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Journeys through Architecture: the Body, Spaces, and Arts in Dorothy Richardson's *Pilgrimage*

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2017

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Abstract

The inter-arts potential of Dorothy Miller Richardson's life's work, *Pilgrimage*, has been gaining critical attention since the end of the twentieth century, with continuous scholarly efforts dedicated in revealing the cinematic, painterly, and musical depths of the novel sequence. Building on such established foundation, this study responds to this inter-arts call of Richardson scholarship by taking an architectural turn, and contends *Pilgrimage* as a piece of architectural construct—a literary work that demonstrates the coming together of the body, spaces, and arts.

Interdisplinary in nature, this study draws on diverse fields of inquiry in its configuration of the architectural as manifested in *Pilgrimage*, with two interconnecting sections. Merleau-Ponty's perceptual phenomenology and recent theorisations of body-space interaction in various disciplines, such as cultural geography and anthropology, underpin the first section of the discussion, which attempts to explicate the spatial significance implied in Miriam's (the protagonist) sensuous interactions with the different kinds of space around or within her. While the first section underscores how the art of literature embodies Miriam's sensuous-spatial dynamics, the second section illuminates how the spatial arts of painting and architecture come into contact with *Pilgrimage*. Collaborating biographical, painterly, literary, and phenomenological approaches, the thesis considers the sequence's manoeuver over the issues of simultaneity, instaneity, moment, and subject matter as the manifestation of literary impressionism. After contemplating *Pilgrimage* as a piece of literary impressionism, the discussion concludes by considering the sequence as a piece of haptic architecture, with the notion of 'fragile architecture' formulated by Juhani Pallasmaa. By re-examining how Miriam's body, spaces, and arts interact and integrate throughout *Pilgrimage*, the thesis aspires to bring to light its architectural disposition.

INTRODUCTION

> Things "beckon us", "make themselves seen", "articulate themselves" in us, whether we be writers, painters, or architects […] We reciprocate by opening ourselves to their solicitation and creatively responding to it. Rachel McCann [1]

We are in constant dialogue with the world, with its spaces and the things therein. Despite their eagerness to get to, or through us, it seems that only those who are more sensitive than the average men, namely, the 'writers', 'painters', or 'architects' (McCann, 'Entwining', p.273), can penetrate into their exquisite articulations, and respond creatively to their 'solicitation.' Following this aesthetic logic, when a particular artist has at his or her disposal the combined talents of a writer, a painter, an architect simultaneously, he or she should be the one who can best open himself or herself to the world. During his or her perceptive, interactive opening to the spaces and things of the world, he or she first 'reciprocates', then responds most 'creatively' to their 'beckoning', 'articulation', and 'solicitation.' Under this aesthetic principle, the singularity or creativity of the resultant artwork lies in its capacity to assemble within itself attributes of other art forms, be it literature, painting, or architecture. Ambitious artistic projects as such have not been unfamiliar among different fields of art throughout our turbulent aesthetic history, especially in music. The infamous representative is the controversial Wagnerian 'Unendliche Melodie'; an aesthetic infinity that aspired to bring together the art of drama and performance, opera, literature, and the spirit of Germanic folk, with their properties redefined, in the nineteenth century. For the art of the pen, the twentieth century proves to be a fruitful period for writers to conjure different art forms into works of literature. The Woolfian, Steinian, and Conradian visual and aural aesthetics have been attracting critical attention for a few decades. For poetry, Eliot's *The Waste Land* is the ultimate example in which the boundaries of literature, painting, architecture, and music become entirely fluid, exploitable, and even dramatic. These canonical names have been the

orthodox answers to most questions asked on the inter-arts quality of modernist literature. Yet, one more name, I believe, should be added to the list of answers regarding this question: Dorothy Miller Richardson (1873-1957), and her major work of fiction, *Pilgrimage* (1915-1938).

Yet, before we venture into any theoretical or formal analysis of the novel sequence, let us turn to an unpublished letter from Richardson. Written in 1942, the letter is a solid testimony to Richardson's inter-arts sensibility:

> Paganini, Liszt, or Chopin, if they had been pictorial artists instead of composers, might well have been pen draughtsman. Beethoven, with his more basic nature, would certainly have been a painter, and, just as certainly, he would have been Rembrandt. Indeed - if there is any truth in the doctrine of reincarnation - he probably was Rembrandt. [...]' (Letter, 1942)

Among the four Romantic composers mentioned here, it is the symphonies and nocturnes of Beethoven and Chopin that make the musical scenes heard throughout *Pilgrimage*. While their music engenders multiple forms of dialogue engaging Miriam (the protagonist) and the spaces around or within her, the composers here are compared to 'pen draughtsman', 'painter', or even, 'Rembrandt'. Going beyond random comparison, Richardson carefully matched the different characters of the composers with 'pictorial artists' or real 'painter'. For 'Paganini, Liszt, or Chopin', whose musical excellence lied in their extravagant manipulation over the technical aspects of the art, were considered by Richardson as mere 'pen draughtsman'. But for Beethoven, with his 'more basic nature', he 'certainly' became the genuine 'painter' in comparison with the other craftsmen mentioned earlier. More specifically, Beethoven was to Richardson, the 'reincarnation' of Rembrandt, with the name of the painter repeated twice. With these gradual comparisons, the letter reveals to the reader not only Richardson's wealth of musical and painterly knowledge, which is an indicator of her middle-class upbringing. More importantly, it exhibits Richardson's ability or tendency to associate one form of art with another with care and precision, which explains the sequence's associations with different art forms, such as film, painting, and musical composition

throughout the decades, a phenomenon that founds and fuels an inter-arts discussion of *Pilgrimage*.

Therefore, in what follows, I shall bring to light how this thirteen-volume novel sequence is an aesthetic creation, which embodies the 'most creative' responses an artist can enact to the wild calls of the world, by unfolding its literary, painterly, and architectural uniqueness, with reference to the notion of the architectural. By drawing extensively on Merleau-Ponty's theories of perception, contemporary phenomenological discussions on spaces, the body, and aesthetic, together with scholarly works conducted on painterly impressionism, this discussion attempts to formulate the notion of the architectural based on the dynamic coming together of the body, spaces, and arts, as demonstrated by *Pilgrimage*. These three interactive, interlocking and interlacing elements, as we shall see, not only underpin and direct artists' creative dialogues engaged with the world, but also the pre-logical, architectural language enunciated by *Pilgrimage*, an issue never before discussed systematically throughout Richardson scholarship.

The Architectural in *Pilgrimage*

> In the sixteenth-century Ottoman poetic imagination, God is the architect and author of the universe. The creation of the universe is the ultimate architectural production, and the tablet of God's decrees (lawh mahfuz) is the ultimate literary work [….] In the eyes of the poet and the architect the true object of art was a single one: praising the ultimate power of God. It was understood that God created the world as a sacred realm in order to provide people a place to worship Him. Vildan Serdaroğlu[2]

> We experience the world sensuously and spatial-temporally and then create from that experience something material, sensuous, spatial, durative. These aspects of architecture resonate with the most fundamental aspects of our corporeity. Rachel McCann[3]

> I think that the painter must be penetrated by the universe and not want to penetrate it [….] I expect to be inwardly submerged, buried. Perhaps I paint to break out.
> Andre Marchand[4]

In the sixteenth century Arab imagination, God was the ‘ultimate’ origin of literature and architecture, and these two arts were the twins born almost simultaneously, as the ‘the most fundamental’ (McCann 268) forms of art. The secular yet sacred ‘realm’ built by Him was where mortals dwelt and were ‘penetrated’, ‘sensuously and spatial-temporally’ (ibid), then ‘inwardly submerged, buried.’ (Merleau-Ponty, ‘Eye and Mind’ p.63) This particular space was a place for God’s sentient subjects to ‘experience’ and ‘praise’ His (artistic) creations, through creating ‘something material, sensuous, spatial, durative’ in the form of letters, paints, or bricks (McCann, ‘Entwining’, p. 268). This assortment of ideas is of vastly different cultural and historical origins, and how they are collaged here does demand a justification. Upon closer scrutiny, what can be construed is the common keynote that underlines and unites this arbitrary display of ideas: it is the integrative, interactive, and innate trio composed of the sensuous human body, material and affective spaces, and the art of literature, architecture, and painting, that cuts through this spectrum of thoughts. From the beginning of endless beginnings, this trio is a primordial intertwining trinity that is programmed in our bodies as an intrinsic given; the pre-requisite through which artists’ creative responses could be engendered. With regards to our sequence, it is this spatial-sensuous-aesthetic trio, as we shall see shortly, that underpins the dynamics that Miriam Henderson, the character-narrator of *Pilgrimage*, actively and creatively participates in, with the layers of space around and within her, and with their results rendered through the art of literature, painting, and architecture. Concerning our present discussion, this trio serves as the paradigm through which the notion of the architectural in *Pilgrimage* can be approached, articulated, and exercised. Given its primacy in the constitution and definition of both the sequence and the present discussion, a thorough philosophical conceptualisation of the trio’s mechanism, based on the phenomenological idea of Carnal Echo, deserves our attention.

However, before venturing into the theoretical tapestry of Carnal Echo, an idea derived by Rachel McCann from her intelligent reading of Merleau-Ponty's phenomenology, let us allow the first page of *Pointed Roofs*, the commencing page of *Pilgrimage*, to set the architectural key of the discussion, composed of the coming together of spaces, arts, and the body.

> Miriam left the gaslit *hall* and went slowly *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 until Eve and Harriett came back with the parcels. She would have time to think about the journey and decide what she was going to say to the Fraulein. The room would be altogether Harriett's. It would never have its old look again. She evaded the thought and moved clumsily 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. The sense of all she was leaving stirred uncontrollably as she stood looking down into the *well-known garden.*
>
> Out in the *road* beyond the invisible lime-trees came the rumble of wheels. The *gate* creaked and the wheels crunched up the drive, slurring and stopping under the *dining-room window.* (I, 1, emphases mine)

The fourth, technically the fifth word that commences two thousand pages of narrative, is the word 'hall', an architectural site, a material, spatial element. Following this architectural cue and continuing with her architectural descriptions, Miriam leads the reader through a 'conducted tour' (Richardson, *Journey*, p.139) of her house: from the landing and the staircase to her room, from the windows to the bed in the room. Then the camera takes the reader out of the house, and gives us the view of the 'drive', the 'garden', the 'road', 'the gate', and eventually ends the tour by returning to the 'dining-room window' of the house. This intensely visual passage, which amounts to a cinematic long shot, constitutes the material surroundings of Miriam's suburban home viewed from the inside then out. Here, architectural features such as 'landings', 'staircase', 'drive', and 'gate', may seem as the mere functional constituents of the building. Yet, one of the crucial functions of these constituents is to signify the spatial-material note in the architectural chord, right at the beginning of the sequence.

Upon more detailed inspection, we can see that these features pertain to one quality: they are all liminal places or points of transition that suggest 'the act of passing between one

situation and another', and the spiritual, physical 'crossing […] of borders.' (Drewery 15) On the one hand, the 'landing' and 'staircase' connect the physical distance between 'upstairs' and downstairs, while the 'road' and 'gate' separate the social distance between the more private space of the Henderson household and the more public space of the land leading to the house. On the other hand, given the particular context, these features take on another layer of symbolic meaning: these in-between positions bespeak where Miriam is now standing and what she is going to traverse: between the protected, leisured life as a daughter of a declining middle-class family, and an independent life as a governess in Hanover, Germany. These architectural elements, especially the gate, like the iron HaHa gate in Jane Austen's *Mansfield Park*, signifies the two entirely different ways and paths of life that lay before and behind her, and this is the threshold that Miriam is going to cross. Once she has walked through the gate, her life, like her room, 'would never have its old look again.' (I, 1)

Standing at the border of these two thresholds, Miriam's emotion is inevitably complex and intense, as manifested through the depiction of its context, and selection of objects in focus (the architectural entities mentioned above: 'landing' and 'staircase', the 'road' and 'gate', and the diction deployed). The phrase 'March twilight' appears to be simply the background information, informing readers the setting of the scene. However, it is rich in implications and crucial in establishing the mood of the context upon closer examination. As noted by Jean Radford in one of the studies of Richardson published in 1991, '[t]he title March Moonlight [the final novel-chapter of the sequence] echoes the March twilight with which *Pointed Roofs* began', which denotes the 'circular' structure of *Pilgrimage*, on the very first page of the sequence (Radford 34). To the critic who considers Miriam's pilgrimage towards her 'sacred place of writing' (Garrington, *Haptic Modernism* 153) as a Bildungsroman of a writer, thus comparable to Bunyan's holy pilgrimage, the pilgrim (in this case Miriam) 'returns home' when the ritual has been accomplished and the

position attained. Therefore, when Miriam's pilgrimage starts with 'March twilight', it is then logical to seal the journey with 'March Moonlight', as 'moonlight' indicates a day has come to its destined and natural end. By doing so, the theme or even the genre of the sequence as a 'quest novel' is established. While Radford's detailed reading of the phrase 'March Moonlight' carries significant structural, thematic, and even generic connotations, an affective interpretation of this phrase reveals more fully the delicate psychological and mental state of Miriam.

March, coinciding with spring, is traditionally regarded as the time for rejuvenation, aspiration, and new beginning, which seems to connote the promising and flowery seasons ahead. Yet, the next word casts shadows over the spring picture. 'Twilight', itself an in-between state after the sunset before nightfall, denotes the coming of darkness. At seventeen, Miriam represents the spring season of one's life, the innocent and carefree days of youth. But to Miriam, its curtain is about to be drawn, as she prepares for a dimmer phase of life that is to come: her life in Germany filled with uncertainties, anxiety (perhaps excitement). An acute sense of loss and nostalgia shrouds her heart when she thinks '[t]he room would be altogether Harriett's. It would never have its old look again.' (I,1) Feeling feeble under such unbearable emotions, Miriam vulnerably 'evaded the thought and moved clumsily to the nearest window'. While having no company to comfort her, Miriam's emotional fragility is again challenged by pressing pragmatic apprehension, as she has to 'think about the journey and decide what she was going to say to the Fraulein in her quiet room. These apprehensive emotions of Miriam explain the repetition of words such as 'dark' and 'quiet', as a reflection of her state of being. Describing what Miriam sees in a rather detached third-person narration, Richardson's meticulous observation, slow pace and plain diction subtly suggest the intense, complex psychological drama of Miriam before her departure. In addition to the spatial note, the note of affect is also decisive in the composition of an architectural chord.

Though not appearing as a pronounced element, Miriam's bodily senses are seminal in her perception and description of her surrounding spaces. The visual sense is the more dominant one, with phrases like 'gaslit hall', 'March twilight', 'May tree', just to name a few. Sound ('rumble of wheels') and silence ('The top landing was quite dark and silent') fill up what Miriam hears alternately, with the warmth and smell of 'the fire' within her reach. Four out of the five major perceptual senses, without the sense of taste, are summoned in this initial page of the narrative. The presence of the body, the material around, and affective spaces within, Miriam, and the cinematic qualities of this chain of descriptions, expound the dynamic interplay of the body, spaces, and art. The trio initiated, instantiated, and accentuated here is not only the essence of the architectural, but also the foundation of Carnal Echo, an idea rooted in Merleau-Ponty's phenomenology of perception.

'Things are in an annex or prolongation of itself; they are incrusted into its flesh, they are part of its full definition; the world is made of the same stuff as the body.' (Merleau-Ponty, 'Eye', p.59) In his watershed essay 'Eye and Mind', from which this quotation is taken, Merleau-Ponty arrows right into the heart of the Cartesian recuperation of Self and World, body and mind, and essentially redraws their relationships, by reuniting each other as 'part of' the Flesh's 'full definition.' (Merleau-Ponty, 'Eye', p.59) The justification of the philosopher's prime emphasis on the pre-reflective intertwining between them becomes self-explanatory in the next line: the world is made of the same stuff as the body. This mysterious Flesh, or the 'same stuff', that 'the world' and 'the body' are 'made of', underlines the fact that our very existence is 'fundamentally intertwined' with the world. Viewed through this lens, our perception of the world is, in actuality, 'a dynamic and cooperative unfolding' based on our 'shared embodiment, mutual materiality and spatiality' with the larger earth (McCann, 'Wild', p.4). Arguments of this kind, that centre on a reconstruction of a more integrative, corporeal, and affective ontology grounded in the thinking of Merleau-Ponty, have gained

popularity across a variety of disciplines. The philosopher's concerns over embodiment, materiality, and spatiality have a resonance in the art of painting and architecture.

It is under this intellectual and disciplinary milieu that Rachel McCann's notion of Carnal Echo thrives, with her contention that 'things have an internal equivalent in me, they arouse in me a carnal formula of their presence.' (McCann, 'Entwining', p.265) The word 'echo', with its acoustic properties, invites attentive tuning. The *Harvard Dictionary of Music* defines echo as 'the phenomenon in which a sound is heard as having been *repeated* […] because of the *reflection* of the sound waves *back* toward the listener from some […] surface' (Randel 279, emphases mine). Central to its definition is the prefix 're' in 'reflection' and 'repeated'. Etymologically rooted in Old French around the thirteen century, this 'word-forming element means "back to the original place; again, anew, once more."' (Online Etymology Dictionary) Musically and etymologically, the word 'echo' connotes a form of repetition ('back to the original place; again, anew, once more') between two parties, as a loop circulating between the emitting (the world) and the receiving ends (our bodies). The conditions that supply this sonic phenomenon with a carnal touch are the presence of 'an internal equivalent in me' (McCann, 'Entwining', p.265), and the 'carnal formula' it arouses in our bodies. These conditions are the pre-requisites for our bodies to 'echo' 'again' and 'once more' what has been perceived.

By illuminating then consolidating the resonating (echoing) sameness (the Flesh, in other words) that constitutes the 'internal equivalent' of the world in our bodies, McCann puts forward the use of her proposition: to render visible again, through different art forms, the tracings these correspondences (between the world and our bodies) give rise to. Put another way, different art forms are the material, sensuous, affective, and aesthetic manifestations that testify to the 'dynamic mixing of the visible world' and the artists' 'carnal schema.' (McCann, 'Entwining', p.265) While this merely qualifies as a general description

of how Carnal Echo works across the different fields of art, McCann considers the spatial arts of painting and architecture as the 'carnal echoes of the real' (ibid), based on the fact that these two art forms 'intertwine the world and our own carnality in expressing their creator's experience of *seeing* or *inhabiting*' (ibid, p.267 my emphases). The acts of seeing and inhabiting are highlighted here because seeing is (perhaps) the first perceptual faculty human beings usually think of when perception is involved, and inhabiting concerns how our bodies and being are anchored, thus situated, in the world. According to McCann, painters respond to the world by rendering what they see on their canvases, while architects concretise their perception and understanding of the world and its relationship with its inhabitants through architecture. As expressions of Carnal Echo, these two forms of spatial art can 'transform the world coming inside to a reemergence, a pouring back outside', blurring the boundaries between inside and outside, between perceived and perceiving (Merleau-Ponty, *The Visible and the Invisible* p.130). Cezanne's confession accentuates the 'transformation' and 'blurring' mentioned here, when he determines to 'marry the curves of women's bodies to the shoulders of the hills' (Murphy, 147).

Yet, amongst these two spatial arts, it is architecture, not painting, that 'offers unparalleled opportunities for intercorporeal engagement.' (McCann, 'Entwining', p.267) The justification for this preference lies in the fact that 'architects' sketch or model bridges between the internalisation of embodied experience and the capabilities of building materials, space, and light to bring forth the latent qualities of spatial depth (ibid). It cannot be denied that what can be shown on a single canvas is inevitably limited by the perspective the painter takes, the innate limitations of the canvas, and the depth, thus space, it is able to materialise in real life. Aware of these generic constraints, some painters resort to extreme, groundbreaking measures to bridge the gap, as the impressionists do. Impressionist painters' serial paintings, like Monet's Rouen Cathedrals, are painstaking attempts to break these

limitations, not by forcing unfeasible changes on the surface of one single canvas. Albeit painting is certainly an expression of Carnal Echo, it remains as a re-presentation of the world interacting with its seeing subjects. Yet, architecture differs from painting precisely on the matter of re-presentation: architecture is a form of double existence as carnal expression and as *real place* (ibid 269, emphasis mine). As a real place with 'aggressive materiality' (McCann, 'Wild Being', p.7), 'it is not simply line, colour, and form, but also sun, wind, gravity, materiality, and motility that gain expression' (ibid).

'Architecture develops existential and lived metaphors through space, structure, matter, gravity, and light' (Pallasmaa, *Drawing Han*, p.114), and it is in the coming together of these elements, through the act of construction, that architecture is able to be 'a means of philosophising about the world and human existence'. 'Space, structure, matter, gravity, and light' erect architecture; architecture moulds, reflects, and challenges our existence in the world. In this way, architecture stands as the tangible, creative result of the dialogue in which we engage with the world. Therefore, the link between spaces of various dimensions (material, lived, and existential) and architecture is indispensible in a discussion of the architectural, and this applies to an examination of the architectural in *Pilgrimage*. Elizabeth Bronfen and Melinda Harvey, who are conscious of the sequence's spatial and architectural attributes, shed light on the significance of physical spaces and places throughout the sequence. Bronfen's study is pioneering in this regard. She regards the spaces and places of different nature, ranging from the material to the metaphysical space, as the tropes that chart not only the plot of the sequence, but also the backbone that engenders Miriam's 'vertical' perceptions of her surrounding spaces, the workings of her memory, and the spatiality of the text itself (Radford, 'Review', p.353-355). To Bronfen, *Pilgrimage* renders in words how these spaces and places interact with Miriam's identity and memory, and how they contribute ultimately to the text's thematic topography and textual spatiality.

The attempt to restore the multi-faceted impacts of 'outer', material, and architectural spaces in *Pilgrimage* is the central task of Melinda Harvey's article, 'Dwelling, Poaching, Dreaming: Housebreaking and Homemaking in Dorothy Richardson's *Pilgrimage*' (2008). Accentuating Miriam's use of 'interstitial sites' where 'public privacy' is proffered, such as cafes, Harvey articulates how the protagonist experiences more 'heterogeneous forms of freedom', and seeks through her surroundings her identity as a New Woman (Harvey, 166). While Bronfen and Harvey have expounded and elaborated on the mandala-like workings of different kinds of space throughout *Pilgrimage*, Claire Drewery seeks to position the sequence and Richardson's sketch, *Journey to Paradise*, at a liminal ground, a neither-nor space. Referring to the journey or process of pilgrimage as 'the great liminal experience' and the protagonist's 'incursion into liminal states', 'which are characterised by profound moments of conflict and generally focus on individual crises of identity' (Drewery 16), Drewery argues that in *Journey to Paradise*, as well as *Pilgrimage*, 'Richardson [...] convey[s] the sense that moments of revelation afforded by states of transition are elusive and frequently illusory' (ibid 16-17). On the one hand, Drewery takes the textual space of the sequence and Richardson's sketches into a liminal ground. On the other hand, Bronfen and Harvey shed light on how the materiality of spaces and places in *Pilgrimage* concretise Miriam's engagement with the world, concerning her state(s) of existence. Although these studies situate the sequence at different positions, the common thematic issue at stake is the question of identity: both Miriam and the text itself.

In addition to erasing 'all cagetories' 'between inside and outside, between perceived and perceiving', architecture incorporates within its presence the blending and blurring of 'time, space, movement, inhabitation, touch, sound, surface, temperature, and kinaesthesia to the mix of the imagery and real, visible and invisible' (McCann, 'Entwining', p.269). It brings forth to its users new dimensions of immediate, palpable sensations ('inhabitation

touch, sound, surface, temperature, and kinaesthesia') and interconnected layers of being ('time, space, movement, inhabitation'), providing users with miscellaneous experiences. To put it differently, architectural encounter is an enveloping experience that wraps up the entire being of the user, as it unfolds with their movements within the space and volume of the built place. The passage from *Pointed Roofs* previously analysed is a vivid illustration in this regard. Signaled by this particularly architectural passage that inaugurates the architectural key of the sequence, *Pilgrimage* abounds in episodes in which Miriam experiences the world with her signature cross-modal 'scrambling', as this one in *Oberland*. The beauty of the wintry Swiss sky, in Miriam's sensuous-aesthetic rendering, is enchanted with both sound and sight: 'colour was coming from above, was already here in dark brilliance, thundery' (IV 29), and it stirs her emotion, since 'she still longed to glide forever onwards through this gladness of light.' (ibid) In only twenty words, the number of categories crossed is impressive: not only three senses ('colour', 'thundery', 'glide'), but also movement, a continuum of time, and inhibition in space ('glide', 'glide forever onwards through this gladness of light'). Adding another layer to this already complex constellation of scrambled categories is Miriam's affective intensity (of longing) at that moment, stimulated by the scene she sees. Finally, it concludes with her dissolution into this moving picture: the 'brilliant' 'thundery' sky rendered in hyperbole with a pair of internal rhymes, as an endless 'gladness of light' where she can 'glide forever onwards.' (IV 29) Though not a 'built form', the sky, like the earth, is a constituent (or given) of the world's 'architecture', which frames and anchors our very position in it.

This architectural scrambling of categories not only renders the tracings of Carnal Echo visible or perceptible in paintings or in real buildings. The blurring energised here enables 'architectural designs' to operate beyond what Merleau-Ponty describes as a '"rule-governed" manner', and creates art works in accordance with 'the way space plays out in

relationship to the origin point of our bodies.' (McCann, 'Wild', p.7) In other words, these art works destabilise prescribed rules, adhering only to the primordial echoes sounding between the world and their creators' corporeal and affective dimensions. Responding to the rule-breaking character of *Pilgrimage*, Kristin Bluemel, in her *Experimenting on the Borders of Modernism*, considers that 'margin' or 'border' is where *Pilgrimage* is precisely situated. Commenting on the modernist aesthetics of *Pilgrimage*, she believes that the work stands at the borders of a new kind of writing, composed of innovative techniques, structure and reading approaches (Wong, 'Journeys', p.11). While Bluemel focuses on 'what' has been achieved by *Pilgrimage* as the text that sets the paradigm for a new kind of writing, the question of 'why' it is capable of doing so still invites exploration. Therefore, it is this 'why' question that this discussion attempts to respond to, through the primordial principle of Carnal Echo and the resulting architectural scrambling—the coming together of the body, spaces, and arts, manifested in the literary, painterly, and architectural merits of *Pilgrimage*.

The architectural, as mentioned, elucidates not only the spatial-architectural aesthetics of *Pilgrimage*, it also charts the development and arrangement of this discussion. Therefore, it is appropriate and even essential at this point to justify on what ground the notion of the architectural is given such a pivotal and indispensible role. The answer to this question is twofold: the epistemological mode of both Richardson the author, and that of her alter-ego, Miriam.

In one of Richardson's unpublished letters, addressed to Tommy Austen in 1931, she revealed what kind of impressions hit her 'most sharply' when she experienced a place: 'every inch of indoor & outdoor space, house & garden things seen on each walk, imprinted somewhere, unforgettably' (Letter 1931). Words such as 'indoor & outdoor space, house & garden' alone are sufficient to invoke the architectural imagination of reader and critics alike. Yet, the phrase that precedes them, 'every inch of', is the very phrase that betrays

Richardson's observant eyes, and her perceptive affective response is 'unforgettably' marked. Reading this impassioned, descriptive statement without any theoretical consideration suffices readers' curiosity, as to how sensitively and invested Richardson was in the art of architecture. However, reading this statement through the phenomenological lens that underpins the notion of Carnal Echo just configured, it becomes clear that Richardson's mode of perceiving spaces and places fits smoothly into the aforementioned architectural framework. The hint is hidden in 'every inch of' what Richardson saw: it was 'imprinted somewhere, unforgettably.' These visual memories were 'unforgettable' to Richardson, as they were 'violently impressed', 'stamped', or 'delineated by pressure' (OED) upon an ambiguous 'somewhere.' In other words, all these sights were intimately and powerfully, borrowing a word from Merleau-Ponty, 'incrusted', with a space that could only be intuited or perceived, yet not clearly identified or delineated, so the unspecific qualifier 'some' is chosen here in a naturally off-hand manner. What Richardson saw was 'imprinted' there, 'imprinted' not only there, but also upon her body (eyes) and memory (unforgettable), and these responses were carnal and affective in nature. Seen through a phenomenological light, that 'somewhere' contains a Fleshy undertone, as it is able to connect the visual objects in the material world ('every inch of indoor & outdoor space, house & garden things seen on each walk') together with Richardson's sentient, feeling body.

Here, we see 'what' impressed Richardson 'most sharply.' The question of 'how' Richardson reacted to them provides more convincing evidence of her shrewd 'architectural' awareness:

> I have only to lower my eyelids & there it all is; & to close my outer ears, & there are all the sounds. Vivid, is hardly the word. I must have been this time in an extra hyper-sensitive state for the these things to have bitten so deep. (Richardson Letter)

Eyes are often closed when the human subject experiences intense feelings or sensations, as if the lights from the windows of our soul become a hindrance for us to fully access the

magnitude of something superior to what our seeing eyes can open us to. During this ‘extra hyper-sensitive state’, as if she is encroached by some form of religious hypnotism, Richardson submits herself to what she perceived, and cannot help switching on all the relevant internal equivalents of the external world that are in her. Similar to a rhythmic flow in a dance, she voluntarily purified her senses, shunned any possible perceptual disturbance there might be (‘lower my eyelids’, ‘close my outer ears’), leaped straight into the essence of things, surrendering and exposing her whole being to it. Then, ‘there it all is’, ‘[v]ivid, is hardly the word’. It was the naked being of Richardson and the world’s sensations baptised through her inner eyes and ears, merged into one. Rhetoric and amazement aside, Richardson’s perception and rendering of spatial elements are effortlessly architectural: the body, material and affective spaces, and the art of building and writing all come together.

Another key that establishes and holds this architectural dimension embedded in *Pilgrimage* lies in the epistemological mode of Miriam, with her use of spatial reference in her comprehension of the world. To two revered contemporary architects, Jacob Van Rijs and Nathalie De Vries, architects ‘have to think through space.’[5] [6] Implied in this brisk yet assertive statement is the principle that before any act of construction can possibly take place, ‘space’ has to be the trope which architects employ to establish their ‘framework of understanding.’[7] This mode of thinking is of particular importance when they confront, then try to render, the world. It is only after this ‘spatial turn’ has rooted in their minds that they are sufficiently equipped to perform the destined task of architects’, as understood by Donald Bates: ‘ordering the space’. In other words, through the architects’ action of organising, erecting spaces after they ‘think through space’, their works of architecture become or betray ‘an approach’ of how architects perceive, comprehend, organise, and re-present the spaces and the world around us.[8] The focus here is not only on *what* the architects have constructed. Rather, it is more to do with ‘why’ and ‘how’ they construct their works in particular ways,

as informed and inspired by their own ‘carnal echoes’, the ‘internal equivalents’ the world awakens in them.

While thinking through space is the motto and creative principle championed by contemporary architects, it is also the means through which Miriam contemplates life and the world in general. This inclination to approach them in a spatial manner contributes directly to the spatiality of *Pilgrimage* (which is a temporal form of art), by attaching visual, or at times intensely pictorial, qualities to the images she describes. Passages in *The Trap*, in which Miriam portrays her varying states of existence through the tropes of spatial entities, illuminate this observation. At the beginning of the tenth novel-chapter, Miriam analogises partial ‘truth’ as ‘a photograph […] it made you see the slatternly servant and the house and the dreadful-looking people going in and out’ (III 14). As a ‘photograph’, it cannot possibly present a panorama, a full picture, or the complete ‘truth’ of her lodger life in the Tansely Street boarding house, where Miriam lives not as a boarder (as in the previous novel-chapters), but as a degraded lodger who works for the house in compensation for her reduced rent. However, the disgusting and humiliating surroundings, with ‘slatternly servant and the house and the dreadful-looking people going in and out’ are vividly shown as a ‘photograph’, a pictorial ‘truth’ of her deteriorated state of life, however partial it might be.

Not only seeing ‘truth’ as a visual entity, a ‘photograph’, Miriam also visualises through her affective-imaginative vision the enormity of a country lies in the fragile and fleshy space of someone’s eyes. To Miriam,

> whole world (Polish) was at home in the eyes; horribly beautiful, abysses of fathomless foreignness […] any kind of known happenings were unthinkable beyond those eyes […] yet he (Dr. Veslovski) was here, come to play chess with Mr. Shatov. (III 48)

The unfathomable spatial vastness embodied in Dr. Veslovski’s semantically encoded eyes as perceived by Miriam in this passage come into full swing with Miriam’s elegant yet powerful rhetoric richness: with deeply spatial diction such as ‘abysses’, alliteration like ‘fathomless

foreignness', and oxymoronic phrasing in 'horribly beautiful.' When the limited size and delicate softness of the eyes are weighted with such intense lexical fullness, and are said to withhold the 'abysses of fathomless foreignness', the acute tension incurred in the contradiction accentuates, painfully, how Miriam sees and grasps both the 'word' and the world 'beyond those eyes': through a keen visual, painterly, this is, spatial mode of comprehending the world. To Miriam, the acoustic representation and pictorial evocation of the word 'Polish' are interlinked: one triggers the other. Otherwise put, it is through what Miriam can see with her physical and mental faculties, inner and visible eyes, rendered through graphic verbal pictures, that readers discern how she actually *sees* the world.

The inner eyes and ears of Richardson, the spatial and painterly mode of Miriam's perception of the world, establishes the foundation on which *Pilgrimage* can be interpreted in an architectural light. Associating the epistemological mode of Richardson and Miriam, the thesis will seek to define and delineates the architectural in *Pilgrimage.* What then follows is an anatomy of the workings of the trio (the body, spaces, and arts) in twentieth architecture, and a discussion of the ways in which *Pilgrimage* is a suitable text to be read in this architectural light. This particular period of the otherwise spinning and spanning history of occidental architecture is chosen specifically here for two reasons. First, *Pilgrimage* was written under the cultural milieu and historical context of the early to mid twentieth century. Second, it is during this period that architecture demonstrates the most vibrant and visceral engagement with the trio, and this proves to be effective in uncovering the architectural in *Pilgrimage.*

The trio (the body, spaces, arts) that sets the premise of the architectural in artistic creations has been anything but a novelty throughout the history of art. A brief detour through the architectural history of the West is required here, for it will inform us not only

how the trio has been operating throughout history, but why its bloom in the twentieth century is unprecedented, a phenomenon without which the discussion cannot be grounded.

Theatre design in the classical Greek-Roman period already bore witness to this aesthetic principle. Quoting from Vitruvius's *Ten Books of Architecture*, Gomez illustrates the 'perfect' design of a Roman theatre: 'the ascending rows of seats in the theatre', the placing 'of the sounding bronze vessels […] under the seats', and the circular frame of the theatre together with the 'four equilateral triangles' the frame inscribed (Gomez 17). The blueprints of these design are, in fact, implemented according to two principles: the 'canonical theory of the mathematicians and the musicians' and the image of the sky 'with the musical harmony of the stars"', with the purpose being to mesmerise the audience into the cathartic effect intended by tragedy. Here, the art of music, literature, and cosmology, together with somatic and spiritual concerns, are all put together in the construction of the representative artistic venue in antiquity. During the Renaissance, Vitruvius's architectural analogy that aligns the structure of buildings with the orders of the cosmos and the human body continued to thrive, and peaked with the enduring drawing of Da Vinci's triangle, the Vitruvian Man (Gomez 18). Until then, the many orders manifested through architectural works were highly rational and proportional, devoid of any unconscious (uncontrolled), especially human, desires and their potential moral influences.

This rapport between the body, space, and arts as the foundation of architecture established more than two millennia ago again found their distant echoes in recent history, in Hegel and many prominent contemporary architects. In addition to defining architecture as the first art that gives shape to the world (Spurr 2), Hegel also considers architecture as 'encompassing superficies that rise and fall in three dimensions in order to isolate a particular space within' nature (Krell 66). And within the encompassed and shapely three dimensions, architecture performs its function: to enframe superficies (or anything attached to the ground)

within it in order to open the enframed to [spirit]. In other words, according to Hegel, architecture is the act of isolating (by means of circling) a particular space against a larger context, through which human beings enframe themselves to gain access to 'spirit'. The question then arises, what is this spirit? Hegel proposes 'an opening onto exteriority and interiority.' As an opening touching both the exterior and interior, it is sensible to position this opening as a liminal, dialectical gateway that stands between these opposites and has the capacity to come into contact with both. In Hegel's mature philosophy, this spirit can be briefly understood as a consciousness of 'freedom.'[9] In this way, architecture has the capacity to set human beings free through enframing and encompassing. Again, natural and concrete spaces, the corporeal and the spiritual being of man, and the material art of 'encompassing superficies that rise and fall', co-exist in Hegel's configuration of architecture.

