively clear image with the bees,

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how the taste of a madeleine cake dipped in tea takes the narrator back to his memories. However, if Proust portrays the reality that our sensory perception of objects is capable of evoking memories, then, I would argue that Richardson shows the very process of how this has happened. Proust's "Madeleine" scene can be found in Marcel Proust, *Swann's Way*, vol.1 of *Remembrance of Things Past*, trans. C.K. Scott Moncrieff (London: Chatto & Windus, 1949), 61-2. To learn more about the parallels between Richardson's and Proust's techniques, please see J.M. Murry, "The Break-up of the Novel," in *Yale Review*, ed. Wilbur L. Cross (New Haven: Yale Publishing Association, Inc., 1923), 12: 288-304 and María Francisca Llantada Díaz, "Proust's Traces on Dorothy Richardson," Etudes britanniques contemporaines 36 (June 2009): 125-135.

flowers and smells quite precisely recalled. It thus seems that Miriam's earlier working over of this scene in memory has clarified it for her here:

> 'Coooooo—ooo—er, Bill.' The sudden familiar sound came just above her head. Where was she? What a pity. The boys had wakened her. Then she had been asleep! It was perfect. The footsteps belonging to the voice had passed along just above her head […] They had wakened her from her first day-time sleep. Asleep! She had slept in broad sunlight, at the foot of the little cliff. Waking in the daytime is *perfect* happiness. To wake suddenly and fully, nowhere; in paradise; and then to see sharply with large clear strong eyes the things you were looking at when you fell asleep […]. Something had happened since she had fallen asleep disappointed in the east-coast sea and the little low cliff, wondering why she could not see and feel them like the seas and cliffs of her childhood. She could see and feel them now […]. She closed her eyes and drifted drowsily back to the moment of being awakened by the sudden cry. In the instant before her mind had slid back, and she had listened to the muffled footsteps thudding along the turf of the low cliff above her head, waiting angrily and anxiously for further disturbance, she had been perfectly alive, seeing; perfect things all round her, no beginning or ending…there had been moments like that, years ago, in gardens, by seas and cliffs. Her mind wandered back amongst these; calling up each one with perfect freshness. They were all the same. In each one she had felt exactly the same; outside life, untouched by anything, free […]. But the moment she had just lived was the same, it was exactly the *same* as the first one she could remember, the moment of standing, alone, in bright sunlight on a narrow gravel path in the garden at Babington between two banks of flowers […]. It was the same moment. [93]

Miriam's current experience of a moment she believes is exactly the same as that experienced as a child in the Babington garden is brought about by a sound. The "sudden familiar sound" of "Coooooo-ooo-er, Bill," awakens Miriam from the state of day-time sleep. The suddenness of the sound reveals that the sound comes from the external world while Miriam's familiarity with it indicates that she has heard this sound before. The sound is thus neither quite outside nor quite inside consciousness. Accordingly, Miriam's thinking about the sound throws her into an uncertain state. She is in an "instant" of neither dreaming nor remembering but

93. Richardson, *Pilgrimage II*, 212.

somewhere in between. It is at this "instant" that Miriam is able to "see and feel" the "seas and cliffs" of her surroundings as she did those of her childhood. The "instant" refers to the moment when Miriam "close[s] her eyes and drift[s] drowsily back to the moment of being awakened by the sudden cry," and meanwhile, "wait[s] angrily and anxiously for further disturbance." Miriam's paradoxical experience of this uncertain instant resembles an experience Richardson recounts of dreaming, awaking "undisturbed from the midmost of sleep […] to find myself, there is no other way to put it, busily alive in the past, and at the same moment onlooker to myself living."[94] The sound, locally and recently familiar, enables the progression to a more significant and long ago instant. It is in this uncertain instant that Miriam is able to "see and feel" the "seas and cliffs" as though they were those of her childhood.

It is in this "instant" of uncertainty that Miriam, paradoxically, becomes "perfectly alive, seeing," "alive in the past." Miriam claims that her mind "wander[s] back" among the gardens, seas and cliffs of her childhood and "call[s] up each one with perfect freshness." Or we can assume that Miriam's seeing and feeling of the "seas and cliffs" in that "instant" enables her to get access to her contained memories, where she is involuntarily linked to other memories. It is in her memories that Miriam is "perfectly alive, seeing," and "wander[ing] back amongst" them.

The moments Miriam experiences in the scenes above are arrived at through the contemplation of things, including things both naturally found and those stored in memories. In other words, Miriam's feelings in these different memories are the same, feelings of being "outside life, untouched by anything, free." Each moment allows access to this "kingdom" that is somehow untouched by the passage of time.

Miriam's memory of the Babington garden appears as a clear image in this volume with "the bright sunlight," "a narrow gravel path," "two banks of flowers," "large bees swinging slowly to and fro before her face," and "many sweet smells coming from the flowers."[95] However, Miriam's composition of the garden through the things she remembers does not have a clear final moment. As Miriam claims, she does not "remember going into the garden or any end to being in the bright sun between the blazing flowers, the two banks linked by the slowly swinging bees, nothing else in the world, no house behind the little path, no garden beyond it. Yet she must somehow have got out of the house and through the shrubbery and along the plain path between the lawns."[96] In this way, the unremembered shrubbery and path make possible

94. Dorothy Richardson, "A Sculptor of Dreams," *Adelphi* 2.5 (October 1924): 426.
95. Richardson, *Pilgrimage II*, 213.
96. Ibid.

the continuous present of the "bright sun", the "blazing flowers," and the "two banks linked by the bees".

6. Garden as Memory Model

The fact that Miriam says it is the "same moment" being experienced at the moment by her, as was earlier experienced in the Babington garden, indicates that Miriam is constructing the garden out of her present moment. And the garden, in turn, serves to preserve that moment, and all the memories embodied in that moment. There are precedents in the Western European tradition for using gardens as schemes enabling the organising and storing of memories. Although Miriam's memory is more involuntary than these earlier practices suggest, the reason they were chosen at that time is because a garden is a helpfully liminal environment—made of human activity and nature—in which growth and movement occur both in response to but also in a sense independently of human input. In this respect a garden is like memory itself, which enables access to the ever-continuing past, which we can sometimes access but which also continues in our minds unconsciously.

As Carruthers states, the "true force of memory" for medieval Europeans "lay in recollection or *memoria*, which was analysed as a variety of investigation," and as an occasion for the "invention and recreation of knowledge."[97] The basic principles of memory training include "*divisio*, the need to make a clear, distinct location for each piece of memori[s]ed content, and the need to mark items uniquely for secure recollection."[98] The "need for *divisio*" means that "the primary goals when preparing material for memory are flexibility, security, and ease of recombining matters into new patterns and forms. Basic to this are the paired tasks of division and collection."[99] Meanwhile, the "complementary principle to dividing and marking is collecting into a pattern. Each new composition can also be conceived as a place, into which culled and recollected matters are gathered."[100] Each new composition serves as the "distinct location for each piece of memorized content." The garden was one of the most popular of such storing and compositional forms.

97. Mary Carruthers, "How to Make a Composition," in *Memory: Histories, Theories, Debates,* eds. Susannah Radstone and Bill Schwarz (New York: Fordham University Press, 2010), 16, https://www.jstor.org/stable/j.ctt1c999bq.
98. Ibid.
99. Carruthers, "How to Make a Composition," 20.
100. Ibid.

The popularity of the garden among monastic and later writer begins, according to Carruthers, with the preeminent text for mystical meditation *The Song of Songs*.[101] In his study of the garden in *The Song of Songs*, Landy identifies the garden with the beloved, who "is enclosed in her person, protected by the defences that preserve her identity, her unique privacy," and also, "a spring distinct from the garden, that is created, that flourishes through her."[102] Landy concludes that "[t]he garden (the body, the personality) becomes […] an object, inhabited, animated, tended by us, its informing spirit."[103] The garden, as "an object, inhabited, animated, tended by us," finds its equivalent in Richardson's statement about the things of memory, which can also be "animated" by human beings' great love or contemplation, which is the "informing spirit" of the things of memory. As naturally found elements, such as trees, other plants, and soil, are planted or managed in a garden and assisted to life through human beings' constant shaping and caring, so do memories stored in garden-like structures serve as materials that may be revivified by recollection.

For medieval memory workers, the garden is commonly used for organizing memory because the things in a garden such as bees and flowers, the scents of flowers and so on, can serve as cues to components into which "culled and recollected matters are gathered." As Carruthers writes

> there is a long-standing chain or—a better word—a texture of metaphors that likens the placement of memory-images in a trained memory to the keeping of birds (especially pigeons) and to the honey-making of bees. Trained memory is also linked metaphorically to a library. And the chain is completed by a metaphoric connection of books in a library both to memories placed in orderly cells and to birds and bees in their celled coops and hives.[104]

Carruthers also notes that a bee's "collecting nectar with which she makes honey to pack her *cella* or thesaurus with wisdom" is one of the commonest medieval metaphors for study. And "Honeycombs," "bees," and "bee-hives" figure commonly as metaphors for books, book-collecting, memory."[105]

101. Carruthers, "How to Make a Composition," 22.
102. Landy, "Song of Songs and the Garden of Eden," 519-20.
103. Landy, "Song of Songs and the Garden of Eden," 520.
104. Carruthers, *Book of Memory*, 42.
105. Carruthers, *Book of Memory*, 44-5.

The bees "swinging slowly to and fro" that Miriam sees in her memory, as creatures which practise memory, can also be seen by the reader as figures for Miriam on her lifelong journey. "[S]winging slowly" indicates that these bees have been busily collecting pollen "from bed to bed" to produce honey and "pack [their] *cella* or *thesaurus* with wisdom," if we were to regard them in earlier, medieval terms. As bees busily collect pollen, so does Miriam collect experiences on her journey. The pollen collected from the flowers is made into honey by the bees through a series of inner processes. The pollen, in this case, can be seen to be the thing or substance by means of which Miriam engages in contemplation, and the honey the writing that will later emerge, which could not emerge without such contemplative activity.

A honeycomb has to be constructed by bees in order to preserve the honey they produce from flowers, or to provide the bees with a "*cella or thesaurus*" in which to "pack" their "wisdom." It is a form of memory organisation. Honeycomb is composed from beeswax, a natural wax produced by honey bees and used by the hive workers to build the honeycomb. Thus, the beeswax the hive workers use is a finished product, formed into "scales" by the glands of the worker bees.[106] In this sense, beeswax is a form of memory work. The beeswax, in this sense, alludes to memory, in a similar way to which it is formed by the memorising work of people. As the hive workers use beeswax to build honeycomb for honey-storage, so people gather memories and compose them, consciously or unconsciously, according to patterns and schemes.

Flowers, too, can serve as forms for recording and locating memories. In the garden memory on which Miriam meditates in *The Tunnel*:

> The blazing alley came first without thought or effort of memory. The flowers all shining separate and distinct and all together, indistinct in a blaze. She gazed at them…sweet-williams of many hues, everlasting flowers, gold and yellow and brown and brownish purple, pinks and petunias and garden daisies white and deep crimson…then *memory* was happiness, one happiness linked to the next…It was the same already with Germany…the sunny happy beautiful things came first.[107]

106. To learn more about beeswax, see M. T. Sanford and A. Dietz, "The Fine Structure of the Wax Gland of the Honey Bee," *Apidologie* 7 (1976): 197-207, https://doi.org/10.1051/apido:19760301; "*Beeswax*," *Journal of the Royal Society of Arts* 69, no. 3595 (1921): 796-8.
107. Richardson, *Pilgrimage II*, 214.

Flower-gathering is a model for gathering memories according to the medieval European scholastic practices indicated previously. And the very concept of reading in Latin is based upon the notion of "gathering," Latin *legere*, "to read" having as its root meaning "to collect up, to gather by picking, plucking, and the like."[108] In monastic practice, this process of gathering materials from memory, while deliberate, is also often best carried out while in a contemplative, sensorially aware state.

Similarly here, Miriam's memory of flowers comes to her "without thought or effort of memory." Whether consciously or otherwise, Miriam's memory of flowers has been well-stored and organised so as to be easily retrieved. The flowers are "separate and distinct," and meanwhile, paradoxically, "all together". The "blazing alley of flowers"[109] at Babington actually contains "six years" and by means of the alley of flowers Miriam relocates these other memories. But these "whole pieces of life" do not "come first, or without thought."[110] As the "blazing alley of flowers" does come "without thought or effort of memory", however, we can conclude that, as Miriam gazes at the flowers as they become more distinct and she is able to name their types, the recalling of the "pieces of life" is connected with the ability to focus on individual types of flowers. It is after naming the flowers that Miriam observes that "memory was happiness, one happiness linked to the next…." in a chain. [111] We can assume that the involuntary part of the memory, the alley of distinct and indistinct flowers, holds the key to more precise details within its form. Miriam's response to the flowers is a kind of model for the work she does throughout the novel revisiting the scenes of the past placed in her mind.

7. The Babington Garden as an Image of Imagination

Miriam needs to preserve her past as she journeys through the world and it is the preservation that enables her to become a writer. The novel invites us to see the Babington garden as a model for the way unconsciously registered memories can be gathered, organised and revisited by Miriam as she proceeds on her journey. And it is from memories recalled in a similar way as those recollected by means of the garden that *Pilgrimage* is composed. As Hypo says to Miriam, "[y]ou want a *green solitude*. An infant. Then you'd be able to write a book."[112] The "*green*

108. Carruthers, "How to Make a Composition," 21.
109. Richardson, *Pilgrimage II*, 213.
110. Richardson, *Pilgrimage II*, 214.
111. Ibid.
112. Richardson, *Pilgrimage IV*, 238. Italics in the Original.

solitude," with green implying nature and solitude required for thinking and contemplation, alludes to Miriam's recollection of many of her earliest memories gathered and organised in the scheme of the garden. As to the "infant," although in the text Hypo may refer to Miriam's pregnancy, we can also see this as a reference to the action of tracing one's memory back to its beginning, as the Babington garden is the first memory Miriam has, and as the entire novel is the product of her remembering.