The trio (the body, space, arts) that constitutes the meaning of architecture has come into a powerful alignment over the past two centuries until today. Liberated from the Cartesian split of mind and body, rooted in the new philosophical frontiers forged by contemporary phenomenology, an inspired by the technological advancements in the age of Space, many Western architects and theorists have given a new priority to the overall importance of each bodily senses, restoring the sensuous and affective living body and mind back to the art of constructing building. Juhani Pallasmaa in his *The Thinking Hand: Existential and Embodied Wisdom in Architecture* (2009) declared that 'embodied existence is […] the very basis of our interaction and integration with the world', in the sense that we are not only 'connected with the world through the senses', and that the senses ' "think" and structure our relationship with the world.' (*Thinking Hand* p.12-17) This emphasis on the bodily senses as the active, dynamic gateways for man to be in the world is the principle that underpins, or signals, the writings of Pallasmma and many other contemporary, practicing architects. When bringing to the foreground the prominence of the senses in the built

environment, the architect stresses that 'every touching experience of architecture is multi-sensory; qualities of matter, space, and scale are measured *equally* by the ear, ear, nose, skin, tongue, skeleton, and muscles.' (Pallasmaa,'Seven Senses' p.30, my emphasis) The significance of the 'equality' between the senses and their full collaboration in man's perception of architectural spaces is twofold: on the one hand, the modern addition of two more senses, skeleton and muscles, has extended and expanded the five basic bodily senses, identified and schematised by Aristotle more than two thousand years ago. On the other, in staging the simultaneous cooperation between the seven senses with equal status in-between them, as the central focus in defining 'true architectural experience', Pallasmaa is, in fact, brining the primal and primary unity of all man's perceptual faculties together under one bodily sense: the sense of touch. It is the haptic sense, and by extension, the role of skin played in anchoring human beings in the world that defines the core concern of his book, *The Eyes of the Skin*. To take the design and organisation of space or even literature as a haptic business might seem counter-intuitive in the first place (Garrington, 'Haptic', p.1). However, as with its role in architecture, the haptic sense assumes structural, as well as thematic, implications in *Pilgrimage*.

From the outset, Garrington states 'the act of pilgrimage, which structures her [Richardson's] novel sequence in its entirety, is a haptic matter' (Garrington, *Haptic Modernism*, p.49). Contrary to David Stamm, who prioritises the prevailing roles of the visual and aural senses above the other perceptual faculties, Garrington declares that it is its haptic characteristics that qualify *Pilgrimage* as the modernist text par excellence (Garrington, Haptic p.1). In her latest book, *Hpatic Modernism: Touch and the Tactile in Modernist Writing* (2013), Garrington draws from an array of disciplines across various historical periods, and asserts that 'to study touch, then, is to study the whole body in its carnal, fleshy reality.' (19) Vastly interdisciplinary and theoretically comprehensive, Garrington's

reconfiguration of the haptic is, as shown, corporeally and phenomenologically invested. This grounds and explains the critic's haptic reading of *Pilgrimage* and her proposition that the sequence's hapticity lies in the very acts of reading and writing. As an avid and perceptive reader, Miriam always comes into deep contact with what she reads, so her responses are often haptic or embodied. Also, the 'connections between the writing room and the human skin' (Garrington, *Haptic Modernism*, p.153) is explicitly haptic, involving both the corporeal (the human skin and the room), and the metaphorical (how the body in the writing room gives birth to written works). Embodied in the touches between Miriam the reader and what she reads, her skin and the space of the writing room, and the two ends of a journey is the architectural trio: the body, spaces, and art.

'[T]here will be no boundaries between the crafts, sculpture, and painting, all will be one: architecture' (Thal-Jantzen X), and this higher 'synthesis of the visual arts' (ibid vii) is a 'symphonic whole.' Here, Christian Thal-Jantzen's introduction to Rudolf Steiner's series of lectures published in 1999 presented the architect's ideal of architecture: a visual symphony, where different visual arts 'will be one.' (Thal-Jantzen X) In other words, architecture is the art that comprised within itself other visual art forms. Writing and lecturing at the turn of the twentieth century, Steiner was perhaps still under the influence of visual hegemony, when he considers the visual sense as the dominant sense in the art of building. Yet, his aspiration that architecture should be a symphony of other (visual) arts was, perhaps, in line with Hegel and many other contemporary practitioners of this art, and lends it the capacity to be comparable to other forms of arts, even scrambling the temporal-spatial boundaries between arts established according to the Laocoonists. Hegel's comment that 'architecture is the first art', and Frank Lloyd Wright's evaluation that architecture is necessarily the 'mother art', are two precise summaries of the relations between architecture and other arts, a belief that stemmed from a long history of architecture. The art of building has made itself very comparable with

other aesthetic partners, like music, painting, and literature. Following the '*ut architectura poesis* tradition' (Frank 33-34), Henry James' famous literary-architectural image of 'the house of fiction [that] has […] not one window, but a million', is one of the earliest modernist observations of the spatiality of modernist literature. Goethe is a case in point, with his famous dictum that makes architecture synonymous with music: music is liquid architecture; architecture is frozen music, highlighting the (im)material tension(s) that define the two arts. This musical-architectural analogy is still in favour among contemporary architects. Steven Holl still thinks 'architecture's volumes, connected in a path of overlapping perspectives, surround us like music.' (brooklynrail)[10] As with the surrounding effect of music, perceivers of architecture are situated in and enveloped by material spaces engineered into various shapes and sizes. This envelopment of sound-space, or sound as space, is also endorsed by Jeffrey Kipnis, when he discusses the function of architecture as 'the soundtrack in movies' that acts as 'foreground or background' of one's experience of architecture.[11]

Alvar Aalto, on the other hand, boldly claims: God created paper for the purpose of drawing architecture on it. Everything else is, at least for me, an abuse of paper (264). The intimate bond between drawing (painting) and architecture, as we have seen, is not only integral, but also intrinsic. Also noteworthy in this inter-art discussion of architecture is the recent proposition that architecture starts shrugging off its identity as a static object 'created', and assumes an 'active' and 'performative' role, when '[p]erformance and architecture find their mutual site in theater auditoria where performance is literally housed.' (Hannah and Khan 5). From housing the coming together of other art forms (music, drawing, literature) to it being a (at least a part of any) performative art, architecture does prove itself to be the art that constitutes many arts. This is a full testimony to Steven Holl's prided statement on the sensuous-aesthetic capacity of architecture: only architecture can simultaneously awaken all the senses—all the complexities of perception combined within one complex experience,

vertically and synthetically. The last two adverbs of this quotation, 'vertically and synthetically' (Holl, 'Questions of Perception', p. 37, 41), are key to understanding the architectural in *Pilgrimage*.

Miriam is 'always watching and listening and feeling' (III, 244), and this 'open sensory receptiveness' propels 'an almost incessant stream of perceptions in Miriam's mind.' (Stamm 215) The poly-sensory perception of the heroine, as most comprehensively argued by Stamm, is Miriam's main pathway to reality, as well as the origin of the pronounced presence of the art of music and other visual arts in *Pilgrimage*. This interconnectedness between the senses and arts demonstrated as by *Pilgrimage* has been capturing scholarly attention, as critics enthusiastically illustrate in what ways *Pilgrimage* can be 'watched' as a piece of film, looked at as a piece of painting, or listened to as a work of music. Remarkable in this regard is Stamm's innovative tracing of how the 'overall music patterns, the order of the single novel-chapters and their suggestive titles resemble an alternation of major and minor keys' (137), and how *Revolving Lights* shows 'parallels to Beethoven's 7th Symphony.' (ibid 143) The painterly richness of *Pilgrimage* has also been notably underscored by Francesca Frigerio, whose article "After the manner of a picture", published in Italian (2007) was a definite keynote contribution in this regard, with its focus set on how *Pilgrimage* is aesthetically associated with Pre-Raphaelite paintings. Contributing to the filmic scholarship established by critics such as Carol Watts (1995), Susan Gevirtz (1996), and Laura Marcus, Rebecca Bowler's doctoral research (2013) is yet anothe illuminating addition to this expanding body of critical work. The (sensuous)-aesthetic parallels drawn by Stamm and other critics have unearthed the extensive inter-art potential embedded in *Pilgrimage*. Building on such inter-art foundation, the discussion in this thesis attempts to take a step further and approaches *Pilgrimage* through this sensuous-aesthetic perspective, and considers it as an architectural construct: a literary text that embodies various forms of temporal and

spatial arts in simultaneity. This capacity to carry in one single artwork qualities of other art forms is, as we have seen, innately architectural.

From the outset, as we have seen, literatures written on the constitution of ourselves and the world, and the sensuous-aesthetic dialogues that have been conducted between these two seemingly separated spheres, collaborate with one another to signify this essential fact: the art of architecture can be construed as the coming together of the body, spaces, and other arts. When this coming together is exploited literarily in the present discussion, this trio derived from phenomenology and the art of building actually serves to echo the common underlying principle, or (even) the shared impetus that pertains and orchestras the meaning(s) and mechanism(s) of modernism and phenomenology: a repositioning of the primordial *relations* between our subjectivity, and the object(ive) world; a return to the prior where pre-conceptions and scientific objectifications of the world have not yet come into being, or play. Informed by an urge to reexamine the bond between the human subjects and the world, phenomenologists from Husserl to Merleau-Ponty to Heidegger have rejected "the traditional and simplistic 'interior-exterior' dualism[…]between mind and body" (Taylor and Mildenberg 13). Instead, they consider the human subjects 'decentered', championing the primacy of things themselves and lived experiences, their pure appearance in our consciousness (perception), and their fleshy rapport with our body. In the words of État Présent, this 'dimension of (lived and embodied) experience' is what 'phenomenology gives back to modernism', when an aesthetically engaged 'subject' manifests how he or she '*relates to the world* through language, building, music and paint' (ibid 15 my emphases). This brief detour that backlit the intersection of the two otherwise nearly indefinable critical terminologies, namely, phenomenology and modernism, seeks not only to illuminate how the interdisciplinary dialogue between philosophy and literature can be fruitfully conducted. More importantly, this phenomenological-literary parallel attempts to pinpoint how

Pilgrimage can be read through the lenses of, or in relation to, phenomenology and modernism—as an aesthetic work that explicates and embodies the relations between the self and the world. Specifically, as a faithful rendering of Miriam's myriad experiences through an impressive spectrum of spaces, places, and encounters, *Pilgrimage* is itself a minute record of how the world and Miriam *relate to,* and appear in, each other's presence and existence. The sequence's literary-painterly-architectural articulation is therefore the result of Richardson's investigations into, and portraits of, how Miriam and the world apprehend and bond with one another.

As a discussion that manoeuvres across various fields of studies, with the hope of illuminating a phenomenon in a work of literature that is itself layered and interactive, its examination is orchestrated sequentially with care into two sections. The first section of the thesis, comprising chapters one to three, explicates the multiple forms of sensuous-spatial dynamics experienced and engendered by Miriam, filled with existential significance, rendered in the form of literature. While chapter one and two focus on the sense of hearing and the sense of sight respectively, chapter three centres on two other bodily senses, the sense of touch and smell. These chapters pivot around one consecutive structural pattern: how Miriam's corporeal senses first perceive the material space(s) around her, then how they affect the mental and psychical spaces within her being. In conducting this examination, I draw extensively on Merleau-Ponty's works on the theory of perception, other phenomenologically inspired conceptulations of the relationships between the body and space from a range of disciplines, such as anthropology, media study, cultural geography, architecture, and psychology, so as to underscore the architectural assemblage of the body, spaces, and art(s) functioning in the protagonist's sensuous-spatial interactions. Notable theories or theorists here include Martin Jay's works on the hegemony of vision, Walter Ong's writings on orality, Steven Connor's and Paul Rodaway's thoughts on the senses and

geography, and Edward Casey's, David Seamon's, and David Morris' theoreisation of the body, place and space. Also, Henri Lefebvre's thinking on space is especially enlightening in arguing for the productive nature of the body and its relationship with space. For an architectural reading of *Pilgrimage*, I am indebted to Martin Heidegger's idea of dwelling and the architectural writings it inspired, including studies by Christian Norberg-Schulz and Adam Sharr. Moreover, Michel Serres, Giuliana Bruno, Mark Paterson, Ashley Montagu, and Matthew Ratcliffe are most fruitful for a discussion of the concept of hapticity, the tactile sense.

The second part of the thesis, comprising chapters four and five, deliberates on the aesthetic potential of the sequence beyond the realm of literature, into the spatial arts of painting and architecture. The painting that the discussion looks into and draws associations with in *Pilgrimage* is nineteenth-century impressionist painting. Detailed biographical research proves Richardson's connections with different forms of visual art, and hence the source of painterly influence over the sequence. A reconfiguration of the sequence's impressionist qualities is executed is this chapter. Writers and painters to whom I refer to on this subject include Richard R Brettell and John Rewald. Jesse Matz, Peter Stowell, and John Peter's, and Max saunders' literary take on the practice and writings of some impressionist painters are deployed for contextual reference. The concluding chapter summarises the discussion by regarding the sequence as a piece of haptic architecture, viewing *Pilgrimage* through the lens of fragile architecture, a notion configured by Juhani Pallasmaa.

Although in some ways, similar, to Bronfen's innovative spatial study of *Pilgrimage*, this discussion differs from most Richardson studies in its focus and approach. Gender and feminism, Quaker philosophy, generic ambiguity, subjectivity, the workings of consciousness and the unconscious, cultural complexities, the sequence's cinematic qualities, are the subjects that have been receiving unfailing critical consideration. The issue of Miriam's

perception and the significance of different spaces in *Pilgrimage* have also undergone thorough scrutiny, conducted by David Stamm and Elizabeth Bronfen. Building on such solid foundation, and tracing and assembling the elements of the body, spaces, and arts, this discussion seeks to adopt a different vantage point, and explore the architectural qualities of the sequence, a question never before examined systematically throughout Richardson scholarship.

'In the eyes of the poet and the architect the true object of art was a single one: praising the ultimate power of God'. According to the sixteenth-century Turkish aesthetic ideal, the 'singleness' of 'the true object of art' comes from the ultimate source and aspiration of making art: praising God. In this discussion, I attempt to appraise and appreciate the 'singleness' that qualifies *Pilgrimage* as 'the true object of art', by unveiling its 'architectural' character: the coming together of the body, spaces, and arts.

Note

[1] Rachel McCann 'Entwining the Body and the World: Architectural Design and Experience in the Light of "Eye and Mind"', Gail Weiss, *Intertwinings: Interdisciplinary Encounters with Merleau-Ponty*, New York, SUNY, p. 273.

[2] Vildan Serdaroğlu, 'When Literature and Architecture Meet: Architectural Images of the Beloved and the Lover in Sixteenth-Century Ottoman Poetry', *Muqarnas*, Vol. 23 (2006), 273-287,< http://www.jstor.org/stable/25482445> [accessed 27th Nov 2014]

[3] Rachel McCann, 'Entwining', p.268.

[4] Andre Marchand, quoted in 'Eye and Mind', ed. Harold Osborne, *Aesthetics,* (Oxford, Oxford University Press 1972), p. 62.

[5] Jacob Van Rijs, *What is Architecture*, Web Interview, whatisarchitecture, 2014, <http://www.whatisarchitecture.cc/jacob-van-rijs-rotterdam-2014> [1st Dec 2014]

[6] Nathalie De Vries, *What is Architecture?*, Web Interview, whatisarchitecture, 2014, http://www.whatisarchitecture.cc/jacob-van-rijs-rotterdam-2014 [1st Dec 2014]

[7] Theodore Spyropoulos, *What is Architecture?* Web Interview, whatisarchitecture, 2014, <http://www.whatisarchitecture.cc/theodore-spyropoulos/> [1st Dec 2014]

[8] Donald Bates, *What is Architecture?*, Web Interview, whatisarchitecture, 2014,

<http://www.whatisarchitecture.cc/donald-bates/> [1st Dec 2014]

[9] Kai Froeb, 'Philosophy of Spirit/Mind (Geist)', in *Hegel.net*, <http://www.hegel.net/en/spirit.htm> [accessed 1st Dec 2014]

[10] Steven Holl, 'What is Architecture?', *The Brooklyn Rail: Critical Perspectives on Art, Politics, and Culture*, Sept 4th 2013, http://www.brooklynrail.org/2013/09/criticspage/what-is-architecture-art [1st Dec 2014]

[11] Jeffrey Kipnis, *What is Architecture*, Web Interview, whatisarchitecture, 2014, <http://www.whatisarchitecture.cc/jeffrey-kipnis/> [1st Dec 2014]

Chapter One

'If a Pen Could Talk': Acoustic-Spatial Dynamics in *Pilgrimage*

> He that hath ears to hear, let him hear. Employ your senses. Henry Thoreau[1]

> […] [I]t must be ear. She must have a very good ear.
> Dorothy Richardson, *Pilgrimage* I 205

Despite the apparent distances and differences between Thoreau and Richardson, the chord that binds them together is their shared emphasis on ears, and the act of hearing or listening. In *Pilgrimage*, Miriam's possession and employment of her 'very good ear' are a distinctive and prominent sensuous constituent of the text, since Miriam is once described as 'nothing but an ear.' (I 205) This seemingly hyperbolic comment suggests more than Miriam's extreme sensitivity and perceptiveness to sound. It also indicates the indispensable importance of sound and hearing in Miriam's life, as if Miriam lived to hear, and sound and hearing constituted her entire being and her relations with the world. The 'ears' here voluminously accentuate the significant roles that sound and hearing play in Miriam's pilgrimage. Here in this chapter, however, what I attempt to highlight, are the essential roles played by sound and hearing in relation to the marking and making of various spaces in *Pilgrimage*, especially the exterior spaces that Miriam experiences. In short, this chapter focuses on the sound-space dynamics in *Pilgrimage*, an area yet to be explored in Richardson scholarship.

Each in its own ways, the thirteen novels that compose *Pilgrimage* demonstrate a proliferation of sounds or voices from various sources: whether music and silence; sounds that originate from both animate and inanimate existence, from far and near; visibility and invisibility. In examining the superabundance of auditory instances, Richardson critics tend to concentrate and shed their lights on sound's 'functions as a marker of interiority', with music or silence as cases in point (Maude 47). The perspective here reflects a belief that

‘sound is a special sensory key to interiority. Sound has to do with interiors as such, which means with interiors as manifesting themselves.’ (Ong, The Presence of the Word, p.117) That is, sound (in its various forms) is a pathway ‘to explore’ Miriam’s ‘modes of subjectivity’ (Syrotinski, Maclachlan 86), a glimpse into her emotional or psychic space, since sound itself plays it out for us. David Stamm’s recent observation that ‘the textual rendering of […] acoustic impressions eventually helps to highlight’ the ‘mental process of appropriation, the transformation of “objective” sounds into “subjective” feelings, into personal significance’ is a crystalline remark in this regard (Stamm 120). According to Stamm, what matters in the rendering of sound is its significance in revealing the mind’s ‘processing’ of auditory stimuli, and how physical sensations (in this case, music) are then endowed with personal meaning(s). Before Stamm, notable studies in this regard include Caesar Blake and Thomas Staley in the latter half of the twentieth century. The more recent one is Elizabeth Bronfen at the turn of the century. The common thread that runs through the work of these critics across the four decades (from 1960-1999) is their shared insight that music represents the ecstatic, spiritually fulfilling moment for Miriam.

Given Richardson’s own faith in the expressive power of music as Miriam’s sentient centre of being, the critical concentration on music with references to Miriam’s interior space is highly understandable. Addressing this issue, Stamm notes that music in *Pilgrimage* ‘assumes a meaning that lies beyond the perception of sounds and phrases’ (Stamm 134), and that tends not to see how Miriam listens ‘for the pleasure of sounds.’ (Danius 111) This explains the critics’ ‘literary’, ‘semantic’ approach in treating music or sound as acoustic representations of Miriam’s inner being. Stamm’s reading of sound and music in *Pilgrimage* clearly implies a hermeneutic bent. It is obvious that these two elements are usually semantically encoded and symbolically mediated, mostly read as another form of ‘words’, and rarely heard as ‘an existential phenomenon in and of itself.’ (Howes 9) To reinforce his

literary reading of music in *Pilgrimage*, Stamm writes that 'music, like a language, consists of sound, form, and expression.' (Stamm 122) Therefore, in addressing music in *Pilgrimage*, we are constantly reminded that 'music in a text can likewise fulfil aural, structural, or semantic functions.' (ibid) This semantic or literary, or even functional reading of sound and hearing in *Pilgrimage* is insightful, yet not entirely innovative.

Earlier Richardson scholarship also exhibits a similar inclination in interpreting music as the lyrics sung from Miriam's interior being. For instance, Caesar Blake observes the transcendental power that musical moments bring to Miriam. Blake considers the moment when 'Emma Bergmann plays Chopin's 15th Nocturne and the effect on Miriam is her full (and, to her, frightening) "illumination" in the novel: music lifts her into an aura of bright light which "transports" her beyond her finite surroundings.' (Blake 100) In her recent study, Bronfen also notes that 'music is one of the most frequent catalysts for Miriam's experience of ecstasy, represented as a movement into infinite space.' (Bronfen 180) This association between music and ecstatic infinite space in Miriam's life is manifested by Miriam herself, who considers that 'life had been lived to music that had flowed over its miseries and made its happiness hardly to be borne.' (IV 35) Relating music with Miriam's inner being, the intricacy between (musical) sound and (inner) space referenced here is underscored by Blake in 1960 and Bronfen in 1999, and is reiterated by Stamm in his study in 2000. In his highly specific work, Stamm argues that music elates Miriam to stand 'outside herself, and that she 'reaches […] a feeling of interior completeness.' (Stamm 130) Here, it is evident that, for *Pilgrimage*, sound and music, as two kinds of 'sense' impressions, convey 'the more authentic interior' of Miriam (Danius 120). From the discussions conducted so far, it is clear that sound and music, as the markers of Miriam's interior space, are usually associated with Miriam's state of ecstasy. When musical sound is heard, it is usually literarily deciphered and semantically decoded.

From the above, we can see that more than picking up music as their 'common factor' and directing its examination 'inward', the critics mentioned here take Miriam herself and her interiority as the starting point and the main focus of their investigation. In doing so, critics trace 'Miriam's mind in motion from the pure sensual awareness to thoughtful reflections.' (Stamm 3) By concentrating on this exterior-inner interaction that takes place within Miriam, with its emphasis on inner space, it becomes clear that what is needed is a detailed examination of sound and hearing's unique qualities and potential in relation to exteriority or exterior spaces Miriam experiences throughout the novel. Even when sound and music in *Pilgrimage* occasionally function as markers of 'exteriority', the recent critical examinations attended to it usually stay within the sphere of 'personal' space. Investigating sound and hearing within 'personal' and 'social' space could be considered as an 'outward turn' when compared with the 'inward turn', as previously discussed. However, this 'outward' turn practiced in this chapter still has its point of departure and focus of analysis firmly set on the character-narrator Miriam. Therefore, what requires further exploration here is a discussion that has its focus on the workings of sound and hearing in *Pilgrimage* as its point of departure and focus of analysis. This discussion should also be a response to the spatial thread signalled by Blake, Bronfen and Stamm across the decades, with a more 'material' approach. As an answer to this spatial call of Richardson scholarship, the present discussion attempts not to be an examination of what Miriam achieves through her perception of sound or use of her ear. Rather, it aspires to be an observation that highlights the dynamics between sound, hearing, and space, with an emphasis on exterior, material spaces throughout the novel sequence. In this way, the chapter attempts to offer a supplement to the current discussion of the sound-space dynamics in *Pilgrimage*.

As mentioned earlier, I consider the functions that sound and hearing perform in *Pilgrimage* to encompass the 'marking' and 'making' of space(s), especially the external,

material spaces. To address this sound-space dynamics in a logical sequence, I will first argue that the presence of space is marked through sound and hearing, without, or even beyond seeing. After presenting how sound and hearing mark the presence of space, I will then move on to illustrate how sound, with its spatial nature, constructs soundscapes. This will then be supplemented by an illustration of their attributes through displaying how Miriam is under their sound-spells. From analysing the marking of space, to the making of it, it is clear that the focus is more on exterior space rather than interior space. When this material-external aspect of the sound-space dynamics in *Pilgrimage* has been examined, I will briefly address the more abstract and aesthetic level of sound-space dynamics: to see the sequence as an acoustic space in itself based on Richardson's own thought, its effects on *Pilgrimage*, and certain defining attributes of sound. While earlier critics have illuminated the 'interiority' of Miriam, the present chapter advances an 'interrogation of' her 'externality' (Kristeva, Revolution in Poetic Language p.21). The more 'external' and 'material' aspects of *Pilgrimage*—its sounds and spaces, and the neglected aspects of the sensuous-spatial dynamics in *Pilgrimage* are something that the 'traditional literature leaves out.' (Lechte, Margaroni 7) It appears to be 'insignificant', 'minor', and 'supposedly outside the order of writing.' (Lechte 69) Yet, this chapter attempts to suggest just the opposite: the outside matter is actually anything but insignificant or minor (ibid). As we will see later, this particular outside matter has the potential to uncover and encapsulate the sound aesthetic character of *Pilgrimage*.

Acoustic-Spatial Dynamics in *Pilgrimage:* Semiotic Space

> If words be made of breath, And breath of life. William Shakespeare[2]
>
> Language… tends to be drawn out of its symbolic function and opened out within a semiotic articulation; with a material support such as the voice, this semiotic network gives "music" to literature. Julia Kristeva[3]

> Being ignorant of him and of history did not matter, as long as you heard him. Poetry! The poetry of Shakespeare […] ? Just the sound. Music. Like Beethoven […] It was the sound of Shakespeare that made the scenes real […] Shakespeare is a sound.
>
> Dorothy Richardson, *Pilgrimage* II 180

From the 'breath' and 'sound' of Shakespeare, to the 'music' of 'literature' read through Kristeva's semiotic lens, the quotations here seem confounding and complicated. However, attentive ears will decipher that they are actually hitting the notes that form a word, or an acoustic chord: sound, word, the body and the spaces it embodies; their inherent yet layered bonds. When Shakespeare directs Queen Gertrude to breathe in words, their words are then heard and comprehended as sound by Miriam hundreds of years later. Together with the word's 'semiotic articulation' and its bodily (acoustic or vocal) 'material support' as highlighted by Kristeva here, the trio of sound, word, the corporeal-spatial dimension of their production and reception is then completed. The significance of completing this trio when reading *Pilgrimage* is threefold. First, it spells out Miriam's perceptiveness towards acoustics in general, especially towards the sound and voice of words. When the acoustic sensitivity of Miriam is underscored, the prolific presence and use of sound in *Pilgrimage* by Richardson can be partially explained. Second, explicating the sonorous presence of sound in *Pilgrimage* helps to usher in the key argument of this chapter: the sound-space dynamics in *Pilgrimage*. Third, this acoustic trio composed of sound, word, the body and the spaces it embodies, is a vivid illustration of the Architectural in the sequence. These analyses attempt to provide a solid 'material', sensuous base for the more abstract sensuous-spatial-aesthetic examination of *Pilgrimage*, which will be heard in the latter part of the discussion.

Miriam's sensuous temperament, as previously discussed, endows her with the sensitivity to perceive words as sounds, or even, occasionally, as sounds only. In other words, Miriam's keen ears listen to the semiotic, sensuous disposition of the 'symbolic' words. An episode from the first novel of the sequence, *Pointed Roofs*, would suffice as an example in this regard. In *Pointed Roofs*, Miriam is a governess in a Hanover boarding school for girls,

Waldstrasse, headed by Fraulein Pfaff. As a part of the school's education programme, Pfaff reads Goethe with her students. During one of these reading sessions, Miriam pays 'no heed to the sense.' (I 98) Here, 'the sense' refers to the syntactic structures, the semantic properties and signification of Goethe's words, that is, their symbolic disposition. With her students 'sitting informally in the sunlit window space', Miriam 'heard nothing but the even swing, the slight rising and falling of the clear low tones.' (I 99) Even 'Miriam could distinguish each word' and understand that the piece is 'a poem in blank verse with long undulating lines'; what she pays heed to is only its acoustic embodiment—the 'clear low tones' of the 'long undulating lines.' (ibid) To take Goethe as 'tones', Miriam demonstrates her preference towards the signifiers, (the sounds and 'tones' of the words), over the signified (their semantics). In singling out the sound of the words she hears, it is plausible that for Miriam, 'reading', or in her case listening, 'means giving up the lexical, syntactic, and semantic operation of deciphering' (Kristeva, *Revolution in Poetic Language*, p.104). In this episode, Miriam does underline the 'sensuous certainty' produced by the sound of the text (ibid 187), and the 'semiotic articulation' in the symbolic—the sound and music that the words compose. An observation worth raising is that the Fraulein is reading Goethe, an undoubtedly canonical figure in German literature, and Miriam pays no heed to what the poet was trying to give meaning to. This is a telling indication, that to Miriam, anyone's 'words' can be just sounds, regardless of where the utterances are from, and this explains her later choice to take Shakespeare's poetry again as strings of sound(s).

Throughout *Pilgrimage*, there exist some occasions (like our example cited above) where the semantic encoding of the symbolic word is no longer static and codified. In scrutinizing the acoustic disposition of the symbolic word throughout the sequence, we observe that the 'meaning' of the signifier is not deciphered 'as a sign system" (Kristeva, *The System*, p.3), which functions only to carry the 'signified'. Rather, its meaning is conceived

‘as a signifying process’ (ibid). In episodes similar to the one above, the signifiers, with their sensuous disposition, dynamically flow in a continuous signifying process in addition to the symbolic, as a sub-current, or an alternative. Again, the element that catches Miriam’s attention in the act of reading is the semiotic undercurrent within the symbolic. A demonstrative illustration can be found in *Dawn’s Left Hand*, while Miriam is reading a ‘love letter’ from her beloved Amabel.

To Miriam, when the “meanings” of the letters’ ‘were discovered, they sounded, as if spoken.’ (IV 215) The letters here refer to both the alphabets (the letters) that compose the love letter, and the piece of written correspondence (the ‘letter’) sent from Amabel. While Miriam is ‘making sense’ of the letters, she does see the ‘link between the significance and the materiality of language…in the sound and rhythm of words’ (Lechte 111). In Miriam’s reading, the ‘meanings’ of the letters go hand in hand with their sound, since they ‘sound’ when their ‘meanings’ (‘significance’) are ‘discovered’ (IV 215). Other than being mutually exclusive, sounds and ‘meanings’ are mutually inclusive; they sensuously embody, or embed one another in Miriam’s deciphering process. As such, Miriam senses the bodily and the semiotic, in other words, the ‘materiality of language’ (Lechte ibid). Taking Miriam’s approach towards the sounds and ‘meanings’ of Amabel’s words metaphorically, we are encouraged to ‘reimagine the space of signification (language itself) as a factory where the materiality of individual elements (i.e. the sound of a word or the rhythm of a sentence) cannot be excluded from the production of meaning’ (Lechte, Margaroni 9). While deciphering what she listens to in our selected episodes from *Pointed Roofs* and *Dawn’s Left Hand*, Miriam displays this inclusion of the sensuous ‘materiality’ (the semiotic current) of the words, together with their symbolic disposition. This dualistic, if not dialectical approach is highly noticeable in Miriam’s reception of Shakespeare’s sound in *The Tunnel*, Goethe’s music in *Pointed Roofs*, and the letter’s sound in *Dawn’s Left Hand*. In this way, Miriam

takes into account the two currents that ebb and flow in the course of their signifying processes—the sensuous, the material and the semiotic within the symbolic. In actuality, the role of the sensuous, the material, and the semiotic within the symbolic, 'the semioticization of the symbolic', is a 'concept which is immensely useful when reading Richardson', as suggested by Jean Radford (Radford 112).

These episodes from *Pointed Roofs, The Tunnel* and *Dawn's Left Hand* cited here exemplify that the 'semiotic network' generated through the acoustic disposition of the symbolic word, which does give 'music to [the] literature' that Miriam listens to (Kristeva, *Revolution*, p.63). Miriam's semiotic approach towards words and letter(s) reveals her innate tendency to comprehend, and connect herself with the world around her through her perceptive ears, which are sensitive towards to the materiality and corporeality of sounds. This attentiveness towards the more 'external' dimensions of the Symbolic apparently justifies the objective of the present chapter: to take a 'outward turn' in examining the acoustic-spatial interactions in *Pilgrimage*, which sets the workings of sound through the novel sequence as the point of departure and focus of analysis.

Acoustic-Spatial Dynamics in *Pilgrimage:* Marking

> We can "see" with our ears. — Blesser and Salter[4]
>
> You listen to the expanse of space. — Richardson, *Pilgrimage* III 432

Our perception of space is often associated with vision. Yet, the two quotations here seem to suggest the contrary. To Blesser, Salter, and Richardson's very good ears, the eye, 'the most highly developed' and 'the clearest' bodily sense according to the Greeks, no longer assumes its presumed spatial and epistemological role (Synnott 63). The eyes' dominant function of knowing the world can be replaced by the ears, at least in certain episodes in *Pilgrimage*. This accentuation on sound and hearing is illuminating and essential in the reading of the

eighth and the second last novel of the sequence, *The Trap* and *Dimple Hill*. In these two novels, sound and hearing serve as the markers of spaces, which connect Miriam with other material spaces even beyond the stretch of her vision. Whether Miriam lives in the sights and sounds of London in *The Trap,* or in the 'green solitude' (Bronfen 25) offered by the Quakers in *Dimple Hill*, Miriam lives a sound life. In *The Trap*, Miriam, the young New Woman, is trapped by the noise of the London streets and Flaxman Court; in *Dimple Hill*, the experienced writer-to-be has her ripe yet retreated life at her disposal. In both novels, the sounding signals of Miriam's surrounding spaces are pronounced to her.

At Dimple Hill, Miriam resides with the Quakers, the Roscorlas, whereas in Flaxman Court, Miriam shares a room with Miss Holland. In the beginning of the two new experiences, the social space shared between Miriam, and the people sharing the same residential space with her is marked by sound. In *The Trap*, the first act of socialisation between Miriam and Holland is conducted through a conversation started by Holland: 'Yes […] this is the curtain', with Miriam instinctively reflecting on 'Miss Holland's way of speaking.' (III 404) In *Dimple Hill*, it is the other version of sound—the 'shared', 'deepened' 'silence' between Miriam and the Roscorlas that connects them initially (IV 437). In these two novels, sound first displays its disposition to mark and connect in relation to various spaces.

Much more than just knitting the social space between Miriam and others, sound and hearing in both novels function as the markers of the external, material spaces Miriam is situated in. In *Dimple Hill*, shortly after Miriam's arrival at Dimple Hill, she hears in the 'morning stillness' (IV 437) how 'a whirr, coming up from the hall, followed by a single hammer-blow, woodenly soft and unreverberating, announced the presence there of a grandfather clock and the fact that she was a quarter of an hour late.' (IV 437) In *The Trap*, while repeating twice the wish that 'she has heard nothing', Miriam is constantly disturbed, if not attacked, by the noise of the London streets (III 499, 500). Unlike the episode in *Dimple*

Hill where the source of the sound is located in a semi-private, indoor domestic space of the hall, the sounds in *The Trap* originate from the public, outdoor urban spaces of London. At night, when Miriam can eventually 'escape from […] Miss Holland's obliviousness of the sounds of the court' (III 499), she hears

> Strident, hideous voices in a reeling procession along the court and dying away in the distance [….] Every sound echoing near and clear in the narrow court [….] Men and women coming in quarrelling from the main street [….] Curses and blows dying down to a panting stillness; out there in the dismal court…. (III 500)

With Miriam staying in her room, 'the hall' and the 'grandfather clock' down below in *Dimple Hill,* and the 'dismal', 'narrow court' in *The Trap,* are invisible to her. However, the sounds of the 'grandfather clock' and the 'voices' from various sources pierce through Miriam's ears. What accompany these sounds, are the announcements of the presence of 'the hall' and 'the court', since they are the sources of these sounds. Here, the various kinds of sound denote the presence of two material, physical spaces through Miriam's ears.

Sound in these cases marks and informs Miriam of the presence of her surrounding material spaces, yet, what is even more telling is sound's capability to make itself heard beyond the limit of vision. Here, the seeing ear is the more informative sense in providing Miriam with a clearer picture of her surroundings than the eyes. D.C. Williams observes that 'auditory space has no point of favoured focus', that it permeates and diffuses in a way that vision cannot (Bull and Back 15). Also recognising these qualities of sound, Paul Rodaway writes that 'auditory phenomena penetrate us from all directions at all times. The auditory perspective is not linear but multidirectional.' (Rodaway 94) In other words, rather than centripetal, sound is centrifugal; it spreads and diffuses without any designated destination. Though sound cannot reach out infinitely, it potentially reaches further than sight, as we can see in our selected episodes. Enabled by 'the penetrative strength of sound that is absent in vision', the sounds from the two invisible spaces (the clock's sound in the hall and the voices

and the noise in the court), and the material spaces surrounding them, 'made themselves audible' to Miriam (Ree 38). Miriam, as the listener, witnesses these workings of sound and hearing, since it is through these defining attributes of sound that the presence of her surrounding spaces is marked.

Yet, this characteristic quality of sound (in relation to externality or materiality) in *Pilgrimage* deserves greater critical attention. Apart from the traditional focus on music throughout Richardson scholarship, Tamar Katz investigates language and its acoustic representation in relation to Miriam's identity. When critics observe the relations between Miriam's use of sound and hearing with 'exterior space', in addition to linking sound with social space, they often conclude that it is 'through the mediation of the senses' that 'the external world' is 'perceptible to the consciousness' of Miriam (Staley 57). However, rather than treating the bodily senses as active and independent elements playing their specific roles in *Pilgrimage*, they are passively viewed here as the receptors or the middle passage for physical stimulus to be processed. They are seen as the functional tools which supply information to Miriam's consciousness, without which Miriam cannot perceive the external world. Yet, with an analysis of the two seemingly ignorable sound episodes in *Dimple Hill* and *The Trap*, I will suggest that sound and hearing are anything but mechanical and passive in *Pilgrimage*. These two acoustic elements actively mark and delineate the presence of external and material spaces, which then contribute to Miriam's spatial configuration.

Informed by this potential of sound in *Pilgrimage*, we can state that the spaces which are beyond the stretch of Miriam's vision are being listened to, not being looked at. Put another way, the sense of hearing does enable 'the auditor to traverse obstacles the other senses cannot overcome.' (Maude 52) Viewing these two episodes in this light, sound does enable Miriam to 'traverse obstacles'— the walls and the spatial distance that prevent Miriam from seeing the hall and the court directly. By surmounting the hindrances posted by vision,

sound provides ‘a more extended or distant geography, a wider space.’ (ibid) This is to say that in addition to being the marker and indicator of spaces far and near, visible and invisible to Miriam, sound extends and brings the various spaces in *Pilgrimage* into contact with one another.

In addition to overcoming physical obstacles and bodily limitations, sound in *Pilgrimage* is capable of engendering an overlapping and assemblage of various spaces in simultaneity. Maude, in her analysis of Beckett’s *All That Fall*, notes this overlapping and assemblage of various spaces, and argues that they ‘occupy at least three spatial dimensions at once: their own physical space, Maddy’s and the spaces that surround her.’ (Maude 51) Here, like Beckett’s listeners, Miriam, as the listener of the whirr and the sound of the clock in *Dimple Hill*, and the ‘voices’, ‘curses’ and ‘blows’ in *The Trap*, is also in the midst of at least three dimensions of space in these two episodes: her own room, the clock’s, and the space that surrounds it, namely the hall where the clock is placed in *Dimple Hill*. In *The Trap*, the spaces include her own room, the space of ‘the men and women’, the street space that contains them, and the space of ‘the court’ (III 500).

More then just assembling the layers of space surrounding Miriam, sound also situates her ‘[…] in the “the middle of actuality”’, which implies that it locates Miriam in the midst of her immediate happenings and physical environment (Ong, *Presence*, p.129). To Miriam, the presence and assemblage of the material spaces that surround her is marked and engendered through sound in the two episodes. Also, it is through its markings that she is informed about the spatial composition and construction of her surrounding environments. Put another way, this spatial configuration of Miriam is made possible through sound, since it enables Miriam to ‘see’ the various material spaces through her ears. In our episodes, sound not only ‘implies movement and thus implies change’, but ‘implements’ change: sound moves between spaces, then unifies and connects, thus changing the presence of surrounding spaces with its

singularity (Ong, *Presence*, p.42).

From this sequential analysis, it is clear that sound in *Pilgrimage* does engage in a dynamic relation with the material and exterior spaces that surround Miriam. However, this sound-space dynamic has received curiously little critical attention. Even when the perceptual power of sound is addressed by Stamm, the versatile ways in which hearing and sound are able to provoke the multi-dimensionality of spatial reality is left unexplored. With sound's potential to penetrate, permeate, then present the various layers of space concurrently, Miriam listens 'to the expanse of space.' (III 432) In the episodes cited above, it would be more accurate to say that the space here should be spaces. But regardless of the number of spaces, the 'expanse of space' is actualised by sound, listened through Miriam's 'very good ear.' In the case cited, it is the presence of these 'physical sounds' that connects 'the external world to the listener's ears.' (Blesser and Salter 12) By marking the presence of the external spaces invisible to Miriam, 'the whirr' in *Dimple Hill* and the 'voices' in *The Trap* do connect the exterior, material spaces to Miriam's ears.

Acoustic-Spatial Dynamics in *Pilgrimage*: Construction

> Every piece of music is a music-box, it makes room for itself. Steven Connor[5]
>
> Music, like an ocean, often carries me away! Charles Baudelaire[6]
>
> Miriam went to bed content, wrapped in music. The theme of Clara's solo recurred again and again; and every time it brought something of the wonderful light—the sense of going forward through space. She fell asleep outside the world.
> Dorothy Richardson, *Pilgrimage* I 50

Music, 'like an ocean', 'carries' Baudelaire's sentient persona 'away', to 'set sail for' his 'pale star.' Music itself, or the acoustic phenomenon that hails and transposes, is a 'music

box' that 'makes room for itself' with its inborn spatiality, as perceived by Connor's keen ears. In the 'room', that is, the acoustic space erected by Clara's music, Miriam is 'wrapped' up in it and slides forward through it. Music and hearing, as presented in these quotes, are two active, if not productive existences—they change or affect their recipient and the surrounding material space—they make space and shape people.

As we have seen, throughout Richardson scholarship, the dynamics between sound and music and Miriam are examined with an emphasis on the 'interior space' of Miriam. Scholars have persistently focused on presenting the affective spell of music upon Miriam, or the functional use of sound and hearing in *Pilgrimage*. With their rigorous intellectual prowess and artistic sensitivity, these two aspects of the sound-space dynamic in *Pilgrimage* have been thoroughly discussed by Blake, Staley, Bronfen and Stamm across the decades. However, the capacity of sound and hearing to engender, to 'create' other dimension(s) of space at various levels, especially at the 'external' level, is an intriguing yet underappreciated aspect of the sound-space dynamics in *Pilgrimage*. Therefore, after presenting sound and hearing as the markers of external, material space, we should proceed to investigate their capacity as the makers of space in *Pilgrimage*. In the discussion that follows, the musical sounds in *Pointed Roofs* and *The Trap* construct acoustic space through Miriam's bodily act of listening and sonic echoes. This constructed acoustic phenomenon impacts upon Miriam and the material spaces around her, which give 'the idea of space.' (Ihde 71) After seeing how acoustic space 'gives the idea of space', but before we proceed to examine the nature and attributes of the acoustic spaces erected, I will turn to examine how space makes sound. It is only after analysing this aspect of their interaction that the tapestry of sound-space dynamics is complete.

The presence of sound and hearing is prolific in *Pointed Roofs* and *The Trap*. In these two novels, sound and hearing volubly display their potential in sound-space construction,

chiefly through Miriam's bodily act of listening and the echo of musical sounds. In *Pointed Roofs*, the illustrative episode in this regard takes place at the beginning of the novel, when Miriam is at the *saal*. Feeling 'strong and independent' at that particular moment, Miriam plays 'something she knew perfectly' 'to herself.' (I 56) While playing, Miriam 'let herself go and listen' (ibid), and what seizes her full attention at that moment is how

> the full rich tones of the piano echoed from all over the room; and some metal object far away from her hummed the dominant …She had confessed herself…just that minor chord…any one hearing it would know more than she could ever tell them…her whole being beat out the rhythm as she waited for the end of the phrase to insist on what already had been said….Grave and happy she sat with unseeing eyes, listening, for the first time. At the end of the page she was sitting with her eyes full of tears…Only one tear fell and that was from the left eye, towards the wall…. (I 57)

In *The Trap*, the episode appears towards the end of the novel, when a Lycurgan meeting which Miriam is attending is sounding its concluding *Auld Lang Syne*:

> The thin beginning of a few voices had swelled to a unison of varying octaves and strengths. She heard her own voice within it and felt as she sang how short and wavering and shapeless was her life……The last words of the song echoed round the room upon the might of her voice. (III 479)

While the first passage is taken from the first novel of the sequence, the second comes from the eighth novel, and they are obviously distant from one another. However, their respective contexts and Miriam's role in these two episodes string them together, which renders a mutually illuminating, parallel comparison between the two passages possible. First, the context, namely that Miriam is being situated 'in the midst of a world' (Ong, *Presence*, p.129), a world of sound and music in this case. Second, Miriam assumes the role of the listener in both episodes. Though she is attentive towards the music in both passages, the feelings the music excites are different. In *Pointed Roofs*, Miriam is so 'happy' 'at the end of the page', that she 'was sitting with her eyes full of tears.' (I 57) The music that Miriam plays and hears, Beethoven's Sonata Pathétique, hits her heartstrings and drives her to tears. Under the spell of her own music, Miriam seems to be its vulnerable but excitable prey. However, in

The Trap, the 'unison of various octaves and strengths', and 'her own voice' that Miriam hears, have not the power to touch her emotionally. To Miriam, they are merely 'monotonous' and even 'shapeless' (III 497).

No matter how Miriam responds to the music she hears, acoustic space in *Pilgrimage* is erected through her bodily act of listening. Lefebvre, in *The Production of Space*, directly asks the question: 'Can the body, with its capacity for action, and its various energies, be said to create space?' (Lefebvre, *Production*, p.170) Promptly, he answers with a positive note: 'Assuredly.' (ibid) With his affirmative response, Lefebvre asserts the spatial nature of each human body, and argues that 'each living body is space and has its space: it produces itself in space and it also produces that space […] the body with the energies at its disposal, the living body, creates or produces its own space.' In asserting the space-producing instinct of each human body from a phenomenological perspective, the philosopher ascertains that the ear, and thus the act of listening, does 'create or produce its own space.' Informed by Miriam's active mode of acoustic perception and the potential of the human ear to 'make room' (Connor, 'Ear Room', p.4), the ear is a space, and what the sense of hearing and sound produce is, naturally, acoustic space.

When we acquire the phenomenological lens adapted by Lefebvre and Connor, and approach Miriam's acoustic-spatial interactions in a similar manner, Miriam's body is spatial in nature, and her good ears are able to 'make room'—to construct acoustic space. However, the formula of sound-space construction in *Pilgrimage* will not be complete without displaying the spatiality of the sounds that are heard in our selected episodes.

Linking up the construction of auditory space with the act of hearing, Marshall McLuhan advocates that 'the act of hearing' is able to 'create "auditory space"', since man 'listens to' sounds coming 'from every direction at *once*' (Howes, 'Inside the Five Sense

Sensorium', p.47, emphasis from McLuhan). Unlike Lefebvre, McLuhan considers it is sound's capacity 'to penetrate us from all directions at all times' (Rodaway 91) that allows it to erect space. Sound 'reaches us from everywhere and works upon us without pause', 'there is no escape from sound.' (Connor, *The Cultural History of Ventriloquism* p.17) Here, from Marshall McLuhan to Paul Rodaway to Steven Connor, this diachronic presentation actually adheres to and follows through an implicit yet unifying guiding thought—the existence of a certain depth, that is, a certain 'spatiality' of sound that is embedded in its omni-directionality. This attribute of depth is also what the sounds in our selected episodes displayed, since they ubiquitously occupy their respective three-dimensional rooms. With their multi-directionality, sounds in our selected episodes do not take the shape of a linear plane, but an omni-dimensional atmosphere. With their permeating and diffusive disposition, we can find 'in hearing' (that means, in sound) a 'spatial signification.' (Ihde 71) Here, it is the spatial inheritance of both the body of Miriam and the sounds that she hear that provides the fundamental material pre-requisites and support for the sound-space construction in the rooms Miriam is situated in. Therefore, with the mere presence of Miriam's very good ears, auditory space is 'brought into being by acts of listening' (Connor, 'Strings', p.11) Given that Miriam is a keen perceiver of acoustic stimuli, possessing a pair of sensitive ears, acoustic space frequently appears throughout *Pilgrimage*. Even when sounds simply mark the presence of material spaces as what we have seen, acoustic spaces are already erected while Miriam perceives the sounds through her ears. Viewing the sequence in its entirety, the presence of this acoustic-spatial dimension contributes to the more abstract and aesthetic level of sensuous-spatial dynamic in *Pilgrimage*.

The two passages discussed here are again in dialogue with one another through the resonance of 'echo.' In between the first and the eighth novel, the fourth novel of the sequence, *Interim*, also contains a musical episode where its echo is highly comparable to the

‘echoes’ depicted in *Pointed Roofs* and *The Trap*, and it is also relevant to sound-space construction in *Pilgrimage*. Echo, as the sound waves that are ‘equally likely to arrive from the left, right, front, back, above or below’, is another essential means for sound-space construction in *Pilgrimage* (Blesser and Salter 145). In *Pointed Roofs*, the echo is composed of ‘the full rich tones that echoed from all over the room’ and the humming ‘metal object far away from her’ (I 57); in *The Trap*, it consists of ‘the last words of the song echoed round the room upon the might of her voice.’ (III 497) In *Interim*, it comprises the ‘schoolgirl pieces still echoing in the room’ (II 334) and the ‘triumphant echoes filled its wide spaces, pressed against the windows, filtered out into the quiet street, out and away into London.’ (II 335) While McLuhan takes a bodily approach and argues that acoustic space can be constructed simply by the bodily act of listening, Don Ihde considers the way in which sound can erect a space by itself, of its own. In *Listening and Voice: Phenomenologies of Sound*, Ihde states that through the ‘experience of echo, auditory space is opened up.’ (Ihde 69) In suggesting that echo has the capacity to ‘open up’ an ‘auditory space’, Ihde’s statement foregrounds the potential of echo to act upon space, which encompasses the production of acoustic space. The resonant echo not only ‘takes up’, ‘inhibits and occupies’ (Connor, *Ventriloquism,* p.12) the enclosed space of the respective rooms in *Pointed Roofs*, *Interim* and *The Trap*, it also contributes to the construction of acoustic space in *Pilgrimage*.

In the discussion on listening and sound-space construction in *Pilgrimage*, we can see that it is the bodily act of listening, the intrinsic spatiality of both the body of Miriam, and the sounds which she hears, that enables the process of sound-space construction. In the case of echo, however, it is its inextricable connection with time that holds the key to its sound-space construction. In examining the connection between sound and time, Walter Ong notes that ‘sound is an event in time’ (*Presence*, p.76), that time is the habitat and body of sound. In a similar vein, Don Ihde believes that it is ‘the *timefulness* of sound’ (Ihde 83 emphasis from

Ihde) that 'lies in the threshold of the inner secret of auditory experience.' (ibid) Here, time is the carrier and essence of sound. With a bodily bent, Steven Connor considers that 'sound is time's skintight silhouette, for there is no sound that perdures, no sound whose outline is not drawn out in, and out of time.' (Connor, 'Resonance', p.1) In Connor's configuration, time is the flimsy membrane that sound traverses. More experientially, Blesser and Salter too state that 'in a very real sense, sound is time.' (Blesser and Salter 21) In their multi-disciplinary work, they highlight the fact that echo does erect acoustic space, and it is achieved through two 'spreading' processes: 'temporal spreading' and 'spatial spreading' in an enclosed physical environment. The temporal dimension mentioned here justifies our review above concerning the bond between time and echo. As we will shortly see, echo's temporal disposition is the pre-requisite for its spatial construction. For our selected episodes, echo's spatial construction is best read through Blesser and Salter's focus on 'spreading'.

With reference to our selected passages, we will see that *Pointed Roofs, Interim* and *The Trap* exhibit the phenomenon of temporal, as well as spatial, spreading. In *Pointed Roofs*, Miriam's waiting 'for the end of the phrase to insist on what already had been said' implies there is a sequence of notes. In this case, the un-sounded note follows the sounded note, with the latter emerging out of 'the sustaining region of the note before.' (ibid 140) To wait for 'what already had been said' to end in our episode, there is a temporal overlap (i.e., temporal extension and following-up) between the sounded and un-sounded note. Whilst allowing the continuation of this musical pause, the sounded notes' 'reverberation extends the duration of a sound.' (ibid 134) Here, time becomes fluid; it extends, stretches, or, in Blesser and Salter's understanding, it spreads. Therefore, when 'temporal spreading elongates the note […], [it] does not end but continues to reverberate.' (Blesser and Salter134) Given that 'the full rich tones of the piano echoed from all over the room' in *Pointed Roofs*, and 'the last words of the song echoed round the room upon the might of her voice' in *The Trap*, temporal spreading

takes place with the prolonged 'tones' or 'song' that lingers 'around', 'over' the rooms (III 497). In *Interim*, the temporal spreading which 'elongates' and 'extends' the note, is tied up with its spatial spreading. When the echo moves from one point to another spatially—'pressed against the window, filtered into the quiet street, out and away into London', there exists simultaneously a temporal extension (II 335). This permeating spatial movement of the echo cannot take place or mark itself without a 'temporal coordination', since the same sound is heard at different points sequentially. When the sound of the echo flows from the room into London, the note is being stretched, extended and marked in time, as well as in space.

When the 'echo' in the enclosed spaces 'bends back' (Connor, 'Resonance', p.2), then swings within or fills up the rooms, it actually broadens 'the direction of the arriving sound wave' (Blesser and Salter 134), which provides an even more vivid illustration of spatial spreading. In *Pointed Roofs*, with Miriam listening to the echo of the humming metal objects coming from afar (not only from the piano in front of her), it is clear that the sound she hears originates from more than a single direction. Similarly, in *The Trap*, where 'the last word of the song' echoes 'round the room', there is an implication of an omni-directional arrival of sound from all over the room, rather than the 'few voices' weakly heard before the occurrence of the spreading echo. With the 'schoolgirl pieces still echoing in the room', and filling the 'wide spaces' of the drawing room in *Interim*, the scenario is similar to the one that takes place in *The Trap*. In both cases, the filling echo takes possession of the rooms, and the musical sounds become omni-present in their spaces. With the expanding and extending processes of echo in our episodes, the musical sounds which originally radiate from 'a single location' now seem to radiate from all over the 'multiple reflecting surfaces distributed throughout' their respective enclosed spaces (Blesser and Salter 134). Eventually, the temporal and spatial spreading of the echo results in 'creating an enveloping sound field with a broader and more diffused location.' (ibid) With its potential to expand and extend sound in

space, then envelop and pronounce that space, it is clear that echo 'is not a voice in space, it is a voice of space' (Connor, *Ventriloquism,* p.38). Situated within this 'voice of space', what is 'all around' Miriam 'was height and depth, a sense of vastness and grandeur beyond […] sight.' (II 335)

Acoustic-Spatial Dynamics in *Pilgrimage*: Aural Architecture

Until this point in our discussion, the central focus has been on the formation, reception and production of space in relation to sound: the phenomenon of echo, the act of listening, and how they collaborate to erect acoustic spaces in our selected episodes. Staging them as the foreground of our discussion, we risk neglecting the 'background', which provides the material context for these acoustic-spatial dynamics to take their course—the physical space of the musical 'room', namely, the enclosed indoor room of the *saal* in *Pointed Roofs*, the drawing room in *Interim*, and the meeting room in *The Trap*. Therefore, before conducting any further investigation, I will examine the usually forgotten question of 'background': how the given material space shapes or produces sound in *Pilgrimage*. This is a potentially fruitful, yet under-analysed area in the study of the sequence. Even in Bronfen's comprehensive spatial analysis, which closely examines the dynamics between the various layers of material and immaterial space that interacts with Miriam, there is a dimension missing from her spatial kaleidoscope—the dimension that observes the space-sound or sound-space dynamics in *Pilgrimage*. To illuminate the significance of this 'background issue', Blesser and Salter's immensely useful conceptualisation of 'aural architecture' will inform our examination.

'Aural architecture' has recently been brought to light by Blesser and Salter. In their formulation, it refers to the commonly ignored fact that a 'different "sounding environment"

affects the qualities and reception of sound.' (Blesser and Salter 2) This notion can be largely explained through a 'food metaphor' (ibid 15). In 'Aural Architecture', 'sonic events are the raw ingredients, aural architecture is the cooking style, and, as an inseparable blend, a soundspace is the resulting dish.' In our cases, the 'raw ingredients' are the musical sounds that Miriam hears; the 'cooking style' is the 'architectural space' where the sounds are played and heard by Miriam, that is, the enclosed spaces of the room. The 'soundspace' and echo are the resulting dishes of their 'inseparable blend'. Here, we can see that the spatial design of the material context where sounds are produced has a role to play in moulding what is produced and received. In our selected episodes, the musical sounds are all produced in an enclosed room, where the sound waves cannot go beyond the obstructive spatial boundaries set by the walls of the room. Being trapped within the enclosed space, the sounds can only 'bend back', forming a resounding echo. Here, it is the presence of the obstructions (the walls) in the enclosed rooms that 'bend' the sound wave 'back' into their enclosed spaces. This bending back will then engender the production of an echo, which erects the acoustic space as mentioned. Therefore, the 'enclosed space' of the respective rooms in our selected episodes is the material pre-requisite that enables sound-space dynamics. Put another way, the (enclosed) spaces of the *saal* in *Pointed Roofs*, the drawing room of *Interim*, and the meeting room of *The Trap* first make sound (echo), then the sound (echo) makes space (acoustic). In Blesser and Salter's innovative view, the design of an 'aural environment' is a kind of art in itself, which carries both aesthetic and social meaning (Blesser and Salter 177, 3). The integral role(s) played by contextual, material space in shaping Miriam's sensuous interactions with space can also be observed in her visual interactions with space, which will be thoroughly discussed in the following chapter.

Nevertheless, either by listening to musical sounds, or by highlighting the acoustic differences produced by sound itself, what comes to our attention in the three episodes

discussed here, is the capacity of sound to make space. Given the nurturing material context of the enclosed rooms, and the sound-time-space trio bridged here through echo, it is obvious that 'both music and space [are] dynamically responding and adapting to each other' (Blesser and Salter, 103) in our selected episodes of *Pilgrimage*. The dynamics that they engage in is clearly the 'production' of acoustic space, a space that is intangible, subjective and experiential.

So far, we have scrutinised how acoustic space is constructed in *Pilgrimage*, but have not yet presented what attributes this acoustic space possesses, or, how it impacts upon Miriam. Before we proceed, it is worthwhile broadening our understanding of the musical episode from *Pointed Roofs* with a recent reading by Kristin Bluemel. In her *Experimenting on the Borders of Modernism: Dorothy Richardson's Pilgrimage* (1997), Bluemel comments on the musical passage in *Pointed Roofs* just cited above, and approaches the music in that episode through a sexual-linguistic-semiotic lens. In this light, Bluemel considers 'the pleasure Miriam derives from this music directly related to its confessional capacities', as a form of 'verbal confession', something that 'seems to escape from the gaps in conscious language.' (Bluemel 62) Here, Bluemel picks up Miriam's 'dilemma' with and suspicions towards ' […] the trap of heterosexual assumptions and structures' of male language, which reveals Miriam's dependence upon music as her preferred mode of self-expression. Bluemel's perspective is crucial, in the sense that she takes note of Miriam's distrust of language, and approaches other art forms, such as music, as a medium of communication and expression. The critic's awareness of the limitation of language implied throughout *Pilgrimage* proves to be a visionary and progressive insight, as it has caught the attention of Richardson scholars in their recent efforts in addressing the workings of the body and other arts in *Pilgrimage*. The later part of the thesis will also look at how the art of the brush actually constitutes, and contributes to the overall aesthetic design of the sequence. Arriving

at an observation similar to that of Bluemel's without being explicitly semiotic or linguistically minded, David Stamm also recognises the 'expressive' role of music in *Pilgrimage*, and considers that music is 'Miriam's second voice to express herself non-verbally.' (Stamm 5) Following this line of thought, Bluemel and Stamm justifiably overlook the sound-space dynamics that are operating in that episode or the sequence, and the attributes of the soundsapce constructed. Yet, the latter is what we shall proceed to investigate.

Returning to our *Pointed Roofs and Interim* episodes, we can see that Miriam is the producer and listener of her own music. The acoustic spells are so powerful that they impinge upon 'her whole being' (I 57), leaving the room 'triumphantly silent and heavy all round her.' (II 333) The acoustics spaces in the passages first 'surround' the environment and Miriam, then enact 'envelopment', and finally insert 'intensity' upon the both of them (Connor, Strings p.1). As we will shortly see, these sonorous and airy spaces penetrate into Miriam's 'very good ears', and compel her to see with her 'unseeing eyes, listening for the first time.' (I 57)

<u>Attributes of Soundspace: Surroundability and Envelopment</u>

Surroundability and envelopment are the two exterior features that characterise the soundspace in these two episodes of *Pointed Roofs* and *Interim*. In the reverberating echo of 'the full rich tones of the piano' that fills the *saal* in *Pointed Roofs*, Miriam holds 'the chord for its full term.' (I 57) In *Interim*, the 'depth and fullness of tone' given out from the drawing room piano ' […] left the room triumphantly silent and heavy all around her.' (II 335, 333) The repetition of the word 'full' here is more significant than a mere adjective describing the quality of the musical sound. Rather, the 'fullness' of sound emphasised here

is the condition that signals the 'presence of a full and dramatic moment of music.' (Ihde 76) This musical fullness indicates that the 'auditory field-shape is that of a surrounding shape', since 'this shape may often be quite dramatically located and discerned when the field is most *full.*' (ibid) In other words, with the prevailing 'full' music which 'casts over the background', or even the foreground, of the *saal* (VI 190), the acoustic spaces that enfold the *saal* and Miriam are those of a 'surrounding shape', 'an omnidirectional "sphere" of sound.' (Ihde 83) By the same token, the 'fullness' of the piano sound, which renders the drawing room 'silent and heavy all around her' in *Interim*, also erects a soundspace. It is erected in a 'surrounding shape', since it is full and does fall 'around her.' With their capacity to surround Miriam, the sonorous acoustic spaces in these two episodes here simultaneously, in Didier Anzieu's terminology, envelope and put Miriam in the echoing bath of sound.

In this 'envelope of sound that surrounds the subject', (Miriam in this case), the soundspace stays in the outer-layer, or remains external in relation to Miriam's physical body, 'like the skin.' (Maude 57) Approaching this sound-space dynamic in a bodily, if not 'external' perspective, the soundspace is seen to be 'touching', 'bathing', or even, 'immersing' Miriam. Being 'wrapped up' by this soundspace (I 50), 'sound and tactile sensation are powerfully intermingled' (Connor, 'Walls have Ears', p.3), 'as the general possibility or guarantee that sound can confer and take up shape itself' (Connor, *Ventriloquism*, p.36). Obviously, the shape the soundspace confers and takes up here, 'with the mass of air holding the sonic energy' in its fullness that touches, embraces, and baths Miriam as a layer of 'outer skin', would envelope her (Blesser and Salter 145).

Attributes of Soundspace: Penetration and Blurring

When displaying the workings of the soundspace as a 'skin-like envelopment' that surrounds Miriam, this nature of soundspace connotes its plausible effect upon the 'exterior' of Miriam's body. However, the powerful soundspaces erected in the mentioned *Pointed Roofs* and *Interim* episodes go further and deeper than merely 'skin-deep'. They penetrate into Miriam with their 'touch […] passing through her unimpeded' (III 165), through their 'continuous invasion' (Ihde 82) into the interiors, the 'whole being' of Miriam. In *Pointed Roofs*, after holding 'the chord for its full term',

> her whole being beat out the rhythm as she waited for the end of the phrase to insist on what already had been said. As it came, she found herself sitting back, slackening the muscles of her arms and of her whole body, and ready to swing forward into the rising storm of her page. She did not need to follow the notes on the music stand. Her fingers knew them. Grave and happy she sat with unseeing eyes, listening, for the first time. (I 57)

In *Interim,* bathed in the 'depth and fullness' of the piano tone, Miriam feels that ' […] the glowing and aching of the muscles of her forearms forced her to leave off. She swung around. The forgotten room was filled with friendly light.' (II 335) Feeling the 'physical sensation of rhythmic descent' (IV 196), Miriam's 'whole being beats out the rhythm' of the music that she plays, which leaves her 'muscles' 'glowing' with pain (I 57). The soundspaces here penetrate deeply into her, then, her 'whole body reverberates.' (Ihde 76) At this point, 'sounds, like scents and flavours, literally enter' Miriam's body (Maude 69). Still under the spell of the rhythmic beats that are 'continuous and full' (Ihde ibid), Miriam begins to exhibit the more 'interior', physiological effects of these 'musical-spatial' penetrations. Penetrated by the soundspace in *Pointed Roofs*, Miriam 'found herself sitting back, slackening the muscles of her arms and of her whole body.' (I 57) When music penetrates into Miriam, its spell is played out progressively: it first soothes her muscles, releases her arms, and finally relaxes her whole body. In *Interim*, music even forces Miriam to 'leave off' her music.

Whilst 'going forward through' that sound 'space' (I 50) and being captivated by it, Miriam in *Pointed Roofs* feels herself totally mesmerised 'into the rising storm of her page.' (I 57) She is first 'carried away' by it, and then 'swings forward' (ibid) or 'round' with it (II 335).

Being 'absorbed to such a degree', 'the usual distinction between the senses of inner and outer is virtually obliterated' for Miriam (Ihde 76). The 'outer' here in *Pointed Roofs* can be referred to as the material context of the *saal*, its physical space, the people within, the piano Miriam is playing, and the scores in front of her; in *Interim*, it can be seen as the physical presence of the drawing-room. The 'inner' in both episodes can be understood as Miriam's physical and psychological being. When the acoustic spaces envelop the objects in the *saal* in *Pointed Roofs* and the drawing room in *Interim*, they push Miriam 'into things and then everything disappeared' in her eyes (II 321). To a certain extent, when the soundspaces sweep over everything, the 'distinction between an enclosed acoustic space and the acoustic objects […] blurs then disappears.' (Blesser and Salter 149) The oceanic experience of being engulfed in a musical sphere, which is beyond all means of her conscious control, overwhelms and enchants Miriam, if not drowns her. The musical spaces in both episodes submerge Miriam, and she 'flings forth into' this ocean of soundspace (II 395). In *Interim*, Miriam flows together with the music, and she is not able to 'stop her hands', which have become a part of it (II 333). In *Pointed Roofs*, Miriam's hands dance without the 'need to follow the notes on the music stand.' (I 57) In the midst of these 'totalities' which possess 'fullness' and 'plenitude', the waves of music exercise their powerful penetration into Miriam: 'her fingers' naturally obey the 'swing' of the flow (Ong, *Presence*, p.130). 'In this pose of listening' (II 369), the *saal* in *Pointed Roofs* and the drawing room in *Interim* become two backgrounds 'indistinguishable from any other indifferent backgrounds.' (II 335) At 'intense' magical-musical moments like these, Miriam sits and her 'eyes saw nothing' (II 369), being 'grave and happy with her unseeing eyes' (I 57). Whilst sound enables Miriam to perceive

beyond the limits of vision in the *Dimple Hill* episode, sound blinds her vision in the *Pointed Roofs* episode. Twice, sound seems to move farther and strike deeper than sight, with the latter being undermined. However, sounds first enthral and deafen Miriam in *Interim*, so that 'she no longer heard the false tones.' (II 333) While sounds in *Interim* takes away Miriam's the ability to listen, they return her the imagination to see through her mind's eyes, with 'the faint vision of the Taj Mahal' appearing in front of her (ibid).

Attributes of Soundspace: Transformative

Surrounding and enveloping implicate the 'external relations' between the acoustic space and its targets; being penetrative indicates the 'internal relations' between them. In addition to this 'step-by-step', 'external'-'internal' dynamics, the sound-space dynamics in *Pilgrimage* have yet another dimension—the transformative dimension. The 'transformative power' of music (not exactly soundspace, but a closely associated phenomenon) has been addressed by Elizabeth Bronfen, David Stamm, and other critics before them. However, whilst they underscore the 'interiority' of Miriam in relation to her response to music, I ascertain the 'exteriority' of her world, and the world around her. Here, Bronfen's spatial language is similar to my present chapter with just two major differences. Firstly, sound is not (yet) an independent, autonomous, even 'productive' spatial existence in its own right in Bronfen's spatial vocabulary. Secondly, Bronfen mainly examines the 'feelings' of Miriam, her psychical and mental state. Yet, this is what the present chapter does not seek to accentuate. Though his musical-spatial language is less elaborate then that of Bronfen's, Stamm's configuration is incisive and condensed. To Stamm, music transforms Miriam's mode of perception from a negative to a positive one. As observed by Stamm, music 'excites emotions in her, thus changing the mode of her perception from the passive […] to the

active.' (Stamm 129) Moreover, music has the 'transforming power' that elates Miriam to the realm of ecstasy, escorts her to the sanctuary of protection and warmth, or performs both transpositions simultaneously.

In Bronfen and Stamm's hermeneutics, music in Miriam's world acts as a transforming agent, a pathway leading towards another psychic space or perceptual mode. Following the traditional 'inward turn' adapted by Richardson scholars throughout the decades, Bronfen and Stamm have their focus on the 'subject' Miriam. In other words, they follow an 'outside-in' approach, with the final destination being the psychical or mental 'interior' of Miriam. However, the present chapter attempts yet another direction: the 'inside-out' direction, with the final destination set more on the 'exterior' world of Miriam. Therefore, the cases in point are the very nature and exterior effect of sound and soundspaces in *Pilgrimage*. With this 'exterior' concern, Miriam is treated only as a 'specimen', a 'stage' or even a 'space' that manifests or presents the role of sound in relation to space. At this point, I will suggest that rather than placing Miriam as the 'subject' of discussion, she is treated as the 'mirror' that reflects, and then reveals, the attributes and magnitude of sound and soundspace in *Pilgrimage*.

Returning to our central focus here as the transformative disposition of soundspace, we shall see that this quality of soundspace does not show itself only in one way. From possessing Miriam's 'whole being' to engulfing her body, to blinding her vision and deafening her sense of hearing, the soundspaces in these *Pointed Roofs* and *Interim* episodes do empower themselves with the 'force' to 'shape' and transform Miriam, and thus the space perceived by her (I 57). Although the acoustic spaces erected in our selected episodes from these novels are 'not in visible space', they besiege, undermine and displace that material space (Merleau-Ponty, *Phenomenology*, p.225). Otherwise put, sound and music transform the material space perceived and experienced by the subject. Also, as a kind of operating and

productive force, they add to that visible material space an invisible, existential, phenomenological acoustic space. This transformative force of sound or music is particularly impressive when it alters the material space perceived by Miriam in *Interim*. Sound in that episode pierces 'into' Miriam's mind:

> weaving and interweaving the sight of moonlit waters, the sound of summer leaves flickering in the darkness, the trailing of dusk across misty meadows, the starling of dawn over grass, the faint vision of the Taj Mahal set in dark tress, white Indian moonlight outlining the trees and pouring over the pale façade; over all a hovering haunting consoling voice, pure and clear, in a shape, passing, as the pictures faintly came and cleared and melted and changed upon a vast soft darkness, like a silver thread through everything in the world. (II 333-334)

At this enchanted moment, the sound of music leads Miriam to see her surrounding material space not as an ordinary British drawing room, but an exotic, dreamy 'picture' of the Indian Taj Mahal in a sensual summer night. This 'imagined space' (Bronfen 104) with moonlight, 'trees', and 'pure' 'clear' 'voice' replaces or 'displaces' the physical, material space Miriam is living in (Merleau-Ponty, *Phenomenology*, p.225). Immediately following this transforming, or even mentally transporting, moment, 'the last chord of the nocturne brought the room sharply back. It was unchanged; lifeless and unmoved' (II 334). When the musical sound transforms a British drawing room into a famous Indian landmark the moment before, it brings back the British room a moment later, as if the 'imagined space' just perceived by Miriam has never existed (even in her mind) at all. Here, sound instantly 'reworks' Miriam's 'relation to materiality […] thus transforming the space-time' which she perceives (Syrotinski and Maclachlan 83). In this case, sound transforms the room and alters the material space in Miriam's perception.

The transformative and dynamic disposition of the acoustic space depicted here is most pronounced when it 'gives rise to an interactive experience, with the space entering into an acoustic dialogue with its occupants.' (Blesser and Salter 62) In our selected episodes from *Pointed Roofs, The Trap and Interim*, the acoustic spaces erected, the material space of the rooms, and Miriam become a group of interlocutors, engaging in a sound-space dialogue.

In conducting this dialogue partly produced by the ‘aesthetically pleasing reverberation’ (ibid 63), both the physical space of the rooms and Miriam herself (the ‘occupants’) are spellbound by the acoustic spaces, as if being ‘besieged’, ‘undermined’ and ‘displaced’ by their powerful presence (Merleau-Ponty, *Phenomenology*, p.225). To quote Lefebvre, ‘every […] organism is reflected and refracted in the changes that it [sound] wreaks in its ‘milieu’ or ‘environment’—in other words, in its space’ (Lefebvre, *Production* p.196). In our chapter, the transformed state of Miriam and the rooms she occupies are the ‘reflection’ and ‘refraction’ of the acoustic spaces erected, which are constructed through her act of listening and the humming echo, as they ‘wreak’ the material, physical and external ‘spaces’ Miriam inhabits.

Sound as Space in *Pilgrimage*: Sound, Simultaneity and Acoustic Space

> We not only think *about* senses, we think *through* them.   Constance Classen[7]

> Life would be an endless inward singing until the end came…Then a song would answer back from outside, in everything. Dorothy Richardson, *Pilgrimage* II 321

In a paper delivered at the first international conference on Dorothy Richardson in 2007, Abbie Garrington wrote that ‘for the reader of *Pilgrimage*, Richardson recreates the action of the kaleidoscope upon the senses.’ (‘Haptic’, p.1) This observation adheres to the sensuous approach adapted by Richardson critics throughout the decades, which presents the spectrum of effects and affects that the bodily senses impinge upon Miriam and the reader of *Pilgrimage*. Among the bodily senses, hearing (sound) is an integral constituent of this sensuous kaleidoscope. Any sensitive readers with keen ears can even replace ‘the senses’ in Garrington’s line with ‘ears’ or ‘hearing’, since the presence of sound is ubiquitous and prevailing throughout the sequence.