The "hot paper" scent Miriam smells as she recollects the Babington garden is also, interestingly, connected by association with books. This might remind us that Miriam is engaged in a practice of reading the world contemplatively. It is never enough for her to "have" an experience. She consistently desires to pause over its processing as well. And a garden is not unlike a novel. As Landy writes, a garden "generates, historically, the opposition between wild and tame nature, as well as that between the cycle of seasons and perpetual flourishing, since it is watered by the perennial springs, 'flowing from Lebanon' (4:15). It combines process in time with vulnerable immortality, ever repeated change with changelessness."[113] The paradoxical quality of "repeated change with changelessness" possessed by the garden, according to Landy, in particular in *The Song of Songs*, corresponds to Miriam's partly conscious and partly unconscious practice of storing changeful experiences in readily located places for revisiting later on.

As Miriam claims:

> While I write, everything vanishes but what I contemplate. The whole of what is called "the past" is with me, seen anew, vividly. […] the past does not stand "being still." It moves, growing with one's growth. Contemplation is adventure into discovery; reality. What is called "creation" imaginative transformation, fantasy, invention, is only based upon reality.[114]

Functioning as the core or foundation of writing, "reality" indicates the idea of immutability. It is people's contemplation or imagination of "reality" that they transform, imagine and invent. Writing, in this sense, is the result of this negotiation between reality, which acts as a stable core, and people's thinking which is like a stream going on and on into the future.

113. Landy, "Song of Songs and the Garden of Eden," 519.
114. Richardson, *Pilgrimage IV*, 657.

For Richardson, consciousness does not "exhibit a sort of stream-line," but instead, "sits stiller than a tree." As she writes, "its central core, luminous point […] tho [*sic*] more or less continuously expanding from birth to maturity, remains stable, one with itself thruout [*sic*] life."[115] Throughout her life, Richardson suggested a series of metaphors to describe her concept of consciousness. As well as the metaphor of the tree, as we have seen she also proposed the "stream […] a pool, a sea, and ocean," which "has depth and greater depth and when you think you have reached its bottom there is nothing there, and when you give yourself up to one current you are suddenly possessed by another."[116] Later she also formulated the idea of a "fountain of consciousness," which she thought, might more accurately describe the dynamism of the imagination. Whether the metaphor of the "tree," the "pool, a sea [,]" the "ocean," or the "fountain," except for the "ocean," all of these models emphasise a central still point as well as an inherent sense of something flowing and moving.

In justifying Richardson's suggestion of the "fountain of consciousness" as more accurate to describe her concept than the metaphors of tree, pool, sea and ocean, Rose argues that the "conception of the fountain-consciousness underlies the idea of immutability at the heart of flux."[117] In *Pilgrimage*, Miriam makes a similar statement on this paradoxical aspect of human consciousness. Talking about the relationship between being and becoming, Miriam thinks: "Being versus becoming. Becoming versus being. Look after the being and becoming will look after itself. Look after the becoming and the being will look after itself? Not so certain. Therefore it is certain that becoming depends upon being."[118] The "being" mentioned here refers to the stable core of consciousness. As Rose argues, Richardson "argues for [reality's] stability and changelessness," and posits "a necessary core from which life flows," and meanwhile, this "core is apprehensible and is the only zone where reality exists."[119]

Rose's arguments about Richardson's concept of consciousness are based on her understanding of Richardson's own position. As Rose suggests, "reality is not mobility; […] consciousness is not experience *per se*, but where experience is finally meaningful to the individual; […] thought, not […]consciousness, is a linked progression; […] details of memory

115. Richardson, "Autobiographical Sketch," 562.
116. Dorothy Richardson, "A Last Meeting with Dorothy Richardson," interview by Vincent Brome, *London Magazine*, 6 June 1959, 29. Cited in Shirley Rose, "The Unmoving Center: Consciousness in Dorothy Richardson's "Pilgrimage"," *Contemporary Literature* 10, no. 3 (Summer, 1969), 370, doi: 10.2307/1207571
117. Rose, "Unmoving Center," 376.
118. Richardson, *Pilgrimage IV*, 362.
119. Rose, "Unmoving Center," 371.

recur to the consciousness but do not in themselves constitute the whole of the consciousness."[120]

The Babington garden, in this case, can be interpreted as the "image" Miriam "holds" in her mind and from which imagination flows; the "reality" upon which contemplation is based; the core, where reality "exists" and is "apprehensive;" the consciousness where Miriam's experience becomes "meaningful" to her; and the composition where "details of memory" are gathered and can be accessed by consciousness while not constituting the whole of consciousness. As an internal composition, the Babington garden, on the one hand, functions as a pattern, an outline or a form by means of which other experiences are gathered. On the other hand, it provides a model for Miriam once she comes to compose *Pilgrimage*. *Pilgrimage*, in this regard, should not be read for stories, ideas or thoughts in themselves. It is also indicative of Richardson's idea about the very process of how "all the films we have seen" are assembled into what she calls a collective concept of "The Film" and how "The Film" grows. *Pilgrimage* is thus a record of a journey which invites readers not only to witness the events it details but also to attend to the means of their recording.

120. Rose, "Unmoving Center," 370-1.

Chapter Four: Vision/Light

As noted earlier, in the almost twenty critical essays that Richardson wrote for her filmic column, she seldom reveals to readers what movies she watches. In other words, Richardson is more interested in the processes and mechanisms of watching film than in films themselves. Embodied in Richardson's film spectatorship are her concerns with the nature and function of vision and its relationship to images. Explicitly, for Richardson, visual practice, such as watching a film, does not necessarily aim at recording images as we do with ordinary visual activity. Instead, the images of a film become a medium, or a means for Richardson to imaginatively experience the film phenomenon. As Richardson writes in her filmic essay "Dialogue in Dixie" (1929), cinematography is a "visual art" and, "through the eyes alone," it is able to "reach the mind."[1] In her another filmic essay "A Tear for Lycidas" (1930), Richardson further emphasises the central role vision plays in arousing the film spectator's imaginative activity. According to Richardson, "sight alone is able to summon its companion faculties: given a sufficient level of concentration on the part of the spectator, a sufficient rousing of his collaborating creative consciousness."[2] Richardson's contemplation of vision triggered by film spectatorship has an affinity with Tim Ingold's views on vision. As Ingold remarks, for many visual anthropologists and students of visual culture, vision has less to do with eyesight than with the "perusal of images." [3] Furthermore, Ingold notes that some practices, such as walking, reading and writing, while they do involve the activity of watching and looking; yet, do not depend on the enrolment of images. Ingold also argues that reading and writing, along with walking, concern the exercise of both eye and mind as they are practices that "involve the observation of marks and traces inscribed or impressed in surfaces in the world and the imagining that is carried on, as it were, on the hither side of eyesight, 'in the mind'."[4] Thus, Ingold implies that vision also refers to the "imaginative activity" that goes on as one walks, reads or writes, without having to suppose that it involves the perusal of images. This understanding of visual practice may also shed light on Richardson's related creation of Miriam in *Pilgrimage.* In *Pilgrimage*, as Miriam walks through the world, while actively seeing

1. Dorothy Richardson, "Dialogue in Dixie," in *Close Up: 1927-1933: Cinema and Modernism*, eds. James Donald, Anne Friedberg and Laura Marcus (London, Cassell, 1998), 194.
2. Dorothy Richardson, "A Tear for Lycidas," in *Close Up: 1927-1933,* eds. Donald, Friedberg and Marcus, 197. Richardson made a similar statement in another filmic essay "Dialogue in Dixie" in which she claims that "cinematography is a visual art reaching the mind through the eyes alone." Richardson, "Dialogue in Dixie," 194.
3. Tim Ingold, "Ways of mind-walking: Reading, Writing, Painting," *Visual Studies* 25, no. 1 (April 2010): 15, doi: 10.1080/14725861003606712.
4. Ingold, "Ways of mind-walking: Reading, Writing, Painting," 16.

and watching her surroundings, she also re-imagines and re-focalises her visual experiences. It is these layered visual experiences that will be the focus of this chapter.

Miriam's visual experiences in *Pilgrimage* are dominated by the phenomenon of light. As Laura Marcus notes, "[a]bove all, *Pilgrimage* is a celebration of light."[5] Miriam is seen going slowly upstairs in the "March twilight" at the beginning of *Pilgrimage*, sitting by the fire reading or thinking, wandering around in London in sunlight during the daytime or lamplight at night and reading and writing under the lamplight, which is "established as the centre of life."[6] Richardson's "celebration of light" in *Pilgrimage* finds its affinity with the role she thinks light plays in film. Specifically, for Richardson, the power of film rests upon the "miracle" of "light and shadow in movement."[7] In her filmic essay "The Thoroughly Popular Film" (1928), Richardson claims that, different from "the prophetic critics" of film, who intend to look for "the thing of beauty" in film, the general public, including Richardson herself, are simply "knocked silly by the new birth" and are "content to marvel at the miracle."[8] Embedded in Richardson's narration of how she perceives film is her understanding of the relationship between vision and light. For Richardson, watching film is not so much an act of seeking the concrete "thing of beauty" as an experience of being "knocked" and marvelling at the miracle of the "light," which illuminates "the thing" in film.

For Richardson, then, if vision plays a central role in arousing the film spectator's "collaborating creative consciousness," light must have played a dominate part in facilitating the interaction between the spectator and what he or she is watching in the cinema. In her filmic essay "There's No Place Like Home" (1927), Richardson writes about how the films that we have watched serve to "educate" us on forthcoming films. As Richardson asserts, the "films coming soon or late find us ready to give our best" because "we have served our apprenticeship and the screen has made in us its deepest furrows."[9] Richardson further explains that "an excellence shining enough will bring out anywhere and everywhere our own excellence to meet

5. Laura Marcus, "Introduction" to "Continuous Performance," in *Close Up: 1927-1933,* eds. Donald, Friedberg and Marcus, 154.
6. Richardson, *Pilgrimage III*, P134.
7. Dorothy Richardson, "Continuous Performance," in *Close Up: 1927-1933,* eds. Donald, Friedberg and Marcus, 209.
8. Richardson writes that the prophetic critics' failed attempt to look for "the thing of beauty" in the newly-born film prompts them to "credit their vision of cinema as embarked upon an orgy of destruction that would demolish the theatre, leave literature bankrupt and the public taste hopelessly debauched."[8] For Richardson, these prophets are "futility personified."[8] Dorothy Richardson, "The Thoroughly Popular Film," in *Close Up: 1927-1933,* eds. Donald, Friedberg and Marcus, 177.
9. Dorothy Richardson, "There's No Place Like Home," in *Close Up: 1927-1933,* eds. Donald, Friedberg and Marcus, 168.

it."[10] Here the film—which is able to elicit the spectator's cooperation, or make in them "its deepest furrows"—is presented as "the screen," which, in turn, is further de-familiarised and described as "an excellence shining enough."

Richardson's experience of film makes her realise the role light plays in arousing the film spectator's "collaborating creative consciousness." Richardson's identification of film as something "shining enough" can be interpreted as an implication that her experience of film makes her become aware of the objects that are "shining enough" in the world outside the cinema and the role light plays in reality. Illuminated by Richardson's own understanding of the role light plays in arousing the film spectator's "collaborating creative consciousness," this chapter aims to explore how light, or Richardson's focus on depicting Miriam's experience of light, contributes to her representation of Miriam's visual practice as an imaginative activity in *Pilgrimage*. In this chapter, therefore, four kinds of lights—light in the living space, firelight, natural light, lamplight—lighting up Miriam's journey will be discussed in order to show the ways in which they make a "furrow" in Miriam, triggering her "collaborating creative consciousness" as she actively sees the world she travels through in them.

Early twentieth-century visual technologies, such as the kaleidoscope, the stereoscope and the photographs that are mentioned in *Pilgrimage*, constitute part of Richardson's contemplation of the nature of vision which she conveyed through Miriam. Miriam mentions the kaleidoscope and stereoscope when she visits Grace's family in *Interim* (1920): "Do you *remember* looking at the kaleidoscope? I used to cry about it sometimes at night; thinking of the patterns I had not seen. I thought there was a new pattern every time you shook it, for ever […]. They clicked smoothly when the pattern changed and were very beautifully coloured."[11] In this sense, the "what" Miriam sees in the kaleidoscope does not matter as much as her experience of seeing it. Here, the thought of there being an infinite number of patterns seems to have been at least as important, to Miriam of the past, as viewing any one pattern through the kaleidoscope. How Miriam experiences the kaleidoscope in *Pilgrimage* corresponds to Richardson's ideas of how film should be watched. As Richardson states in her filmic column, in "the film as in life, the what matters less than the how."[12] For Richardson, the experience of viewing or seeing is at least as important, we might surmise, as what is seen.

10. Ibid.
11. Richardson, *Pilgrimage II*, 298-9.
12. Dorothy Richardson, "The Front Row," in *Close Up: 1927-1933,* eds. Donald, Friedberg and Marcus, 174.

Similarly, in another example in *The Tunnel* (1919), Miriam discusses colour photographs with Mr Hancock. While Mr Hancock regards colour photography as a wonderful scientific achievement, which "will never touch pictures," for Miriam

> there was something else in the things as they stood, blinding, there, that he did not see. It was something that she had seen somewhere, often.
>
> There was something in this intense hard rich colour like something one sometimes *saw* when it wasn't there, a sudden brightening and brightening of all colours till you felt something must break if they grew any brighter—or in the dark, or in one's mind, suddenly, at any time, unearthly brilliance.[13]

Unlike Mr Hancock, who focuses on the "pictures" produced by the colour photographs, Miriam instead notices "something else" that causes an inward feeling, as the "hard rich colour" reminds her of occasions of feeling that "something must break if [the colours] grew any brighter"; without her knowing what that something is. The interaction between Miriam and the colour photographs facilitated by the colour blurs the boundary between them. Miriam's likening this experience to others in which "brightening" colours are "in the dark" and at the same time, also "in [her] mind" indicates, as does the "blinding" quality of the things in these images, that the experience of colour gained here through a visual technology is also an experience of light. As Vasseleu asserts, for Merleau-Ponty, light and colour can be treated "both as phenomenally co-existent qualities."[14] In other words, Miriam's experience of colour through the visual technologies can also be regarded as an experience of light.