From the very first page of *Pointed Roofs*, sound is heard: it takes the form of ‘the

Thursday afternoon piano-organ, the one that was always in tune' (I 1). As the reading process progresses, readers begin to witness Richardson's semiotic bent in her treatment of language. As we have seen, the acoustic (bodily) disposition of language, i.e., its sound, is the first, primary or defining aspect of different languages that enter into Miriam's 'good ears.' In addition to language, character is identified as sound, as Miriam describes herself as sound in *The Trap*. In *Pilgrimage*, even silence possesses the ability to speak and erect a communicative, social, and inter-subjective space, as mentioned in the *Dimple Hill* episode. What is suggested from this emphasis on sound is more than a reminder of Miriam's 'very good ear', or a justification of the prolific presence of sound within every novel throughout the sequence. The essence of these acoustic bombardments lies in suggesting the multiple potential that sound and hearing can realise in *Pilgrimage,* apart from exhibiting its semiotic-aesthetic bend. Until this point in our chapter, we have brought to light a significant yet under-appreciated space in the study of *Pilgrimage*—the role of sound in relation to space, with an emphasis on the material and external spaces: how sound marks its presence, and constructs acoustic spaces by itself. However, this is but one of the potential aspect that sound and hearing possess in *Pilgrimage*.

The wide range of sounds gives voices to *Pilgrimage*, and music, as defined by the French composer Edgard Victor Achille Charles Varese as 'organised sounds', is a particularly pronounced one. Previous critics and the present chapter approach it from two opposite directions, with the former adopting an 'outside-in' approach, and the latter following an 'inside-out' direction. However, none of them can be considered as complete, or comprehensive, if they fail to address yet another dimension of sensuous-spatial dynamics in *Pilgrimage*—the artistic space of music. With the sonority of music demonstrated throughout the sequence, it is curious that it has not fully achieved its deserved autonomy, as another constituting art form that weaves and moulds the sequence. Tackling the topic of music in

Pilgrimage, critics such as Blake, Staley and Bronfen usually see the melodies that Miriam hears or plays as her heartstrings. Slightly differing from these critics, Bluemel and Stamm attempt to reveal the 'literariness' of music in *Pilgrimage* as previously mentioned. In his treatment of music or sound in *Pilgrimage*, Stamm subordinates the art of sound to the art of written words, and stresses the communicative—the more utilitarian aspect of 'literary music' in *Pilgrimage* to a very large extent. However, he does briefly touch upon the musical aesthetics of *Pilgrimage,* and demonstrates that 'the text proposes an ear which dictates and generates a voice.' (Syrotinski and Maclachlan 76) In explicating the 'psychological landscape' of Miriam through sound and music, Stamm's analysis implicates that 'the juxtaposition of various things and experiences' in simultaneity is a 'musical means of orchestrating that which could never be rendered by systematic discourse.' (Cavell 30) The musical aesthetics or the 'musical means of orchestrating' are highlighted here. They render the unspeakable audible in *Pilgrimage*. This aspect of music has been brought up by Bluemel and Stamm as presented, but not thoroughly explored. These readings have certainly elucidated the meanings of musical sounds in *Pilgrimage*, and presented directly what they hint at only indirectly. Yet, when dwelling on the possible interpretations of music and sound, or the musical structure of *Pilgrimage*, they have not seen it as an art in itself in the sequence. Therefore, the present chapter attempts to further examine this sophisticated musical issue in the latter part of the discussion.

To better appreciate this 'musical' aesthetic of *Pilgrimage*, the present chapter initiates an examination on the more material level of sound-space dynamics, before progressing to the aesthetic level of sensuous-spatial dynamics in *Pilgrimage*. This movement from the physical (the sensuous and material spaces in *Pilgrimage)* to the abstract (the artistic and aesthetic spaces in *Pilgrimage*) not only resounds with the evolution of Miriam, the general spatial tendency of the sequence itself. More importantly, it fits smoothly

with the mindset of Richardson herself.

It has been Richardson's own wish 'to be perfectly at two places at the same time' (Bronfen Preface I). In responding to an interview question in the *Little Review*, Richardson says that this is the thing she would like to experience the most. This simultaneous spatial duality describes *Pilgrimage* at various levels in relation to sound and hearing. Seeing the sound episodes from *Dimple Hill, Pointed Roofs, The Trap* and *Interim*, we can see that Miriam is situated within, or shares proximity with different kinds of sound, be it musical, mechanical, or street sounds. When these sounds mark the presence of diverse physical spaces, they connect Miriam with them, and she is placed within the material spaces of the room or the house. With these sounds constructing immaterial, experiential acoustic spaces, and becoming a part of Miriam, she 'simultaneously belongs to another space', be it psychical or imaginary (Syrotinski and Maclachlan 92). In these episodes, and indeed in many other episodes, sound and hearing are often merely a part of Miriam's multi-sensual perception of reality, as noted by Staley and Stamm. Therefore, sound and hearing are but one sensuous space among the various sensuous spaces that function in Miriam's act of perception. Viewing *Pilgrimage* in its entirety, the sequence comprises various artistic spaces within this piece of literary work, namely the art of music and painting, apart from the art of literature.

As shown, whilst Richardson wishes to acquire the mystique of achieving simultaneous spatial duality, she organise[s] many simultaneous operations of space in every single line of her life-work. These various facets of spaces cannot start operating without the presence of the basic bodily senses, with sound or hearing being one of their 'bases'. With Miriam's 'very good ear', she attends to the sonic events around her with utmost sensitivity. As a result, she can be seen as the stage, the mediating surface where the workings of sound-

space dynamics at the various levels (material and immaterial, sensuous and artistic) can be shown.

Throughout our discussion so far, we have argued that the various kinds of sound engage in dynamic dialogues with their surrounding material spaces and Miriam in *Pilgrimage.* While presenting these dynamic sound-space interactions, and highlighting the qualities of sound as demonstrated, there is in fact a hidden thread that runs through all these dynamics—the permeating and diffusive disposition of sound. Being 'permeating' and 'diffusive' implicates that sound does not limit and confine itself with any visible or touchable 'boundaries' or 'vanishing points.' (Cavell 51) Not bounded by any of these 'boundaries' and 'vanishing points', acoustic spaces in *Pilgrimage* have no fixed location in point; they first permeate, then envelope Miriam and the physical spaces of their material backgrounds. They are omni-present and form part of the atmospherics that fill space, such as the open London streets or an enclosed domestic room. In our selected episodes, acoustic spaces clearly do spread out 'simultaneous field[s] of relations' in their respective spaces. This simultaneity of sound, as we will shortly see, is a key concept in arguing that *Pilgrimage* itself is an acoustic space (Cavell 51).

In McLuhan's view, what is 'simultaneous is automatically acoustic' (McLuhan, Interview), since sound or soundspace arrive 'from every direction at once.' (ibid) This intrinsic link between acoustic space and simultaneity can potentially be an innovative perspective in viewing the sequence of novels that forms *Pilgrimage*. After stating that it is Richardson's wish to achieve simultaneous spatial duality, the chapter demonstrates the infiltration of this wish into the various layers of the entire sequence. With this fascination, if not obsession, with simultaneous spatiality, the simultaneous disposition of acoustic space can be regarded as a more comprehensive, if not encapsulating, term that applies to the overall spatial aesthetic of *Pilgrimage*.

The simultaneous disposition of acoustic space in *Pilgrimage* is ‘mosaic in construction’ (Cavell 64) and ‘multi-sensual’ in nature, in which ‘all the senses contribute information’ to this acoustic sensorium simultaneously (Ryan 26). In other words, acoustic space is a ‘multiplicity of spaces’ with a simultaneous nature (Cavell ibid). This simultaneity and multiplicity of spaces seamlessly matches with the spatial aesthetics of *Pilgrimage*. Throughout the sequence, the presence of the various bodily stimuli corresponds to their respective art forms, and they engage in sensuous-spatial-artistic dialogues that enliven the architectural quality of the sequence. As an acutely sentient being, synesthesia is Miriam’s pathway to her realities. As a spontaneous, egoistic and contemplative character-narrator, Miriam is ‘living, increasingly […] in several worlds at once’, since she always stands between and occupies various material and immaterial spaces (Fromm 37). All these spatial-aesthetic dialogues take place at various levels in *Pilgrimage* concurrently. Therefore, with the sequence’s artistic and sensuous multiplicity and simultaneity, the aesthetic space that it forges and represents is an acoustic space. In other words, the sequence can be seen as a manifestation of an acoustic space, which we can read ‘*through’* its sounds, as an ‘endless […] singing’ (II 321).

Note

[1]Victor Carl Friesen, *The Spirit of the Huckleberry: Sensuousness in Henry Thoreau*: (Edmonton, Alta., Canada: Alberta UP, 1984), p.4.

[2]William Shakespeare, *Hamlet*, in Centre for Electronic Text and Image <https://www.library.upenn.edu/etext/ >[accessed Jan 2009]

[3]Julia Kristeva, *Revolution in Poetic Language* (New York: Columbia University Press, 1984), p. 63.

[4]Linda-Ruth Salter, *Spaces Speak, Are You Listening? Experiencing Aural Architecture* (Massachusetts: MIT Press, 2007), p.2.

[5] Steven Connor, Talk, 14 July 2008, last accessed 28 Mar 2009 <http://www.stevenconnor.com/resonance/>

[6] Charles Baudelaire, 'La Musique', in *Selected Poems from Les Fleurs Du Mal: A Bilingual Edition***,** trans. by Norman R. Shapiro (Chicago: University of Chicago Press, 2000), p.127.

[7] Constance Classen, *World of Sense* (Oxford: Routledge, 1993) p. 10.

Chapter Two

'Again from Dark to Blossom as I Look': Visual-Spatial Dynamics in Pilgrimage

> Seeing comes before words. The child looks and recognises before it can speak. But there is also another sense in which seeing comes before words. It is seeing which establishes our place in the surrounding world; we explain that world with words, but words can never undo the fact that we are surrounded by it. John Berger[1]

> Seeing presupposes distance, the decision to separate, the ability to not to be in contact, indeed to avoid the confusion inherent to one's contact with materiality. Seeing signifies that this separation has, however, become a form of meeting. But can it happen that the manner of seeing becomes a form of touch, once seeing transforms into contact occurring at a distance. Maurice Blanchot[2]

The previous chapter gives voice to the aura orchestrated by the aural faculties of Miriam. To continue with our sensuous-spatial examination in our discussion, this chapter will illuminate the workings of Miriam's visual-spatial dynamics. Differing from the aural sense, the proximate sense that unequivocally and irresistibly draws spaces into Miriam's vicinity through the phenomena of connection, envelopment, and the erection of acoustic space, the relationship between vision and spaces is much more layered, paradoxical, and tensed. As a distant sense, it 'presupposes distance, the decision to separate, the ability to not to be in contact.' (Blanchot) As a proximate sense, seeing shares an intensely close relationship with us: seeing comes before words. The child looks and recognises before it can speak (Berger 7). What Berger implies here is the pre-logical and pre-symbolic; in other words, the unmediated and primordial connection that seeing builds between children and the world. It is through images that children 'recognise' and comprehend the world around them. With reference to material spaces, Berger thinks seeing is again a connecting and orienting sense that 'establishes our place in the surrounding world' (Berger 7). Similar to Berger, Blanchot notes that seeing becomes 'a form of meeting', 'touch', and 'contact' that eliminates the distance it

created between the seer and the seen. As if this does not seem complicated enough, words accentuate the potential difficulties of comprehending vision and space by threatening to 'undo' the proposed relationship (Berger 7).

This brief excursion into the multi-faceted relationship between vision and space(s) is a necessary prelude to the crux of the discussion in this second chapter: Miriam's visual-spatial dynamics. Miriam's visual dynamics with space examined in this chapter also exhibit the contradictory and complex qualities just configured. When her vision initiates the phenomenon of blurring with her surrounding spaces, it does 'contact' and 'touch' them, or even becomes a part of them (Bronfen 68). After this initial contact of Miriam's visual interactions with space, dwelling is the second case in point in this chapter, since when Miriam dwells, her material surroundings are perceived as her intimate and secured anchorage and she is one with them. Vision, however, does not only draw spaces close to Miriam, it also disengages and expels, and this is seen through Miriam's undwelling, the opposite of dwelling. Finally, the chapter concludes with a basic, yet fundamental, question that underpins all the visual-spatial interactions discussed in the chapter: the significance of the physical and material background space that grounds every sensuous, especially visual, phenomenon in this chapter. This is a question that usually escapes critical attention.

Visual-Spatial Dynamics in *Pilgrimage*: Blurring

> We never look just at one thing; we are always looking at the relation *between* things and ourselves.
> John Berger[3]
>
> To comprehend is not to constitute in intellectual immanence, that to comprehend is to be apprehended by co-existence.
> Maurice Merleau-Ponty[4]
>
> His eyes were on her, an intense blue light; not concentrated on her, going through her and beyond in a widening radiance. She was caught up through the unresisting eyes; the dreamy voice away behind her. She saw the white spaces of Russia; motionless dark forms in troops, waiting….
> Dorothy Richardson, *Pilgrimage* III 298

In Berger's configuration, vision establishes for us our coordination in the world of things. When highlighting the deciphering and positioning role that vision plays for us, he does not explicate what kind of relation we have '*between* things and ourselves.' (Berger 9) Cleverly, he leaves this potentially murky water unexplored. Yet, in Merleau-Ponty's rendering, the act of comprehension, which includes the comprehension of the relation between material world and self through the body or vision, rests on a kind of mutuality, simultaneity, and 'co-existence' of the two (Merleau-Ponty, *The Visible and the Invisible*, Preface, lii). In *Pilgrimage*, however, when Miriam looks at one thing, she shows the relations she shares between things and herself without telling. While peering into 'the unresisting eyes' of her Russian suitor Michael Shatov, Miriam exhibits her oneness (and perhaps 'co-existence') with the material spaces surrounding her. Rather than a cold and distant decoding of the spider web of the world-self relation, Miriam's vision infects what she sees with what she imagines, and she loses herself in her own 'vision' of the 'motionless dark forms in troops' in Russia (III 298). In colouring and replacing what she actually sees with what she thinks she sees, Miriam's vision blurs her surrounding material space of the room and the bodily spaces of Shatov and herself with her own subjective, imaginary reality. Here, the blurring of the objective, material space, and the subjective perception is conducted through the creative eyes of Miriam. In other words, vision and sight in this episode (and throughout *Pilgrimage)* are not only part of the bodily sense that separates Miriam from the material world, the functional tools through which she decodes the world in the way that the Cartesian subject does. To a large extent, sight and vision in the sequence are also the shapers of externality through their contagious 'blurring' capacity. This potential of Miriam's eyes to infect, or even to invade, the objective material space with subjective vision is a crucial lens in approaching *The Tunnel* and *Revolving Lights*, the fourth and seventh novels of the sequence.

Both of the novels are set in London, with Miriam living on herself as a New Woman.

The Tunnel, marks Miriam's liberation from the suffocating life as a governess depicted in the three previous novels. Midway through the sequence, the seventh novel, *Revolving Lights*, concentrates on Miriam's romantic involvement with different men in her life. In this novel, Miriam's relationship with one of her suitors, Michael Shatov, buds and withers in the revolving lights of London. Comparable to the enveloping halo dotted by meteor showers, the showers of sensations cast by London, especially sights and sounds compel Miriam so that she 'cannot stop "looking"' at the physical spaces surrounding her through her own blurring vision in these two novels (II 102).

In *The Tunnel*, the visual episode takes place in Miriam's 'white and blue lit' (II 98) room, after her late night visit to her sister Harriet in London. Standing alone in her room, Miriam sees how

> warm blue moonlight gleamed along the leads slopping down to her ink-black parapet. The room was white and blue lit, with a sweet morning of moonlight. She had a momentary impulse towards prayer, and glanced at the bed [….] She flung herself more deeply into her song and passed through the fresh buoyant singing air to light the gas. The room turned to its bright evening brown. *Prayer*…..To toss all the joys and happiness away and know that you are happy and free without anything…standing and singing till everything split with your joy and let you through into the white white brightness. (II 98, original emphasis)

Blissful solitude prevails in the episode, gleaming with 'warm', 'sweet' 'brightness', which prompts Miriam twice to 'song' and 'prayer'. The initiator and conveyer of this 'fresh buoyant singing air' are one and the same faculty: Miriam's vision. Her aural and tactile perceptions are no doubt crucial here, as they enable Miriam to enjoy this poly-sensory encounter to its fullest. However, they are not actively mobilised until her eyes have licked the room and set the mood for the scene at the beginning of the paragraph, with repeated references to visual elements, such as the 'blue', 'morning moonlight', and the 'white and blue lit' room. It is after seeing and being with these elements, that Miriam is nurtured, or entranced, with 'a momentary impulse towards prayer', which then induces her to go 'deeper to her song.' To Miriam, at that peculiar moment, these lights in her shabby London room are

baptised with invigorating holiness. Considering Miriam's general reservation towards religious beliefs, her appeal to religious vocabulary then manifests the intensity of this 'sweet' 'brightness.' (II 98) Under these glittering spells, inanimate objects in her room, the 'air' starts 'singing', becomes 'fresh' and 'buoyant'; the room 'turned' to the 'bright evening brown' of the lighted 'gas.' Here, Miriam's passion for light and its powers over her are evident in these few descriptions, and David Stamm's summary in this regard is enlightening. In the critic's visual vocabulary, 'light [is] Dorothy Richardson's most consistently used image for the positive sides of life' (Stamm 25). In *The Tunnel* episode cited above, the positive energy Miriam is feeling snatched from these lights is overwhelming; it glitters with a holiness that humbles and enlightens her to *'Prayer'*, whose overpowering glow is testified by italics (II 98 original emphasis). At the pinnacle of this visual encounter, 'all the joys and happiness' make Miriam 'happy and free without anything', without the suffocating family obligations that oppress her in the last three volumes. Energised, this sense of freedom gives her the strength to stand 'and singing till everything split with your joy and let you through into the white white brightness'.

The visual elements of light and colour in this episode are bright to the extent that they blur the distinction between Miriam and the world around her, as she 'sees further than one sees' (Merleau-Ponty, *Visible*, Preface, lii). As the embodied conveyers of positive mentalities, these visual elements achieve a 'blend of objective and subjective' (Stamm 215). When Miriam sees the world with her own infectious and elated vision, 'the world no longer stands before […] [her] through representation' (Osborne 77). Rather, Miriam 'infects the object of vision with' her 'own experience' (Maude 37). Put another way, sight and vision in *Pilgrimage* are capable of turning the perceived objective reality of Miriam into a subjectively objective state (ibid). In *The Tunnel*, the ecstatic eyes of Miriam drive her to believe 'everything' is 'split' 'with' 'joy' in her room, and its glow showers her 'through […]

the white white brightness' that envelopes her (II 98).

As with the episode taken from *The Tunnel*, the following passage from *Revolving Lights* reveals more vividly the extent to which Miriam's contagious vision shapes her perception of concrete material spaces. Here, Miriam's feelings of emancipation and liberation from foreseeable emotional attachment with Shatov (,) and the psychological burdens of being in a relationship with him enchant Miriam with a version of the world constructed, and seen exclusively by her at that moment. Again, similar to the previous episode, Miriam is again in solitude when this light(ness) of joy knocks her off her feet. The telling scene occurs at that moment when Miriam and Michael have eventually confirmed their parting. Feeling the 'stillness creeping out from the corners of the room was the opening of a lifetime of loneliness' (III 321), which 'would grow to be far more dreadful than it was to-night', Miriam

> resisted, pitting against it the sound of London [….] She moved quickly at the first sinking of her heart, and drew her eyes from watching her room, the way its features stood aloof, separate and individual; independent of her presence. In a moment panic would have seized her, leaving no refuge [….] Moving about unseeing, she broke up the shape of her room and blurred its features and waited, holding on [….] She […] drew a deep breath sending through her a glow from head to foot […] it was there; independent […] golden and bright with a radiance that spread all around her; her *profanity [*...] but if incurable profanity was incurable happiness, how could she help believing and trusting it against all other voices? Her limbs stirred to a dance [.…] the surrounding mountain landscape gleaming in the joy of the festival […] (III 321-322, original emphasis)

Comparable to a cinematic long pan without the interruption engendered by any montage, the psychological journey that Miriam undergoes in this episode is nothing short of intensity, complication, and drama. Here, it is Miriam's shutting and reopening of her eyes (,) and their perceptions of and interactions with her surroundings throughout her journey, that mark her initial defeat and ultimate victory against a 'lifetime of loneliness.' The instinctive fear of this 'lifetime of loneliness' that Miriam considers 'dreadful' attacks her already fragile emotion ruthlessly, but she chooses not to yield. Heralding any available ally at hand, Miriam pits 'against it the sound of London' 'at the first sinking of her heart.' Yet, London appears to be

no match with her heart's unstoppable sinking, and leaves Miriam retreating from the front by not seeing it face-to-face: she 'drew her eyes from watching her room'. Not only her beloved city, but also her room betrays her at this vulnerable moment, as they 'stood aloof, separate and individual; independent of her presence'. Utterly disconnected from her material context and unprotected, Miriam hopelessly prophesies her doom, that 'in a moment panic would have seized her, leaving no refuge nor courage to battle against the seizure. Panic, then a state of frenzy, takes hold of Miriam, and she starts 'moving about unseeing', breaking 'the shape of her room and [blurring] its features', turning her room into a total chaos.

Still with her eyes closed, the exhausted Miriam 'waited, holding on [….] She […] drew a deep breath', and this breath sends 'through her a glow from head to foot.' (III 321-322) This reference to visual element visible to Miriam, the 'glow', is a turning point for her, as she is able to 'see' her world again. The prospect open to and spread 'all around her' is 'a radiance' that is 'independent […] golden and bright.' From being too frightened to look directly at her room, only feeling what is happening to her, to clearly seeing 'a radiance', her '*profanity'*, and equating the latter as 'incurable happiness' without fearing its consequences, it is discernible that Miriam has overcome her panic and fear, and altered into a state that is truly 'independent.' This word 'independent' is tactfully repeated throughout the quotation to carry entirely opposite connotation each time when used. While the first appearance implies Miriam's state of disownership from the material space and the object therein, this latter appearance signifies her ability to be self-sustained under disruptive emotional turbulence. Once 'moving about unseeing', now Miriam's 'limbs' are 'stirred to a dance.' The diction here, 'stirred', indicates and recalls the energising rippling effect (the 'glow') that descends from Miriam's 'head' to 'foot.'

The last, but undoubtedly the most definitive, mark of Miriam's victory and 'happiness', is the way in which her material surroundings appear in her eyes. The

surrounding mountain landscape gleaming in the joy of the festival, and the continuous deployment of positive diction in the phrase, 'the joy of the festival', are direct indications of Miriam's state of triumph. Also, Stamm's reading of light, that it represents the positive sides of Miriam's life, confirms for us again about Miriam's 'incurable happiness' with the word 'gleaming.' Again, when we return to the beginning of the quotation, we are informed about the context of this episode, that the city of London is the audience of Miriam's psychological drama here, and it is its 'sound' that she seeks when she first fights against the dread of loneliness. However, when this drama draws to its end, and Miriam has declared her victory, this context is perceived as something very different from the nation's capital: it becomes 'the […] mountain landscape.' Sensing an independent selfhood, Miriam's eyes are strong enough to shape and replace what she actually sees with what she thinks she sees.

The description of London here is a reminder of how Kate Chopin records Louise Marllard's awakening to independence in her celebrated short story 'A Story of an Hour' (1894), where the protagonist's sensuous perceptions of her surrounding space mark her gradual attainment of her short-lived freedom from the trap of unequal marriage. Awakened, Louise, like Miriam, detects the forbidden pleasure of liberation from the constructed and obligatory gender expectations that suffocate her: she did not stop to ask if it were or were not a monstrous joy that held her (Mays 477). Miriam, in a similar moment, does stop to ask 'but if incurable profanity was incurable happiness, how could she help believing and trusting it against all other voices?' (III 322) The answers are not explicitly given, yet, after the required mental and emotional preparations have rung their courses, there come appear to be their replies. Two short paragraphs later, after realising the 'self-assertion which she suddenly recognised as the strongest impulse of her being' (Mays ibid), Chopin commences a new paragraph for Louise's proclamation of freedom: Free! Body and soul free! She kept whispering (Mays 477). For Richardson, the affirmative answer is given in the next sentence,

though it is conveyed through the almost unrecognisable, pictorial change of Miriam's visible surroundings.

The capacity of sight and vision in affecting changes to Miriam's perception of reality enjoys an illuminating manifestation in this *Revolving Lights* episode. As shown, sight and vision do not only establish a 'merely 'physical-optical' relation between Miriam and the material spaces around her (Osborne 77). Far from engineering a mechanical, inanimate, and recuperating relation between Miriam and her material spaces, sight and vision enable her to undergo 'a dynamic encounter with the environment' (Rodaway 124). Miriam's eyes interact emotionally and mentally engage with her environment, imposing upon it her own visions, and ultimately taking the world into (her) own subjectivity. In the 'blurring' eyes of Miriam, the boundaries between interior and exterior, between the external world and the body, are unsettled. Instead of guaranteeing 'the subject's detachment from the world', Miriam's sight and vision make up her 'part of that world.' (Maude 37) These 'interrupted […] mixings, folding and intertwining between visible and invisible, real and imaginary' (Johnson and Smith 30) in our selected scenes are implemented through the imaginative vision of Miriam. Here, Miriam's 'imaginary' interacts and 'intertwines' with the 'real', then becomes the 'real.' (Johnson and Smith 30) What is 'interrupted' and 'discontinued' here is not only the eye's pre-assumed epistemological role as the detached, distant observer of external spaces, but also the ontological opposition between the subjective and the objective. When 'there is no radical difference between pangs and visions', in these cases, between the spaces Miriam has visualised and the spaces she has seen, there is no qualitative distinction between thought and feeling, between imagination and perception in Miriam's vision.

To deepen the discussion of the visual-spatial dynamics conducted above, we can intensify our investigation and scrutinise its psychological-mental components: imagination. However, this is not to be confused with the 'inward turn' of other Richardson scholars.

Diverging from the critical insight that considers the senses as the embodiments of Miriam's interiority, and from the consensus that the 'senses as nucleus and reality' of Miriam's consciousness (Stamm 215), the focus here is on the versatile impacts that vision effects upon the various material spaces in *Pilgrimage*, and especially, on the respective roles that sight and vision have in completing the sensuous-spatial dynamic. The approach adopted here considers the collapse of subjective-objective spatial dichotomy, but more significantly, the role assumed by sight and vision as the active shapers in Miriam's perception of space. Rather than probing into what the senses 'are', the subject followed throughout Richardson scholarship, the discussion attempts to shed light on what they can 'do' and how do they 'do' it, with a particular emphasis on their effects upon the various material spaces in *Pilgrimage*. Renaud Barbaras, in *The Being of the Phenomenon: Merleau-Ponty's Ontology,* addresses this phenomenon of materialised subjectivity without reservation: when there is a 'culmination of subjectivity', there follows a 'culmination of materiality' (244). Otherwise put, subjectivity and materiality share a positive relationship, in which one grows or lessens according to the other. It is precisely this stress on the primordial, undividable, and interactive interconnections between materiality, externality, corporeity, and subjectivity that demonstrates the architectural in *Pilgrimage*, revealing how the body, space, and art come together and are manifested in art and literature.

When handling the visual-spatial dynamics in *Pilgrimage*, critics such as Staley and Stamm consider sight and vision as Miriam's perceivers of, or pathways towards, reality. In 1976 Staley wrote that 'Dorothy Richardson would say that the inherent reality of the external world is perceptible to the consciousness through the mediation of the senses' (Staley 57). In the episodes under discussion here, the primary organs of sense in 'the mediation' process are Miriam's eyes. Staley's speculation does not specify what is included in the 'mediation' process. Although Stamm utilises words such as 'blend' and 'fuse' (Stamm

215-216), which indicate the presence of a 'dynamic' quality in Miriam's sensuous perception of reality, he does not analyse in detail how vision moulds Miriam's relation with her surrounding material spaces. Stamm does not present clearly which component of this sensuous-spatial dynamic, between Miriam's vision and material spaces plays the more dominant or the initiating role in particular circumstances. Apart from this lack of specificity, the key relationships between vision and material space is not given a central role in his generalised observation towards the brief concluding chapter of his book. After all, Stamm still follows the 'inward turn' adapted throughout Richardson scholarship, with the destination of his investigation as the psychic interiority of Miriam, as noted elsewhere in the discussion. The present discussion seeks to make distinct the role(s) played by the various elements constituting the sensuous-spatial/inner-outer dynamics in *Pilgrimage*.

In underscoring the potential of sight and vision in blurring the boundaries between the objective and the subjective spaces in *Pilgrimage*, what is implicated is a new perspective in viewing the relations between the two worlds or spaces through the act of looking. Instead of being a static and hierarchical relationship, there is a connection between the subject-object that is interactive, or even, reciprocal. Put another way, rather than being the object of visual perception, the external world becomes the 'subject' that extends itself towards its perceiver, and initiates contacts between itself and its 'objects', the seers. Throughout *Pilgrimage*, there are countless incidents where the objective material world reaches out towards Miriam, to 'draw her out' into it (III 357). Again, during these interactions, sight and vision are the two indispensable agents that marry subject and object. In *Oberland*, the ninth novel of the sequence, we witness an episode in which 'the world is all around' Miriam; 'not in front of' her (Osborne 73), but 'within' her (IV 49).

Oberland is considered to be the most colourful, if not the most pictorial, novel throughout the sequence, with its action set in the Swiss Alps. In his founding work that

concentrates on the verbal-visual concepts in *Pilgrimage*, Stamm declares 'perhaps nowhere else in the whole of *Pilgrimage* […] does Dorothy Richardson describe the perceptions of Miriam's eye in such an abundance of colour terms' (Stamm 30). Therefore, it is justifiable to characterise this novel as a colourful, or a visual, novel. Predictably, vision is the bodily sense that steals much of the limelight from other bodily senses, except the sense of touch (this will be focus of the following chapter). Constantly bathed 'in light that seemed for a moment to be beyond the confines of earth' (IV 49), Miriam often sees 'the mountains […] wan against a cold sky, whitening the morning twilight with their snow' (IV 96). In this novel, objects in material spaces not only act upon their inanimate surroundings, but also animate human beings, including Miriam being one of them. En route to Alpenstock where Miriam stays during her days in the Alps, she watches the play of light on the mountains:

> [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 [….] The highest slope 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 […] (IV 30)

Life seems to have breathed into the 'sunlit mountain.' The mountain corridors are alive and active, 'occupy[ing] a here and a now', and 'come to command a field' that 'begins to exist as' 'dominant' subject (Merleau-Ponty, *Visible,* Preface l), 'we.' (IV 30) In *Oberland*, the mountain corridors are capable of conversing with Miriam; they challenge or tease her understanding of their hidden prowess, as they say 'watch, see, if you can believe it, what we can do' (IV 29). More than verbally inviting Miriam to a display of their strengths, they physically 'open out', 'leave her upon the hither side of enchantment', before turning and bringing. What is worth our attention here is that the 'subject' of these verbs is the 'mountain corridors', the supposedly inanimate natural element that 'does things' to Miriam, whose position becomes 'you', the 'object' addressed. The 'mountain corridors' here are not presented as the inanimate objects which are subjected to the deciphering and manipulation

of animate subjects, but vice versa. To Miriam, they are not what she merely sees; *'they are that with which, according to which',* she sees (Merleau-Ponty, *Visible,* Preface li, original emphasis). In other words, what Miriam sees 'with', and 'according to', are those eager mountain corridors that can talk to her and do things for, or upon, her own eyes. In this instance, Miriam's assumed position as the sovereign subject is displaced, since she no longer exerts distant and total control over her vision. Her bodily senses, especially her sight, 'allow the world to permeate' her (Maude 40). She is 'held' in a vision of nature and experiences the colours and lights.

When Miriam is powerlessly 'held' (IV 30) by nature, she becomes 'at one with her surroundings' (Stamm 33), which implies Miriam again engages in a kind of 'intermingling with the world that collapses subject-object distinction' (Maude 40). From our episode, these interminglings are initiated by the material-natural world, not by Miriam herself. The subject-object dialogue or intermingling conducted here is also mediated through the vision of Miriam. The dialogue that occurs in 'a combination of *here-and-there'* (Kemp and Saxton 76, original emphasis), of interiority and externality, animate and non-animate, is 'a kind of going to and fro between subject and world' (ibid). In other words, vision in *Pilgrimage* is not only 'a means of connection' or communication between the world and self, but a form of 'communion.' (Oliver 200) In this fleshy communion, 'vision makes relationships possible without subject dominating their objects', since 'there are no gaps between us and the world' (ibid 202). Instead of penetrating into the blue or the 'fresh vistas' (IV 30), Miriam responds to these visual elements in a way similar to that of the painter Paul Klee. When reflecting upon his interaction with nature, the modern painter believes the trees are looking at him and speaking to him, that and 'the painter must be penetrated by the universe and not want to penetrate it.' (Johnson & Smith 129) Rather than seizing the world, the painter puts himself 'among' it, allows the world to 'communicate through' him 'as a sentient thing.' (Merleau-

Ponty, *Visible*, p.113) The external, material world co-exists with, permeates into, and comprehends us. This reciprocal subject-world relation is displayed in both Miriam and Paul Klee. In their eyes, the external spaces take the initiative to permeate, then, penetrate into their subjective corporeal space.

Miriam very often 'simultaneously sees and is seen' by various visible spaces (Osborne 58). This is also the case seen in *Revolving Lights*, when Miriam senses 'there was no feeling of Sunday in the house' of Hypo and Alma. Standing quietly, Miriam sees

> The flowers stood vivid in the sunlight; very still. The humming of the bees sounded careful and secret; not wishing to disturb. The sea sparkled to itself, refusing to call the eye. Yet outside there, as in the room, something called. She leaned out. Into the enlarged picture the sky poured down. The pure blue moved within itself as you looked, letting you through and up. An unbroken fabric of light, yet opening all over, taking you up into endless light. (III 345)

Miriam's position as the seer or the seen undergoes a shift in this episode. Its opening commands a sense of stillness and secrecy, that suggesting the supposedly loud 'vivid' 'flowers' and the busy 'humming' 'bees' are behaving themselves very carefully. Outside the room, the sparkling sea refuses 'to call the eye', and intentionally withdraws itself from the glare and attention it naturally calls for. With such reserved, controlled, and meticulous quietude, the 'something' that is calling 'outside' appears particularly noticeable, if not important. The scene that such animated, performed stillness ushers in reveals itself to be 'the enlarged picture the sky poured down' . Until this moment, Miriam remains 'still' as the 'onlooker' of the 'pure blue' 'picture', yet, after not even one sentence, she becomes the subject and the one affected by what she sees: '[a]n unbroken fabric of light' is 'taking' her 'up into endless light.' Indirectly, the inter-changeability between the two positions suggests a kind of oneness 'behind the scene.' This fluidity between the supposedly opposing subject-object distinctions is frequently displayed throughout the sequence, as if it is intrinsic to [the] lived experience of Miriam.

The first step Richardson takes is to adhere to Miriam's position as the subject, when

describing what is spread in front of her visually: 'She leaned out. Into the enlarged picture the sky poured down […] the pure blue moved within itself.' (III 345) At this point, the omniscient narrator assumes a greater intimacy with Miriam than with the reader, since she is seeing together with Miriam, leading her vision, and depicting in detail the scenery Miriam is seeing. As absorbing and hypnotising as this scenery can be, the impact upon Miriam is shown in what immediately follows: The pure blue moved within itself *as you looked* (emphasis mine). Instead of using 'her', as in the previous episode, Richardson chooses the second-person pronoun, 'you'. This sudden appearance of 'you' is the final twist in Richardson's narrative scheme. The 'you' in narratives is often understood as the reader of the text. By using 'you', writers are given access to communicate directly with the reader, to take them on board and into the narrative space constructed on the page. By talking to the reader straightforwardly here without any pause or mediation in one sentence (not even a comma), Richardson snatches her unprepared readers into the 'pure blue', and makes them see what Miriam is seeing at that moment. Now, instead of describing what she is seeing for the reader, Richardson is directing what the reader is seeing, or should be feeling: 'letting you through and up into "an unbroken fabric of light"', 'taking you up into endless light.'(III 345) In other words, the 'you' here refers to the reader, the object affected by the 'picture', described by Richardson.

Then, the question becomes, where has Miriam, the unquestioned 'subject' and 'seer', gone? The answer is: Miriam, the *subject* 'she', disappears without notice, and has completely receded into the background. It is now the *reader* of this episode, who has been reading or seeing *with* Miriam, who becomes Richardson's 'subject' of description. The only heroine who fills Richardson's thirteen volume novel-sequence has totally vanished for a few lines. With this seemingly abrupt (as the words on the page), yet almost seamlessly smooth (as the engrossed onlookers, readers, of this enchanting view), manipulation between

narrative positions, Richardson's subjugation of Miriam's subject position is rather indirect, but all the more skilful and striking. The boundaries blurred in this episode include not only the thin line between the seeing subject and the object seen, between Miriam and her visually perceived surrounding spaces. What calls for further attention is the blurring between character (narrator) and the reader, a blurring that takes on extra-linguistic significance in the text. However, what should not be forgotten is that Miriam's vision is able to blur the boundaries between herself and the material spaces surrounding her, regardless of their nature and location.

Here, this intriguing yet integral perceptual phenomenon in *Pilgrimage* invites a more thorough and theoretical investigation. In his final yet unfinished work, *The Visible and the Invisible* published in 1961, Merleau-Ponty proposed that 'the perceived world […] is the ensemble of my body's route.' (247) The words 'ensemble' and 'route' are worth highlighting, since they connote the intricate and constitutive relation between the world perceived (through one's body) and the body itself. The keyword 'ensemble' signifies that our body and the world are two bonding elements that unite with each other to compose a piece of 'unique totality.' (Merleau-Ponty, *Phenomenology,* p.137-138) While the word 'ensemble' signifies 'what' is our bodies' relation with the world, the word 'route' reveals 'how' they are related to each other. The implication here is clear: our bodies are 'led' (III 345) by the world they perceive, and this is how they go out to them, back and forth, forming a spatial 'route' between them (Merleau-Ponty ibid). In our episodes from these three novels, readers get the sense that Miriam, who is looking at the visible material spaces, actually 'emerge[s] from them', given the interactions and communion she engages with the material world. (Merleau-Ponty, *Phenomenology,* p.113) Situated within 'the weave of the visible', which 'is one continuous fabric', 'there is no hole' between Miriam the seer and the seen (the material spaces in *Pilgrimage*), between her eyes (body) and the surrounding visual-spatial

materiality (ibid, Preface, lvi).

As a part of this 'one continuous fabric' (ibid), or the 'unbroken fabric' (III 345) that Miriam sees outside her lover's house, the visible material spaces surrounding Miriam and the objects within them can 'solicit' her 'without leaving their places.' (Merleau-Ponty, *Visible,* liv) In *Oberland*, the mountain corridors are 'saying' (IV 30) things to her, whereas in *Revolving Lights*, 'something outside […] called her.' (III 345) In our episodes, the mountain corridors and the blue lights are in the human state of motion when they interact with Miriam. Weaving together these separate threads from Merleau-Ponty, they suggest a scenario that the body and the 'external' world perceived is actually non-separable: they 'ensemble' and 'continue' with one another, since 'my body is to the greatest extent what every thing is' (*Visible,* p.260). Approaching our visual episodes (where the world permeates and penetrates into Miriam) in this light, we can see that the visual perception of Miriam intertwines the body with the world.

When the snowy Swiss mountain corridors talk to Miriam, or when the blue light in Hypo's room draws Miriam into their glow, the world and the body of Miriam solicit and possess each other. As a part of this mutual communion of the body and the world, Miriam's visual perception of the world is attributed to the fact that these bodily and natural elements are themselves 'a part of the world', and they 'awaken an echo in' her 'body' (ibid 131), which reminds us of the working of carnal echo configured earlier. As a result, Miriam's 'body welcomes them' (ibid, Preface, liv), and completes the world-body ensemble. Behind this echoing phenomenon is the fact that Miriam possesses a body and vision that recognise, correspond, echo with the world, and cast her 'fully into the world.' (ibid 8) Simultaneously, Miriam 'is possessed by' the world, as she 'is of' 'the visible.' (ibid 134-135) The visible world fills and inhabits Miriam's body, and as the 'visible seer' in the visible world, Miriam sees the world 'from the midst of itself.' (Merleau-Ponty, *Visible,* 113) Through Miriam's

eyes, ‘the rest of the world’ can be ‘reflected, and referred back to’ the body ‘in an ever-renewed to and fro of reciprocal reflection, an interplay of shifting colours, lights and forms.’ (Lefebvre, *Production,* p.183) In this case, Miriam’s vision is ‘not an internal or external projection, but a sensibility inextricable from its inhabiting of a world’ (Oliver 207). In terms of Miriam’s vision, ‘things are the prolongation of’ her eyes and her eyes are ‘the prolongation of the world’, through which ‘the world surrounds’ her (Merleau-Ponty, *Visible,* p.255). When these two ‘prolongations’ are joined together, they offer a dimension of experience which has not been ‘worked over, that offers us, all at once, both subject and object’ (Merleau-Ponty, ibid 130)—‘the miracle of a totality.’ (ibid 8) The word ‘totality’ serves as an appropriate conclusion, as it elucidates the overarching and primordial unity that constitutes and fuses the subject and object. It is also a prelude to a further elaboration of what this totality exactly is, and how it relates to Miriam’s vision and body, spaces, and the art of inhabiting the world: Miriam’s dwelling in London.

Visual-Spatial Dynamic in *Pilgrimage*: Dwelling[5]

> First we shape our buildings, then they shape us, then we shape them again-ad infinitum.
> Stewart Brand[6]

> Man dwells when he is able to concretize the world in buildings and things [….] Seeing and making constitute the basis of dwelling.
> Christian Norberg-Schulz[7]

> Sunk away into separation, she found herself gliding into communion with surrounding things, shapes gleaming in the twilight, the intense thrilling beauty of the deep, lessening colours. […] She passed into association with them, feeling him fade, annihilated, while her eased breathing released the strain of battle.
> Dorothy Richardson, *Pilgrimage* III 360

Stewart Brand’s statement above suggests itself as an appropriation of Churchill’s historic 1943 Parliamentary Speech: First we shape our buildings, then they shape us. Yet, half a century later in 1994, in an entirely different social-historical context, Brand perpetuates

Churchill's understanding of the dynamics between men and their built surroundings: they shape one another, and it is a on-going process that recurs infinitely. While Brand confirms the interdependent and interactive relationship between men and buildings, Jager considers this interactive form of 'interrelationship' between the two as 'primordial': exhibits a kind of 'underlying unity' between 'the house, body and city.' (215) To Jager, these forms of interrelation and unity can be 're-experienced' and 'rekindled' 'through and in […] architecture.' Therefore, according to Jager, architecture becomes the very body that externalises, then exemplifies, the primordial, interactive, and infinite exchanges between men and material, architectural spaces. The last phrase, architectural spaces, is illuminating and intriguing. To Norberg-Schulz, it is through 'buildings and things', that man are 'able to concretize the world' and 'dwell' in it (Norberg-Schulz, *Phenomenology,* p.42). The architect's reference to the Heideggerian notion of dwelling indicates it is a form of relationship that men share with space, a prism through which their relationship with, or perception of, space can be fruitfully examined. Of particular importance in a discussion of dwelling, as highlighted by Norberg-Schulz, is the act of seeing, since 'seeing and making constitute the basis of dwelling' (*Phenomenology,* p.42).

Although the sense of vision is the central perceptual faculty of this chapter, we should not take this emphasis on vision for granted and forget the fact that when men dwell in 'buildings and things', they dwell with their entire body. Each bodily sense interacts with its surrounding spaces differently, and vision, together with the other bodily senses, dwells physically and psychologically in buildings, objects and things. Miriam is no exception in this regard. In the above passage taken from *Revolving Lights*, Miriam 'glided into communion', 'passed into association with', her 'surrounding things' (III 360), beholds 'gleaming in the twilight, the intense thrilling beauty of the deep, lessening colours' (ibid). Filled with, and lost in, the 'intense' visual beauty surrounding her, Miriam's 'eased

breathing released the strain of battle' (III 360). Merged with her surroundings, Miriam feels 'released' from 'the strain of battle', and is 'set at peace […] within the free sphere' (Heidegger, 'Building', 149) of her 'surrounding things.' (III 360) This 'staying with things', in which one is let be and protected, connotes a form of 'immersion and togetherness' (Saile 181) with space. This safeguarded 'oneness' between the body, affect, and matter and/or space is the phenomenon of dwelling itself (Heidegger, ibid, pp.149, 151). Yet, dwelling is, of course, one of the manifold relationships that men share with space. To do justice to the breadth of the phenomenon of dwelling, what is called for here is a probe into the opposite of dwelling: undwelling, a condition when mortals are *not* 'cared-for"' and *not* 'preserved' in this 'mysterious' and 'fragile' interconnected oneness (Aho 144); a condition when they fall out of it. With the multiplicity of the spaces and places Miriam traverses throughout *Pilgrimage*, she has her fair share of undwelling. When she undwells, it is not only her vision is affected; but her other bodily senses are, too. With respect to the fact that mortals dwell with their whole body, this examination into the nature of undwelling needs to take into consideration the role of other sense organs to give a fuller spectrum of the phenomenon.

Although Yi-Fu Tuan claims that 'space opens out before [man] and is immediately differential into front-back and right-left axes in conformity *with the structure of the body*' (Abel 111, my emphasis), the spatial element of the body appears to be quite secondary when compared with other elements in Heidegger's thinking, and this is also true for the notion of dwelling. It is not, however, entirely absent. Albeit the body 'is rarely identified as the very basis of our interaction and integration with the world, or of our consciousness and understanding' (Pallasmaa, *Thinking Hand,* p.12), the breathing living 'life is embodied existence' (Jager 210), and 'we are connected with the world through the senses' (Pallasmaa, ibid, p.13). This comparatively somatic passage from the essay gives us a sense of Heidegger's thinking on the matter:

> Indeed, the loss of rapport with things that occurs in states of depression would be wholly impossible if ever such a state were not still what it is as a human state: that is, a staying with things. Only if this stay already characterises human being can the things among which we are also fail to speak to us, fail to concern us any longer. (Building 157)

Here, Heidegger talks of the 'human state', a state in which the presence of the body is inseparable from its primal staying with things, which foregrounds mortals' cognition of, and dwelling in, space. Later, Edward Casey argues in favour of the significance of the body in dwelling, when he contends that 'we deal with dwelling places only by the grace of our bodies, and a dwelling without our bodies is not imaginable' (Casey 132). Gracefully or not, it is clear at this point that we dwell with our body, and it is through our body that 'we dwell in the landscape and the landscape dwells in us' (Relph 20). With a particular reference to the sense of sight, Seamon and Mugerauer's assertion that 'both body and built environment […] are visible', and 'at the same time […] they foster vision' (Seamon and Mugerauer 210) are worthy of note: the word 'foster' connotes the inter-dependent, interactive interrelationship between matter and vision; the manner in which they both 'grow' out of and 'nurture' one another.

The spatial element of affect in dwelling is felt when Heidegger stresses that 'even when mortals turn *inward*, taking stock of themselves, they do not leave behind their belonging to the fourfold.' ('Building', p.157, my emphasis) In his essay 'Dwelling, Building, Thinking', Heidegger considers the concept of the fourfold ("Geviert" in German) as a kind of 'primal oneness of the four - earth and sky, divinities and mortals', and these four elements 'belong together in one.' ('Building', 157) Attempting to put the 'fourfold' in perspective, Kevin Aho thinks that 'the fourfold is the dynamic, interdependent web of relations on the basis of which a thing can be the kind of that it is […] [the thing] is the 'gathering' together of the world. Each thing […] gathers the interconnected elements of the fourfold together.' (144) As the four basic components ('earth and sky, divinities and mortals') that weave and ground our existence, they are the essence that put the world together and gather its

constituents as an entirety. We mortals are part of their 'dynamic, interdependent web of relations' (ibid), and even when we choose to withdraw from this 'web' and focus on the more intangible, abstract aspect of our being when we turn 'inward' (Heidegger, 'Building', p. 157) and tap into our thoughts, feelings, and emotion, our very bodies, as noted, still tie us with it. Trying to emphasise how affect and dwelling can never abandon one another, Heidegger adds that when 'we come to our senses and reflect on ourselves, we come back to ourselves from things without ever abandoning our stay among thing'. By reiterating that 'building and thinking are, each in its own way, inescapable for dwelling' (ibid), Heidegger confirms the presence of affect in dwelling.

This affective, or at least psychological, element of dwelling manifests itself in two ways. The first manifestation is the sense of security, characterised by the mental state that one feels at home with the world. When one is at home, one is set free, and is 'at peace' with 'the inviolability of one's essence', in which 'ontological security' (Young, *Authenticity,* p.187) is safeguarded, spared, and preserved. This is why the notion of dwelling is often associated with identity issues and the sense of belonging. Given the hyper-sensitive nerves of Miriam, her rich emotional responses to places and her constant battles over her identity issues are relevant to a consideration of dwelling and undwelling in *Pilgrimage.* The other manifestation of the affective in dwelling is the oneness between human beings and things, that is, 'our inescapable immersion in the present world' (Seamon and Mugerauer 8), and our 'inextricable togetherness rooted in time and space.' (Saile 178) Put another way, in dwelling, one loses oneself, immerses in the materiality of things, and stays with them . This staying with things actually keeps 'the unity of the fourfold', and enables man to 'persist through spaces.' (Heidegger, 'Building' , p.152) This oneness with things is of particular importance to the present discussion on Miriam's visual perception of and interactions with space, as it underscores her 'primal embodied existence, our being-in-the-world' (Jager 210).

Norberg-Schulz rightfully elaborates the intimate bond that men share with the built environment when he contends that 'architecture represents a means to give man an existential foothold', and further claims 'existential foothold and dwelling are synonyms, and dwelling, in an existential sense, is the purpose of architecture' (*Phenomenology of Architecture*, p.5). With our rooted interest in the notion of the architectural and the art of architecture, the element of matter requires a more comprehensive treatment among the three elements in this discussion. According to the architect, architecture, together with the space it engenders, enables, and materialises, concretises dwelling. Therefore, it is justifiable to say that the material spaces scattered in *Pilgrimage* perceived by its heroine enable, materialise, and concretise her dwelling in the world. In this way, architectural space in *Pilgrimage* is more than an independent, objective, and container-like space that separates or unites Miriam and her surrounding material spaces. Rather, it is an 'architectural expression' that reveals 'the significance of physical embodiment' in 'establishing a sense of familiarity and dwelling.' (Seamon and Mugerauer 8) This is how, in the eyes of Juhani Pallasmaa, mere built environment becomes 'an artistic expression', when 'it transcends its purely utilitarian, technical and rational realm, and turns into a metaphoric expression of the lived world and the human condition' (*Thinking Hand*, p.115). Here, given the essential role the built place plays in this discussion, it is necessary to elaborate the relationship between building and dwelling a little further.

The multifarious relationships shared between building and dwelling can be approached from three perspectives: etymological, causal, and material. Etymologically speaking, the High German root for 'building, *buan'* means 'to dwell', and to Heidegger, 'dwelling and building are related as end and means' ('Building', p. 146). Put another way,

there is a causal link between building and dwelling. When this causal relationship materialises into visible architectural sites, we are in fact transforming material spaces into 'locations' (ibid 155), a process that concretises and contextualises mens' dwelling by the tangible materiality of buildings or edifices. Here, the quotation from Steward that commences the discussion on vision and space deserves a revisit. Steward's statement reminds us that buildings have the ability to shape us, and at this point, we can say that one of the shaping effects that buildings can bestow upon its inhabitants is the experience of dwelling. Steward is not alone in this regard, and it is a view endorsed by Norberg-Schulz: 'a work of architecture is [...] not an abstract organization of space. It is an embodied Gestalt [...] Thus it brings the inhabited landscape close to man, and lets him dwell poetically.' (*Heidegger*, p.437)

When dwelling becomes the goal of architecture, buildings erected under this guiding principle are given the task of establishing a place where their users feel they are a natural, organic, and cared-for part of the interconnected, dynamic web, knitted by the bond between the fourfold. In other words, it is a place where the body and spaces are smoothly, even unconsciously blended and moulded into its architecture, both physiologically and affectively. In this way, the body, spaces, and art (as the art of building) all come together, literally under one roof, which manifests the aesthetic of the architectural, besides the phenomenon of dwelling. Therefore, the following discussion is not only an illustration of how Miriam dwells in central London, but also, an image of the architectural in *Pilgrimage*.

> Man 'projects' himself into the environment. He communicates something to the environment, which in turn unifies his 'things' in a larger meaningful context. The interaction between man and the environment, therefore, consists of two complementary processes which are directed inwards and outward respectively.
>
> Christian Norberg-Schulz[8]

> We fail, as “The Letter on Humanism” puts it, “to experience…our dwelling”.
>
> Julian Young[9]

> You go on and on and on, filling space [….] It is solid. People who talk of empty space don’t think […] space is more solid than a wall […] yes […] more solid than a diamond—girls, I’m sure […] Space is full of glorious stars [….]
>
> Dorothy Richardson, *Pilgrimage* II 93

The passage from *The Tunnel* quoted here might not be the most phenomenological or paradoxical reference to space in *Pilgrimage*, but it is plausibly the most ‘spatial’ passage throughout the entire sequence, with the topic of space as the subject of this monologue. Here, with metaphors, repetition, comparison, and a judgemental yet forceful tone, Miriam reveals her peculiar understanding of space: space is neither the abstract Euclidean square logically prescribed, nor the ‘empty’, isolated entity in which one mindlessly resides. It is tangible and substantial (‘more solid than a wall’ or a ‘diamond’), infinite (‘go on and on’); it glitters and displays itself (‘full of glorious stars’); a ‘where’ Miriam can actively do things in, to, or with. For example, ‘filling”’ is the form she mentions in this passage. When material space becomes somewhere like a stage at her disposal, Miriam is able to ‘project’ and ‘communicate’ something to the environment as she goes on going through them, and ‘in turn unifies [her] “things” in a larger meaningful context.’ (Norberg-Sculuz, *Existence,* pp.32-33) Contrary to what Young claims above, Miriam does dwell in her dwellings through her body, especially through the sense of vision: she dwells in the ‘complementary’ process in which her the ‘inner’ world, her eyes, and the ‘things’ of her surrounding material space interact with one another simultaneously. Again, this ‘complementary’ process that enters and exists Miriam’s body is yet another portrait of the workings of ‘Carnal Echo’ noted earlier.

The likelihood for Miriam to dwell in *The Tunnel* is implied in its early pages, when she claims that her London life gives her ‘the extremity of relief’, and the ‘happiness’ of this life ‘streamed along her arms and from her head.’ (II 23) One of the early chapters depicting her daily routine is particularly telling in this regard, and is worth investigating in length. In a

nightly walk down the Strand after a day's work, Miriam dines in an A.B.C. café and takes her usual yet pitiful dinner: boiled egg and roll and butter […] and small coffee (II 76). Gazing into the fire lit in the café, Miriam sees how 'pictures came out of the fire […] the strange, rich, difficult day and now her untouched self here, free, unseen, and strong, the strong world of London all around' (II 76). Like unrolling a film scroll, this highly cinematic and emotionally charged chain of descriptions is also 'rich' and spatial, in which three kinds of space (her 'strange', 'difficult' workplace, her 'free', 'untouched' space of self, and the 'strong' space of London city), both material and immaterial, are invoked and portrayed. Adjectives with positive connotation convey her experiences of these three worlds, and indicate the frame of mind appropriate to the state of dwelling. Therefore, when Miriam feels that she is triumphant over her 'strange, rich, difficult day', 'untouched' by it, the "strong world" of London never scares Miriam; it only strengthens her, since she is 'free, unseen, and strong' in the midst of its 'dark lit wilderness.' (II 76) When Miriam thinks of home, she does not linger: she feels free and 'alive' when being 'alone' in London. In her heart, she chants

> 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. She would go out unregretfully at closing time and up through wonderful unknown streets [….] (ibid)

The shift between the first-person and the third-person narration within one line invites close attention, for it both embeds a linguistic change and stylistic choice, and assumes thematic weight. Bronfen's temporal-spatial reading of this shift is illuminating here, as she believes the shift between narrative voices indicates the presence of spatial boundaries: between the inside and outside, material and immaterial. To Bronfen, this boarding at the in-between borders suggests that Miriam is occupying with fullness the two borders, two identities simultaneously, being 'at once in [herself] and beyond [herself].' (Bronfen 68) This 'I', Bronfen continues, signifies also a temporal significance, displaying an extreme certainness

of the ‘now’, besides the ‘here’ (ibid 69). This extreme certainness of both a spatial and a temporal nature is a moment of acute and exhilarating epiphany dawning on Miriam’s (double) self-hood: ‘I’m free—I’ve got free’, though it stands precisely yet delicately on the thin line ‘between fear and joy.’ (II 76) This repetition might seem incidental or natural at first glance, yet its significance should not be overlooked: it is only when Miriam is free that she is able to sense the ‘strength’ ‘piling up within her.’ (II 76)

The presence of freedom is a representation of something being cared-for, an equivalence of dwelling, as Heidegger writes:

> to free really means to care-for [schonen]. The caring-for itself consists not only in the fact that we do no harm to that which is cared-for. Real caring-for is something positive and happens when…we gather something back into its nature, when we “free” it in the real sense of the word into a preserve of peace. To dwell, to be set at peace, means to remain at peace with the free sphere that cares-for each thing in its own nature. The fundamental character of dwelling is this caring-for. (Building 158)

Repeated twice in this quote is ‘its nature’, a phrase indicating a pristine form of selfhood, ‘untouched’ (II ibid), unharmed, and unobstructed (‘cared-for’) by, or in, the world. When we dwell, we return to ‘the free sphere’ where this selfhood is ‘preserved’, ‘cared-for’; a ‘free sphere’ that is ‘positive’, and we are able to ‘preserve’ ourselves and ‘remain at peace.’ (Heidegger, ‘Building’*,* p.158) To Miriam, the awakening of this ‘freedom’ is more than ‘positive’: it gives her strength. The religious connotation of the word in the following line, ‘consecration’ (II ibid), further condenses and concretises for the reader how Miriam feels at this moment of psychological empowerment, and this strength enables her to walk the ‘wonderful’ night-time London streets with ‘unregretful’ grit. By doing so, she astutely conveys a ‘phenomenological perspective’ of ‘dwelling’—‘an active human urge, involving a desire to participate creatively in the events of the concrete world around—an act by which people affirm their own existence’ (Bognar 189).

A page later, Miriam arrives at her lodging after walking through the magical London streets. Still under the enchanted spell of freedom and strength, the lingering excitement

makes Miriam stay 'in the present secret wonder' when she sees Alma's letter on the table (II 77). She has no wish to break its spell: Pausing for a moment near the smeary dimly-lit marble slab, the letter out of sight, she held this consciousness, with 'no sound in the house […].' Then, she sees herself surrounded by the 'huge thick walls' of her room. These walls 'held all the lodgers secure and apart, fixed in richly enclosed rooms in the heart of London; secure from all the world that was not London, flying through space, swinging along on a planet spread with continents—Londoners.' Again, Richardson's use of detail is dramatic in this episode. While Miriam's will to remain in a heightened state of consciousness is obvious, when Richardson writes 'she held this consciousness', what this state paves way for, another significant moment of dwelling, is ushered in not with words, but telling punctuation: an ellipsis after describing the house as silent. Miriam's freed, opened, and peaceful state of mind is itself already a nurturing ground for spiritual revelation. Yet, the roomful of silence further distills, then condenses and sharpens, Miriam's receptivity, and prepares her for another moment of dwelling.

In this episode, the domestic space inscribed by these walls 'held all the lodgers secure and apart', 'secure from all the world', and 'fixed' them safely in their place—London. Here, as with the café scene just examined, the repetition of the word 'secure' is not merely a rhetorical presence, or a random addition. Rather, it accentuates and consolidates the physical, as well as the psychological, security and protection provided by the anchoring effect of these substantial walls. This anchoring effect, according to Julian Young, defines dwelling, in the sense that 'to dwell is to experience oneself as, in spite of risks and dangers [...] in some ultimate sense, *secure'* (Young, *Late Heidegger,* p.62, original emphasis). Within these walled spaces, Miriam dwells within the 'swinging' presence of London, and is safely protected 'from all the world that was not London' (II 77). These walls confirm and safeguard the feeling of freedom and strength that enable Miriam to assert her acute sense of

place and sense of self—as a 'Londoner', across 'a planet spread with continents'. As I have argued elsewhere, these walls therefore become the external concretisation and manifestation of Miriam's identity. In this way, they serve as the 'objects of identification', which gather and 'make a world visible' to Miriam (Wong, 'Dwelling', p.15). Norberg-Schulz also associates the sense of security and protection with the essence of dwelling, and thinks that 'dwelling means to be at peace in a protected place' (*Heidegger's Thinking,* p.425). Here, the sense of security, stability, and protection underlined by these two critics become the synonym of dwelling that acknowledges Miriam's state of being in Central London.

At this point, the analysis of Miriam's dwelling in London seems complete when the discussion has delved into the questions of what is dwelling, and why she can dwell. However, a deeper excavation of the word 'secret' in the line 'in the present secret wonder' (II 77) betrays how Miriam actually feels when she safely dwells in her 'mighty lover', London: she dwells with pride 'a pride that is delicious, exhilarating, something too good to be shared', therefore 'she considers it must only be savoured in a solitary and private secrecy' (Wong, 'Dwelling', p.15). This intimate yet confident self-knowledge Miriam yokes in her state of dwelling reminds one of Zimmerman's thinking on dwelling, that 'one can live peacefully or dwell appropriately only if one knows, at some profound level, who one really is' (Zimmerman 56). This 'profound level of self-recognition and self-actualisation' is the foundation for Miriam's intense identification of herself as a Londoner, 'to the extent that she forbids any forms of sharing' (Wong, ibid). Pat Sheehan claims that 'Heidegger provides us with the deepest, richest definition of dwelling when he points out that edificare, means both to build and to cultivate and to cherish and protect, to preserve and care for', contends Pat Sheeran (8). 'Cultivation', 'cherish', 'protect', 'preserve', and 'care for': these are, to the critic, the keywords that elucidate dwelling. In a similar vein, these are also the keywords that this scrutiny of Miriam's dwelling in Central London pivot around. Therefore, we can

conclude that Miriam in these episodes exemplifies for the reader 'the deepest, richest definition of dwelling', when she proclaims with pride who she is: a free Londoner.

The Tunnel, despites its unappealing title, contains within itself episodes of Miriam's dwelling in Central London, where she enjoys a clear and secured sense of identity and belonging, the two key components that constitute her state of dwelling. Yet, in *Backwater*, where Miriam is a governess in the North London Wordsworth House, her life is a vivid portrait of the meaning of the title, as defined by the OED: a place or situation in which no development or progress is taking place, similar to stagnant. Instead of experiencing anything positive associated with the words mentioned above, Miriam utters the word 'excluded', the ultimate antonym of dwelling as defined in this discussion. Whether it is Miriam's daily routine, or the miserable imagination it triggers, what Miriam sees or hears expels her from where she is. The 'perfectly serene despair' on the face of the maid, Flora, is part of Miriam's 'daily read' when she accompanies the students to prayers and dinner (I 237). As if the hopeless, indifferent face of Flora was not enough to heighten Miriam's feeling of alienation, Miss Perne's reading of a 'short psalm' leaves Miriam with no choice but to 'cast down her eyes and close her ears.' Entrapped, Miriam 'could not sit gazing at Flora, and Miss Perne's polite unvarying tone brought her no comfort'.

What lay before Miriam's eyes exclude her, yet, what she sees in her mind's eye disheartens her. Excluding and disheartening, this North London school shuns away any plausibility in nurturing 'the sense of belonging, the hope for identification' (Wong, 'Dwelling', p.16): the pre-requisites for Miriam to dwell. A page earlier than this prayer scene, Miriam's grim imagination feeds upon this hopeless hostility, by evoking images of her students having 'their afternoon practice': their 'strangely moving hands' following 'the pages of bad unclassical music, things with horrible names, by English composers', with their

faces 'intent.' (I 237) When these accumulating feelings of discontent reach their pinnacle, Miriam can do nothing but denounce 'the uselessness of the house and terms and years of practice.' (I 236) 'When the prayer scene lacks a consoling exit, this imagined scene depicts a life-sentence, in which a life is indefinitely wasted in 'uselessness.' (Wong, ibid 17)

Real or imagined, the hostile ambience established by these depictions of Miriam's life in Wordsworth House already hints at the impossibility for Miriam to dwell. The diction Richardson employs here again forbids any fruitful interaction between Miriam and her surroundings to take place. Words and phrases such as 'strange', 'bad unclassical music', 'horrible names', 'despair', 'no comfort', and 'excluded' all connote Miriam's inability to identify with, that is, to dwell in where she is. The unfavorable element of music referenced here and the 'intent' with which her students' play with 'strangely moving hands' are the major triggers of Miriam's sense of uselessness, and her distaste for English music seems to be its explanation (I 237). At this point, it is natural for readers to interpret Miriam's dislike for English music as an emotionally charged expression of her wholehearted rejection of and anguish against her wasted life in this North London school. While this reading is justifiable, it fails to address the crucial link between 'art and placial identification', since 'art can certainly have a major effect on both the *identity of* and *identification with a space*, although the degree of its impacts will vary substantially depending on the nature of an art' (Paul 404, my emphasis). In other words, an art itself has the capacity to be an epitome of the place it belongs to, and this in turn affects to what extent people can identity a space through its art. Viewed in this light, when Miriam in our episode deems the English music played in this school 'horrible' and 'strange', it is then impossible for her to identify with this very space. Consequently, Miriam feels hopeless, useless, and 'excluded.' Amongst these words, 'excluded' is the most straightforward yet the most layered in that it that bespeaks Miriam's inability to dwell, as she 'is emotionally and psychologically excluded from and disowned by

the place where she physically belongs to.' (Wong, 'Dwelling', p.17) Here, feelings of exclusion, discomfort, and isolation that Miriam suffers delineate the opposite of being 'at home'—of being comfortable, familiar, and 'really me', which is yet another quality of dwelling.

Miriam's inability to experience the sense of belonging in Wordsworth House disqualifies her from dwelling in that place, and this state of being is termed 'dislocation', which refers to the mismatch between people and place (Wong, ibid): undwelling. Synonymous with this state of undwelling is the sense of displacement, disconnection, and associated with the deprivation of proper location, of good space (ibid). The depictions of Miriam's daily routine, the diction associated with these descriptions, and the sense of hopelessness, enragement, and futility they convey are unequivocal indications of Miriam's lack of a good space. The alarming contrast generated by putting Miriam's blissful dwelling in Central London in parallel with her undwelling in North London serves to articulate and accentuate these two dimensions of Miriam's colourful experiences as a Londoner. The contrast also offers access into a deeper reading of Miriam's (or Richardson's) nostalgia and even, yearning, for a good space, which points ultimately to the spatial-aesthetic positioning of *Pilgrimage* as a whole.

While Proust laments over the time lost, the female version of Proust, Richardson's alter-ego, Miriam, feels nostalgic for a place lost. Here, Miriam's Hanover experiences that Richardson renders in *Pointed Roofs* enhance our instantiation of her undwelling in Wordsworth House. Returning to the notion of undwelling, the state of displacement, Edward Casey's note that 'nostalgia is one of the most revealing symptoms of displacement' frames our conceptulasation here. 'Contrary to what we usually imagine', writes Casey, nostalgia 'is not merely a matter of regret for lost times; it is also a pining for lost places, for places we

have once been in yet can no longer re-enter.' (Casey 37) Arguing with an undisguised phenomenological approach, Casey's interpretation of 'places' here is never 'any random spatial-material vacuum, a mere "where"', but a place of interactions and happenings, lives and memories (Wong, 'Dwelling', p.18). In this way, any removal from a place equates to an uprooting from 'the sensibility and worldliness that goes with it' (ibid), thus nostalgia becomes a 'longing for "what is there and what happened there"'; a longing for 'a whole sense of how life was, of the way things were, of what it meant to be someone living in a given time and place.' Pursuing this line of thought, a yearning to re-enter the place lost signifies nostalgia, which is then triggered by a sense of lack; the lack of good space, which is of displacement and undwelling.

Aimlessly lecturing her students on history, Miriam indifferently turns 'several pages at once', and catches 'sight of the word Hanover.' (I 236) The sheer presence of the place's name is an elixir to the displaced Miriam, as the mere sight of it on a printed page is 'irresistible' to her. It is 'magic', chants Miriam in her heart, and it works like 'magic' to Miriam, as 'the rush took her to the German town. We learn the sight and smell and sound of it, it pointed houses, wood fires, the Bürghers, had made her cheeks flare and thrown her out of proper teacher's frame of mind'. 'That sight and smell and sound' of a distant land in her memory are able to burn her cheeks and trick her mind shows that Miriam is near to it, that 'the then and there first superimpose, then substitute, the here and now at this nostalgic moment—Miriam can no longer be a teacher in this shabby North London classroom, since she is emotionally and mentally lost in another place: Hanover.' (Wong, ibid, p.19) Here, what requires further analysis is the tension between what is far and what is near. A lost and distant German city at that moment is so near to Miriam that it is able to fill her mind, fix her senses upon her seeing of the word, and become her immediate, concrete, and sensuous reality. This paradoxical spatial phenomenon epitomises the notion of Heideggerian nearness,

‘near to something far away, and far from something close at hand’, and it is this subjective, perpetual nearness that enables ‘lost places or places not yet visited to be as immediate as actual tangible location’ (Sharr 64). Viewed through the lens of nearness, what is ‘near’ to Miriam is the German city of Hanover that lives in her memory, instead of the North London boarding school Wordsworth House that houses her that moment, a place where she is estranged, enraged, and expelled. As the word Hanover feels near enough to fill her mind and fix her senses upon Miriam’s careless flipping of the pages, the magic of the word ruthlessly plays out Miriam’s miserable state of undwelling in North London.

Until this point, from simply describing Miriam’s day-to-day living, readers become well aware of how dreadful this place is for her. However, compounded with Miriam’s nostalgia for Hanover and the German ideal, her sense of undwelling in this boarding school appears even more unbearable. The prayer scene that commences the discussion is, again, a case in point, as it is where Miriam’s distant yet near Hanover experience is involuntarily yearned, summoned, and re-entered to combat her sense of undwelling (I 237).

Miriam ‘thought longingly for Prayers in Germany, the big quiet saal with its high windows, its great dark doors, its annexe of wooden summer room, Fräulein’s clear, brooding undertone, the pensive calm of the German girls; the strange mass of melodious sound as they all sang together’, when leading her English students to English prayers (I 237). Visual, tactile, as well as aural, details are documented in this evocation of the past, and Miriam ‘thought longingly’ and possibly dreamily of them with fondness. However, the dreamy serenity is soon to be pierced by a parallel description of what Miriam sees around her: there seemed to be everything to encourage and nothing whatever to check the sudden murmur, the lighting swift gesture of Nancie or Trixie. What the juxtaposition here reveals stretches far beyond indicating the physical distance between the two places. Miriam’s explicit preference for the German ladies is evident in the adjectives with which she describes the German:

‘clear’, ‘pensive’, and ‘melodious’. In contrast, the English are impetuous; they cannot ‘check’ their ‘sudden murmur, the lightning swift gesture’. This contrast imbues Miriam with a pang of resentment, and adds heavier emotional weight to the very word that directly betrays her desire and drive to return to a lost place: longingly. As with the previous scene, the ‘positive’ ‘feedback system’ between Miriam’s state of undwelling and her sense of longing for a place lost also applies here.

Through evoking the Heideggerian notion of nearness, deploying semantic and lexical contrasts between Miriam’s descriptions of her Hanover experience and North London misery, and exhibiting the emotional loop between her sense of displacement and its opposite state, Richardson’s portraits of an undwelling Miriam in Wordsworth House can be considered breathtaking, with three levels of contrast working behind the scene. However, there is still one feature in Richardson’s craft in this depiction that arrests our attention: the question of *where, when, and how* the Hanover experience resurfaces (Wong, ‘Dwelling’, p.22). In these two scenes, the lost and longed for Hanover experience, Miriam’s dreamy past is put side-by-side with her imprisoning present, all in one paragraph, separated only by a full stop. A little dot on the page is all readers have to equip themselves for a totally unexpected crossing between the threshold of undwelling and an ideal place. With basically no gap between these spatial, temporal, and affective rifts, they impact upon readers without any buffer, forcing them to witness what is before them. Also telling is the timing of their recurrences, that they both appear right after Miriam’s hope in, or patience with, what she sees has totally thinned out: when ‘the poem’ she is about to teach ‘began to break up into sentences with quotations signs; somebody making a to-do’ (I 236) in the teaching scene, and when ‘Miss Perne’s polite unvarying tone brought her no comfort’ in her prayer scene (I 237). In other words, the precious past returns immediately when Miriam’s sense of undwelling saturates and is in need of a discharge; then the past comes in and takes over her

present. This replacement of the present with the past is, as examined, Miriam's longing and nostalgia for comfort and relief, which is again a reflection of her feeling of dejection in this place. The manner in which these memories resurge is no doubt crucial in understanding how expelled Miriam feels, yet, it is also significant in measuring the effectiveness of the consolation it offers. Her Hanover memories are recalled in detail, filled with sensuous and atmospheric descriptions. This romanticised nearness and palpable immediacy seen from Miriam's memory, when placed simultaneously against her sufferings, can only dramatise and intensifies the unbridgeable gap that defines, then divides them.