Then, how does light function to trigger people's "collaborating creative consciousness"? Talking about light in the field of visual studies, Ingold notes that visual studies tend to under-consider phenomena of light and instead to focus on things people can see or on "the relations between objects, images and their interpretations."[15] However, light is the "foundational experience" upon which people's ability to see things rests. [16] Following Merleau-Ponty, Ingold argues that "we cannot see things unless we first can see, and we cannot

13. Richardson, *Pilgrimage II*, 107. Italics in the Original.
14. Vasseleu, *Textures of Light,* 44.
15. Tim Ingold, *Being Alive: Essays on Movement, Knowledge and Description* (London and New York: Routledge, 2011), 136.
16. Ingold, "The Eye of the Storm: Visual Perception and the Weather," *Visual Studies* 20, no. 2 (2005): 99, doi:10.1080/14725860500243953.

see unless we are immersed, from the start, in what Merleau-Ponty calls 'the soil of the sensible'—that is, in a ground of being in which self and world are initially commingled. For sighted persons, this ground is light."[17] Light, by functioning as the "ground" in which "self and world are initially commingled," facilitates people's interaction with and subsequent imagination of the world. Similarly for Richardson, her experience of film, particularly light in cinema, makes her realise that "we can *see*" and the role light plays in triggering people's contemplation in reality.

How does this process work? Ingold explains by defining light as

> neither on the outside nor on the inside, neither objective nor subjective, neither physical nor mental. It is rather immanent in the life and consciousness of the perceiver as it unfolds within the field of relations established by way of his or her presence within a certain environment. It is, in other words, a phenomenon of *experience,* of that very involvement in the world that is a necessary condition for the isolation of the perceiver as a subject with a "mind", and of the environment as a domain of objects to be perceived.[18]

In other words, in perception, light enables an interactive relationship between our body and the world. It illuminates the world and simultaneously stimulates our visual perception. In this sense, light can be "taken for granted as a transparent 'lighting' or background setting of things as visual phenomena."[19] Interpreting Merleau-Ponty's views on perception, Cathryn Vasselau asserts that light itself "can also be the object of perception, for example as a beam, as possessing a colour, or as having a particular atmosphere."[20] The potentiality possessed by light to show the commingling of the perceiver and the world and, at the same time, to be "the object of perception" itself will guide the following discussion of the phenomenon of light in *Pilgrimage*.

Richardson names the last volume of *Pilgrimage March Moonlight* (1964) and begins it in "March twilight," in which Miriam starts her pilgrimage. Thus, Richardson creates an illusion that the light of the last volume functions as a projector that casts its light back to the beginning of the novel; and vice versa, as the initial "March twilight" illuminates Miriam's

17. Ingold, "Eye of the Storm," 99.
18. Ingold, "Eye of the Storm," 99. See also Ingold, *Perception of the Environment*, 257-8.
19. Cathryn Vasseleu, *Textures of Light: Vision and Touch in Irigaray, Levinas and Merleau-Ponty* (London and New York: Routledge, 1998), 44.
20. Ibid.

pilgrimage to the end. Interpreting the illuminated beginning and ending of *Pilgrimage* in this way, I would argue that light materialises Miriam's pilgrimage as a "continuous performance" and facilitates her interaction with the world and with herself. Light is external as it comes from the world that Miriam encounters. At the same time, light is also transformed and reconstructed by Miriam when she actively perceives light effects, interprets the world through them and responds to them with her own feelings. As a result, light becomes something internal and a carrier of Miriam's experience of the world. It is by means of it Miriam sees her past stored in the "black spaces"[21] of her mind. Light, in this sense, enables the encounter and interaction between Miriam's present and past, which changes her perception of the present. In what follows I will show how light enables Miriam to conduct a "continuous performance" both of the world and of herself by illuminating her world, both her inner world and the objective world she travels through.

Before I turn to look at how Miriam interacts with the four specific lights noted earlier, the beginning of *Pilgrimage* is worth discussing as it shows the importance of light in Miriam's engagement with her past, her interaction with the world and her journey to become a writer. According to Radford, the beginning of *Pilgrimage* sees "minute shifts" and "a series of fluid movements from 'outside' to 'inside' and back again."[22] Based on Radford's argument, Marcus writes too that the "novel opens onto 'landings' and thresholds—between inner and outer, light and dark, past and future."[23] She also claims that "Richardson's version of "realism" entails an immersion in her heroine's consciousness as it moves in and out of engagement with scenes, events, and people, and with space, movement, light, and reflection."[24] The opening paragraphs also demonstrate an interplay between light and darkness with night illuminated by various kinds of light, such as the gaslight, "March twilight" and fire. And as Marcus asserts, in *Pilgrimage*, "[c]onsciousness is described primarily through shifting patterns of light and darkness."[25]

Pilgrimage opens with Miriam's physical movement as she walks from the hall of her house to her room. Miriam's moving through the space is concretised as her action of journeying through shifting patterns of light and darkness, which themselves also suggest a sense of movement. As the narrative reveals, "Miriam left the gaslit hall and went slowly

21. Richardson, *Pilgrimage II*, 352.
22. Jean Radford, *Dorothy Richardson* (Bloomington: Indiana University Press, 1991), 8.
23. Laura Marcus, "Dorothy Richardson: *Pilgrimage*," in *A Companion to Modernist Literature and Culture*, eds. David Bradshaw and Kevin J.H. Dettmar (Oxford: Blackwell Publishing, 2006), 443.
24. Ibid.
25. Marcus, "Introduction" to "Continuous Performance," 154.

upstairs. The March twilight lay upon the landings, but the staircase was almost dark. The top landing was quite dark and silent. There was no one about. It would be quiet in her room. She could sit by the fire and be quiet and think things over."[26] The interplay between light and darkness here contributes to Miriam's imagination and construction of the space that she is in. Miriam's leaving the "gaslit hall" indicates the coming darkness, which is, however, illuminated by the "March twilight" on the landings. As a result, the "gaslit hall" and the illuminated "landings" darken the darkness of the staircase. At the dark, silent landing, the narrative turns to Miriam's inner world. An impression is generated that as Miriam moves from the twilight towards the top landing, she is moving into her inner world, which is also dark.

Once Miriam arrives in her room, the firelight shows how Miriam's consciousness engages with her surroundings and with her past self:

> Her new Saratoga trunk stood solid and gleaming in the firelight. To-morrow it would be taken away and she would be gone. The room would be altogether Harriett's. It would never have its old look again. She evaded the thought and moved to the nearest window. The outline of the round bed and the shapes of the may-trees on either side of the bend of the drive were just visible. There was no escape for her thoughts in this direction […] She drew back from the window as the bass chords began thumping gently in the darkness […]. She went down the length of the room and knelt by the fireside with one hand on the mantelshelf so that she could get up noiselessly and be lighting the gas if any one came in.[27]

The firelight illuminates Miriam's "new Saratoga trunk," which stands "gleaming." Seeing it reminds Miriam of her leaving and she imagines her room as it will look when she has left it. As Miriam moves to the window area, what she sees is the "outline of the round bed" and the "just visible" "shapes of the may-trees", or in other words, the interplay between the firelight in the room and the outside darkness. In this sense, instead of seeing complete images of the bed and the may-trees, what Miriam sees is an interplay between the firelight in the room and the outside darkness.

While the word "thumping" describes the bass chords Miriam hears as she turns away from the window, the chords are resonating "gently" in the darkness. The contradiction

26. Richardson, *Pilgrimage I*, 15.
27. Ibid.

indicates that Miriam is imagining the sound of the bass chords in her mind. In this sense, Miriam's "drawing back from the window" can also be interpreted as her gradual withdrawing into her inner world which can accommodate such ambiguities. Here, sound plays a key role in enabling the inter-connection between these two worlds. As discussed in Chapter One, sound can function to assist the interaction between Miriam and the world as well as her past and present. Then, Miriam is seen going down the length of the room and kneeling by the fireside. Miriam has deliberately left her room in darkness as she decides to be ready to light the gas noiselessly only should someone come in. In the contemplative traditions on which I drew in the last chapter, darkness sometimes enables inner vision because of the way one can mentally construct images against a background of darkness. Darkness is thus associated with concentrated memory work. As Carruthers explicitly explains:

> The dimming or even shutting out of ordinary light is connected with the prostrate posture of intense memory work: one shuts out daylight in order to see more clearly inside. The cultivation of peripheral vision is an aspect of monastic aesthetic, though perhaps also connected in a general way to the ancient notion that memory work is best done in darkness.[28]

In this sense Miriam uses the available darkness to contemplate her past, specifically the last term that she has spent at school.

1. Light in the Living Space

The scene with which *Pilgrimage* begins sees Miriam's climbing the staircase in the interplay between light and darkness, and this scene recurs throughout the novel. Miriam is fascinated by the staircase and is often seen climbing stairs throughout *Pilgrimage*. As Thomas F. Staley remarks, the "motif of the staircase is woven into the entire fabric" of the novel. [29] The staircase is important to Miriam because of its liminality. At the beginning of *Revolving Lights* (1923), Miriam claims that the "building of the large hall had been brought about by people who gave no thought to the wonder of moving from one space to another and up and down stairs. Yet this

28. Mary Carruthers, *Craft of Thought: Meditation, Rhetoric, and the Making of Images, 400-1200* (Cambridge: Cambridge University Press, 1998), 215-6.
29. Thomas F. Staley, *Dorothy Richardson* (Twayne Publishers, 1976), 48.

wonder was more to them than all the things on which their thoughts were fixed. If they would take time to realise it. No one takes time. No one seems to know it. But I know it."[30] While people tend to value "all the things" upon which their thoughts can be "fixed," Miriam's appreciation of the staircase lies in the sense of movement it requires and the "wonder" that her thoughts *cannot* be "fixed" while she is on it. Beginning the novel with this image associates the staircase with searching and questing, Staley further points out that "Miriam's many trips up and down stairs throughout the book are usually accompanied by light."[31] The light here may refer to the light from the external world that makes the staircase visible to Miriam but it might also suggest the light from Miriam's inner reflective consciousness generated by the moving thoughts.

In *Interim* (1920), Miriam's experience at the staircase while visiting Grace's family during the Christmas holiday is worthy of attention:

> [Miriam] passed through the changing lights of the passage, up the little dark staircase past the turn that led to the little lavatory and the little bathroom and was bright in the light of a small uncurtained lattice, on up the four stairs that brought her to the landing where the opposing bedroom doors flooded their light along the strip of green carpet between the polished balustrade and the high polished glass-doored bookcase, scenes from the future, moving in boundless backgrounds, came streaming unsummoned into her mind, making her surroundings suddenly unfamiliar…the past would come again…[32]

This scene is narrated as if in a manner of slow motion, and is broken down into several passages by the different staircases, as each passage is being closely revealed. Although the narrative does not focus on Miriam's experience of the staircase, the way it breaks down the journey prolongs the movement in the narrative, creating a sense of suspension. In her filmic essay "Slow Motion" (1928), Richardson refers to the "slow-motion pictures" as "strange transformations." [33] The slow-motion technique Richardson adopts here signals the transformation that occurs in the narrative. Light, or the interplay between light and darkness accompanies Miriam's moving through the stairs. It contributes to the breaking down of her journey with each passage illuminated by different light effects and, at the same time,

30. Richardson, *Pilgrimage III*, 233.
31. Staley, *Dorothy Richardson*, 49.
32. Richardson, *Pilgrimage II*, 312.
33. Dorothy Richardson, "Slow Motion," in *Close Up: 1927-1933*, eds. Donald, Friedberg and Marcus, 182.

participates in the creation of transformation. For instance, Miriam's entering into her bedroom is materialised in the light which floods from her bedroom and which, under Miriam's perception, serves to welcome Miriam. While the light illuminates the "green carpet," the reflective surfaces of "the polished balustrade" and the "high polished glass-doored bookcase" dramatise and strengthen the light effect and makes them visible to Miriam. As a result, Miriam finds her surroundings "suddenly unfamiliar." It is in this light-reconfigured space that Miriam sees that "scenes from the future, moving in boundless backgrounds, came streaming unsummoned into her mind […] the past would come again…." Miriam's seeing the "scenes from the future" and anticipating the returning past creates an illusion that light not only transforms Miriam's world into a world of imagination with "boundless backgrounds," but that it also illuminates what she can see in that world.

It is in this "imagined space" of her room that Miriam finds her "nearer past":

> Inside her room—tidied until nothing was visible but the permanent shining gleaming furniture and ornaments; only the large box of matches on the corner of the mantelpiece betraying the movement of separate days, telling her of nights of arrival, the lighting of the gas, the sudden light in the frosted globe preluding freedom and rest, bringing the beginning of rest with the gleam of the fresh quiet room—she found the nearer past, her years of London work set in the air, framed and contemplable like the pictures on the wall, and beside them the early golden years in snatches, chosen pictures from here and there, communicated, and stored in the loyal memory of the Brooms. Leaping in among these live days came to-day….[34]

Retreating into her room, Miriam watches her "nearer past," which is "framed and contemplable like the pictures on the wall." The objects in the room that are visible, the "permanent shining gleaming furniture and ornaments," the "box of matches" and the "gas," all suggest light, and suggest an imaginative expansion of the space of the room. In *Deadlock* (1921), it is made clear that Miriam can feel "[p]elted" with images[35] once she reaches the private, contemplative space of her room. The objects in her room wait "silently" to "share her astounded contemplation." Here, the "large box of matches on the corner of the mantelpiece" suggests the lighting of the fire which links the day and night by illuminating the night time

34. Richardson, *Pilgrimage II*, 312.
35. Richardson, *Pilgrimage III*, 11.

darkness. However, in Miriam's perception, the "large box of matches" disturbs the continuity of the passing of time by dividing it into "separate days" signifying the "arrival" of nights. The "sudden light in the frosted globe" brought about by the lighting of the gas signifies the arrival of "freedom and rest." And "the gleam of the fresh quiet room" suggests the "beginning of rest." These three agents of luminosity, in suggesting the illumination of the room or constituting the room itself, enable Miriam to locate "the nearer past," her years of work are "set in the air," and "to-day" comes "leaping in". The very thought of how certain light effects would alter the darkness produces a corresponding liveliness in Miriam as different moments in time inform each other.