The questions of 'where', 'when', and 'how' the past replenishes the present in these scenes are, as suggested, thematically meaningful. However, the spatial arrangement or positioning of the past in the text is also formally captivating, in the sense that it points to the extra-textual effect of the text. The strategic placement of the nurturing past nakedly against the draining present infuses the blank page of the book with intense visual drama: it assumes a formal, spatial language that constructs yet another layer of visual contrast against the already intricate workings of thematic and sematic contrasts. The sharp, but natural, alternations between losing and longing, between the past and the present, can be viewed as Miriam's stream-of-consciousness working behind the scene. Nonetheless, their implications are threefold. They first generate visual and affective tensions in themselves, and then accentuate relevant semantic and thematic messages. Eventually, they manipulate the psychology of readers by pushing them on an emotional roller-coaster ride, not giving them any space to pause between the polarities of human emotions.

'When we have a world, we dwell, in the sense of gaining an individual identity within a complex and often contradictory fellowship' (Norberg-Schulz, *Concept of Dwelling*, p.50) is 'an elegant remark that crystallises the notion of dwelling in relation to identity' (Wong, 'Dwelling', p.21). Miriam's freedom and confidence secure her prided identity and

'individuality' as a Londoner and as a New Woman, and Central London becomes her dwelling. However, when she cannot feel at home and she is unable to 'have a world' for herself, Miriam's sense of self crumbles and she longs to escapes from Wordsworth House. Consequentially, Miriam undwells in North London. Yet, regardless of Miriam's state of being, what remains certain and constant is the presence of the three spatial elements that constitute these phenomena, namely, the body, space, and affect. 'In this dynamic spatial interflow', we witness what Juhani Pallasmaa proposes, that 'the experience of architecture is synthetic, operating at many different levels simultaneously' (Wong, ibid, p.22). Returning to Stewart Brand's quotation that initiates the discussion, it is conspicuous that Miriam's states of being share an interactive relationship with her architectural surroundings, and that they do 'shape' one another 'again-ad infinitum.' (Brand 3)

Dwelling and undwelling are, as exhibited, two complementary forms of sensuous-spatial dynamics that characterise Miriam's multilayered relationships with space. With these two phenomena's underpinning elements comprising the body, spaces, and the art of building, they are also an echo of the architectural that defines the spatial aesthetic of *Pilgrimage*. When we focus 'not only on the spaces within, or the spaces of the sequence', and see *Pilgrimage* as a spatial construct that comprises a multiplicity of spaces, its spatial potential is virtually limitless (Wong, 'Dwelling', p.22). At this point of the discussion, *Pilgrimage*'s spatial matrix has already shown its fluidity by opening itself to sociological, literary, psychological, architectural, and phenomenological enquires, and its spatial richness has generated fruitful results. In this way, '*Pilgrimage* can virtually belong to any of these realms; yet, none of them can completely pin it down and close it up'. Seen under this light, *Pilgrimage*, 'as a space in itself, dwells in and through these various infinite spaces'.

The fireplace of the ABC Café that Miriam stares at, the walls in her lodging she anchors herself in, the strong city of London she lives in, and its wonderful nightly streets she

treads are, in actuality, the objects she encounters daily and the contexts within which she dwells. Here, what should be made explicit among these objects and contexts is the different levels that exist among them: the level of things (fireplace), of house (her lodging), of city and of landscape (streets and London). The last item of this layered quotation, 'landscape', is definitely not the least important element. On the contrary, it is the most significant: the space of the earth, a constituting part of the fourfold. According to Heidegger, 'the earth situates humans', and 'in turn, humans remain at one with the earth.' (Sharr 44) Usually, the indispensability of this earthly material space where 'all human life is lived in', 'is […] not written down' or sufficiently addressed (Lawson 6). As a result, 'it gets little attention in a formal sense'. Yet, this rather neglectful mind-set cannot be used to describe Miriam's sensitive nerves, and it certainly does not prevail in *Pilgrimage*

Visual-Spatial Dynamics in *Pilgrimage*: Backdrop/Contextual Space

> The earth situates humans. In turn, humans remain at one with the earth.
>
> Adam Sharr[10]
>
> Since all of human life is lived in space, it inevitably forms one of the most vital and yet most neglected of the influences upon us. Bryan Lawson[11]
>
> But the beginnings of abstract discussion had brought a most joyful relief, and a confirming intensification of the beauty of the interiors and of the surrounding landscape, in which their talks were set.
>
> Dorothy Richardson, *Pilgrimage* III 255

From the phenomena of blurring and dwelling discussed in the earlier part of the chapter, and the sound-space dynamics examined in the last chapter, it is clear that Miriam exists with the different 'objects' she 'encounters at several levels: the level of things, of house, of city and of landscape.' (Norberg-Schultz, *Existence,* p.32). As the one with the most extensive spatial circumference, the word 'landscape' invites a closer look. Its etymology suggests its painterly origin in Dutch, as a genre of painting representing natural scenery (Online Etymology), and

later takes on the meaning of 'region', a word with material, spatial connotations. This particular connotation of the word is in fact an echo of its painterly root, as 'landscape' actually means 'the *background* of scenery in a portrait or figure-painting' (OED, my emphasis). As the context of when and where happenings take place, background is often the 'the most neglected' layer or constituent that anchors one's existence, and this also applies to Miriam's visual-spatial dynamics in *Pilgrimage*. However, this 'most neglected' 'background' is anything but negligible. On the contrary, this background space is the backbone that 'situates humans', and what ensures that 'humans remain at one with the earth' (Sharr 44). This is yet another echo of the etymological root of the word back, 'spine', a synonym of 'backbone', meaning 'the most important or strongest part of something' (Miriam-Webster). Given its significance, our negligence of this backbone or background space requires an explanation, and Bryan Lawson affords us with one: usually, the presence of this earthly material space where 'all human life is lived in', 'is […] not written down' (6). Without sufficient semantic emphasis and encoding, 'it gets little attention in a formal sense' (ibid) Or, as Christiane Paul argues, 'events in physical space, physical locations […] are usually kept out of sight, separated by space.' (Paul 401) The idea that space as a barrier that blocks our access to events or objects is also not a novelty. Yet, Miriam has a pair of eyes perceptive enough to pay attention to this constituting space, its 'interiors and of the surrounding landscape.' (III 255) More than appreciating their 'beauty', Miriam sees the fact that it is where 'their talks' are 'set.' In other words, Miriam, unlike the majority of seers, pays heed to the physical and material context or backdrop where her visual-spatial interaction takes place, an spatial aspect picked up by Elizabeth Bronfen.

Bronfen engages in a forensic study of the multiplicities of the variety of spaces in *Pilgrimage*, in which the vitality of material space is also a subject of examination. Among the four functions that material space performs throughout the sequence, she specifically

highlights how material space acts 'more like surroundings than backdrop', or as Miriam's 'anchorage in the world.' (Bronfen 32) While 'surroundings' denotes not any lifeless, empty container space, but a space of happenings, 'the aggregate of the conditions in which a person or thing lives' (online etymology), 'anchorage' indicates a feeling of stability and security. Bronfen's socially and affectively invested approach to material spaces in *Pilgrimage* does demonstrate what Alison Sant articulates in his recent work, *Redefining the Basemap* (2006), as 'context awareness', which refers to 'the grounding of context itself' 'as a network of circumstances of facts surrounding a particular place, event, or situation.' (2) In Christiane Paul's understanding, this place 'is a necessity to ground life in effective contexts in order to have agency.' (171) With the diverse cultural, social, and even natural contexts that Miriam traverses throughout her pilgrimage, the context awareness that Bronfen reflects is effective in illuminating the field of relations where events take place. Building on Bronfen's scrutiny, the discussion here hopes to reveal the more primary, functional, and utilitarian working of material spaces in *Pilgrimage*. It approaches the text 'as an objective, prior space' that engineers and comprises Miriam's visual-spatial interactions with space, without attaching any specific set of values or frame of references to them. In other words, the following discussion centres on how these material surroundings effectively constitutes or even control Miriam's visual perception of space, a discussion that brings the commonly neglected background into the foreground, as the agent that grounds Miriam's visual-spatial encounters.

Set in the snowy, wintry Swiss Alpines, the novel *Oberland* is more intimately associated with the pictorial and landscape than other novels. With more attentive reading to the descriptions of Alpine landscape, *Oberland* abounds in episodes in which the backdrop space for Miriam's visual-spatial perception is more salient. This comparatively short yet significant paragraph is a brisk testimony of how Miriam's keen eyes instinctively acknowledge the fact that 'landscape' is the very 'background' that acts like a 'witness' in

her visual-spatial perception:

> A subtle change came over the landscape, making it less and more; retiring a little, as who should say: then I am to be henceforth a background, already a mere accessory, it yet challenged her vow, an intimidating witness. (IV 67)

Adopting the voice and perspective of a distant third-person narrator, Richardson treats Miriam objectively, as if she is a specimen in an experiment, whose aim is to reveal how a specimen reacts to the 'subtle change that came over the landscape.' Under the impactful 'subtle change', the landscape is animated and begins 'retiring', looking 'less and more.' When it is ready, the 'landscape' speaks with mannered formality, announcing its retreat to be 'a background.' These high-profile and artificial, personified gestures all seem to create an impression or an ambience that the 'landscape' is humbling, lessening, minimising its presence, retiring from the foreground to the 'background', as a 'mere accessory.' Despite the gradual, repeated declarations of its docile nature, the landscape still possesses prevailing force, which 'challenged' and intimated Miriam. The challenge issued to Miriam by the landscape is not something ordinary, but something of solemnity and weight, a 'vow.' (IV 67) Otherwise put, instead of submerging into the unnoticeable, often "neglected" background, it still strikes hard and deep, capable of touching and destabilising something essential to Miriam.

This is how Richardson, through the deployment of direct semantic contrast, depicts the unmistakable presence of background space in *Oberland*. However, a more sensitive pair of ears will attune to the cunning use of tone and pun that reveal nothing but the 'intimidating' and indispensible presence of the 'landscape' that Richardson is trying to play down. Put another way, by saying 'no' when she actually means 'yes', emphasising something by lightening its presence, Richardson shrewdly manipulates the reader's expectation in this paragraph. The key to deciphering this cunning design lies in these few words: already a mere accessory, and yet. One an adverb and the other an adjective, 'already'

and ‘mere’ are used in the first phrase to accentuate how negligible the ‘landscape’ has become. Here, ‘already’ acts as an intensifier of ‘mere’, which itself means ‘something or someone is small’ (Miriam Webster), but with contradictory outcomes: one can be ‘unimportant’, and the other can be ‘important.’ Put together, ‘already mere’ either means ‘something very important”, or vice versa. However, the ambiguity does not seem to instill any suspense or doubt in readers, with Richardson’s plotting and paving of semantic action in the previous lines. In this case, readers are persuaded, unquestionably, by the diction and its confirmatory tone, embedded so as to suggest that the landscape has truly receded into the ‘background’, and what follows the ‘mere’ is logically ‘unimportant.’ (Miriam Webster)
This line of thought is yet again consolidated by the noun ‘accessory’ at the end of the phrase after ‘mere’, a word defined as ‘an object or device not essential in itself but adding to the beauty, convenience, or effectiveness of something else.’ (ibid) Simply put, whatever comes before the phrase, in this case ‘background’, cannot be anything ‘essential’ or important after these continuous layers of reduction (IV 67). Yet, only after a comma and a pronoun ‘it’, the word ‘yet’ employed as a ‘twist’ of idea, as a ‘but’, turns the accumulated string of thought and the presumed ‘logical conclusion’ upside down with merely three letters: it *yet* challenged her vow (IV 67, my emphasis). In other words, something very ‘unimportant’, like ‘landscape’ or ‘background’, is able to challenge Miriam’s ‘vow.’ The final affirmation of its influence comes with the phrase ‘intimidating witness.’ More than ‘challenged’, Miriam is helpless and frightened by the distant, cold observing eyes of the ‘intimidating’ ‘background.’ Unlike other background spaces, this ‘background’ ‘landscape’ refuses to be neglected.
With this preview underscoring the significance of background space in *Oberland*, we are now in a position to venture deeper into the roles it played throughout the sequence. Early in the novel, chapter III contains an episode where the ‘landscape’ (IV 57) of Switzerland

catches the eyes of Miriam:

> Every day, through these windows that framed the view in strips, this light would be visible in all its changings. Standing at the one that glazed the great mountain whose gold has wakened her, she discovered that the balcony was a veranda, had in front of it a railed-in space set with chairs and tables. In a moment she was out in the open light, upon a shelf, within the landscape that seemed now to be the whole delight of Switzerland outspread before her eyes. (IV 57)

In this paragraph, what should be brought to light is the contextual factors: the architectural elements of 'windows', 'shelf', and the visual element of 'light' (IV 57), since they 'play an essential role in any form of interactivity and its quality.' (Paul 402) Here, the architectural element of 'windows', usually perceived as 'a mere accessory' (IV 67) in built spaces, assumes a decisive role in determining what and how much Miriam is allowed to perceive visually, as it framed the view in strips" (IV 57) like a camera lens. 'Of the elements of a room the window is the most marvellous', since 'it does not only express the spatial structure of the building, but also how it is related to light', writes Louis Kahn in 'The room, the street and human agreement.' (Khan 252) It is through this filtering frame that the 'changing' light is visible to Miriam, which then serves as the pre-requisite for her to see 'the whole delight of Switzerland outspread before her eyes' (IV 57). Without the 'windows' that permit the entry of the golden glaze, the balcony is always a balcony, but never a 'veranda' to Miriam, and she will not be able to see 'a railed-in space' 'in front of it', 'set with chairs and tables.' This again attests to Kahn's praise of marvellous windows: [a window is] marvellous because when light is channelled through a window opening, all of its most vital qualities as light source [is] […] concentrated as nowhere else (Khan 252).

The above episode is no doubt a concentrated illustration of how marvellous windows are as a 'light source.' (ibid) In addition to the windows, lighting, a chameleonic visual element, also has the power to mould Miriam's visual perception, since 'light finally, "models" the shapes.' (Norberg-Schultz, *Intention,* p.135). Here, a better condition of illumination gradually expands Miriam's field of vision, giving her total access to her visual

surroundings. When Miriam moves away from the windows and stands 'in the open light…the whole delight of Switzerland' is seen 'outspread before her eyes' (IV ibid). The 'changing phenomenal conditions' (Norberg-Schultz, ibid, 51) of light in this episode determine Miriam's visual perception, which clearly demonstrates to what extent her environmental perception is 'shaped' by 'the "conditions of observation."' (ibid 30) At this point, we can say that this short yet telling episode is a vivid illustration of the interactive and interdependent relationship between Miriam, and her 'physical milieu', to borrow a term from a twentieth-century Swedish art historian and critic, Gregor Paulsson (ibid 118). More than illustrating the necessity of backdrop space in Miriam's visual-spatial perception, this episode indicates how Miriam 'accommodates to the conditions' that her surroundings 'offer' (Norberg-Schultz, *Existence,* p.11).

The next architectural element in line, the 'shelf' 'in the open light', is essential in scrolling out the 'outspread' form of Swiss 'landscape' before her eyes, since it provides Miriam an access to the panoramaic view of what lays before her. Briefly put, these two seemingly insignificant visual-architectural elements actually tender Miriam with an accurate knowledge of her surroundings, which ensures the smooth and 'whole' unfolding of the Swiss 'landscape' painting that seals the paragraph. Again, we quote Norberg-Schulz, who gives a lucid reflection upon the condition of observations when he states that 'architecture controls the environment in order to make interaction and collaboration possible.' (*Intention*, p.111) 'Windows' and 'shelf', in our episode, are in a way that 'regulates the relations between man and his environment.' (ibid, 109)

As this written reference to landscape appears to be the natural end to what Miriam has perceived visually up to that point, it is instinctive for readers to stop probing deeper into its interpretive potential. Moreover, the sheer visual and rhetorical contrasts between what Miriam *actually sees* (a 'great mountain') and what she *thinks* she sees ('the whole delight of

Switzerland') are powerful to the extent that readers simply surrender to what Richardson desires or designates them to see. Again, sentiment as such does not nurture the patience necessary for a background investigation. This neglect of the background therefore calls for further examination. As noted throughout this section, the presence of the word, 'landscape', is of pictorial, semantic, and rhetorical importance in the novel *Oberland*. In addition, this word carries spatial significance, as it is the background that surrounds and anchors Miriam's appreciation of the 'landscape' before her. From that, 'we can establish the fact that any action needs a certain space' (Norberg-Schultz, *Intention,* p.114), that 'the physical world is what one sees, but it is also the foundation and context for that seeing.' (David Seamon and Mugerauer 8) In other words, the space needed in Miriam's visual perception in our *Oberland* episodes is the 'landscape', which is "the foundation and context' for her perception to take place (David Seamon and Mugerauer, ibid).

No matter whether it is the 'intimidating witness' (IV 67), or the backbone that grounds and shapes Miriam's visual perception, these two *Oberland* episodes show that 'it is meaningless to imagine any happening without reference to a locality' (Merleau-Ponty, *Phenomenology*, p.6) and it 'is evidently an integral part of' her sensuous-spatial 'existence' (ibid). Background spaces in *Pilgrimage* should not be seen as a 'mere accessory', but truly as a part of the fourfold that anchors Miriam's being in the world.

'She is nothing but an ear' (II 205) commences our discussion of Miriam's acoustic-spatial dynamics in the previous chapter. Yet, after seeing how Miriam's visual-spatial interactions impact upon her being and the spaces around her (and vice-versa), we might well conclude that she is nothing but an eye. This seems to justify Stamm's prioritisation of the visual and the aural faculties of Miriam as her main pathways to reality. Writing in 2000, Stamm would not have envisaged that the haptic sense (let alone the olfactory sense) of Miriam also has the capacity to be a major pathway, through which the worlds within and

without her become not only accessible, but also comprehensible. In what follows, the primacy of Miriam’s sense of touch and smell, and their interactions with the spaces around and within her, will be brought to the foreground of our discussion.

Notes

[1]John Berger*, Ways of Seeing* (London: Penguin Books, 1972), p.7.

[2]Elizabeth Bronfen, *Dorothy Richardson's Art of Memory: Space, Identity*. trans. by Victoria Appelbe (Manchester: Manchester University Press, 1999), p.68.

[3]John Berger*, Ways of Seeing*, p.9.

[4] Maurice, Merleau-Ponty, *The Visible and the Invisible: Followed by Working Notes,* (Evanston: Northwestern University Press, 1968), p.Lii.

[5]A version of this part of the chapter was published as an article entitled 'The Self in London's Spaces: Miriam's Dwelling and Undwelling in *Pilgrimage*', *Pilgrimages: The Journal of Dorothy Richardson Studies*. 1 (2010). March 2010.
<http://dorothyrichardson.org/PJDRS/Issue3/Contents_assets/Wong.html>

[6]Stewart Brand, *How Buildings Learn: What Happens After They're Built?* (London: Penguin, 1995), p.3

[7]Christian Norberg-Schulz, *Genius Loci: towards a Phenomenology of Architecture* (New York: Rizzoli, 1980), p.198.

[8]Christian Norberg-Schulz, *Existence, Space and Architecture* (Studio Vista, 1971), p. 13

[9]Julian Young, 'What is Dwelling?', in *Essays in Honor of Hubert L. Dreyfus: Heidegger, Authenticity, and Modernity*, ed.by Mark Wrathall, Jeff Malpas (Massachusetts: MIT Press, 2000), p.193.

[10]Adam Sharr, *Heidegger for Architects* (Oxford: Routledge, 2007), p. 44.

[11] Bryan Lawson, *Language of Space* (Oxford: Routledge, 2007), p. 16.

Chapter Three

'But Oh the Sudden Scent of the Pinewood Hanging in the Air': Tactile-Olfactory Dynamics in Pilgrimage

> The rhythmanalyst calls on all his senses. He draws on his breathing, the circulation of his blood, the beating of his heart and the delivery of his speech as landmarks. Without privileging any one of these sensations, raised by him in the perception of rhythms, to the detriment of any other. Henri Lefebvre[1]

> They came with sharp freshness—keen; as if morning on a cliff-edge. Edges threaded by long. They ripen, drawing the sun. and take on the quality & scent, yes, scent—of amber…Call___Calling___Cal___ling.
> Dorothy Richardson, Letter to H.D[2]

The sense of touch appears first. Didier Anzieu[3]

The visually rich and syntactically vibrant second quotation is Richardson's reply to H.D's letter written in the winter of 1924, while the first quotation is taken from Lefebvre's specification of what qualifies as an ideal observer or analyst of the Parisian city space, identified in 1992. A quick glance at these two passages, written almost seventy years apart, does produce intriguing parallels: Richardson could actually be qualified as a proficient rhythmanalyst under Lefebvre's pedagogy, given her 'keen' sensitivity towards the sensuous and the spatial. Her description of the poet's letter is poly-sensory to say the least, involving almost 'all her senses.' (Lefebvre, *Rhythmanalysis,* p.22) From the paper's 'freshness', to the 'morning on a cliff-edge', to '[e]dges threaded by song', and the 'scent' 'of amber' (Fromm 108), nearly every perceptual modality is summoned '[w]ithout privileging any one of these sensations', with the exception of taste (Lefebvre, ibid). When the senses become the epitome of spatial-material 'landmarks' on the body of Lefebvre's analyst, cross-modality description is used to comment on H.D's sensuous letter. In these two passages, almost all the human perceptual senses come into contact with a variety of spaces. Viewed through the tactile lens of Anzieu, all these sensuous-spatial contacts amount to the one and only sense: the sense of

touch, as it is the sense that 'appears first."' (Garrington, *Haptic Modernism,* p.26) As the concluding chapter of this part in our discussion, this chapter advances by returning to the sense of touch above all, and to the often forgotten sense of smell, to investigate Miriam's haptic, olfactory interactions with a variety of spaces. Again, this interactive coming together of the body, spaces, and art is a vivid illustration of the architectural in *Pilgrimage*.

> I see them all so excellently fair, / I see, not feel how beautiful they are!
> Coleridge[4]
>
> And I found that of all the senses the eyes was the most superficial, the ear the most haughty, smell the most voluptuous, taste the most superstitious and inconstant, touch the most profound and philosophical. Diderot[5]
>
> Touch is the spirit and the rule of all. Gordon Bottomley[6]
>
> 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?
> Dorothy Richardson, *Pilgrimage* I 385, original emphasis

The exclamation mark in Coleridge's 'Dejection Ode' here seems to suggest that a source of the persona's sense of dejection comes from his inability to 'feel' 'how beautiful' his visual objects are (Cooke 80). When one cannot touch or feel the world around oneself, one is denied 'the most profound and philosophical' access to the world (Paterson 1), and instinctively suffers from dejection, as 'touch is the spirit and the rule of all' (Das 1). Yet, contrary to Coleridge's persona, Miriam feels intensely and vividly the spatial proximity between her body and the book, its closeness which is 'nearer than any others.' (I 385) The emphasised word *'felt'* in italics here even evokes a kind of fleshy nearness or oneness that not only intensifies Miriam's feeling towards their spatial-material intimacy, but also functions like an extended or extending phantom hand that attempts to hold the reader's attention, touch their nerves, and pull them into the spaces of the narrative. In compelling the reader to feel 'the sentences as if you were writing them yourself', as Miriam does, the italic typeface collapses the boundaries between the symbolic space of the text and the bodily

mental space of the reader (I 385). Like Coleridge's exclamation mark, the italic print in this passage from *Honeycomb* is neither merely emotional nor accidental; it is sensuous, spatial, and essential. Here, the *'felt'* immediacy between the book and the body of Miriam implies yet another example of the architectural in *Pilgrimage:* the coming together of the body (Miriam's skin), spaces (the material spaces takes up by the book and place where she reads and the metaphorical space of reading), and the art (the art of literature).

Abbie Garrington observes that '*Pilgrimage* is obsessed with acts of touch' (Garrington, 'Haptic', p.14). As if nodding in this direction, Scott McCracken notes that the hair-washing scene in *Pointed Roofs* was mentioned or quoted by every participant in the second international conference of Richardson studies in 2009. Here, what we should not miss with this tactile turn is the fact that this obsession with touch is not only present throughout the novel sequence; it is gaining centrality more generally in Richardson scholarship. In recent years, notable research includes, in addition to Garrington's article, an article written by Juliet Yates in 2009. Touching upon and reconsidering the issues of gender and feminine fluidity in *Pilgrimage,* Yates's article suggests an alternative, or even androgynous, re-reading of feminine fluidity in *Pilgrimage* through the trope of Miriam's hand. This is a re-reading, in Yates' own words, that aims at 'a more balanced interpretation, taking into account both the masculine and feminine qualities one individual can hold' (Yates 14).

The most recent contribution to the haptic scholarship of *Pilgrimage* comes again from Abbie Garrington: *Haptic Modernism: Touch and the Tactile in Modernist Writing*, published in 2013. Garrington's spatial reading of the haptic in *Pilgrimage* is especially illuminating for the discussion here. Similar to Bronfen, Garrington pays heed to Richardson's dream of simultaneity: 'A reading of the tactile aspects of the pilgrimage experience also connects to Richardson's dream of a dual location that grants the possibility

of being in two places at once' (153). While Garrington's reading of the spatial emphasises the contact between the space of the text and its 'haptic engagement' with the reader through the material space printed onto the 'flat page' of the book, the present chapter revolves around the interrelations between space and the media of touch: specifically, the roles of touch or skin in Miriam's percept and effect of spaces within, or without, her. To elucidate the touchy topic of touch with a spatial concern, touch in this discussion is artificially categorised into two dimensions: the corporeal touch and the metaphorical touch. The former focuses on the perceptive aspect of touch, how Miriam perceives her surroundings, through touch or through her skin, and on the physical reciprocity between Miriam touching, or being touched by, the surrounding material spaces; the latter centres on the affective aspect of touch: the bringing together of spaces of various kinds through the haptic. After all, as Michel Serres puts it, skin (touch or the body) is 'a place where the fundamental dialogue with things and others happens' (Serres 52) and where 'stories unfold.' (Garrington, *Haptic Modernism*, p.20)

Haptic-spatial dynamics in *Pilgrimage*: Percept

> Not only our geometry and our physics, but our whole conception of what exists outside us, is based upon the sense of touch. Bertrand Russell[7]
>
> I'm not sure that there is ever a complete 'absence' of touch. Matthew Ratcliffe[8]
>
> The solid air began to be intensely cold. But in its cold there was no bitterness and it attained only her face, whose shape it seemed to change.
> Dorothy Richardson, *Pilgrimage* IV 19

In his *Phenomenology of Perception,* Merleau-Ponty contends that 'in reality [...] any explicit perception of a thing survives in virtue of a previous communication with a certain atmosphere' (320). In other words, contacts or touch with a certain kind of air or atmosphere are the pre-requisite that foregrounds one's salient perception of, or relation with, the external world. In accordance with Merleau-Ponty's statement, Ratcliffe asserts the nearly omni-present and ubiquitous nature of touch. These emphases on touch and communication can

indeed be the answer to Luce Irigaray's seemingly rhetorical question: 'Can human beings live outside the air?' (Connor, 'Breathing') As Steven Connor has reminded us recently, 'we take the air as walker to the road, duck to the water': that is, human beings take this 'native element' of their existence for granted, leaving its significance largely untouched (ibid). From the tone of these theorists, it is clear that they consider the air is what we exist within and what our existence depends upon. Otherwise put, human beings are constantly 'in touch' or 'in contact' with the air which immaterially composes our environment.

Following their conceptualisation of the air, we can see that Miriam's close attention to the air depicted through the novel-chapter *Oberland* will win their applause, as she constantly recognises the powerful presence of the air around her body. This acute sensitivity towards the air enables her to detect the 'electric air' (IV 22), and the soft breeze at work (IV 112). Instances like this abound in the volume. Here, Miriam's receptiveness towards the air exemplifies the often under-acknowledged value of the haptic in her sensuous-spatial dynamics. Miriam perceives the material space around her through her skin or sense of touch. In describing how the air touches her, Miriam suggests how the world touches her, given the fact that we *live in* the essential presence of the air, which is 'illusive', 'intractable', and 'intangible.' (Connor, 'Breathing') Curiously enough, given the immaterial nature of the air, its felt touch around, or upon, Miriam's body establishes the most vicinal and visceral contact between herself and the world, since no matter which form it takes, 'touch is a matter of relatedness between body and world, rather than of experiencing one in isolation from the other' (Ratcliffe 77). Throughout *Oberland*, Miriam's sense of touch (together with the other senses) provides her with the 'conception of what exists outside' her (Montagu 6). Through her skin, Miriam perceives her surrounding space to be 'intensely cold', and this cold is 'without bitterness' in the quotation above (IV 18). This condition of the environment is conveyed to Miriam through the impingement, that is, the touch of the cold air upon her skin.

Not only offering Miriam a conception of her surrounding material space, the chilly air 'attains' and 'changes' her face through her skin/sense of touch. Here, Miriam's skin/sense of touch is the medium (or mixture) and locality in which she perceives and interacts with the external world, as 'the skin mediates the body and the surrounding environment' (Rodaway 42).

The Haptic Sense as an Embodied Perception

> What is embodied perception without touching and being touched?
>
> Mark Paterson[9]

Oberland, 'a charming light interlude' as previously mentioned, proves itself to be much more than a delightful intermission through its visual and haptic richness (Finn 1). Thanks to its unique airy setting in Switzerland, the volume offers valuable insights into how Miriam perceives her material surrounding through her skin/sense of touch. This haptic-spatial perception can be seen from two notable scenes at the beginning of the volume, when Miriam is travelling to Switzerland into Alpenstock. Upon touching the Swiss soil, Miriam prepares for a train journey to take her into the country. 'Upon the platform' where she stands and waits for the train, she feels

> the air was motionless and yet, walked through, an intensity of movement—movement upon her face of millions of infinitesimal needles, attacking. Mountain air, 'like wine,' but this effervescence was solid, holding one up, feeding every nerve. (IV 18)

When heading in a carriage towards Alpenstock, where she would be staying, Miriam senses the onset of cold acutely:

> She pulled high the collar of her fur coat, rimy now at its edges, and her chin ceased to ache and only her eyes and cheekbones felt the thin icy attacking mist that had appeared so suddenly. The cold of a few moments ago, numbing her face, had brought a hint of how one might freeze quietly to death, numbed and as if warmed by an intensity of cold; and that out amongst the mountain it would not be terrible. But this raw mist bringing pain in every bone it touched would send one aching to one's death, crushed to death by a biting increasing pain. (IV 28-9)

In these scenes, Miriam is 'attacked' by the 'thin', 'numbing', 'biting' 'icy' air or mist. Here, the harshness and the 'intensity' of the cold surroundings are felt through the powerful effects of their attacks upon the different parts of Miriam's body, both its exterior and its interior (IV 18). Under the 'raw mist', Miriam's '*chin* ceased to ache and only her *eyes* and *cheekbones* felt the thin icy attacking mist that had appeared so suddenly', and her neck is also cooled by the 'rimy' 'edges' of 'the collar of her fur coat.' (IV 29, my emphasis) Exposed to the 'solid' 'effervescence' of 'Mountain air' that 'feeds' 'every nerve' and 'might freeze [one] quietly to death', Miriam feels upon 'her *face* [...] millions of infinitesimal needles, attacking.' (IV 18, my emphasis) Suffering from the forceful cold, Miriam's chin, eyes, cheekbones, face, and neck are vulnerable prey to the mountain chill. These attacks mobilised by the mountain cold do not stop at the surface of her skin, but bite through it, 'feeding every nerve' and beyond (ibid). The 'intensity of cold' Miriam suffers on her numbed face is depicted through the *warmth* it brings, the very opposite of cold (IV 29). The adverbial phrase, 'freeze quietly to death', is a vivid and visceral illustration of how the warmth brought by extreme cold can kill with tenderness and softness, as if this way of dying 'would not be terrible', which is just the opposite of the truth. The poetic, and romanticised reality imagined by Miriam conceals the ruthlessness of the cold, yet this idealised version of its brutality highlights its 'biting increasing pain' that sends 'one aching to one's death'.

In describing the haptic qualities of the cold air as 'thin', 'icy', 'biting' (IV 29) and 'needle-like', Miriam does more than simply perceive her external environment through bringing 'things to life by detecting their texture.' (Katz 2) This 'brushing' of cold air on the skin implies […] a spatial awareness, which is a kind of 'bodily perception of the spatial environment.' (Paterson 3) With the growing intensity of this spatial perception, the cold penetrates into Miriam's body; it drills beneath her skin and bites her bones. In this 'icy'

encounter, in addition to simply putting Miriam under the cold, it consumes and pains her from within (IV ibid). To better appreciate these extreme 'spatial effects of proximity brought by the cold air which starts on the skin, then chews into her bones, 'it is more appropriate to consider' her as 'a tactile subject' a 'visual subject' in these two episodes (Paterson 162). Here, verbs such as 'aching', 'biting' and 'crushed' convey the fleshy vividness of Miriam's suffering in the cold, and it is this level of tangible proximity which turns Miriam into a tactile subject.

At first glance, these bodily descriptions are felt through a step-by-step temporal progression; one body part follows the other, then they seem to separate from one another. Yet, 'the skin' is actually 'a single tissue' (Serres 52) where 'exchanges are made.' (ibid 80) As the 'sense common to all the senses' (ibid), skin turns touch into a kind of cross-modal perception, since the entire body, not only a specific spot of the skin, is involved in this process (Rodaway 50). In this case, when the world touches Miriam's skin, it is in fact touching her entire body; this sensuous-spatial perception envelops her entire physical being through her skin. From the outset, the sense of touch is the 'first sense' (Montagu 2) of all the senses; the skin is the mixture of all the sentient organs (Serres 80). As noted by Steven Connor, different 'sense organs exist as particular kinds of convolutions or complications in the skin', and this 'provides the means whereby the different senses can be connected, and cooperate with and mirror each other.' (Connor, *Skin*, p.34) Put differently, 'the distinction between the five senses is arbitrary' (Garrington, *Haptic Modernism*, p.36); every sense organ is a part of the fleshy skin, and each part does not differ from another with regard to the principles of composition. 'After all', Connor continues, 'the skin is not located at any one point in the body'; it 'is often associated with wholeness and entirety.' (Connor, *Skin* p.34) Viewing our episodes through this lens, Miriam's skin, her chin, eyes, cheekbones and her face 'cooperate with' one another in a kind of spatial simultaneity, which informs her about

the coldness of her surroundings. In this way, when the cold air touches Miriam, her skin, the 'epidemic frontiers' (Garrington ibid) of her body, as a form of 'external nervous system' (Montagu ibid), becomes the 'contact between the body and its environment' (Rodaway 42). At this point, we should direct our attention to Miriam's hands, as it 'can be read as the 'poster boy' for a set of somatic experiences which we can call the haptic.' (Garrington, *Haptic Modernism*, p.16).

The Haptic Sense: Imagined Touch and Reciprocity

> Hands are man's outer brain. Immanuel Kant[10]
>
> Miriam passed her finger over the enamelled surface. It was softly smooth and with no chill about it; as if the enamel were alive. Dorothy Richardson, *Pilgrimage* I 477

In his pioneering work on the sense of touch at the turn of the twentieth century, David Katz notes that 'the hand is a wondrous tool, whose power […] lies in its astonishing versatility.' (Katz 28) According to Katz, one of its astonishing versatilities is that our 'infinitely varied' world 'become[s] accessible to our will almost entirely because it provides a place where the hands can grasp them.' (ibid 64) In this case, our hands function as our 'outer brain' (ibid 28) that is able to obtain a certain 'grasp' of the world through the touch of the fingers. Here, through gliding her fingers 'over the enamelled surface' of the vase, Miriam grasps its texture and the temperature: it 'was softly smooth and with no chill about it.' (I 447)

In grasping the world and the objects within it through her hand, Miriam is capable of bringing them close to her in fleshy proximity, and feels the objects within it to be 'alive.' (I ibid) This grasping of the world through Miriam's hand is an intriguing haptic-spatial interaction in *Oberland*: it connects Miriam with the world, but also contracts the world and

lays it into her palms in a peculiar fashion. In a particular episode, the vast spatial territory of Switzerland is in her hand, through her grasp of a local newspaper:

> On a near table was a folded newspaper, thin, heavily printed, continental. Switzerland radiant all about her and the Swiss world within her hands—a reprieve from further seeing and a tour, into the daily life of this country whose living went on within a setting that made even advertisements look lyrical. (IV 58)

This episode is not particularly impressive in terms of length, yet, its haptic profundity should not go unnoticed. On the one hand, it illustrates the potential of touch to conquer spatial and temporal distance, and miraculously contracts the vastness of the external world and brings it into Miriam's hand. On the other, when Miriam feels the glowing envelopment of 'Switzerland radiant all about her', it illustrates the inseparable oneness between the touching subject (the material space of Switzerland) and the object being touched (Miriam who sits within its shimmer)—the reciprocity of touch.

Holding the papers in her hand, what Miriam is touching is not merely a copy of a 'thin' 'heavily printed, continental' 'folded newspaper.' (IV 58) It is the entire continent of 'the Swiss world', 'the daily life of this country' inscribed in the 'lyrical' textual space of the newspaper. In her hand, 'the sense of touch defines space […] as if new eyes have opened at the tip of' Miriam's fingers (Das 1). When touch redefines space and opens new eyes on Miriam's hand, she is able to explore the vastness of the Swiss continent and the colours of its world in tangible proximity. Here, Miriam's hand, 'unlike the other senses, modifies its object' (Tuan, *Pleasure*, p.78). Given the capacity of Miriam's hand to 'define' and 'modify' the object of touch, it contracts the Swiss world in size, condenses its form, and renders it accessible through her fingertips. 'Through touch, the world is with us', and it is 'through haptic experience' that 'we feel engaged in the world', thinks Mark Paterson (Paterson 101). Touch, as a proximate sense under Aristotle's classification of the senses in his *De Anima*, also brings the world into Miriam's proximity.

As O'Shaughnessy points out, touch 'encompasses extremely heterogeneous phenomena.' (Ratcliffe 89) In our episode, Miriam's tactile experience does not end with her hand bringing the Swiss world 'close at hand.' Here, what deserves further examination is the nature of 'touch as a metaphor that brings distant people and things together' (Paterson 147). The word 'metaphor' should solicit our attention, since its function as a connector and contractor of time and space extends beyond the bodily domain, and enters into the realm of substitution and association. In this dimension, the bodily, the corporeal, and the fleshy proximity that touch brings serves only as a figurative representation of its metaphorical, 'connective' nature. This dimension of touch ushers in a fuller explication of its meaning, which enables us to better appreciate how touch interacts with different spaces in *Pilgrimage*.

In *Atlas of Emotion: Journeys in Art, Architecture and Film (2002)*, Giuliana Bruno formulates a unique and insightful 'definition' of the haptic, with a reference to the Greek etymology of the word 'haptic'. According to Greek etymology, 'haptic means "able to come into contact with."' (6) This 'com[ing] into contact with' embraces the infinite forms in which things and people are brought together, and touch one another. In this way, as Matthew Ratcliffe reminds us, 'it would be a mistake to limit the scope of touch to cases where the skin is in direct physical contact with some object' (82). Touch, he stresses, 'is not simply a matter of "touching."' It extends beyond the bodily realm, and comprises also the metaphoric touch that characterises Miriam's experience when her hand grasps the Swiss world through touching the newspaper.

This non-bodily sense of touch is a kind of 'touch metaphor' that involves the use of imagination, memory, and expectation. This 'imagined Touch', as Rodaway calls it, permits the contact between oneself and 'people and places which may be a great distance from' one's 'present location.' (Rodaway 54) In our selected episode Miriam is located in a hotel room, yet, the Swiss world is 'radiant all about her and the Swiss world within her hands'

through her touch (IV 58). This imagined touch, which is a form of 'spatial experience' that reaches 'beyond the immediate geography' of Miriam's body, reveals the fact that though it brings distant existence into proximity, it need not be an intimate/proximate sense at all (Rodaway 55). In this dualistic, if not paradoxical, touch-space interaction, 'the old opposition between the proximate and the remote, the present and the absent' becomes problematic (Connor, *Skin*, p.68). Yet, this mingling and mixing of the distant in the proximate, the imagined in the material, is another layer of touch in *Pilgrimage*. In this layer, 'touch […] is a sense of relatedness between the two constitutive elements' (Ratcliffe 89), and 'there is just the touch that unites them' (ibid 90).

> When I press my two hands together, it is not a matter of two sensations felt together as one perceives two objects placed side by side, but of an ambiguous set-up in which both hands can alternate the roles of 'touching' and being 'touched'.
>
> Maurice Merleau-Ponty[11]

> Here was the wilderness….Innumerable impressions gathered on walks with the school-girls or in lonely wanderings…the indefinable uniformity of bearing and purpose and vision, crowded in on her, oppressing and darkening the crisp light air. She fought against them, rallying to the sense of the day.
>
> Dorothy Richardson, *Pilgrimage* II 313

In the previous discussion where the 'Swiss world is radiant all around her' through Miriam's grasping of the local newspaper, the subject/object question in this act of touching or being touched has an uncertain answer (IV 58). Revisiting the episode in the light of Merleau-Ponty, touching or being touched is 'an ambiguous set-up' (Merleau-Ponty, *Phenomenology,* p.93), in which Miriam and the Swiss world 'can alternate the roles of "touching" and being "touched."' (Merleau-Ponty, *Phenomenology,* p.93) Rather than imposing a solid categorisation of the two in terms of subject/object, active/passive, it is more appropriate to view the relationships between the touching and the touched as being interrelated, or even, interdependent. While this dissolution of the boundaries between the subject and object discussed in the previous chapter aims at exhibiting the powerful impacts exerted by material

spaces upon Miriam's body through her eyes, the more flexible approach in this haptic chapter better embraces the inextricability and fluidity that characterise their relationships, in which a neat fixation is defied.

In an episode from *Interim* quoted here, the classification between the touching and the touched seems more 'ambiguous' than the *Oberland* episode. Under the enveloping touch of the 'crisp light air' (which is richly layered and emotionally laden in actuality), Miriam 'fought against them.' (II 313) When Miriam, the presumed object of touch, has to battle against the presumed subject of touch, the air, she is transformed into the active subject who is determined to overcome its 'subjugating' force. Here, in the battle between the attacking and the resisting force, between Miriam and her surroundings, the 'various gradations between subjectivity and objectivity' are more conspicuous and telling (Grosz 100). The fluidity and ambiguity of the relationships between the subject and object, active and passive, in Miriam's haptic encounters are significant to haptic-spatial interaction in *Pilgrimage.* This significance is attributed to their roles in explicating, even on the corporeal level, the potential of the haptic/touch/the skin in criss-crossing, blurring, if not transcending the subject-object boundaries during Miriam's interactions with material space. This reciprocal disposition of the haptic or touch is essential in foregrounding the blurring between the subject and object, inner and outer distinction on the affective level in *Pilgrimage*, which will be addressed later in the discussion.

The fifth volume of the novel sequence, *Interim,* has its setting in London, where Miriam still works as a dental secretary at Wimpole Street, and lives in the house managed by Mrs. Bailey on Tansely Street. The only significant yet subtle difference from *The Tunnel* is that Miriam has become a boarder in Mrs. Bailey's property, rather than a lodger as she was in the previous volume, after embarrassing negotiations with Mrs. Bailey. Given the mobility

to traverse the London streets in her nightly walks, Miriam is often 'being swept across' (II 374) the urban space of London, which is 'always ready to spread out all around her and ahead' of her (II 392). One of these adventures is a visit to Ruscino's café with one of her fellow boarders, Mr. Mendizabal. What Miriam experiences after losing sight of Mr. Mendizabal is intriguing:

> Wandered in solitude amidst jostling bodies. The exhausted air rang with lifeless strident voices in shouting and heavy thick flattened unconcerned speech; even from above a weight seemed to press. Clearer space lay ahead; but it was the clear space of Oxford Street and pressed upon her without ray of break. (II 393)

With descriptions such as 'even from above a weight seemed to press', 'it was the clear space of Oxford Street and pressed upon her without ray of break', Miriam seems to be passive when she is under the pressing weight or space of her surroundings. Rather than being the touching subject, Miriam is the object touched by some quintessentially immaterial elements such as 'ray' and 'space'. The 'exhausted' 'lifeless' sound of the air personified here as 'shouting' 'voice' and 'heavy thick flattened unconcerned speech' intensifies the oppressive, nearly suffocating weight of what is pressed upon Miriam's skin or body. Apart from the touch of some intangible elements, Miriam is also touched by solid, tangible 'jostling bodies' that fill this busy commercial street of London. The adjective 'jostling' here is suggestive with regards to the intensity of this touch upon Miriam's body. As defined by the OED, jostling, as the adverb of the verb jostle, means a 'shock of the tournament; clashing; collision; knocking or pushing about.' Synonymous with words such as 'clashing; collision', a certain level of physical force is implied. In this case, when Miriam wanders 'amidst jostling bodies', she feels a considerable level of physical force impinging upon her body. Compounded with the immaterial press, Miriam appears truly as the object of touch by these elements and bodies.

However, Montagu reminds us that to touch is always to be touched (Rodaway 45).

By the same token, being touched is always to touch. This, according to Montagu, 'is the basic reciprocity of the haptic system', and touch is 'the most reciprocal of the senses.' (ibid 41) Viewed through this lens, when Miriam is touched by her physical surroundings, she is in fact 'engaged in active tactile exploration' of her surroundings through touching them, and she should not be seen 'in a thing-like way at all.' (Ratcliffe 87) Miriam's body, 'itself being an organ of perception, now becomes what does the touching', and 'a switch between the roles' between the 'perceiver and perceived' has taken place (ibid). With this swinging switch between the subject and object of touch, the 'perception of subject and perception of object' between Miriam and her surroundings 'cannot be cleanly partitioned.' (ibid 79) Without noticing what her role is in this haptic encounter in the forefront of her consciousness, Miriam is touching the air, the ray, and certainly, the bodies that touch upon and brush against her body. This is the reciprocity of touch that 'involves the whole body reaching out to the things constituting the environment and those things, or that environment, coming into contact with the body.' (Rodaway 44, quoting Boring)

The haptic contacts exhibited so far centre on the various forms of touch between Miriam's physical body and the worlds around her. To complement this surface examination, the discussion will now explicate how the haptic sense touches Miriam affectively.

Haptic-Spatial Dynamics in *Pilgrimage*: Affect

> On the skin, soul and object are neighbours. They advance, win or lose their places, a long, hazy mingling of the I and the black body. Michel Serres[12]
>
> In every touch more intimate meanings hide. Rupert Brooke[13]
>
> None of those things can touch me. Dorothy Richardson, *Pilgrimage* II 13

'More intimate meanings hide' in the word 'touch' in the self-assuring line, 'none of those

things can touch me' from the fourth volume of the novel sequence, *The Tunnel*. Physically and psychologically, literally and literarily, Miriam will not allow the 'touch' of any undesirable thing to affect her at the beginning of her new life in London, which starts in this volume. In this sense, the surface/place where multi-layered touch impinges, the skin, is a place where 'soul and object are neighbours', writes Michel Serres (25). Skin, in other words, is where the innermost existence (the soul, the I) and the outer elements (objects) co-exist and intermingle in intimate proximity. As the surface that bears their advancements and the site that holds their battles, the skin discriminates, yet 'collapses boundaries between the self and the world' and intermingles us with it (Maude 77). This contact and coming together of the self, the body, and the world is not only the essential idea that drives the first section of the thesis forward. It is also telling in touching the affective aspect of the haptic-spatial dynamic in *Pilgrimage* through *Honeycomb*, the third volume of the novel sequence.

In Melinda Harvey's chapter on the inner-outer, and public-private spaces in *Pilgrimage* discussed elsewhere, she considers Newlands, where Miriam lives as a governess with the affluent Corrie family, as a false stop in her life. Yet, in the beginning of this false stop, a comfortable life with 'no more ugliness, no more schools or mean little houses', 'a secret happy life' filled with 'luxuries, beautiful gleaming things', is 'what she wanted.' (I 403) Miriam takes pleasure in them, to the exaggerated extent that 'any life that had not these things she would refuse.' Here, how delicious these material riches are to Miriam indirectly reflects how hungry she is for material comfort, revealing her material depravation, and her pitiful, abject mentality deep down. Miriam's psychology here is extreme complex and layered, as it includes a sense of inferiority, vengeance, victory, and the sense of homecoming after her exile since the beginning of *Pilgrimage*. The sequence evolves when Miriam has to struggle for her survival far away from her family as its finance collapses, in Hanover as a governess, documented in *Pointed Roofs*, the first novel of the sequence. In the

following novel, *Backwater*, Miriam's fights against the harsh reality becomes even more painful. The undwelling experience she undergoes in the North London Wordsworth school testifies to such a description. The feelings of insecurity, displacement, and hopelessness accumulated in Miriam's psyche could hardly leave it unharmed. Rather, they render it unbalanced, and therefore unstable. The maddening yet hidden sense of material deprivation, which further problematises her already cracking selfhood, makes her even more vulnerable to her unchecked, morbid craving for and absolute identification with material comfort. Under the twisted influence of this mentality, her acute sensitivity towards the material, sensuous riches she is exposed to in the Corrie household is magnified, if not distorted. The explication of this inner, secretive mind-set of Miriam provides us with the explanation of why Miriam can lose herself in the blissful delight offered by the refined, comfortable interior of the brougham, an episode which the discussion will now consider.

In an earlier episode in which Miriam goes into central London with the privilege of travelling in 'the brougham', this human yet pathetic mentality slips through her skin, infecting the space and the objects within it (I 351). Hearing 'no sound but the faint rumble of the wheels along the smooth road' in the brougham, Miriam relaxes, then releases her suppressed longing:

> Relaxed and s[a]t back, smiling. For a moment she [is] conscious of nothing but the soft-toned, softly-lit interior, the softness at her back, the warmth under her feet and her happy smile; then she [feels] a sudden strength, the smile coming straight up so unexpectedly from some deep where it had been waiting, [is] new and strong and exhilarating…She [presses] back more steadily into the elastic softness and sat with bent head, eagerly watching her thoughts… (I 351)

In this revealing episode, 'soft' sensual pleasures, both visual and tactile, permeate Miriam's consciousness. The intriguing repetition of the word 'soft' here deserves further scrutiny, since it draws our attention to the very texture of Miriam's sensual perceptions, and alludes to epidermal delights. Words such as 'soft-toned', 'softly-lit', 'elastic softness', and 'warmth' suggest soothing, comforting and tender tactile experiences. Here, attentive readers would

perhaps ponder on the question of why it is this 'softness', but not other sensuous perceptions, that seizes Miriam's consciousness and receives special emphasis. One of the possible keys that explain this peculiar preference lies in where this novel and this episode take place. With reference to Miriam's problematic frame of mind explicated above, the penetrating softness of her luxurious setting forms an immediate and stark contrast to the 'hard' life and 'ugly' surroundings discussed in the previous chapter. In the writing that directly follows that piece of horrible memory, every new experience is naturally measured against the erroneous ruler of Miriam's cynical bitterness, and is bound to produce abnormal results. At this ecstatic moment portrayed in our episode, her feeling of emancipation from where she is expelled is put in parallel with the elation of enjoying privileged luxury first reminds, then conquers, Miriam's disgust towards the unwelcomed past. Therefore, these soft visual and epidermal delights upon her skin do more than merely characterise Miriam's sensual, even wilful indulgence: they serve as 'the marker[s] or betrayer[s]' of her hidden mentality explicated above, through the haptic blurring between Miriam's interior and exterior space (Maude 75).

In approaching *Pilgrimage* as a haptic text, Abbie Garrington in her article states that 'Richardson moves beyond mere depiction of haptic experience', and uses 'the tactile to contemplate [the] self-world relationships.' (Garrington, 'Haptic', p.22) Here, the self-world relationships revealed in our episode through Miriam's tactile experience is the kind in which the boundaries between the two apparently independent worlds intermingle with one another, and eventually become indistinguishable from one another. The hint that betrays this intermingling and blurring between Miriam and the surrounding space lies in 'how' this overpowering sensation is felt: in the affective description that 'for a moment she [Miriam] was conscious of nothing but' the surrounding softness and warmth (I 351). The overwhelming epidermal sensation of softness overpowers any other feelings and pervades Miriam's consciousness. Lost and dissolved in this sensual, hedonistic pleasure, a feeling of

softness is all that is left to Miriam. Therefore, this uncompromising sensation arising from touching or being touched by her soft and warm surroundings becomes the only evidence of her existence in the world, thus her only link with the world. Endorsed with an analysis as such, it is clear now that the warm air, the soft cushion, and lighting in the interior of the brougham, actually embody the ecstasy that they inspire in the inner space of Miriam, and most importantly, her very existence. In this intermingling between Miriam and her surroundings, they 'become as one', 'which makes it difficult to define the boundaries between the self and the world.' (Maude 76) Here, through Miriam's skin or sense of touch, her 'sensory engagement collapses the distance between' herself and her surroundings (Paterson 97). This ecstatic blurring between Miriam and the objects (the air and cushion) also signifies her craving for material riches and comfort, which hints at the abject mentality she prefers to forget and hide deep down.

Exposing Miriam's abject mentality is far from being the only significance of the inner-outer blurring discussed above. It injects Miriam with a 'sudden strength' and revives her sense of self, which brings this boundary blurring touch to yet another level (I 351). This discovery is decisive, yet the hints are so subtle that they demand a closer look. After Miriam's 'happy smile' (I 352), 'then', 'she [feels] a sudden strength, the smile coming straight up so unexpectedly from some deep where it [has] been waiting, [is] new and strong and exhilarating [….]' The natural conjunction 'then' seems to mark the smooth transition from the supposedly 'exterior' of Miriam's skin (her physical sensations felt on her flesh) to her psychic 'interior.' What follows this passage reveals that Miriam's 'smile coming straight up so unexpectedly' actually stems 'from some deep where it had been waiting...new and strong and exhilarating.' Here, the blissful blurring of inner and outer that empowers Miriam has woken up, and answered a longing cry 'from some deep' of her inner being. This 'deep', which is 'strong and exhilarating', is also steady:

> [it] would not let itself to dimple; it carried her forward, tiding her over the passage into new experience and held her back, at the same time; it lifted her and held her suspended over the new circumstances in rapid contemplation…this is me; this is right; I'm *used* to dainty broughams; I can take everything for granted….I must take everything absolutely for granted…The moments passed, carrying her rapidly on. (I 352)

A moment before, this inner source of strength unconsciously anasthetises Miriam's consciousness and floods it with soft yet prevailing rapture. At this point, this source aspires to the role of guard or guide of Miriam's life ('tiding her over the passage into new experience and held her back'), and the shaper or processor of her experiences ('lifted her and held her suspended over the new circumstances in rapid contemplation'). Yet, it is more versatile and critical than that in this very passage.

Here, this inner source contemplates, and when its 'intense mediation culminates in an apex', Miriam touches her sense of identity: the sense of who she is, where she belongs, and what should constitute her life and being (Serres 29). At this point, the source (the inner space of Miriam) says after 'contemplation' (as represented by the thoughtful pause through the ellipsis): 'this is me; this is right.' (I 351) The subject of the pronoun 'this' can be read as the material refinement and pleasure offered by the 'dainty broughams', as it is where Miriam is physically situated, what she psychologically clings to and craves for, as we have seen. In other words, the 'dainty broughams' becomes the outer marker of Miriam's identity and her sense of self; the innermost aspect of her being is exteriorised, embodied in the physicality of the 'dainty brougham' and everything that is entailed with it: material pleasure, psychological vanity and class mentality. It can be seen 'as extending to the innermost centre of' Miriam's being 'all known without within.' (Maude 75)

At this point, a significant contextual factor we should not neglect is the way in which the moment of epiphany is triggered: the multi-layered tactile background. Returning to the beginning of the quoted passage where softness permeates the scene, Miriam touches her inner source of strength through her epidermal contacts with the brougham. This touch starts from the surface of Miriam's body, and leads to her inner source, which is still in direct

contact with the corporeal. In the passage that immediately follows, the self-discovery is reached through Miriam touching her innermost self through the freshly rediscovered inner source of strength. That is, from the inner source of Miriam to the innermost part of her interiority, a deepening journey which is entirely psychical. Though this psychical touch is devoid of physical contact, the haptic aspect still persists, since 'the absence of physical touch does not amount to an absence of tactile experience' (Ratcliffe 82). In this deeper level, the tactile experience of Miriam does 'not involve something coming into contact with the skin.' (ibid 91) In both cases, it is Miriam's touch at different levels (one bodily, and one metaphorical) that nurtures these two levels of blurring, which both have their material embodiment or manifestation within the 'dainty brougham.' (I351) Upon reading this, one cannot help but recall Michel Serres, who asserts that 'body and soul are not separate but blend inextricably […] Thus two mingled bodies do not form a separate subject and object' (Serres 26). In our episode, Miriam, her surroundings, and her skin are the agents that incite this blending and mingling between subject and object, body and soul, 'the concrete and the abstract.' (Maude 77) Yet, what is not blurred, but brightened up, is Miriam's self of self, her identity.

To achieve a fuller understanding of this heightened moment of tactile experience, two details should be underscored. Stylistically, Miriam's sense of belonging to this bourgeois life is emphasised through italicizing the word 'used.' Linguistically, the narrative voice has shifted from the third person to the first person, from 'her' to 'me' then 'I' after two different forms of pause (the longer ellipsis and the shorter semi-colon). This process of change is seen in a few consecutive steps. First, upon reaching at her sense of self, Miriam recognises what this object 'me' that she has just discovered is. Picking up this 'me' and taking a short yet telling turn (as represented by the semi-colon), this rediscovered 'me' becomes the subject 'I' (Miriam). Second, as the subject 'I', Miriam states with pride that

'I'm *used* to dainty broughams.' (I 351, original emphasis) Third, to consolidate this subject position, two more 'I's are found in two consecutive and emotionally heightening lines. In each of them, the 'I' asserts the initiating or leading position at the beginning of the sentence: I can take everything for granted [….] I must take everything absolutely for granted […] (ibid). Fourth, by progressing from 'can' to 'must', Miriam signals a higher level of self-assertion over her material possessions, convincing her that they are naturally hers. While feeling blissful and grateful for these material riches in the beginning, Miriam here tries to weave herself into them and confidently takes them as part of her true self.

The shift in narrative voice in *Pilgrimage* has been investigated by a number of Richardson scholars. Joanne Winning's remark in this regard is especially illuminating to our analysis. In Winning's helpful explication, she proposes that the shift between the two narrative voices is a 'dialogue between the component parts of the self', and 'the shift into the first person' is the 'claiming of autonomy as female.' (Winning 31) Exploring the politics of lesbian female identity, Winning's contentions are obviously heavily gendered. However, her insight about the reclaiming of autonomy, a rediscovery of one's sense of self provides an appropriate lens with which to approach our episode. In saying 'I am', 'I can', and 'I must' (I 351), Miriam is persuading, convincing, and having dialogues with herself, literally telling herself that she should 'take everything for granted' (ibid), and this is the voice of Miriam's newly rediscovered self.

Taken materially, Miriam's skin, and the sense organs it covers, ground her perceptions of the material spaces around her. Taken metaphorically, the haptic capacity of Miriam's skin permits her to establish contact with her sense of identity and belonging, triggered by her epidemic delights granted by the softness of the brougham. Taken literarily, Steven Connor's dramatic analogy that compares skin as the stage or space where stories (of various kinds) unfold, is again enlightening. In our tactile episodes from *Oberland* and

Backwater, Richardson has put on enticing dramas on the stage of Miriam's haptic sense, stretching from Swiss mountains to London streets; from the fatal warmth of cold that kills, to the soft dainty of luxury that thrills.

Before we proceed to the final section of this chapter and the concluding section of the first part of the discussion, let us return to Henri Lefebvre and his description of his beloved rhythmanalyst: He thinks with his body, not in the abstract, but in lived temporality. He does not neglect therefore, in particular he does not neglect smell, scents, the impressions that are so strong in the child and other beings (*Rhythmanalysis,* p.22). To the beloved wandering hero, as well as its creator, the human body in its entirety is so much more than the gateway through which we know the world, it enables us to think about who we are, and the way we are, in the 'lived' temporal-spatial world. The most essential proof of us not living in the abstract, but connected with 'other beings', is the wander's clear refusal to 'neglect smell, scents, the impressions.' As if forecasting Lefebvre's teaching, Miriam does not neglect the scents and smells when 'thinking' with her body in her 'lived temporality' and 'spatiality', a phenomenon the discussion will focus on now.

Olfactory-Spatial Dynamics in *Pilgrimage*: Ambience Building and Spatial Identification

> Smells identify places in the lived world. J. Douglas Porteous[14]

> Olfactory phenomena are accidental, are by-products of human activity and of the world we live in, but they can nevertheless help to characterise it.
> Hans J Rindisbacher[15]

> Unless she said Miss Holland was at home and ill and at once took them to the club, they would come up, through the smells and gloom of the passage and stairway,

expecting at least a bright, flowered-chintz flat.

Dorothy Richardson, *Pilgrimage* III 448

Smells identify and characterise material space, and they provide people with information as to where they are, where they are heading to, and how to get there by their odorous path. In this way, odours in *Pilgrimage* mark and indicate for Miriam the presence and properties of different places and spaces, thus anchoring her being in them by proffering her with a 'rich unconscious background to everything else' she encounters (Tuan, *Pleasure*, p.57). In this passage from *The Trap*, Miriam is well aware of these functions of smell, and knows precisely that the very smell of 'the passage and stairway', which characterises and identifies them, will lead the Brooms to her lodging (III 448). Apart from these practical functions, smells in *Pilgrimage*, like sounds, with their often intangible, pervasive quality, permeate through places invisibly and establish the ambience of various places, which then express the spirit and the emotional undertones of different places. However, given smell's vitality manifested in *Pilgrimage*, research on the peculiar sense of smell is curiously absent, with the exception of the work of David Stamm, amidst its otherwise flourishing sensory scholarship. It is plausible that the sense of smell is overshadowed by the other bodily senses within the text and the study of the text, yet, its potential in yoking new readings of the work with reference to its interactions with space should not be silenced. D.H. Lawrence once commented that 'you have to go by smell' when reading *Pilgrimage*. It is obvious that this elusive, ephemeral, and evanescent sense can serve as a viable and valuable path through which the sequence can be appreciated (Heath 126). With our focus centrally set on the interactions between smells and material spaces in *Pilgrimage*, the second-last volume *Dimple Hill*, which records Miriam's experiences at Dimple Hill with the Quakers, will be the focus of our discussion.

The second last novel-chapter, *Dimple Hill*, offers a fertile background to the

discussion of sound-space dynamics in *Pilgrimage*, as noted in chapter one of the discussion. Yet, the potential of smell in building the atmosphere in the novel has not been fully explicated, and these suggestive passages quoted here justify this observation: Here, amidst the dust-filmed ivy leaves and the odour of damp, decaying wood, was the centre of her life (IV 523). The odour of the 'damp, decaying wood' encircles and defines sensuously the material, as well as the metaphorical, centre of Miriam's life at the Roscorlas' Quaker household. While I will leave the metaphorical aspect of odour until later, what invites specific attention here is how the odour permeates, envelops the space of Miriam's room, and softly snatches everything within the room into its embrace, a state of things suggested by the word 'amidst.' (IV 523) This permeating and enveloping disposition of odour is key in building the ambience of a place, as we shall shortly see in two *Dimple Hill* episodes.

> The shut window, rain dulled, hid the outside world. Moist earth-scented air, its sole representative, came in through chinks of the loose frame, enriching the sense of closure. (IV 453)

> Passing in masses through the chaff-cutter, the crushed nettles gave forth their odour, delicately potent, prevailing over the familiar odour of shut-in sun-baked straw and dust. This nettle scent was in league with the open, with the ray now fading from the rough grain of the ancient wood. (IV 538)

Natural odours are the invisible threads that traverse and connect the space outside with the space inside in these two quiet episodes. In the former episode, the '[m]oist earth-scented air' the '*sole* representative' of the 'outside world', brings the outside world 'in through chinks of the loose frame' (IV 453, my emphasis), while in the latter episode, the 'nettle scent was in league with the open' (IV 538). The air in the former episode possesses the formless, flowing, and fluid qualities of sound, with which it effortlessly bypasses and slips through the physical barriers (the window) of the room, and communicates to Miriam the presence of the outdoor world. Also similar to sound is its ability to mould, or even erect space: enriching the sense of closure of the room (IV 453). In the latter episode, the odour of the crushed nettles from the

inside of the room does not sneak out and steal anything into it from the outside world as the air in the earlier episode. Nonetheless, it complicates the smellscape of the room. As a 'delicate' yet 'potent' smell, it 'prevails' 'over the familiar odour of shut-in sun-baked straw and dust' (IV 538). By adding another layer onto the smellscape, the aroma of the crushed nettles spatialises the olfactory spectrum of the room. This spatialisation is what smell does inside the room. Moreover, it works together 'with the open', and brings the inside and the outside worlds into each other's proximity (IV 538).

With their 'expansive' nature (Rindisbacher 15), these odours permeate through the indoor spaces of our selected episodes, fill them up, and 'enrich' or create the atmosphere of these spaces (Porteous 25). This creation of atmosphere through odours, as sensitively observed by Constance Classen, is the common practice utilised by the Symbolist writers at the turn of the twentieth century. In her *Aroma: the Cultural History of Smell*, Classen notes that '[t]he dream-like atmosphere the Symbolists sought was evoked by reference to odours, themselves dream-like in their ephemerality and formlessness' (86). Classen's insight, which underscores the atmosphere-building nature of odours, is relevant to our discussion here. While the 'the sense of closure' (IV 453) is enriched by the earth-scented air in the former episode, it is the 'delicately potent' odour of the crushed nettles that evokes the feeling of openness in the later one (IV 538). As we can see, odours in these episodes accentuate, or establish, the mood of the places, which consequently impacts upon Miriam, who is under their prevailing envelopment. In this way, it is clear that although the odorous atmosphere created in the selected episodes is not dream-like, it is nevertheless accomplished by the immersive and pervasive presence of odours. These qualities of smell remind us again of the features of sounds, in that they both 'approach us, come to us, and, surrounding us, drift on', and most importantly, 'they fill space.' (Straus 7) Similar to sounds, smells fill, surround, and even swallow everything within their spatial reach. In Porteous' explanation, under these

spells of smell, space and people are immersed within it (Porteous 27). It is, admittedly, true that these indoor spaces have not been structurally altered by the different odorous ambience in any architectural sense, yet, Miriam's perceptions of them have, which illustrates smell's potential in moulding one's perception of material space. Also crucial to the potency of smell is its ability to identify and configure for Miriam not only 'where' she is, but also 'what' the space means or does, the issue the discussion will now turn to.

> There is a perception here that elements of reality have their own smells.
> Almagor[14]
>
> It would be the beginning of the week-end. It would link her up again with the early afternoon, the rose-filled drawing-room, the excited dinning-room, the smell of a varnish from the billiard-room floor.
>
> With it had the smell of a downstairs breakfast, coffee, a curious fresh, sustaining odour of coffee and freshly frying rashers.
>
> Dorothy Richardson, *Pilgrimage* I 402

With Almagor's contention that 'elements of reality have their own smells', a specific place and the mode of life associated with it, as a kind of reality and totality in itself, should also wear its own smells as labels (Almagor 6). Adhering to this assertion, we can say that the affluent and luxurious life of the Corrie household in Newland in the novel *Honeycomb* also possesses a fragrance, which spells out the character, or even spirit, of this place. At a glance, we can see that smell in *Honeycomb* is a marker of time that charts the rhythmic flow of life in this wealthy household. It is the rosy perfume of the 'rose-filled drawing-room' and 'the smell of a varnish from the billiard-room floor', which Miriam 'links up' with the coming of 'week-end.' (I 397) Perceived through Miriam's receptive nostrils, the smells of this flowery, nourishing world with 'a curious fresh, sustaining odour of coffee and freshly frying rashers', embody a life that abounds with material richness, a life that she experiences and enjoys (I 402). Here, smells in *Honeycomb* do not just mark the physical presence or outline the

territory of a place, which entails the question of 'where', the quantitative aspects of a place. Rather, smells concern the question of 'what kind of place it is', and associate with the issue of genius-loci, which addresses the character, the qualitative dimension of a place. As we shall see, smells, within the context of *Honeycomb*, could be interpreted as the powerful symbol that embodies a particular type of material-social world (Porteous 31).

As Stallybrass and White argue in *The Politics and Poetics of Transgression*, 'smell was […] significant in the cultural construction of class relations within the larger cities.' (Urry 30) Smell, an instinctive biological element perceived and produced by the human body and other beings, bespeaks and registers the language of class distinction. Therefore, it might not be purely incidental that the particular upper-middle class life of the Corries is often depicted by the smells sniffed through Miriam's nostrils:

> It was right that letters, secret letter, should be brought into her blue room in the morning with her breakfast. She dropped out of bed smiling, and sniffed at the roses she had worn the day before, standing in a glass on her washstand, freshened, half faded, half fresh, intoxicating as she bent over them. She dressed, without drawing back her curtains, in the soft rose-blue light, singing Mrs Kronen's song in an undertone. (I 406)

> She did not think of the bright shops, the strangely dyed artificial flowers with their curious fascinating smell interwoven with the strange warm smell of velvet and chenille and straw. (I 407)

In our selected episodes, the household is perfumed with the 'freshened, half faded, half fresh, intoxicating' (I 406) scent of the roses in Miriam's room, while the latter contains the 'curious fascinating smell' of 'the strangely dyed artificial flowers' 'interwoven with the strange warm smell of velvet and chenille and straw' in the hat shop (I 407). These scents inhaled through Miriam's nose are seductive and pleasurable: they are 'freshened', 'intoxicating', 'warm', 'fascinating', and obviously, Miriam takes pleasure in describing them with meticulous vividness. Here, Richardson's detailed documentation of the scents is not supplementary, and not merely concerned with establishing the atmosphere of the scenes and characterising any specific attributes of these environments. A closer look at the sources of these fragrances reveals that the meaning of these fragrant presences transcends the

physical level, and conveys 'an olfactory definition of the space in which' Miriam resides (Classen 97).

Here, it is clear that smells can be symbolic, that they are capable of epitomising something else. 'The production of different spaces', thinks Henri Lefebvre, 'is crucially bound up with smell.' (Urry 30) This productive, signifying, or symbolic property of smells, or the olfactory faculties, is the means utilised by Marinne Crowney in her discussion of Saleem's nose in *Midnight's Children*, which is relevant to our examination of *Honeycomb*. Crowney argues that Saleem's nose in the novel is 'handcuffed to—that of his country', that the fate of his nose symbolises the fate of his country (Hertel 108). In this case, Saleem's nose, as a kind of uncoded language of smell, is the silent, yet not silenced, symbol or attribute of ' […] something else: an object, another person, an event, a certain environment.' (Engen 87) Similarly, when Miriam depicts the scent of the roses as 'intoxicating', which lures her to sing 'Mrs Kronen's song in an undertone', she renders in detail how 'fascinating' the smell of 'interwoven' textiles is. The significance of this smell-oriented episode lies not only in its vivid and sensuous descriptions of the 'intoxicating' scent, but how it implicitly symbolises a particular way of living. With words and phrases such as 'fascinating', 'intoxicating', 'soft rose-blue light', which delight Miriam to the extent that she has to express her happiness through singing, it is evident that Miriam truly appreciates and immerses herself in this luxurious lifestyle.

This symbolic, and potentially affective, dimension of smell in *Honeycomb* reminds us of Hertel's interpretation of smells in *Midnight's Children*. In his understanding, smells 'are always connected with their bearers and the situations in which we experience them.' (Hertel 126) These situations or, in other words, 'bearers', can be 'semantic, social, emotional, physical.' (Hertz 194) To return to our episodes, the social or the physical context or situation that Miriam is in, i.e., the bearer of these luxurious fragrances in *Honeycomb*, is

the house or life of the Corrie's. Therefore, when jotting down the appealing smells that Miriam encounters in the world of the Corries, Richardson is associating them with the 'good life' that they lead in the novel. As Engen points out, '[w]hen people talk about the odours they remember, they are referring to experiences and situations in which odour played in important part' (Engen 119). In these two episodes, it is clear that fragrances do play a significant role in defining these situations, and they represent and symbolise her delightful experiences of living with the Corries, before this life turns sour as the novel evolves.

As a nod towards Engen's emphasis on the close relationship between smell and experiences, Almagor also affirms that ' […] components of reality are characterized by specific odors', and contexts are associated with different smells (5). The 'specific' and 'different' contextual odors of roses and textiles that Miriam inhales here compose, characterise, and are associated with the sumptuous, affluent nature of the Corries' mode of life. When Miriam breathes the mellow air of this 'good life', its sweetness becomes 'integrated into the mental representation' of this particular world in her mind (Engen 7). Therefore, it is not an exaggeration to state that odours in *Honeycomb* do more than merely identify a place for Miriam; they also embody, symbolise, and mediate a world for her.