The above analysis shows that as Miriam climbs up the stairs, she also climbs into a world of contemplation, where the present, past and future meet. As Bronfen argues, "movement on the stairs is associated with an opportunity to disregard the material world and her enspacement in it" and "allows Miriam to experience imagined spaces"[36] in new ways. And this opportunity cannot be created and generated without the participation of light. Climbing up the staircase in the workplace where she lives to pick up a phone call in *Dawn's Left Hand* (1931), Miriam paradoxically gets a feeling that she "seemed already to be living in [the house] in retrospect."[37] She experiences a split between her selves as she feels that the person who would lift the receiver and look up and down the long staircase "was herself and not quite herself."

> [A]way from her table within the freshness of the outer air and the radiance of morning light streaming in through the open door, across the short diagonal into the room's outer world, into the lesser light warmed by the yellow-gold wall-paper, into the flavourless, dry, house-air, and into sight, through the glass of the opposite door, of the stately perspective of staircase and high, shadowy hall and high archway nowadays austere […] the house extending above and below her perched room, and lately more than ever beloved […] [she] looked down the long staircase up and down which she had run so many thousands of times, each time […] with an emotion […] always arriving the moment she started and continuing—making the experience of being on the stairs with the wide eloquent spaces above and below and all about her set in motion by movement, and the beings of the many inmates, and even her own being, momentarily further than

36. Elisabeth Bronfen, *Dorothy Richardson's Art of Memory: Space, Identity, Text*, trans. Victoria Appelbe (Manchester: Manchester University Press, 1999), 92-3.
37. Richardson, *Pilgrimage IV*, 198.

> usual from her mind and therefore in clearer focus, something distinct from the rest of her life in the house—until she arrived at her destination with a sense of return to a world from which she seemed to have been absent for much longer than the time required for the journey.[38]

Miriam's perception of the house's "extending above and below her perched room" is materialised in light. The "morning light," the "lesser light" and the "house-air" saturate each other in Miriam's perception. In the process the "morning light" that streams into the house from the outside world is gradually transformed. It is animated and endowed with a continuing agency as the description of the hall which follows refers to its passage or to the lack of it. The passage of the light from "streaming" light to "lesser light" to sight, through glass, of the staircase to the "clouded light" of the fanlight and the consequent gloominess sets Miriam's perception running, following the journey of light through the house. By reconfiguring the house through light, which also travels through and commingles with Miriam, Miriam incorporates the house into her inner world. This may explain why this re-constructed house makes Miriam feel that she "yet seemed already to be living in it in retrospect" even though there is "no release in sight." The variety of lights and light effects in play in just this one early morning movement and moment provide a view of her surroundings that is not that of the unseeing familiarity we associate with belonging, where we do not notice atmospheric effects so keenly.

It is this estranged self that looks down and contemplates the staircase Miriam has just climbed up. She recalls an "emotion" independent of the reason for each journey which never fails to "arriv[e] the moment she started" climbing the staircases and continues thereafter. The emotion makes Miriam feel that her "experience of being on the stairs" causes everyone else in the house and "even her own being" to seem further away than usual but also, paradoxically, in "clearer focus". A distance is thus created between Miriam and her own mind. This distance clarifies her impressions and the emotion she registers, while obviously concerning the house, is "distinct from the rest of her life in [it.]" This initially light-enabled distance is not unlike the kind Richardson points out in her filmic article "Narcissus" (1931), when she claims that "distance *is* enchantment. It is a perpetual focus" that enlivens the habitual and in order to get a "freshness of vision," people should learn the "secret of withdrawal" or become "a disinterested observer, through whose eyes what ha[s] grown too near and too familiar to be

38. Richardson, *Pilgrimage IV*, 198-9.

visible [can be] seen with a ready-made detachment that restores its lost quality."[39] Miriam's climbing of the stairs seems to enable this activity. As she admits, she gets "a sense of return to a world from which she seemed to have been absent for much longer than the time required for the journey" when she arrives at her destination at the top of the stairs. Miriam's action of climbing the staircase transforms her surroundings and enables her to observe her experience and her being from a distance. We should also note that as she climbs the stairs in thrall to the staircase's reliable emotion, the spaces around her are "set in motion by movement" as though they were animated, so that Miriam, even while climbing, is contemplatively central as she processes the scene. This corresponds to Richardson's description of the relationship between the spectator and the film in which the spectator is seen as "the motionless, observing centre" while anything that is filmed is turned into a "moving reality."[40]

The past is frequently made "visible" to Miriam in her inner world, and light often facilitates the process. For instance, in *Clear Horizon* (1935), as discussed earlier, Miriam's active remembering is depicted as "she paused on her way to [the] centre [of spring] to look at what had recently accumulated in her life that at this moment was so far away and so clearly lit by the penetrating radiance into which she was being drawn."[41] The "radiance" illuminates not only Miriam's past, "accumulated" in the centre of spring with "some portion of her spirit" previously waiting for it now fully present, it also connects Miriam with this past by "penetrating" through her and "draw[ing]" her into it. Spring, a time of beginnings, and a portion of the past are illuminated in recall and with a promise of "eternity." Similarly, in the same volume, Miriam claims that "it was with power borrowed from this [outdoor early morning light], and from the chance of stillness as perfect as its own, that [recent] memories were smiting through her."[42] Memory borrows the power of light, makes Miriam's past visible to her and at the same time connects her to it. Meanwhile, a certain distance is implied between Miriam and her memories as she feels that they are "smiting through her." Miriam's memories are presented as something that are partly located outside Miriam. A sense of immediacy and tactility is generated as these memories come to contact and "[smite] through" Miriam in light when she "paus[es]" on her journey to look back at her past.

Miriam's seeing of her memories resembles Richardson's experience of film as related in "Narcissus." Here she claims that every film "reduces or raises […] the onlooker to a varying

39. Dorothy Richardson, "Narcissus," in *Close Up: 1927-1933,* eds. Donald, Friedberg and Marcus, 201-2. Italic in the Original.
40. Richardson, "Narcissus," 203.
41. Richardson*, Pilgrimage IV*, 278.
42. Richardson, *Pilgrimage IV*, 309.

intensity of contemplation that is […] arranged and focussed at the distance exactly fitting the contemplative state."[43] As a "finished reproduction," the "distance" built into film gives the viewer's "faculty of contemplation" "full scope." Contemplation is assisted by the way film, keeping the spectator a motionless "observing centre", enables us to see "in full" the "moving reality" of those elements which, in everyday life, we see only in fragments as we move amongst them. A correlation can be drawn between Miriam's memories and film here as both of them are types of "finished reproduction." Here, in a "stillness as perfect as [the stillness's] own," Miriam watches memories that are "smiting through" her, in an "opaque, exciting, viridian artificiality"[44] that can be compared to a filmic scene. Miriam's filmic way of seeing her memories indicates that her memories are also "arranged and focussed at the distance exactly fitting the contemplative state", because here the images are so clear-cut. It is in the contemplation of her memoires that Miriam builds a connection with her past. As film has to be projected in front of an audience by means of light, so here do Miriam's memories. In *Dawn's Left Hand*, Miriam directly refers to her memories accumulated as "a transparent film."[45] Susan Gevirtz argues that Richardson "was also fascinated with the light of the projector, which she saw as both the source and ignition of filmic narrative and which she used as a main motif in the *Pilgrimage* novels."[46] As the "light of the projector" signifies "the source and ignition of filmic narrative," so does the light which illuminates and assists Miriam's "seeing" of her memory. Labovitz also claims that light is a "dominant image of the pilgrimage" that "guide[s] the reader toward the centre of Miriam's self, helping us to discover with her not only the key to her past, but the perception of what is true and real for her."[47] As indicated earlier, Miriam starts to contemplate her past in the darkness illuminated by firelight. In what follows, firelight will be discussed in order to show how it specifically help us discover with Miriam the "key" to her past.

2. Firelight

43. Richardson, "Narcissus," 202.
44. Richardson, *Pilgrimage IV*, 309.
45. Richardson, *Pilgrimage IV*, 141.
46. Susan Gevirtz, *Narrative's Journey: The Fiction and Film Writing of Dorothy Richardson* (New York: Peter Lang, 1996), 8.
47. Esther Kleinbord Labovitz. *The Myth of the Heroine: the Female Bildungsroman in the Twentieth Century: Dorothy Richardson, Simone de Beauvoir, Doris Lessing, Christa Wolf* (New York: Peter Lang, 1986), 16.

In the waiting-room of her workplace which is "lit only by the firelight," Miriam conducts an active perception of the kind of contemplative space created in the room by firelight:

> From its wide clear core, striped by black bars, a broad rose-gold shaft glowed out across the room, reaching the copper vessels on the black oak sideboard and the lower part of the long mirror between the windows where the midmost piece of copper gleamed in reflection. She stood still, holding the warm air in her nostrils. Everything was blotted out and then restored to its place. What place? Why was it good? What was she trying to remember? In the familiar firelit winter darkness was a faint dry warm scent…mimosa. It was a repetition. It had been there last year, suddenly; dryly fragrant in the winter darkness of the warm room preparing for the light and warmth of the evening. It had seemed then like some wealthy extravagance, bringing a sense of the freedom of wealth to have things out of season, and a keen sudden memory in the dark London room of the unspoken inexpressible beauty of Newlands. Its soft-toned, softly carpeted and curtained effect, fragrant with clusters of winter flowers, standing complete somewhere in the secret black spaces of her mind […]. Perhaps mimosa came at this time of year suddenly in the shops, before the spring flowers […]. Then in London mimosa was the sign of *spring*. It was like the powdery fragrance of a clear warm midsummer evening, like petal-dust; pollen-dust; the whole summer circling in the glow of firelight.[48]

As the firelight makes things in the room visible to Miriam, it also causes a play of reflections as the copper gleams and the mirror returns light. As a result, the firelight is itself transformed by the copper vessels and the mirror reflecting light. A new bond is formed among the objects in the room through the interaction and commingling of light. And this new connection makes Miriam feel that "[e]verything was blotted out and then restored to its place." Miriam's "restoring" of everything to its place causes her to ask, contemplatively, "Why was it good?" The firelight enables Miriam to experience the room in such a way that perceptions and memories of other times filter through it. Out of the "warm air" Miriam constructs the "dry warm scent" of mimosa. Remembering last year's mimosa "dryly fragrant in the winter darkness of the warm room preparing for the light and warmth of the evening[,]" Miriam notes that it had *then* connoted a "wealthy extravagance" in the winter darkness. A memory of an earlier time, and that time itself's summoning of something else brought out of time (mimosa

48. Richardson, *Pilgrimage II*, 351.

"out of season") causes Miriam to remember another extravagance from another time: Newlands. It is upon contemplation of the house in Newlands and its "winter flowers" that Miriam realises that in London, mimosa is a "sign of *spring*" because it usually comes before the spring flowers arrive in the shops.

The italicised word "*spring*" indicates that it is not only spring the season that is referred to. Spring also signifies other kinds of new beginnings.[49] Here we see mimosa functioning as the "source, beginning, or origin" of Miriam's chain of memories and as that which enables her to locate her past standing "complete somewhere in the secret black spaces of her mind."[50] The winter darkness that is enlivened by the firelight, supports the enlivening of Miriam's memories that the scent of mimosa, with its promise of spring and increased natural light, brings to her mind's "black spaces."

The scent of mimosa not only leads Miriam to circle down into her past, it also activates her imagination of the future when it enables Miriam to smell "the powdery fragrance of a clear warm midsummer evening" that has not yet arrived. As this "powdery fragrance" develops into a "petal dust" or "pollen-dust," the "midsummer evening" grows to be a "whole summer" which circles "in the glow of firelight." The scent of mimosa develops into something tangible and material in the form of the "petal dust" or the "pollen-dust," which correlates to the dust of the fire; correspondingly, Miriam's mental activity of remembering the past and imagining the future gradually merges with her present "in the glow of firelight."

Light, according to Ingold

> is not an object. It rather constitutes, for the sighted, the pre-objective foundation of existence, that commingling of the subject with the world without which there could not be visible things, or "facts about the environment," at all. Light, in short, is the ground of being out of which things coalesce—or from which they stand forth—as objects of attention.[51]

Here, the firelight links Miriam with the world by making things like the copper vessels and the mirror visible to her and renders them objects of attention, while at the same time the doubleness of their power to reflect suggests Miriam's own commingling with her

49. *Oxford English Dictionary* OnLine, s.v. "Spring," accessed May 16, 2018, http://www.oed.com.ezproxy.auckland.ac.nz/search?searchType=dictionary&q=Spring&_searchBtn=Search.
50. Richardson, *Pilgrimage II,* 351.
51. Ingold, *Perception of the Environment,* 265.

surroundings in the firelight. Miriam's experience of her surroundings contributes to the construction and imagination of her place in the world in a larger sense here also. The space that Miriam inhabits becomes the liminal space between the outer objective world and the inner imaginative world, here coming close together. It is in this space that Miriam sees her past, which stands "in the secret black spaces of her mind":

> [A]nd here within, lit up as if by a suddenly switched on electric light, was one's own real realization going back and back; in pictures that grew clearer, each time something happened that switched on a light within the black spaces of your mind. Things that no one could share, coming again and again just as some outside thing was beginning to interest you, as if to *remind* you that the inmost reality comes to you when you are alone.[52]

The word "within" here can refer both to Miriam's present condition within the room and within the glow of the fire and also to her immersion in the space of her own mind. The sudden "switch[ing] on" of the "electric light" is compared to "one's own real realization going back and back" in the mind. Thus, an illusion is created that Miriam's journey of remembering is ignited and at the same time illuminated by light. It is by means of light that Miriam is able to *see* her past which is presented "in pictures that grew clearer" repeatedly. Light connects Miriam with the past. The mysterious "something" that she experiences activates her contemplation. This is a private experience that "no one could share". The light refers to Miriam's realization of these unshareable things and of how her mind goes deeper and deeper, conducting a "continuous performance" of her past.

It is in seeing the "pictures" of her past in "light" that Miriam discovers that they are growing "clearer" and "coming again and again." Because the contents of the picture are not revealed, it is possible that the "pictures" of her past that Miriam sees are not so much the object of her vision, but a medium through which she sees into the past itself. In this way the pictures might resemble painting as described by Merleau-Ponty. For Merleau-Ponty, one does not "look at [painting] as [one does] at a thing; [one does] not fix it in its place." Instead, [one] "see[s] according to it, or with it, than that [one] *sees* it."[53] Merleau-Ponty's view of painting

52. Richardson, *Pilgrimage II*, 351-2. Italic in the Original.
53. Maurice Merleau-Ponty, *The Primacy of Perception and Other Essays on Phenomenological Psychology, the Philosophy of Art, History and Politics,* ed. James M. Edie (Evanston, Illinois: Northwestern University Press, 1964), 164.

is based on his observation that, seeing in light, the painter's vision "is not a view upon the *outside*, a merely "physical-optical" relation with the world. The world no longer stands before him through representation; rather, it is the painter to whom the things of the world give birth by a sort of concentration or coming-to-itself of the visible."[54] In this sense, according to Merleau-Ponty, the painter's vision "is a continued birth."[55] The painting, as a result, is not a "representation," but instead a process of showing how "things become things, how the world becomes world."[56] Miriam's concentrated contemplation upon things "switches" on the light within the "black space" of mind and brings her past into being, visible for Miriam. Miriam's vision of the "pictures" of her past is also a kind of "continued birth" or performance as the pictures of Miriam's past "gr[o]w clearer." The pictures that Miriam sees are not a "representation" of her past, but instead, show how her past becomes the past, because she has had this experience before "just as something was beginning to interest" her.[57] Ingold, in talking about Merleau-Ponty's views on painting, argues that "to see with, or according to, a painting is to question the ordinariness of our everyday perception of objects, to rekindle in us the astonishment of vision, and to remind us that there are things in the world to be seen only because we first can see."[58] In this sense, Richardson, by demonstrating how Miriam "[sees] with" and "according to" the "pictures" of her past, also de-familiarises the "everyday perception of objects," rekindles in us "the astonishment of vision" and reminds us of the complexities involved in vision.

Miriam's past, recalled in the pictures that she sees in or by means of fire, can also be found in other scenes of *Pilgrimage*. For instance, earlier in the same volume when Miriam arrives at Grace's house, sitting beside the fire, Miriam claims that: "[t]hings were coming to her out of the fire, fresh and new, seen for the first time; a flood of images. She watched them with eyes suddenly cool and sleepless, relaxing her stiff attitude and smiling vaguely at the fire-irons."[59] Similarly, in *The Tunnel*, after she finishes her day's work, Miriam recalls the day she spent while she is dining at an A.B.C restaurant:

> The fire blazed into her face. She dropped her cape over the back of her chair and sat in the glow […]. Pictures came out of the fire, the strange moment in her room, the smashing

54. Merleau-Ponty, *Primacy of Perception*, 181.
55. Ibid.
56. Mearleau-Ponty, *Primacy of Perception*, 181.
57. Richardson, *Pilgrimage II*, 352.
58. Ingold, *Perception of the Environment,* 265.
59. Richardson, *Pilgrimage II*, 298.

> of the plaque, the lamplit den; Mr Orly's song, the strange, rich, difficult day and now her untouched self here, free, unseen, and strong, the strong world of London all about her, strong free untouched people, in a dark lit wilderness, happy and miserable in their own way, going about the streets looking at nothing, thinking about no special person or thing, as long as they were there, being in London.
>
> Even the business people who went about intent, going to definite places, were in the secret of London and looked free. The expression of the collar and hair of many of them said they had homes. But they got away from them. No one who had never been alone in London was quite alive…. I'm free—I've got free—nothing can ever alter that, she thought, gazing wide-eyed into the fire, between fear and joy. The strange familiar pang gave the place a sort of consecration. A strength was piling up within her.[60]

In this scene, as Miriam sits "in the glow" of the fire, she begins to recall her day. The recollection is filmically rendered as her recent past appears before her as a series of pictures lit by the fire. These pictures are not presented in an organised and linear sequence but come to Miriam in a random sequence. There is no clear link among such pictures as "the strange moment in her room," "the smashing of the plaque," "the lamplit den" and "Mr Orly's song." Thus, Richardson creates an impression that Miriam's past day is broken into multiple "snap-shots" and that each "snap-shot" is a record of a moment that happened during the day.

In talking about the relationship between cinema and light, Frances Guerin states that cinema comes into existence with "the beam of electrical light that passes through the celluloid strip to throw an image onto a screen before a viewer." Guerin further asserts that "[e]ven before this, the production of the moving photographic image is as much a construction in light as is its process of projection."[61] As Guerin explains, "the camera shutter opens, light passes through the aperture, and leaves an impression in negative form of what lies before the camera on a filmstrip." As a result, the production of the cinematic image is "a *technically* manipulated image in and of light."[62] Although Miriam's memory is not "married to light" in terms of its "production and projection" in the same manner as cinema, [63] the picture form that Miriam's memory takes and her seeing of these pictures of memory in the light indicate that Richardson's

60. Richardson, *Pilgrimage II*, 76.
61. Frances Guerin, *A Culture of Light: Cinema and Technology in 1920s Germany* (Minneapolis: University of Minnesota Press, 2005), xiii.
62. Guerin, *A Culture of Light*, xiii. Italic in the Original.
63. Guerin, *A Culture of Light*, xiii.

depiction of the "production and projection" of Miriam's memory has been influenced by her contemplation of cinema, in particular, the relationship between cinema and light.

Sitting in the glow of the fire, Miriam is not only recollecting her recent past, but she is also perceiving her present. At the end of her recollection of her day at work, Miriam feels "untouched," "free," "unseen" and "strong," which is different from her feeling during the day, which was "strange, rich and difficult." In other words, the firelight illuminates the past so that Miriam can see it; but meanwhile, it also implies the distance between Miriam and her past day or in other words, it is in the firelight that Miriam preserves the past as past, and as a result, she can be "untouched, free, unseen and strong" in the present. Miriam's inner feelings are infused into her observation of her surroundings. For instance, in Miriam's perception, London is "strong" and people in London are "strong free untouched" as well. It is in this active perception that Miriam exclaims that "I'm free—I've got free—nothing can ever alter that." Contradictorily, Miriam's repetitive assuring of herself that she has got free reflects her inner uncertainty about this freedom, which can be evidenced by Miriam's "gazing wide-eyed into the fire, between fear and joy." While the "joy" comes from Miriam's discovery of the freedom, the "fear" is brought by her worrying about its elusiveness. Fire, which can die, expresses the paradox embodied in the freedom that Miriam finds. As Gaston Bachelard points out, "[a]mong all phenomena, [fire] is really the only one to which there can be so definitely attributed the opposing values of good and evil. It shines in Paradise. It burns in Hell […]. It is […] both good and bad."[64] As a consequence, the freedom that Miriam finds in the firelight shares these paradoxical characteristics.

Miriam's perception and contemplation of fire in Hypo's house lasts for two pages and shows a great intensity. It is during this experience with fire that Miriam reveals that her perception of fire has changed from "concentrate[ing] upon the glowing interior: its caverns and its molten distances" to the "flames escaping upwards." Similarly, it is through her changed perception of fire that Miriam comes to realise things about herself:

> Its sprouting flames claimed attention like a host welcoming a guest arrived for the evening. And the familiar room seemed strange, newly seen, refusing to be focused without inspection. She moved from part to part, half expecting a hitherto unnoticed door that would open upon an unknown scene. Foremost in her mind was the shapely little blaze to which in a moment she turned back. The many-clawed flames dancing upon the

64. Gaston Bachelard, *The Psychoanalysis of Fire,* trans. Alan C. M. Ross (Boston: Beacon Press, 1964), 7.

> black upper surfaces of the lumps whose undersides were mingled in the fiery central mass, jigging, shuddering, as if trying to wrench themselves free and escape up the chimney, were like *holly leaves* […] she was different from the one who in the past had ignored the flames escaping upwards to concentrate upon the glowing interior: its caverns and its molten distances.[65]

A series of correlations can be drawn to show how Miriam's observation of the flames makes her realise her change of perception. A sense of dynamism is created by Miriam's observation of the flames. The "sprouting flames" of the fire at Hypo's house are personified as somebody who can "claim attention" and as a "host welcoming a guest arrived for the evening." Miriam's perception of the "sprouting flames" changes her "familiar room", which becomes "strange" and can refuse "to be focused without inspection." Thus, a correlation is rendered between the dynamism of the "sprouting flames" and the room's refusal to be "focused," while it is implied that it might be focused under inspection. Miriam herself also participates in the creation of the dynamism as she "move[s] from part to part." Moreover, accompanying Miriam's physical movement is the moving of her consciousness which can be evidenced by Miriam's statement that she "turn[s] back" "in a moment" to the "shapely little blaze" in her mind. Thus, another correlation is created between Miriam's perception of the flames in present reality and her seeing of the "little blaze" in her mind just prior to turning back to watch the firelight. The word "shapely" to describe the little blaze kept in mind indicates that it is a shaped memory as the fire when she turns back to it is very active, changing shape, with lumps trying to escape it.

Miriam's perception of the interaction between the flames and the coal lumps indicates the multidimensional attributes of fire. As Bachelard writes, fire is "intimate and it is universal [… and] it can go back down into the substance and hide there, latent and pent-up."[66] Miriam recognises the "universal" aspect of fire by noticing its "sprouting flames" and the mobile lumps that dynamise it, while the "little blaze" she has held in her mind before turning back to the fire proper is a rendition of the intimacy fires make possible. The flames of the fire resemble the continuous performance of Miriam's mind recollecting while the lumps of coal it requires to burn allude to the available world through which she travels. Miriam's continuous performance of the world cannot be realised without her contemplation of the imaginative possibilities of the world which are "latent and pent-up" in the material environment. Miriam's

65. Richardson, *Pilgrimage IV*, 249. Italic in the Original.
66. Bachelard, *Psychoanalysis of Fire*, 7.

contemplation of the fire leads her to remember the different fires she has experienced at the different places in which she has worked and lived prior to and since beginning her pilgrimage:

> But since the early days there had not been many open fires burning freely, offering themselves in quietude, for contemplation. In Hanover, the porcelain stoves. At Banbury Park, slow fires carefully banked. At Newlands, and in the houses of friends, large fires that were an inseparable part of the ceaseless magic behind the coming and going of events and moods. At Wimpole Street, no coal fires save the one in Mr Hancock's room whose genial glow seemed to emanate from and call attention to his kindly presence…. The thought of fires at home recalled little but the remembered comfort of winter warmth.[67]

The common characteristics shared by these fires are that they cannot burn as "freely" as the one she is experiencing now. They all convey a sense of confinement or interference, for instance, the porcelain confining the flames in Hanover, the "carefully banked" "slow fire" in Banbury Park, the "coming and going of events and moods" at Newlands and the presence of Mr Hancock at Wimpole Street. The sense of restraint or magic behind "coming and going" conveyed by the fires may indicate the sense of confinement or secondariness Miriam felt in these places. Each position, working as a governess in Hanover, at Banbury Park, at Newlands or as a dentist's secretary at Wimpole Street, deprived Miriam of some freedom and the "quietude" for contemplation. Like the flames "escaping upwards" here, Miriam too longs to escape.

The fires in various working places and at her former home express her way of being in these places. For instance, in *Honeycomb* (1917), arriving at Mrs Corrie's house for her new position as a resident governess, Miriam "stares at the familiar bars. They were the bars of the old breakfast-room grate at home, and the schoolroom bars at Banbury Park. There they were again, hard and black in the hard black grate, in the midst of all this light and warmth and fragrance. Nothing had really changed. Black and hard. Someone's grate. She was alone again."[68] In spite of the "light and warmth and fragrance" brought by the fire, Miriam stares at its bars. The bars are "familiar" even to the newly arrived Miriam. It is not until later that Miriam identifies with flames escaping.

67. Richardson, *Pilgrimage IV*, 249.
68. Richardson, *Pilgrimage I*, 359.

Labovitz argues that "Richardson's heroine […] tries to find her way through a maze, detoured from where she wants to go; her mind divided in different directions, she attempts to find what others want of her, while her learning and growth process takes place against overwhelming obstacles." [69] Miriam's regrouping her experiences around fires shows that her inner searching for a way through the "maze" is embodied in the fire, because the fire, like Miriam, derives its life from interaction with its environment. Towards the end of her contemplation of the fire in *Dawn's Left Hand* (1931), Miriam comes to realise that "[a]ll my life, since the beginning, I've left things standing on the horizon,"[70] the horizon between the mundane world and imagination. This is the world that Miriam belongs to, in between her workplace and her home. This recognition is embodied in her changed perception of the fire, specifically, from her earlier focus on the environment in which the fire burns to her later interest in the flames and the interaction between the fire and the substance. By conveying Miriam's dissatisfaction with the roles she has played at different working places and at home through fire, the narrative suggests that Miriam has to be constantly moving, just as the flames of the fire move constantly, and to interact with the world in order to feel freely and develop her consciousness.

As Bachelard writes:

> [F]ire is for the man who is contemplating it an example of a sudden change or development and an example of a circumstantial development […] fire suggests the desire to change, to speed up the passage of time, to bring all of life to its conclusion, to its hereafter […]. The fascinated individual hears the *call of the funeral pyre*. For him destruction is more than a change, it is a renewal.[71]

In this sense, Miriam, by epitomizing her life both at working places and at home in different fires, conveys her inner desire to be changed and renewed. Continuing with her memories,

> alone in the doorway of a downstairs room, with the dark hall and the endless staircase behind her, she stood looking into heaven. On the hearth, within the glow of a wide flameless fire whose radiance came out into the twilight unhampered by the high guard standing like a fence all round the nursery fire and keeping it far away, stood a copper

69. Labovitz, *Myth of the Heroine,* 13.
70. Richardson, *Pilgrimage IV*, 252.
71. Bachelard, *Psychoanalysis of Fire*, 16.

> kettle, quiet and bright and beautiful, telling, more plainly than a voice could speak, of the world surrounding the uncertainties of nursery life, kind and careful and peaceful and full of love and forgiveness, now, when no one was there, and making her know that this was what it really was when every one was there. Farther on […] but from the known midst of the heaven of downstairs life, from the midst of joyous confident possession of the beloved house and garden, one other fire: wide and clear behind polished brass bars, radiant rose and gold against the pure cream and turquoise of the tiles, whereon, just inside the marble rim of the hearth, in the combined rapturous light thrown back by the high walls with their pale delicately blended ivory and blue, of fire and the chandelier's bright blaze softened by globes of patterned amber and rose and primrose, and the festal beams of the candles shining down from the high, mirrored girandoles, the square-shouldered bottle of chartreuse stood warming its green mystery.
>
> Only these two; glowing eternally.
>
> From the undesired effort of recalling more than these spontaneous offerings of memory […] her mind slipped back to the holly leaves, remarking that unawares, in the recent past, she had rounded an unseen corner, grown observant and therefore detached […] To-night, for the first time, her separate existence was consciously prevailing against its glamour, reaching forward away from it to something that would set it in the past.[72]

Towards the end of this quotation, Miriam claims that her mind "slipped back to the holly leaves" from the "spontaneous offerings of memory." The "*holly leaves*" link the narrative back to the beginning of her contemplation of fire when she regards the "many-clawed flames" in this way. In other words, the two fires that Miriam claims "glow eternally" are actually fires that come from her memory. Or we can say Miriam is imagining and reconstructing the fire in her mind out of the fire she sees in the room. And the newly constructed or the newly born fire in her mind alludes to the "renewal" of herself. For instance, the first fire that Miriam sees is regarded by her as the "nursery fire" fenced "by the high guard." A commingling and infusion of different lights is seen with the "radiance" of the "glow of a wide flameless fire," which "c[omes] out into the twilight," suggesting something natural and outside. Meanwhile, the "copper kettle," which is standing in the "glow" of the fire, dramatises the light effect with its

72. Richardson, *Pilgrimage IV*, 249-50.

inherent quality of reflecting, and telling more than it can know about the world surrounding the nursery. As Merleau-Ponty writes, "[q]uality, light, colo[u]r, depth, which are there before us, are there only because they awaken an echo in our body and because the body welcomes them."[73] In this sense, the "telling" that the kettle performs can be regarded as an "echo" awakened by the variety of lights that Miriam perceives. As Merleau-Ponty writes, one's "body is not a collection of adjacent organs, but a synergic system, all the functions of which are exercised and linked together in the general action of being in the world."[74] As Miriam is nursing light with the "nursery fire," she is also nursing her new being and experiencing being in the world in a new way.

Miriam's nursing of the fire becomes even more dramatic as she sees the second fire, which is seen, "radiant rose and gold", in interaction with its surroundings. By linking the colours of the tiles, the walls, the globes of the chandelier and the liqueur to the fire, Miriam creates an illusion that it is in the light of the fire that these different colours come into existence and, meanwhile, that these colours enrich and dramatise the light of the fire. Towards the end of Miriam's contemplation of the fire, she becomes aware of her "separate existence" moving away from this memory. Through the firelight, Miriam sees her other self, or we could say the firelight nurses, renews and transforms Miriam's self. Miriam's "separate existence" which "prevail[s] against [the] glamour" of the past resembles that of the flames of the fire, which also prevails against the "glowing interior" of the "caverns."

3. Natural Lights

Miriam's intense experience of natural light can be found in *Oberland* (1927), a volume that relates exclusively her vacation and vocation in a foreign country. Differently from other volumes which focus on Miriam's oscillation between her work life and the life she wants to live, *Oberland* presents Miriam's observations of her exotic surroundings, the sleigh-ride, the skiing and her daily life at the hotel. As a result, *Oberland* has been regarded by Richardson critics as an "interlude,"[75] but a "charming light interlude."[76] Howard Finn explains that "the

73. Merleau-Ponty, *Primacy of Perception and Other Essays,* 164.
74. Merleau-Ponty, *The Phenomenology of Perception,* trans. Colin Smith (New York: The Humanities Press, 1962), 234.
75. Howard Finn, "*Oberland*: 'A Charming Light Interlude?'," *Pilgrimages: A Journal of Dorothy Richardson Studies,* no. 1 (2008): 118.
76. Conrad Aiken quoted in Finn "*Oberland*: 'A Charming Light Interlude?'," 118.

idea of this interlude being 'light' is alluding to the fact that there are so many references in *Oberland* to the brilliant quality of the mountain winter light at various times of the day and night—the detailed descriptions of Miriam's visions of this radiant light, contrasting with the grey drabness and lack of light in most of the London-set *Pilgrimage* books."[77]

Miriam's travel to Oberland is arguably the only vocation she takes in a real sense. Bryony Randall argues that the term "vocation" involves a "commingling of the ordinary and the spiritual."[78] Based on the definition given in the *Oxford English Dictionary*, Randall specifically explains that on the one hand, "the activity or activities carried out under [vocation's] auspices are done neither for financial gain nor for pleasure and entertainment, but are driven by some overriding spiritual impetus that is indifferent to either possible outcome"; on the other hand, vocation also refers to "'one's *ordinary* occupation, business, or profession'."[79] The "commingling of the ordinary and the spiritual" implied by vocation can be found in Miriam's experience in Oberland. Her trip to Oberland is prompted by her increasing feeling of being trapped by life at Flaxman's Court, where she shares a room with Miss Holland. Towards the end of *The Trap* (1925), Miriam determines to "take responsibility for [her]self."[80] As she says, "I must create my life. Life is creation. Self and circumstances the raw material."[81] The final two words "Away. Away…."[82] signify that, in order to "take responsibility" for herself and to "create" her life, Miriam has to leave Flaxman's Court. Thus, Miriam's trip to Oberland is driven by the "overriding spiritual impetus" to "create" her own life. At the same time, what makes Miriam's vacation to Oberland "*ordinary*" is the fact that she has been travelling around from the beginning of *Pilgrimage* to earn her living.

As Finn points out, the narrative of *Oberland* "is filled with imagistic descriptions of Miriam's encounter with the sublime."[83] Miriam's experience of light in Oberland is mainly about her perception of the mountain light, which happens as soon as she first arrives there and on three further occasions when she wakes up in the morning in her hotel room. Miriam is seen actively trying to possess the mountain light when she arrives at Oberland and travels in a sleigh to go to her hotel.

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77. Finn, "Oberland: 'A Charming Light Interlude?'," 118.
78. Bryony Randall, "Work, Writing, Vocation and Quakers in Dorothy Richardson's *Pilgrimage,*" *Pilgrimages: A Journal of Dorothy Richardson Studies*, no.2 (2009): 41-2.
79. Randall, "Work, Writing, Vocation and Quakers in Dorothy Richardson's *Pilgrimage,*" 41. Italic in the Original.
80. Richardson, *Pilgrimage III*, 508.
81. Ibid.
82. Richardson, *Pilgrimage III*, 509.
83. Finn, "*Oberland*: 'A Charming Light Interlude?'," 133.

> Turning to look down the track she saw distance, cloud masses, light-soaked and gleaming.
>
> And now from just ahead, high in the mist, a sunlit peak looked down.
>
> [T]he sunlit mountain corridors still seemed to be saying watch, see, if you can believe it, what we can do. And all the time it seemed that they must open out and leave her upon the hither side of enchantment, and still they turned and brought fresh vistas. Sungilt [*sic*] masses beetling variously up into pinnacles that truly cut the sky, high up beyond their high-clambering pinewoods, where their snow was broken by patches of tawny crag. She still longed to glide forever onwards through this gladness of light.
>
> But the bright gold was withdrawing […]. The colour was going and the angular shadows, leaving a bleakness of white, leaving the mountains higher in their whiteness. The highest sloped more swiftly than the others from its lower mass and ended in a long cone of purest white with a flattened top sharply aslant against the deepening blue; as if walking up it. It held her eyes […]. Up there on the quiet of its top-most angle it seemed there must be someone, minutely rejoicing in its line along the sky.
>
> A turn brought peaks whose gold had turned to rose. She had not eyes enough for seeing. Seeing was not enough. There was sound, if only one could hear it, in this still, signalling light.
>
> The last of it was ruby gathered departing upon the topmost crags, seeming, the moment before it left them, to be deeply wrought into the crinkled rock[.]
> The mountain lights were happiness possessed, sure of recurrence.[84]

The mountain light illuminates Miriam's journey as, looking back, she "saw distance, cloud masses, light-soaked and gleaming" and "from just ahead, high in the mist, a sunlit peak looked down," which lights up the path to come. Thus, an illusion is created that Miriam is surrounded by light and that she is in a lit-up world. It is in this fully illuminated world that Miriam scans her surroundings closely. In Miriam's perception, these "sunlit mountain corridors" are

84. Richardson, *Pilgrimage IV*, 29-30.

personified as they are telling Miriam to "watch, see, if you believe it, what we can do." Instead of a complete picture, what Miriam sees demonstrates a strong contrast among colours, such as between the "[s]ungilt masses," the green "pinewoods" and the "patches of tawny crag." These colours can be referred to as the effect of light, which, in turn, works to illuminate and deepen them. As Tim Edensor argues, "light effects to which we become attuned, provoke affective and emotional resonances."[85] This light effect is regarded by Miriam as "the gladness of light," which she "long[s] to glide forever onwards through." Obviously, this is the "gladness" of Miriam.

The light is endowed with an agency as it is "withdrawing" and "presently" "stands only upon the higher ridges." Accompanying the "withdrawing" "bright gold" is the "going" of the colour and the "angular shadows." The "bleakness of white" created by the disappearing of the colour draws Miriam's attention to the "whiteness" of the mountains, which appear "higher in their whiteness." A contrast between the "whiteness" of the mountain and "the deepening blue" of the sky is formed when Miriam perceives that "the highest" mountain "slope[s] more swiftly than the others from its lower mass and end[s] in a long cone of purest white with a flattened top sharply aslant against the deepening blue." As Miriam comes into contact with and observes the mountain in light, it "h[olds] her eyes." The interaction between the mountain and Miriam becomes even more intense when Miriam feels that "[u]p there on the quiet of its top-most angle it seemed there must be someone, minutely rejoicing in its line along the sky." Evidently, it is Miriam herself who is "minutely rejoicing" there. The "line" can refer to the meeting line between the "top-most angle" of the mountain and the "sky," it can also signify the boundary between Miriam and the objective world and at the same time, the meeting of both on this boundary.

Accompanying Miriam's "turn" in her journey is the changing colour of peaks from "gold" to "rose." The changing of the colour makes Miriam realise that "[s]eeing was not enough." Interestingly, Miriam begins to hear "sound" in the "still […] light." The phrase "if only one could hear it" suggests that this sound actually cannot be heard. Miriam here experiences a phenomenon conventionally referred to as synaesthesia. Ingold says of this experience that "the eyes and ears should not be understood as separate keyboards for the registration of sensation but as organs of the body as a whole, in whose movement, within an environment, the activity of perception consists." [86] V. Zuckerkandl confirms this by

85. Tim Edensor, "Seeing with Light and Landscape: A Walk Around Stanton Moor," in *Landscape Research* 42, no.6 (2017): 618, doi: 10.1080/01426397.2017.1316368.
86. Ingold, *Perception of the Environment,* 268.

maintaining that "this kind of perception is overshadowed by the ordinary sight of things, and re-emerges only during rare moments of ecstasy when the boundary between the perceiver and the world appears to dissolve."[87] The dissolving boundary between Miriam and the world she moves through corresponds to the permeating and sinking of the colour of the peak "ruby" into the "crinkled rock" as she perceives it. Towards the end of this experience, Miriam claims that the "mountain lights were happiness possessed, sure of recurrence." In other words, Miriam's "happiness" on arriving at Oberland is externalised and infused into her perception of the mountain lights and the mountain lights, in turn, are internalised and, thus, "possessed" by Miriam. They will come back to her again, if only from her memory.

In her filmic essay "A Tear for Lycidas" (1930), Richardson expresses dissatisfaction with the talkie and states that "it is impossible both to hear and to see" and the "two eloquences, the appeal to the eye and the appeal to the ear, however well fused, however completely they seem to attain their objective—the spectator-auditor—with the effect of a single aesthetic whole, must, in reality, remain distinct."[88] However, Richardson also asserts that "it is true that their approximate blending can work miracles," and "the miracle thus worked" in film is "incomparably different from that worked by either alone."[89] In the aforementioned scene in *Pilgrimage*, Richardson shows how the mountain light appeals both to Miriam's eye and to her ear and how they both create an "effect of a single aesthetic whole." It is in Miriam's experience of the "approximate blending" of the "two eloquences" of "the appeal to the eye and the appeal to the ear" that the boundary between her and the world is dissolved. It can be argued that through Miriam's experience of the mountain light, Richardson reveals how a "miracle" can be worked by the "approximate blending" of hearing and seeing.

The mountain light does come back to Miriam three times throughout *Oberland*.[90] What these three times of "recurrence" have in common is that they all happen in the early morning when Miriam wakes from sleep. Miriam's condition of being half asleep and half-awake makes it difficult to tell whether she is seeing the light in reality or in her own mind. Chapter Three begins from amidst sleep with these words: "From which she awoke in light that seemed for a moment to be beyond the confines of earth. It was as if all her life she had travelled towards this radiance, and was now within it, clear of the past, at an ultimate destination."[91] It

87. Ingold, *Perception of the Environment*, 268-9 Also see V. Zuckerkandl, *Sound and Symbol: Music and the External World*, trans. W.R.Trask. Bollingen Series XLIV (Princeton, N.J: Princeton University Press, 1956).
88. Richardson, "A Tear for Lycidas," 197.
89. Ibid.
90. Richardson, *Pilgrimage* IV, 49, 96 and 124.
91. Richardson, *Pilgrimage IV*, 49.

is interesting to note that both the sense of continuity and that of disruption are built into the first sentence. Grammatically speaking, opening the chapter with "[f]rom which" creates a sense of continuity with sleep; while at the same time, a light that "seemed for a moment to be beyond the confines of earth" suggests awakening from sleep into another state beyond its confines. The co-existence of a sense of discontinuity and continuity is also found in the light that Miriam awakes to. The temporal discontinuity of waking is eliminated and dissolved by the light when it functions to "clear" Miriam's "past" and acts as her "ultimate destination" while she stays "within it" in the present. The light, at this stage, is more about a subjective state than an objective existence.

The narrative gradually turns from Miriam's contemplation of the light to her listening to the sound that she thinks has woken her, and then to her further observation of the light. "It was sound, that had wakened her and ceased now that she was looking and listening; become the inaudible edge of a sound infinitely far away. Brilliant light, urgently describing the outdoor scene."[92] Here again, Miriam is seen watching the sound, or its "inaudible edge," instead of listening to it as it is "inaudible." This blurred boundary between her faculty of seeing and listening signifies that Miriam gradually comes into consciousness from the disorientation of half-waking and gradually opens her senses to the world. Miriam's observation of the brilliant light's urgent "descri[ption] of the outdoor scenes" can be regarded as a reflection of Miriam's inner urgent need to see the world in light.

Not only does the light present the world to Miriam, it also functions to link Miriam to the world it illuminates. "Sitting up to search more effectually, she saw the source of her wakening, bright gold upon the mountain tops: a smiling challenge, as if, having put on their morning gold, the mountains watched its effect upon the onlookers."[93] The mountain light is personified by Miriam as that which, "smiling," has "put on [its] morning gold" as people put on their clothes in the morning and is "watch[ing] its effect upon the onlookers." A correlation can be drawn between Miriam and mountains. As mountains "put on their morning gold" and watch how their light effects work upon their "onlookers," Miriam, at the moment, is also "[s]itting up" in her bed and imagining "the days ahead" "within this miracle of light."[94] In other words, Miriam is projecting herself upon the mountains.

Oberland keeps coming back to Miriam in the form of light after she returns to London. For instance, in the following volume *Dawn's Left Hand*, Oberland is recalled by Miriam in

92. Ibid.
93. Ibid.
94. Ibid.

the form of its "golden glow"[95] and "golden light."[96] And this "golden light" of Oberland, as Miriam admits, has "entered into her for ever" and flows through almost every aspect of her London life. For instance, it changes her perception of the Flaxman life, which is not "grown unendurable," but has become a "renewal and continuation of the golden glow"; it appears in Miriam's social life when "the visible radiance" of Oberland is seen by Miriam when she socialises with Hypo and Alma,[97] and so on. As Finn remarks, "Oberland becomes a transcendent other through which Miriam can interpret symbolically the here and now of everyday reality in her London life."[98] And this "transcendent other," obviously, is a luminous one. Light, in facilitating and concretizing Miriam's interaction with her surroundings, plays a key role in turning Oberland into a "symbolic space,"[99] a space that is situated between "ordinary" and sacred and as a result, becomes a space that she carries with her forever.

The light, in this sense, becomes the medium through which Miriam interacts and commingles with Oberland. Oberland does not exist as a background but instead, it is transformed into a world that belongs only to Miriam and that is illuminated by light both from the mountains and from Miriam's inner imagination. This may account for Miriam's memory of Oberland as a "glow[ing]" one. A study of Miriam's experience of light in *Oberland* also reveals that *Oberland* may not merely exist as an "interlude" that functions as a tourist pamphlet would suggest, independently from the rest of the volumes of *Pilgrimage*. Instead, it shows a shift in Miriam's way of being in the world. If before *Oberland*, what Miriam experiences is the "grey drabness and lack of light in most of the London-set"[100] scenes or the confusing "revolving light"[101] of her experiences, after *Oberland*, what Miriam sees is the "dawn," the "clear horizon" and at last the gentle and illuminating "march moonlight."[102] It is through the changes of the light that Richardson displays Miriam's inner journey of searching for both her place in the world and herself throughout *Pilgrimage*. Or we can say that Miriam has fulfilled her original intention of leaving Flaxman's Court to "create" her life with the "raw material" of Oberland and herself. Miriam has gone from an initial darkness, to confusion and

95. Richardson, *Pilgrimage IV*, 140.
96. Richardson, *Pilgrimage IV*, 157.
97. Richardson, *Pilgrimage IV*, 168.
98. Finn, "*Oberland*: 'A Charming Light Interlude?'," 142.
99. Ibid.
100. Finn, "*Oberland*: 'A Charming Light Interlude?',"118.
101. As indicated by one volume title *Revolving Lights* (1923).
102. These three phrases come separately from the title of the tenth volume *Dawn's Left Hand* (1931), the eleventh volume *Clear Horizon* (1935) and the last volume *March Moonlight* (1964).

at last to the light and illumination that "shin[es] from the future over her earliest memories."[103] This light, as Miriam herself admits, is "revived in Oberland."[104]

Light's ability to dissolve the temporal boundary can also explain Richardson's naming of the last volume of *Pilgrimage March Moonlight* (1967). Miriam's determination to become a writer who is going to write about her past brings her past, present and future together, just as the March moonlight "sh[ines] from the future over her earliest memories." At the beginning of *Pilgrimage*, Miriam experiences an interaction with moonlight one night when she is teaching in Germany:

> Tranquil moonlight lay across the room. It seemed to feel for her heart. If she gave way to it her thoughts would go. Perhaps she ought to watch it and let her thoughts go. It passed over her trouble like her mother did when she said, "Don't go so deeply into everything, chickie. You must learn to take life as it comes. Ah-eh, if I were strong I could show you how to enjoy life…." Delicate little mother, running quickly downstairs clearing her throat to sing. But mother did not know. She had no reasoning power. She could not help because she did not know. The moonlight was sad and hesitating. Miriam closed her eyes again.[105]

The moonlight is animated and personified as it "l[ies] across the room" and "feel[s] for [Miriam's] heart." In other words, as Miriam perceives the moonlight, it also comes into contact with her. Besides, by feeling that the moonlight can "feel for her heart," Miriam indicates that the interaction between herself and the moonlight is a kind of body and soul immersion each in the other. It is this immersion that makes Miriam feel that she can "g[ive] way to [the moonlight]" and let "her thoughts go." The moonlight transforms Miriam's perception of her life with its ability to penetrate through her and pass over her trouble. Miriam's recognition of the moonlight's ability to "pass over her trouble" leads her to the memory of her mother, or her mother's remarks which have brought a similar feeling to Miriam. Miriam's thinking of her mother, in turn, transforms her perception of the moonlight, which becomes "sad and hesitating." In a sense, Miriam's own feeling of being "sad and hesitating" on thinking of her mother, or on thinking of her mother's lack of "reasoning power," is infused into the moonlight.

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103. Richardson, *Pilgrimage IV*, 168.
104. Ibid.
105. Richardson, *Pilgrimage I*, 169.

Miriam's interaction and commingling with the moonlight shows that the moonlight comes as much from her reflective consciousness as from the natural world. It suggests Miriam's refreshed way of looking at her past and present. This is the "power" that Miriam discovers in the moonlight and which she carries with her until the end of her pilgrimage:

> Joy flashed through her with the realization that for a moment everything had been forgotten, nothing had existed by the glad shock of the spectacle that had held her eyes; the sight, along the lower edge of the window […] of the ivy leaves, outlined by moonlight that drew their dark pattern more clearly than ever she had seen it in colour-revealing daylight. With incredulous gratitude she recognised as again and again in the past she had done the power of light, seen signalling from untold distance, to obliterate all but itself. Banish all sense of current misery and call her forward into the unknown lying ahead […] "Isn't this moonlight heavenly?"[106]

Returning to her room, Miriam's eyes are "held" by the "sight" of the "dark pattern" of the "ivy leaves" "outlined by moonlight." The word "held" here suggests a sense of tangibility between Miriam or specifically her eyes and the dark pattern of the ivy leaves fostered by the moonlight. Furthermore, as Miriam admits, the "dark pattern" that is "dr[awn]" by the moonlight is "more clear" than the one that is produced by the "colour-revealing daylight." In this sense, Miriam's seeing of the ivy leaves is an experience of the startling contrast formed between the moonlight and the darkness. This contrast shocks Miriam out of her familiar way of seeing things.

Miriam recognises the "power" of the moonlight from the very beginning of *Pilgrimage* and she admits towards the end of *Pilgrimage* that she "recognised as again and again in the past she had done the power of light." For Miriam, the "power of light" lies in its ability to "obliterate all" and to "[b]anish all sense of current misery and call her forward into the unknown lying ahead." While the words "obliterate" and "banish" denote a sense of destruction, the words "forward" and "unknown" signify something new and a rebirth. Besides, by revealing that she has seen the light "signalling from untold distance," Miriam indicates that the light shines from a future, obliterating her "current misery" along with her past. Otherwise put, the light functions to change and renew Miriam's perception of her present and her past and it is by means of this that Miriam comes at a new understanding of her life and the world,

106. Richardson, *Pilgrimage IV*, 654.

which is also signified by light. Towards the end of this scene, Miriam asks rhetorically, "Isn't this moonlight heavenly?" In other words, it is "heavenly," made sacred by her contemplation.

The light's "power" of shining over the past and revealing the "unknown" future may also explain Richardson's linking together of Miriam's resolution to become a writer and the moonlight in the last volume of *Pilgrimage*. Miriam determines to write about what she has experienced or her "past," which in turn, constitutes the multiple volumes of *Pilgrimage* that we read. Richardson, by entitling her last volume *March Moonlight*, creates an illusion that it shines over and illuminates the previous volumes in which Miriam's past is stored. In this sense, the light contributes to Miriam's seeing of her past as something that is "seen anew, vividly."[107] Furthermore, as Miriam claims: "To write is to forsake life […] the strange journey down and down to the centre of being. And the scene of labour, when again I am back in it, alone, has become a sacred place. Just one evening's oblivion gave me everlasting possession of the little white table standing under the brilliant light of my Vaud bedroom."[108] Light, with its ability to "obliterate all but itself," facilitates Miriam's forsaking of life and at the same time, illuminates her "strange journey down and down to the centre of being" with its ability to "sh[ine] from the future over her earliest memories."[109] Miriam's activity of writing also changes the existence of her room and turns it into "a sacred place." This "sacred place" is described by Miriam as "the little table standing under the brilliant light of my Vaud bedroom", which she possesses forever. The sacredness of her writing place is materialised and preserved in the light, which accompanies Miriam through her future writing activity.

4. Lamplight

As a book lover, Miriam is often seen reading and writing under lamp or gas light. Miriam's reading and writing experiences are also experiences of light. For instance, in *Honeycomb*, Miriam is seen "retiring into a lamp-lit corner with her book"[110]; in *The Tunnel*, Miriam perceives that the "gaslight glared beautifully over her shoulder down on to the page…."[111]; in *Deadlock*, Miriam regards the "lamplit circle" on her writing desk "as the centre of life." Talking about the difference between film and the book in her filmic essay "Almost Persuaded"

107. Richardson, *Pilgrimage IV*, 657.
108. Richardson, *Pilgrimage IV*, 609.
109. Richardson, *Pilgrimage IV*, 168.
110. Richardson, *Pilgrimage II*, 383.
111. Richardson, *Pilgrimage II*, 99.

(1929), Richardson writes that the "film is skyey apparition, white searchlight. The book remains the intimate, domestic friend, the golden lamp at the elbow."[112] For Richardson, a book is a filter for consciousness, whereas a film is a more direct experience. The two different experiences brought separately by a film and a book are embodied in the two different kinds of lights, namely searchlight and lamp. While a searchlight leaves room only for light in a viewer's perception, a lamp filters light, just as a book filters consciousness.

First and foremost, the lamplight functions to create a space for Miriam and her book or the writing paper out of the mundane and material space of her room where she reads and writes. Whether it is the "lamp-lit corner" or the "lamplit circle," they both show how the lamplight embraces Miriam in its light effect and at the same time, separates her from the rest of the darkness, considering that it is normally during the night time that Miriam reads and writes. Citing Gaston Bachelard, Weightman writes that "[o]il lamps and candles can delineate the light of intimacy and refuge" and further remarks that "[t]hey keep vigil on sacred horizons, as beacons signalling presence of the holy and transcendence of the mundane."[113] The lamplight can also be regarded as the light of "intimacy and refuge" for Miriam to "retir[e] into." As the "beacons" of the oil lamps and candles transcend and sacralise the "mundane," the lamplight is also the means through which Miriam transforms and reconstructs the surrounding world.

Writing is also an activity that enables Miriam to "forsake" worldly life. In other words, writing enables Miriam to experience another world when she stays in the secular world in reality. Miriam's experience of the writing world, in turn, changes her perception of her surroundings as she claims that, when she "[is] back" in the "scene of labour," or from her writing world, the scene "has become a sacred place." Writing, in this sense, enables Miriam to construct "a sacred place" out of the mundane world. By further revealing this scene as "the little white table standing under the brilliant light" and her "everlasting possession" of it, Miriam conveys the sense of sacredness embodied in the scene of writing. As Weightman asserts, "[s]uch luminants" as oil lamps and candles "symbolize eternal light and infinite truth, ordering attributes of spiritual home in the relative chaos of secular experience."[114] As the "oil lamps and candles," the "brilliant light" of Miriam's writing scene can also "symbolize eternal light" which corresponds to her "everlasting possession" of this scene. Situating Miriam's writing philosophy within Weightman's claim, then, the writing activity that Miriam conducts

112. Dorothy Richardson, "Almost Persuaded" in *Close Up: 1927-1933*, eds. Donald, Friedberg and Marcus, 192.
113. Weightman, "Sacred Landscapes and the Phenomenon of Light," 67.
114. Ibid.

under the lamplight can be regarded as her own way of searching for the "eternal light and infinite truth" of existence. Miriam constructs and reconstructs her past through her writing. As the "oil lamps and candles" are used by people to "order attributes of spiritual home in the relative chaos of secular experience," writing under the lamp becomes the means through which Miriam "orders" her past as she pilgrimages through the "chaos of [the] secular" world. However, to be able to "order" her past under the lamp, Miriam first needs to acquire access to and "see" it. As this chapter demonstrates, the other lights Miriam encounters throughout her journey—namely, light in the living space, firelight and natural lights that are "shinning enough" just like the film as Richardson claims—permit Miriam to evoke and reflect upon her past memories, while further illuminating her literary pathway.

Conclusion

> [The Reader of the modern novel] finds himself within a medium whose close texture, like that of poetry, is everywhere significant and although, when the tapestry hangs complete before his eyes, each portion is seen to enhance the rest and the shape and the intention of the whole grows clear, any strip may be divorced from its fellows without losing everything of its power and of its meaning.[1]

> Fabric […]. No one had ever said *fabric* about anything. It made the page alive…a woven carpet, on one side a beautiful glowing pattern, on the other dull stringy harshness.[2]

Richardson refers to writing as a "tapestry" or a piece of "fabric" both in her essay "Adventure for Readers" (1939) and in her novel *Pilgrimage*. By conceiving writing as a "tapestry," which implies the interaction between the strips, Richardson implies the interactive relationship among all the elements in the novel. All the elements of Miriam's journey from the past, present and imagined future are endowed with equal value. They come into contact with each other and give "shape" to the whole piece of writing. Consequently, the completion of the last volume *March Moonlight* (1967) is regarded by Bronfen as the time when the tapestry hangs complete.[3] Notably, however, all the elements in *Pilgrimage* interact with each other not only on a surface level as the strips of a tapestry do, they also run into and got infused into each other, adding another dimension to this piece of "tapestry".

By comparing writing to a "tapestry" or "fabric," Richardson de-familiarises the words on the pages. When *Pointed Roofs* (1915), the first volume of *Pilgrimage*, was finished, Richardson spoke of it as "a single chapter of an unfinished whole" which "properly speaking, has no 'story.'"[4] Here, Richardson makes it clear that readers of *Pilgrimage* should not expect a coherent narrative about a woman's life at the turn of the century. Instead, Richardson suggests in her essay "Adventure for Readers" a new way to read modern novels, including her *Pilgrimage*:

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1. Richardson, "Adventure for Readers," 426.
2. Richardson, *Pilgrimage II*, 407. Italics in the Original.
3. Elisabeth Bronfen, *Dorothy Richardson's Art of Memory: Space, Identity, Text*, trans. Victoria Appelbe (Manchester: Manchester University Press, 1999), 209.
4. Richardson, *Windows on Modernism*, 191.

> [Readers should] take the author at his word. Really release consciousness from literary preoccupations and prejudices, from the self-imposed task of searching for superficial sequences in stretches of statement regarded horizontally, or of setting these upright and regarding them pictorially, and plunge, provisionally, here and there; *enter* the text and look innocently about.[5]

However, for readers to take the "plunge" and "*enter*" the text, some deconstruction of the interconnecting elements in *Pilgrimage* is necessary.

In this thesis, I have divorced each strip that contributes to the "beautiful glowing pattern" of *Pilgrimage* from its fellows to show Richardson's craft of writing and at the same time, to provide *Pilgrimage* readers with space to enter the novel and experience its world together with Miriam. Specifically, I have separated Miriam the subject from the world that she journeys through by studying how she is linked to the world by attentively listening to its sounds, intentionally touching its spaces and actively perceiving the light that illuminates it. The world that Miriam lives in is no longer one in which everyone remains "relatively self-contained", and the surroundings in which people plan their lives with "fair certainty" could no longer be "counted upon to remain more or less in place." [6] Instead, it is characterised by "[u]ncertainty, noise, speed, movement, rapidity of external change."[7] Moreover, as Richardson writes, when a person, his house, street, town, nation all are stable, his imagination rarely wanders beyond these stabilities. Inherent in Richardson's remark is the implication that when all these secure stabilities are broken down, people's imagination is simultaneously set free and they start to realise that reality is various, multiple-layered and beyond immediate recognition. As Richardson writes, living in a world grown transparent and uncertain, everyman begins to realise that "behind his experience of the rapidity and unpredictability of change in the detail of his immediate is a varying measure of vicarious experience of the rapidity and unpredictability of change all over the world, and a dim sense that nobody knows with any certainty anything whatever about the universe of which his world is a part."[8] Travelling through a world like this, Miriam is also seen exploring and imagining the world with the "detail of [her] immediate" surroundings as enablers. In this thesis, I have considered Miriam's sensuous engagement with sound, spaces and light in order to show how the objective world,

5. Richardson, "Adventure for Readers," 428. Italics in the Original.
6. Dorothy Richardson, "This Spoon-fed Generation?" in *Close Up: 1927-1933: Cinema and Modernism*, eds. James Donald, Anne Friedberg and Laura Marcus (London: Cassell, 1998), 203.
7. Richardson, "This Spoon-fed Generation?" 204.
8. Ibid.

or the background to life, co-creates Miriam's consciousness. These elements become the means through which Miriam incorporates the world into her consciousness, and during this process, they themselves are transformed and reconstructed by Miriam. The bond between Miriam and the world is forged and further strengthened in their mutual communion.

I have also considered how Miriam re-experiences childhood memories in such a way as to alter her experience of current reality. As Miriam leaves home at seventeen, her life before this point is unknown to us. Her childhood life, especially her Abington garden, is introduced to us through Miriam's memory. As Miriam journeys forward, she is seen constantly looking back at the things that she has left behind, and as a result, the narrative is further complicated. However, as Esther Kleinbord Labovitz argues, Miriam's visiting childhood memories does not suggest that she seeks to return to the past. Rather, Miriam aims to produce in the present a sense of what she was in the past and to seek a unity between the child and the adult.[9] Miriam values the interaction between her past and present, or in other words, seeks to "produce in the present a sense of what she was in the past." It is in Miriam's effort to "seek a unity" between her past and present that these two currents of her consciousness interact with and infuse each other. Miriam's revisiting of her past is enabled by her active perception of her surroundings in which her activity of memorization occurs. In *Pilgrimage*, the background does not only create Miriam's consciousness but also deepens it by taking Miriam back to her past. During this process, Miriam's present is incorporated into her past and the past is reconstructed and transformed by Miriam's constant revisiting of it.

In *Pilgrimage*, Richardson explores interactivity between people, the worlds they live in and their pasts. As this thesis has shown, Richardson transforms personal experiences into art by constructing and reconstructing them in her writing. Consequently, this project explains the nature of *Pilgrimage*, namely the existence of *Pilgrimage* both as an autobiography and a novel. At the same time, it also reveals a principle of art that, according to Richardson: "it shall be a collaboration between the conscious and the unconscious, between talent and genius." [10] This principle, for Richardson, governs all great art. Richardson regards life as "raw material" for "great conflicts and great works of art."[11] Richardson, in her own words, is made into an artist by engaging with life. [12]

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9. Esther Kleinbord Labovitz, *The Myth of the Heroine: The Female Bildungsroman in the Twentieth Century: Dorothy Richardson, Simone de Beauvoir, Doris Lessing, Christa Wolf* (New York: Peter Lang, 1986), 20-1.
10. Dorothy Richardson, "Pictures and Films," in *Close Up: 1927-1933,* eds. Donald, Friedberg and Marcus, 188.
11. Richardson, "Pictures and Films," 189.
12. Richardson wrote in 1966 that "Life makes artists of us all." Diane F. Gillespie, "Introduction" to "Dorothy Richardson," in *The Gender of Modernism: A Critical Anthology,* ed. Bonnie Kime Scott (Bloomington: Indiana University Press, 1990), 397.

Richardson's aesthetic in *Pilgrimage* is manifested in her creation of a sense of life that relies on a base-experience, namely the life we live without reflecting on it. *Pilgrimage* should not thus be read as a mere account of a single woman's experiences in the modern Western world in the early twentieth century. Readers should, in Thomas F. Staley's words, "see and feel Miriam's impressions and embark on her journey not only with her but through her."[13] By closely following Miriam's sensory experience, this thesis has provided readers with clues to "see," "feel" and hear Miriam's impressions, to trace Miriam's footsteps and embark on their journeys of experiencing the world depicted by Richardson "through" Miriam.

Richardson's twenty filmic essays collected under the title "Continuous Performance" have been used in this project as a resource for interpreting the novel. Corresponding elements can be readily detected in these two genres of Richardson's writing, including her valuation of silence and music, light effects and the delineation of the atmosphere of cinematic space. As Susan Gevirtz argues, Richardson's writings on cinema articulate a poetics that is practised as a "filmic" prose writing in the novel.[14] However, instead of focusing on the literal correlations between Richardson's two artistic productions, in this thesis, I have situated the study of *Pilgrimage* within the field of implication of film, to examine the ways in which Richardson's own experience of film has changed her perception of the modern world by exploring her portrayal of the protagonist's experience of the world.

Richardson's film criticism has been vital in locating her broader aesthetic theory that she was likely to develop even before writing for *Close Up*. Thus, her critical thinking of film has found its application in her novel writing, which in turn, according to Paul Tiessen, represents the "creative culmination of her theory of art."[15] In analysing Richardson's comparative theoretical approach to the form and function of the novel and film, Tiessen argues:

> [Richardson's] insights into the nature and potential of film, which retain their uniqueness and freshness even today, were integrally related to what might be called her theory of art […]. The themes and techniques of her own fiction were her creative

13. Thomas F. Staley, *Dorothy Richardson* (Twayne Publishers, 1976), 38.
14. Susan Gevirtz, *Narrative's Journey: The Fiction and Film Writing of Dorothy Richardson*, (New York: Peter Lang, 1996), xii.
15. Paul Tiessen, "A Comparative Approach to the Form and Function of Novel and Film: Dorothy Richardson's Theory of Art," *Literature/Film Quarterly* 3, no.1 (Winter 1975): 83, http://www.jstor.org.ezproxy.auckland.ac.nz/stable/43795387.

> culmination of her theory of art, and as a critical approach to these the formal and experiential aspects of film provided the model.[16]

For Tiessen, the "formal and experiential aspects" of film provides the "model" to the study of the "themes and techniques" of Richardson's novel—namely, her *Pilgrimage*. A lapse may seem to exist in Tiessen's remark considering the fact that, as noted earlier in the Introduction, most volumes of *Pilgrimage* were published before Richardson starts to work on her filmic column. However, Tiessen does point out that Richardson's articulation of her definition of film experience can be traced back to as early as 1914 (*Pointed Roof*, the first volume of *Pilgrimage*, was published in 1915). This implies that when Tiessen discusses Richardson's contemplation of the film experience, he not only has Richardson's filmic column in mind, but has also considered her contemplation on film articulated in her other writings.[17] Besides, according to Tiessen's discussion, what prompts him to link Richardson's filmic writings to her novel is her own understanding of the "function" of art embodied both in the essential nature of the film-experience and in her novel. As to the function of art, according to Richardson

> the relevance of "art," of all kinds and on all levels, to "existing conditions," at all times and in all places, resides in its power to create, or arouse, or call into operation (but not to direct—that is the business of ethics) the human faculty of contemplation. In other words: while subject to the influence of a work of art, we are ourselves artists, supplying creative collaboration in the form of a reaction of the totality of our creative and constructive and disinterested being. [18]

It is Richardson's recognition of art's power to "create, or arouse, or call into operation" people's contemplation and its magic of making us all artists that makes it possible to study *Pilgrimage* in relation to her thoughts about film. As Richardson writes in her filmic essay "Narcissus" (1931), the "whole power" of film rests in "this single, simple factor": "the reduction, or elevation of the observer to the condition that is essential to perfect

16. Ibid.
17. For example, Tiessen mentions that, in her book *The Quakers Past and Present* (1914), Richardson speaks of an individual's "accustomed surroundings" as the "cinematograph show of his external world. Tiessen, "Dorothy Richardson's Theory of Art," 88,
18. Geoffrey West, ed. "The Artist and the World To-Day," *The Bookman*, May 1934, 94.

contemplation."[19] The collaborative relationship between film viewers and what they watch provides Richardson with a model to depict how Miriam the subject with the objective world in which she lives interact and infuse into each other. Meanwhile, the artistic form that Richardson thinks film has taken to link film viewers to what's projected in front of them, in turn, has helped this project unveil the process of how Miriam is linked to the world she journeys through.

However, the placing of Richardson's *Pilgrimage* within the field of the implication of her filmic writings does not mean that *Pilgrimage* fits completely into the model provided by film. As noted earlier, Tiessen regards themes and techniques of Richardson's *Pilgrimage* as the "creative culmination" of her theory of art. As Tiessen argues, the "formal characteristics which Richardson sees as inherent in the film medium helped her to determine the conventions which in another medium, such as literature, would contribute most to the fulfilment of the function."[20] Tiessen implies that while film provides Richardson with a "model" to explore how to fulfil art's performance of its function, it is in *Pilgrimage* that Richardson further develops this model and brings it to a culmination. By specifically developing a form of travelling to contain Miriam's experience of the world, Richardson endows her novel with a sense of continuity, fluidity or "continuous performance" as she puts it. Furthermore, Richardson also simultaneously and contradictorily disrupts the fluidity of Miriam's life at a surface level by inviting Miriam to actively contemplate what she perceives as she travels forward. It is in Miriam's active reflection on what she is experiencing that her subjective world, the objective world that she travels through, her past and present interact with and infuse each other, subsequently deepening the surface fluidity of the narrative. Creating this sense of disjuncture inherent in the surface fluidity and continuity of the novel is something that Richardson thinks, in her time, film cannot do.

By tracing her protagonist Miriam's life from the day she leaves home until she becomes a writer, Richardson, to a certain degree, has adopted the model of the classic *Bildungsroman*. Although she named each volume of her novel separately, Richardson also brings them together under the title *Pilgrimage*, which invites contemplation of the relationship between her novel and the paradigm of Christian pilgrimage. Richardson's views about Balzac and his followers in the "Foreword" to her *Pilgrimage* shows her interest in realism's documentation of life, and as this thesis has shown, influenced her depiction of Miriam's

19. Dorothy Richardson, "Narcissus," in *Close Up: 1927-1933,* eds. Donald, Friedberg and Marcus, 203.
20. Tiessen, "Dorothy Richardson's Theory of Art," 83.

registration of the world. Her admiration for Wordsworth and the recognition of the influence that the form of poetry exerts upon the modern novel is also discussed in "Adventure for Readers" and may also have contributed to Richardson's innovation of the literary form by presenting *Pilgrimage* not merely as a recount of a woman's life in the modern world but as an artistic work inviting readers to experience that life alongside her protagonist. Richardson's engagement with the models used by these writers as she yet seeks to create a new literary model can also be regarded as a carrying out of her philosophy of the past, in which the past is not a reality "entombed" in another place but that which continually influences and informs the present. By exploring Miriam's sensory perception of the modern world inspired by Richardson's film criticism, this study has demonstrated the way in which the different artistic models from different periods and different genres enrich each other in *Pilgrimage*, and thus opens up the possibility of further investigation in Richardson studies.

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