Olfactory-Spatial dynamics in *Pilgrimage*: Affect

> Aristotle […] recognized a fifth element, the most essential substance of all, called quintessence—and connected this to the sense of smell. That, he suggested, lay at the heart of perception, linking the other four senses. Lyall Watson[16]

> Her being sank, perceptibly, back and back into a center 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. Dorothy Richardson, *Pilgrimage* IV 363

Before it came to be defined as the 'pure essence, substance of which the heavenly bodies are composed' 'in ancient and medieval philosophy' (Online Etymology), the word

'quintessence' had been recognised by Aristotle as 'the most essential substance of all', which he 'connected […] to the sense of smell.' (Watson xi) Regarded as the substance that constitutes the 'heavenly body' (Online Etymology) that 'lay at the heart of perception' (Watson ibid), smell is perceived by Miriam as the 'centre' of her 'being' together with the other senses (IV 363). The prescriptive and pre-designed inner and central position of the sense of smell etymologically and historically justifies its status as the intimate or proximate sense among the other corporeal senses, an understanding which is immensely helpful in explicating the bonds between smell, space and affect manifested in *Honeycomb* and *Dimple Hill.*

'A child's own earliest attachment to environment may well be acquired through the nose', writes Yi-Fu Tuan in *Passing Strange and Wonderful: Aesthetics Nature And Culture*. Tuan's focus here is on children, yet, the applicability of his statement extends beyond this particular age group: Miriam, as an adult, attaches to the religious tranquillity of Dimple Hill through her nose. It is

> With deep delight she inhaled the pure freshness, the many rich damp scents pouring into her nostrils, noted the softened outlines, the sweet drip-dripping of rain-laden trees and roofs; with newcomer's delight, to which was added a touch of the proprietary satisfaction of a member of the household. (IV 463)

As a delighted 'newcomer', Miriam is able to consider herself as 'a member of the household' with the sense of 'proprietary satisfaction', by inhaling the 'pure freshness, the many rich damp scents' that pour 'into her nostrils.' Here, Miriam's nose does more than just sensing 'the softened outlines, the sweet drip-dripping of rain-laden trees and roofs'; it inspires within her a sense of belonging and integration. In addition to achieving a cognitive recognition, the 'rich' scents trigger an affective response within Miriam. As if she were breathing the external world into her inner being, the delightful scents and sounds surrounding her are transplanted into Miriam's heart. The justification of this reading

originates from the presence of the semi-colon after the word ‘roofs’, which to me, seems to insinuate Miriam’s process and pause of inhalation, which is yet another indication of *Pilgrimage*’s semiotic bent. Moreover, the repetition of the word ‘delight’ at the beginning of the two clauses also collaborates in orchestrating the transposition from the exterior to the interior of Miriam’s body, implying that the delight from the ‘without’ has penetrated into the ‘within’ of Miriam. When Porteous argues that smell can be considered as a specific function of a place, its function in *Dimple Hill* is to establish delightfully for Miriam a positive set of social relations, and to integrate her into this Quaker community (Porteous 23).

Miriam’s affective realisation of the sense of belonging to, and being integrated into, this place evoked by the scents seems direct and immediate in this chapter (chapter five) of the novel, yet, it is far from shallow or superficial. What should also be more carefully considered here is the word ‘proprietary’, which denotes ownership and possession (IV 463). Miriam’s feeling of being a part of the household extends beyond the sense of seeing herself merely as a guest. Rather, she seems to own, or posses a share of this place, and she deems this feeling to be ‘satisfactory.’ These ‘pure’, fresh, welcoming scents and the sweet sounds of raindrops dripping from roofs and trees first extend their warm welcome to her, initiating an intimate relationship between the protagonist and the place. Received by such a pleasant environment, Miriam is ‘delighted’. After the word ‘delight’ and a short pause signalled by a comma, and when these delights have been completely appreciated and absorbed by Miriam, she feels ‘ […] a touch of the proprietary satisfaction’ as ‘ […] a member of the household.’ With the meaning of the word ‘proprietary’ just scrutinised, she is no longer a passive guest or a nervous ‘newcomer’ of this piece of land, but becomes the equal of the household members who own it. In other words, she shifts her position and reverses her role under the delightfully sensuous breeze, which is first identified as the pure, fresh smell of the Dimple Hill air. Also notable is the almost absent presence of vision throughout the episode, where

Miriam's relation between a place is cemented. From the first 'pure freshness', to the 'sweet drip-dripping of rain-laden trees and roofs', visual objects, such as 'trees' and 'roofs', are at best indirectly mentioned as the places where the 'dripping' originates. This brings back Lefebvre's thinking on the role of smell in spatial-relational production: where an intimacy occurs between 'subject' and 'object', it must surely be the world of smell and the places where they reside (Urry 30). True to this statement, it is the smell of this Quaker farm that intimately links up Miriam and this place.

The sense of belonging and ownership towards the Roscarla's Quaker household that Miriam experiences, induced by her sense of smell, is but one facet of its affective interactions with space throughout *Pilgrimage*. Another essential topic under the heading of affect and smell is certainly the subject of memory and smell, one reminiscent of the Proustian madeline. Similar to Proust's remembrance, Richardson's recollection contains episodes in which olfactory stimulus takes Miriam back to her English childhood. However, before we proceed to an examination of the Proustian moments in *Pilgrimage*, an issue worth mentioning is the fact that despite the length of the sequence and the multi-layered effects that odour triggers in Miriam and her surroundings, the existing scholarly discussion of the sense of smell still suggests the potential for further exploration. Therefore, for our purposes here, a representative passage from *Honeycomb* will serve as a paradigm of how smell interacts with memory and space in *Pilgrimage*.

Helen Keller's metaphorical praise for smell as a 'potent wizard that transports us across thousands of miles and all the years we have lived' is itself a 'potent wizard' in initiating an examination of the interactions between smell and space in *Honeycomb* (Watson x). This passage from chapter four of the novel vividly illustrates this observation, and is worth quoting in length:

> By the early afternoon the house was full of fragrance; coming downstairs dressed for an errand in the little town two miles away, 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 even 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. (I 392-3)

The prowess of Keller's nose lies in its emphasis on the three essential and interrelated elements that constitute olfactory memory, which are relevant to our discussion: space and place (miles), time (years), and transposition (transportation). Here, the 'sweet familiar syrupy' scent that 'transports' Miriam 'across thousands of miles and all the years' she has lived is underpinned by layers of odorous spatial blurring. When Miriam notes that 'the house was full of fragrance' 'by the early afternoon', a pleasant scene perfumes the house and 'mingles with the atmosphere.' (Serres 170) As an anchorage of Miriam's perceptions of 'the hall' and 'a scent in the air that did not come from the azaleas', the fragrance here which ushers in 'the blaze of' her 'childhood's garden.'

'Coming across the hall', Miriam effortlessly discerns that the fragrance that permeates the hall does not originate from the 'pink and saffron' she has just seen. Accidentally or not, a pause created by a period is found after the word 'azaleas', which shows Miriam's need for a further examination of this odour that does not belong to her immediate context. After this pause of deliberation, Miriam senses that this suspicious 'syrupy distillation' is 'familiar' to her, which betrays the subtle presence of the past at that moment. This identification of a smell from the past in the present illustrates the first effect of spatial blurring achieved by odour, in the sense that it triggers 'a vivid recall of an entire scene or episode from the past', and revives its 'clear image' to Miriam (Hirsch 187). Otherwise put, smell transgresses the temporal distance between her childhood and her present self, and seals the temporal gap between them. However, this bridging and blurring of the temporal rift merely marks the beginning of Miriam's odorous flashback, and the long

pause of the ellipse after 'distillation' implies that more is yet to come.

As the word 'familiar' delicately brings the past into and upon Miriam's present, the ellipsis wordlessly transposes her Babbington garden into the Newland household with burning vividness and proximity, to the extent that its 'blaze' is burning 'round her again' (I 392). When the smell from the past is differentiated from that of the present, the simultaneous presence of two overlapping and intersecting layers of space is manifested. The particular syrupy smell makes Miriam re-enters the space of her childhood garden un-knowingly and unites the two unconnected spaces involuntarily beyond her conscious control. Under the spell of the odour, Miriam enters her reverie, which is a stroll around her beloved childhood garden, and replaces her immediate reality with the 'bright magic flowers' she thinks she actually sees. To Miriam, this moment is exhilarating and self-effacing: the flowers she sees are 'magic', 'bright', and she is thrilled to know that they are 'still there.' Following the word 'still', the proximity of this nostalgic place and imagined reality to Miriam is then heightened by the phrase 'nearer to her than ever in this happy house.' This implies that among the multiple recollections of her childhood garden in this 'happy house', this odour-induced return is the dearest one to her, since an unprecedented level of nearness to the garden is reached at this particular moment. This visceral nearness can be ascertained by what Miriam almost hears: the humming of the bees, and what she expects might happen next: half expecting some doorway to open on the remembered garden.

Here, Miriam's sense of 'objective reality' is 'translated' into subjective reality through inhaling elements of the former (Almagor 15). Through her evocative inhalation, the objective world penetrates into Miriam's subjective world, which blurs the supposedly rigid boundary between the two. This spatial blurring between the objective and the subjective, between the inner and the outer, is yet another spatial blurring that underlines Miriam's odorous recollection, and it illustrates 'the notion of 'bracketing the world', of withdrawing

from things observed and reflected, on the past as Now and Here. The vertical assemblage or the leaking of the past into the present in both temporal and spatial manner in Miriam's recollection activates a 'going backward […] in a kind of "time out" situation', where Miriam pauses, and 'cannot distinguish between the elements of space and time.' When Adorno and Horkheimer affirm that 'of all the senses, smell, which attracts without materialising, bears witness most clearly to the urge to lose oneself to the other and to fuse with him' (Hertel 131), the almost tangible materiality of Miriam's fragrant flashback summoned by the immateriality of smell stimulates her to confuse the past with the present, and mingles her childhood garden with the Newland household.

Smell regains for Miriam the lost place of her secret garden, retrieves for her the lost time of her childhood at that particular instant, and gives her an imagined reality which she undoubtedly conceives as her objective reality. Yet, as a snatcher and shaper of time and space, smell also restores Miriam to the real world which she actually inhabits. The deployment of punctuation after the phrase 'on the remembered garden' (which Miriam just walked through in her daydream) is intriguing in exhibiting the power of odour in this regard in the lines to follow (I 393). Here, a semi-colon follows the phrase 'on the remembered garden', and it is then greeted by the line 'the scent was overpowering' and further ellipseis. As a semi-colon, its stylistic implication signals a very subtle and smooth break between two clauses without the glaring interruption of any coordinating conjunctions. In this way, the transition is far less abrupt than the clear-cut effects brought about by comma or any specific words.

Within the particular context of our passage, the semi-colon smoothly mediates the passage for Miriam's awakening from the reverie of her childhood to her immediate reality, a reading prompted by the line 'the scent was overpowering' and another instance of ellipsis. Here, for the ease of reference, the second half of the passage is reproduced to facilitate our

discussion:

> …[A]nd 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. (I 393)

While the ellipsis on the previous page gestures Miriam's entrance into her dream-world, the ellipsis here indicates her exit from it, as it is immediately received by 'the drawing room' of the Corries' household, the real material world she currently lives in. Following this observation, what precedes the ellipsis, the clause 'the scent was overpowering' and the semi-colon before it still belong to the dream-world, or at least, the liminal space in between these two worlds. Given that the semi-colon after the word 'garden' implies an unobtrusive transition from one clause to the other, it can well signify that Miriam's departure from one world (her dream-world) to another (her lived world) softly begins. However, as the transition is marked by a semi-colon and not by a 'full-stop' or a comma, the question of whether or not the stoppage of Miriam's reverie is a 'full' and 'complete' one is uncertain. As we shall see shortly, this detail is noteworthy for our later discussion. As Miriam is amidst the process of detaching herself from her fragrant dream-world into her fragrant lived world, the 'overpowering' syrupy sweetness of her dream-world accompanies her all the way through, and here, we must not forget that her lived world is also filled with this scent, and this is the scent that originally initiates her relapse into her reverie. In this way, smell is the immaterial yet discernible connector, the perfumer, as well as the marker of these two worlds. The long pause created by ellipsis after the line 'the scent was overpowering' then appears as the seemingly formal confirmation and final completion of Miriam's transition between these worlds.

After Miriam's 'awakening' from her trance, she walks into the 'drawing room' from the hall, and feels that it 'was cool and silent with closed windows and drawn blinds' (I 393).

In this cool, private enclosure, Miriam again sees and smells that 'bowls of roses stood in every available place'. When the smell of the 'sweet familiar syrupy distillation' (I 392) determines Miriam's state of being a few lines earlier, it again dictates her course of action here: she tiptoed about in the room gathering their scent, as if she were still under the directive impact of the odour (I 393). Though Miriam's retreat into the drawing room reveals to some extent her return to an objective reality, her tiptoeing and gathering of the rose scent suggests that her return is not a complete one: she unconsciously continues to carry with her an odorous thread from her dream-world which she endears and cannot let go; a trace that has already been implanted into her being as a part of her reality. Therefore, Miriam appears here as a hunter, a follower, and a collector of scent, who cannot help but gather the scent of the rose.

The reading that Miriam is still, to a certain extent, possessed by the fragrance of her reverie is inspired by the curious and abundant presence of semi-colons in between these lines. Here, a semi-colon, instead of a comma, is utilised to signify the break from one temporal level to the other. As a subtler and quieter sentence breaker than the comma, the semi-colon implies an understated and, often, ambiguous connection or relationship between the two clauses. Richardson's repeated exercise of the semi-colon here implies that, rather than being a clear and total break from her reverie, there is a fragrance still lingering in Miriam's consciousness. The aromatic legacy of her childhood and her dream push Miriam to gather the scent of the roses, and without any conscious resistance, she follows its order.

'All these colour-and-sound memories hang together at St. Ives--was much more robust; it was highly sensual. It was later. It still makes me feel warm; as if everything were ripe; humming; sunny; smelling so many smells at once; and all making a whole that even now makes me stop' (Woolf, *Moments*, p.54). To Woolf, smell becomes haptic in her reminiscence of her beloved (or haunting) childhood holiday destination, St. Ives. As if

presenting to the reader a spectrum of her 'sensual' childhood memories, smell embodies within itself vast and layered spatial, temporal, and sensuous presences simultaneously. Affective and perceptive as it is, the relevance of this 'moment of being' to the present chapter lies in the workings of 'smells': smelling so many smells at once that make a whole. The coming together of the body and spaces embedded in this Woolfian passage, similar to the episodes examined throughout the discussion, is not only a depiction of its sensuous-spatial underpinning. It is also an apt cue that gestures towards the contacts that *Pilgrimage* establishes with other artistic spaces. The question of how the sequence can be considered as an artistic whole made of many arts at once, resembling how a smell can be so many smells at once, is the crux of the next section. The moment when the trio of body, spaces, and arts come together as a whole, the architectural tapestry of *Pilgrimage* is hung complete.

Note

[1] Henri Lefebvre, *Rhythmanalysis*: *Space, Time and Everyday Life* (London: Continuum, 2004), p.21.

[2] Gloria Fromm, *Windows on Modernism: Selected Letters of Dorothy Richardson* (Athens, GA: University of Georgia Press, 1995), p.108.

[3]Elizabeth D. Harvey, 'On Touching Organ: Allegory, Anatomy, and the Renaissance Skin Envelopment', in *Sensible Flesh: On Touch in Early Modern Culture* (Philadelphia: University of Pennsylvania Press, 2003), p.84.

[4] Gabriel Josipovici, *Touch* **(**New Haven: Yale University Press, 1996), p.10.

[5] Mark Paterson, *The Senses of Touch: Haptics, Affects and Technologies* (New York: Berg, 2007), p27.

[6]Santanu Das**,** *Touch and Intimacy in First World War Literature* **(**Cambridge: Cambridge University Press, 2005), p.1.

[7]Bertrand Russell, *ABC of Relativity* (Oxford: Routledge, 2009), p. 2.

[8] Matthew Ratcliffe, *Feelings of Being: Phenomenology, Psychiatry and the Sense of Reality* (Oxford: Oxford University Press, 2008), p.52.

[9] Paterson, *The Senses of Touch,* p.160.

[10] Paterson, *The Senses of Touch*, p. 28.

[11] Maurice, Merleau-Ponty, *Phenomenology of Perception*, trans. by Colin Smith (London: Routledge & Kegan Paul, 1962), p.106.

[12]Michel Serres, *The Five Senses: A Philosophy of Mingled Bodies* (London: Bloomsbury Publishing, 2008), p. 25.

[13]Rupert Brooke, *Collected Poems*, (Cambridge: The Oleander Press, 2013), p. 61.

[14]J. Douglas Porteous, 'Smellscape', in *The Smell Culture Reader*, ed. by Jim Drobnick (London: Bloomsbury Academic, 2006), p 92.

[15]Hans J Rindisbache, *The Smell of Books: a Cultural-Historical Study of Olfactory Perception in Literature*, (Ann Arbor: Michigan University Press,1992), p2.

[16]Lyall Watson, *Jacobson's Organ and the Remarkable Nature of Smell* (New York: W. W. Norton, 2000), p. XI.

Chapter Four

'To See Her Is a Picture': Pilgrimage as Literary Impressionism

Painting, Impressionism, *Pilgrimage*, Dorothy Richardson

> All literature is to some degree pictorial.
>
> Dorothy Richardson, Letter to John Austen[1]

A brief glance at the life of Dorothy Richardson reveals the intimate associations she had with painting and the visual arts. Richardson was married to the artist Alan Odle, whose art was considered by his contemporaries as 'the perfect meeting of literature and art' (Fromm 115). Also, she was a close friend of, and a fervent correspondent, with the imagist poet H.D., and as an ardent lover of the newly-born cinema, Richardson even had her own column, 'Continuous Performance', in the avant-garde art magazine *Close Up*, which was edited by H.D. Despite her 'real life' contacts with these artists and her position as a film critic, Richardson did not consider herself a connoisseur of the art of the brush. This was clearly expressed in her repeated refusals to prepare the catalogue for Alan Odle's joint exhibition with his contemporaries. Gloria Fromm, in her authoritative biography of Richardson published in 1977, took care to record this incident. Fromm documented that

> in spite of protests that she [Richardson] knew nothing about art, they [the painters] insisted, and she began to make a few notes. Ultimately the gallery hired an art critic to help prepare the catalogue, and Dorothy put her notes aside, thinking they could someday be turned into an article. (Fromm 181)

The 'ultimate professional' intervention might imply that Richardson's refusals were not merely a sign of humility, yet, her bold statement that 'all literature is to some degree pictorial' quoted above seems to contradict her reservation in taking up the subject of painting (Staley 82).

Faced with such a 'contradiction', a more flexible, if not fluid, interpretation of the very word 'pictorial' might, to a certain extent, help clear the confusion. Here, the word 'pictorial' could be apprehended as the synonym of the word 'picturesque', as suggested by the OED. Instead of delineating and pinpointing the word 'pictorial' as the art of the brush in a literal manner, we can well approach the word literarily, taking it as a figure of speech, and interpreting it as a way of describing narrative works which are 'strikingly graphic or vivid […] careless of the truth, esp. for effect' (OED). This rather broad and literary understanding of the word 'pictorial' which denotes a specific style of literary work fits seamlessly with Richardson's *Pilgrimage*, as the sequence possesses traits of literary impressionism that render it 'pictorial'.

> When the Impressionists took it up, fiction had proven its link to life and was ready to enter the realm of art.
> Jesse Matz[2]

Matz's dense and profound statement quoted here serves as an elegant footnote to Richardson's own confession that she can only write the thing that she knows best: her own life. Rendered in the form of a highly autobiographical fiction, Richardson's impressions gathered through the course of her life link up the aesthetic triangle of art, impression, and life, as well as the architectural trio of the body, space, and arts. In this way, Richardson deserves the laureate as an 'impressionist'. This title is, in Matz's perspective, honourable, since 'fiction's Impressionism is even the key to success in life' (Matz 2).

However, Richardson took the laureate differently, as she resisted any codifying 'labels' that might be stamped upon herself and her works (Fromm 232). Yet, contrary to her wish, labels of various kinds, like this one, kept coming to her throughout her life and career. The non-negligible presences of the 'pictorial' in *Pilgrimage* and its association with the notion of impressionism have attracted critical attentions since the publication of its (even) early volumes. As early as 1918, after the release of the third volume, *Honeycomb*, Randolph

Bourne called it an 'imagist novel', and marvelled at its 'precision.' (Fromm 106) Later in 1928, immediately after the ninth volume *Oberland* became available, Earl A. Aldrich could 'see *Oberland* only as "intensely vivid" impressionism, not as a novel, for it lacks "plot", "characters", "setting" a "middle", and possibly an "end."' (Aldrich) In Aldrich's interpretation, *Oberland* ceased to be 'read' as a novel, but might be 'viewed' as a collage of 'intense' and 'vivid' paints. The telling implications of these two drastically different remarks were the graphic and picturesque qualities of *Honeycomb and Oberland*, in which the identifying features of literary works, such as 'plot', 'characters', 'setting', a 'middle', and an 'end' were considered as insignificant and written words lean on the border of painted canvases. Perhaps the most concrete and direct chord between impressionism and *Pilgrimage* was put by H.G. Wells, when he commented that Richardson had 'probably carried Impressionism in fiction to its furthest limits', with her 1917 publication of *Honeycomb,* without clearly defining the label (Fromm 105).

After Richardson's death in 1957, Frank N. Magill in his edited anthology of *Masterpieces of World Literature* (1960) claimed *Pilgrimage*

> tells rather the conventional story, partly by inference to references to things past, partly by direct Impressionism, of Miriam Henderson through an eighteen year period during which she progresses from the awkwardness and confusion of adolescence to the calm of maturity. (Magill 758)

Again, while attempting to summarise the 'plot' of *Pilgrimage* as a Bildungsroman with a few noticeable phrases like 'conventional story', 'things past', 'progresses', 'adolescence', 'maturity', and 'impressionism', Magill leaves the last item unexplained. Two recent attempts to link Richardson with impressionism, was conducted by Jesse Matz *Literary Impressionism and Modernist Aesthetics (2001)* offers a through philosophical investigation of the term, but makes only cursory references to Richardson, with only a few comments in relation to gender and other female writers (Matz 83). Jeff Wallace's *Beginning Modernism*

(2011) does not engage directly with Richardson's impressionism, but discusses her rendering of 'impressions of immediacy' when featuring the writer's innovative of stream-of-consciousness style (Wallace 86).

What can be discerned amidst this criticism is a reservation to pin down the concept of impressionism in relation to *Pilgrimage*, apart from the acknowledgment of the presence of the 'pictorial' throughout the sequence. With respect to Richardson's biographical connections with different visual arts, her faith in the pictorial, and the painterly reviews of her novels, the chapter's impressionist reading of *Pilgrimage* is also approached through a painterly lens. The chapter concentrates on identifying and configuring the key features of literary impressionism, namely, colour and light, impression, simultaneity, immediacy, moment, and subject matter, based on their parallels with painterly impressionism. Here, the parallels drawn between these two forms of impressionism are founded not on the usual practices of direct transplant or analogical comparison. Rather, they are related through their shared imperatives or their common concerns that appear to be driving them. Appropriating Adam Parks, what lies in the centre of the parallels drawn across these two impressionist art forms are the relations between subjectivity, the body, and perception (Parks 5).

A Painterly Turn

> There is no doubt that Impressionism is the best-known and, paradoxically, the least understood movement in the history of art. Richard Bretell[3]

The impressionist scholar, Richard Bretell, captures precisely the awkward critical position of impressionism as the 'best-known', yet 'the least understood, movement in the history of art' (Saunders 261). While Bretell in this statement addresses the ambiguity that lies in defining painterly impressionism, Stowell affords a similar description when configuring literary impressionism: it is a net that has been 'widely cast' but 'loosely held.' (Stowell 7)

Noticeable when putting these two comments in parallel, is a form of causal relation between impressionism's popularity and its vagueness. Given the bewildering fact that impressionism is a term 'loosely defined', it perhaps explains why impressionism is the 'least understood' 'ism' in art history. The looseness of its definition is evident in Grombrich's understanding of impressionism, when the art historian simply defines it as 'a new way of seeing', without any specification in identifying how the impressionist way of seeing. A critical pessimism seems to cloud endeavours in delineating this elusive –ism. Reviewing the philosophical position(s) of impressionism and its polarised manifestations throughout the history of art and thought, Thomas Moser confesses that 'the history of literary Impressionism remains to be written', finally concluding that 'it will probably never be written' (Saunders 263). This daunting comment written in 1980 is then justified by Jesse Matz, when he exposes impressionism's inherent anti-theorisation and closure-resisting nature. In this kind of critical context, some reservation and hesitation in framing a solid definition or in-depth examination of impressionism, in both painting and literature, is understandable.

At the beginning of her book *Literary Impressionism and Katherine Mansfield* (1990), Julia van Gunsteren admitted that

> I was astonished to discover that in many works on the history of English literature the term 'Impressionism' is not mentioned at all, implying that, despite the impact of Impressionism in painting and music, the movement had had no influence whatever on English literature. This view, all too common among literary scholars, seemed in need of revision. (9)

Gunsterern's plea for 'revision' enounced was timely and well-justified. A sustained attempt at framing a definition of literary impressionism was initiated by Maria Krongnner's *Literary Impressionism* in 1974, seemingly the first book-length study of this subject. 1980 seems to be a fruitful year in the impressionist effort, with the publication of Peter Stowell's *Literary Impressionism, James and Chekhov* and James Nagel's *Stephen Crane and Literary Impressionism.* In the past two decades, we have witnessed a boom in impressionist

scholarship, with Todd K. Bender's *mpressionism in Jean Rhys, Ford Madox Ford, Joseph Conrad and Charlotte Bronte* published in 1997. However, most of these twentieth- century efforts cannot escape the seemingly inevitable fate of giving polarised, if not puzzling, accounts of literary impressionism. However, despite these continuous labours, the absence of a commonly agreed 'definition' of literary impressionism is still salient. In the new millennium, three significant and intensely theoretical enquiries appeared. Tamat Katz's *Impressionist Subjects: Gender, Interiority, and Modernist Fiction in England* published in 2000 was the point of departure. It was immediately followed by one of most celebrated contributions to the study of impressionism by Jesse Matz, *Literary Impressionism and Modernist Aesthetics* in 2001. Also, John G. Peters' *Conrad and Impressionism (2001)* was a welcome addition to the field. These two studies explore fresh frontiers of the impressionist subject with their shifted theoretical focus from the 'arts' [visual and verbal] themselves, to the 'philosophies' and 'mechanisms' that underpin and motivate the arts. In this way, their studies forge new ground through bypassing the murkiness of previous literary or artistic attempts.

Moving into the first decade of the new century, two groundbreaking studies, Max Saunders' *Self-Impression: Life Writing, Autobiografiction, and the Forms of Modernist Literature*, and Adams Parks' *A Sense of Shock: The Impact of Impressionism on Modern British Writing* were published in 2010 and 2014 respectively. Though rather different in their impetus, approach, and focus, they adhere to the philosophical turn signalled by Matz and Peters, by resting their configuration of literary impressionism on a phenomenological ground. Common to their investigations is a shared emphasis on the vitality of sensations, perception, consciousness, and a topic central to phenomenology: subject-object relations. However, no matter from which theoretical position these critics established their understanding of literary impressionism, they could not totally ignore the one persistent

presence that pertains to their endeavours through the decades: the element of painterly impressionism, which was considered the origin that nurtured literary impressionism from the end of the nineteenth century onwards. What distinguishes their studies from more historical studies is their degree of reliance on, or resistance to, painting in their configurations of literary impressionism.

‘It is the art of the brush, I know, as opposed to the art of the slate-pencil; but to the art of the brush the novel must return’ (James 188). This Jamesian exclamation is, perhaps, an apt and assertive endorsement of the painterly turn adopted by critics in their efforts to pin down literary impressionism. Given the inextricable bond between these two impressionisms, a total departure from the art of the impressionist brush in any attempts to postulate a ‘definition’ of literary impressionism cannot be advisable. Nonetheless, how they can illuminate or constitute one another still remains controversial. This loose and general statement from the Conrad scholar, Ian Watt, betrays this sentiment among critics: ‘[…] in France, the term [impressionism] was very quickly extended to ways of writing which were thought to possess the qualities popularly attributed to the painters’ (Watt 172). Here, Watt’s remark confirms and, in some ways, assists in defining literary impressionism as writing that possesses painterly qualities, without indicating in detail what might be the ‘qualities’ shared between the two impressionisms. Though cautious, I believe this connection between the two arts has triggered and influenced many later critics’ explorations of the subject. Among them, Julia van Gunsteren and Todd Bender draw heavily on painterly impressionism in their literary formulations. For instance, Bender starts his discussion by quoting Ford Madox Ford, who states that for literature, ‘there is a parallel with the development of French Impressionist painting in the late 19th century’ in the turn of the twentieth century (Bender 5). In a similar vein, Julia van Gunsteren frames literary impressionism in Katherine Mansfield through a substantial borrowing from painterly impressionism, in terms of its aesthetic aspirations or

concerns (perception of reality, change, time and space), painterly terminologies (contour blurring, fragments, juxtaposition), and constituting elements (light, colour, atmosphere, subjectivity). The associations Van Gunsteren draws between these two impressionist arts are so intimate that they provoke John G. Peters' suspicion in his later analysis mentioned above (Peters 165).

Despite Peters' carefully guarded stance against the practice of putting these two impressionisms in an unquestioned parallel or undefined comparison, he confesses the undeniable similarities between them:

> Certainly, [I]mpressionists, both painters and writers, were a loosely knit group of artists who never produced a unifying artistic manifesto nor even a consistently similar product. Nevertheless, I would argue that they were concerned with similar issues and worked from similar philosophical presuppositions. (13)

The 'similar issues' and 'philosophical presuppositions' that unite these artists and critics might mean different things to different people. However, the shared cultural, aesthetic, historical, and intellectual resemblances between painterly and literary impressionism might be the (only) common grounds that link them up. To Henry James and later critics, the particular 'cultural' and 'aesthetic' denominator that runs across these two forms of impressionism, is 'the art of the brush.' To critics who are concerned with the 'similar' 'philosophical presuppositions' between the two arts, like Matz and Adams, the issues of perception, consciousness, and subjectivity might be their preoccupations. Building on such a diverse critical trajectory, the chapter's attempt to underscore the impressionist attributes of *Pilgrimage* will incorporate painterly impressionism and phenomenology. Focusing on the phenomenological mechanism that establishes the subject-object relation made explicit on impressionist canvases, this chapter observes how this form of relation informs Richardson's impressionist renderings of Miriam's pilgrimage, through the issues of simultaneity, immediacy, moment, and subject matter.

<u>Perception, Sensation, and The Open Air: Impressionist Simultaneity in *Pilgrimage*</u>

It was not until 1914, when Henry James exclaimed in his late *Notes of a Son and Brother*, that '[i]mpressions…were the dearest things in the world' (Matz 117), that his own 'definition' of these very 'dearest things in the world' crystallised into a relatively satisfactory, if not stabilised state. Three decades slipped away between this eventual endearment of 'impressions' in 1914, and James's first, and perhaps most famous, utterance on 'impression' or 'impressionism', namely, '[F]iction is an impression', made in his celebrated essay 'The Art of Fiction', published in 1884. James's persistence in pursuing the 'meaning' of 'impression' revealed not only the addictive appeal of this 'dearest thing', but also its epochal significance and enduring complexity, which did tantalise many writers from the late nineteenth to the early twentieth centuries. Notable writers who responded to the appeal of impressionism include Hardy, Proust, Conrad, and Woolf, and of course, Dorothy Richardson. Among them, it is Hardy who goes as far as claiming 'a novel is an impression, not an argument' (ibid 102). A common insight shared among Richardson critics is that Richardson's 'intention' was to 'render life not in distinct outlines', but through recording meticulously the 'fleeting impressions' that Miriam perceives (Kumar 30). James Scott, in his *Fifty Years of English Literature: 1900-1950* (1964), elaborated on this fascination with impression, and observed that '[a]ll that she [Richardson] cares to record is that of which alone she is certain, impression following impression in the "stream of consciousness" in the language appropriate to something so logically inconsequent' (137). Though putting 'impression' in a rather unfavorable light, as 'something so logically inconsequent', Scott's acknowledgement of the constitutive role played by 'impression' in *Pilgrimage* is worthy of note: it is the subject of the sequence. This subject of *Pilgrimage*, in other words, the question

of ‘what’ the sequence is about, requires further explanation.

When critics attempt to define ‘impressions’ (or ‘impressionism’), they often rather curiously bypass the etymology of the word ‘impression’, with the exception of Richard R. Brettell in his *Impression: Painting Quickly in France, 1860-1890* (2001). Citing the earliest entry of ‘impression’ in the OED from the thirteen century, Brettell states that an impression is ‘the action involved in the pressure of one thing upon or into the surface of another; also, the effect of this’ (15). This relatively straightforward rendering of impression indicates a form of direct causal relation between an affecting subject and an object affected. Building on this basic meaning of impression, Brettell later elucidates the word further with more details. Again quoting from the OED, Brettell states ‘impression’ as ‘the effective action of one thing upon another; influence; the effect of such an action, a change produced in some passive subject by the operation of an external cause.’ More qualifiers, more specifications, are added to this definition of ‘impression.’ Here, the action effected from an ‘external’ subject onto an ‘passive’ object has to be ‘effective’, in the sense that its ‘influence’ has to ‘produce change’. This seemingly authoritative ‘definition’ of ‘impression’, as proposed by Brettell, does not help to demystify the term with the “staggering vagueness” of these dictionary definitions (ibid). Yet, before we dismiss these definitions as useless, an important observation should not be missed: an inner-outer flow of cause and effect relation between a effecting subject and an affected object. When Louis Leroy coined the word ‘impressionism’ after Monet’s ‘Impression: Soleil Levant’ in 1872, this directional underpinning of ‘impression’ was not referenced. Nonetheless, this link between the internal and the external implied in the word exists in German.

As Beverly Jean Gibbs noted in 1952, in her article ‘Impressionism as a Literary Movement’,

> In German, impressionism is translated as Einsdruck and expressionism, as Ausdruck. In my opinion, the two seem to operate much the same as an alternating current, and this fact is of

> vital importance. In the first, im- (in-) or Eins- represents the inward flow and ex- or Aus- the outward. (3)

By its affix 'im- (in-) or Eins' in German, 'impressionism 'represents the inward flow' from 'the material world' (Gibbs 3) into the perceiver's interiority. 'In other words', claims Gibbs, impressionism enacts itself when 'the external world is, figuratively speaking, imposed upon the receptor.' During this process of imposition of 'impression' upon the receptor from the external world, the receptor, or, the perceiver 'contemplating a material object experiences an impression or some outstanding aspect of this […] It is this impression or sensation that *travels in an inward direction from the object to the mind of the observer where it is retained* […]' (ibid 4, my emphasis). Like its English counterpart, the German word for impression recognises the interdependent presence of a perceiving subject and an object perceived, since the latter reaches into the mind of the former, and changes it. The original meaning, in other words, is retained in a mental sense. Two observations should solicit our attention here from this etymological exploration of both English and German. Firstly, a state of co-presence initiates this inner-outer dynamic: the inherent, interactive, and influential dual presence of a subject and an object that constitutes the process of perception. Secondly, the question of whether or not 'literary Impressionism is like Impressionist painting', which demonstrates 'a preoccupation with the process of perception, rather than the thing perceived' (Saunders 262). For the first observation, it is conspicuous that simultaneity, the co-presence of both an affecting subject and an affected object, is the essence of both painterly and literary impressionism. Saunders' question is directly validated and answered by this etymologic exploration. It is the process of perception that puts the subject and object together; the 'alternating current' that 'operates' between them that is the 'preoccupation' of both painterly and literary impressionism. Here, the discussion of simultaneity serves only as a theoretical explication of its working in impressionism. Its significance will be discussed in detail soon.

At this point, we can proceed to the questions of 'how' and 'where' these renderings

take place, with the impression that introduces painterly impressionism into the world: Monet's *Impression: Soleil Levant*, painted in 1873. When Louis Leroy officially, albeit accidentally, marked the beginning of the impressionist epoch in 1874 by commenting on Monet's *Impression: Soleil Levant*, his now widely quoted remarks first published on *Le Charivari* on 25 April 1874 were hostile and satirical. In a mocking tone, Leroy ironised the term 'impression':

> Impression I was certain of it. I was just telling myself that, since I was impressed, there had to be some impression in it — and what freedom, what ease of workmanship! A preliminary drawing for a wallpaper pattern is more finished than this seascape. (Nochlin 13)

Unable to see beyond the confines of the nineteenth-century French Salon painting and the academia tradition, Leroy attacked Monet's choice and the substance of the work's subject matter, the lack of a proper finish, and the seemingly naïve workmanship with vehemence. However, not everyone considered this rendering of 'impression' as 'lunatic' or naïve (to use Francois Mathey's word). Taking the exclamation mark as their point of departure, critics usually picked up and praised aloud the anti-convention and anti-academic 'freedom' that Monet demonstrated in rendering his 'impression'. For example, contrary to Leroy's ridicule, Castagnary favourably affirmed that this ground-breaking freedom was a 'positive departure in French culture' when the painting first appeared (Adams 210). In his recent studies, Steven Adams emphasises that it 'was painted so impulsively and with such fluid pigment that the subject matter all but dissolved.' Adams claims that, 'urban and industrial motifs, recorded with broken, rapidly applied patches of paint, were seen as the very essence of originality and modernity in art', and that Monet's choice of motif (a harbour), and his 'impulsive' and 'rapid' manner are in keeping with this ideal of manner 'essence of originality and modernity in art.' These qualities of Monet's work illustrate vividly its 'positive departure' from the old masters, an idea that is subtly implied in Castagnary's remark.

More than just positioning this painting as a 'positive departure' from an outmoded

tradition, Castagnary directly argues in Monet's defence with reference to Leroy's assault on the painting's subject matter. 'The Impressionists […] do not render a landscape', declares Castagnary, 'but the sensation produced by the landscape' (Shiff 3). Here, Castagnary asserts that it is the sensation produced by the landscape painted with 'fluid pigment', not the mere copy of the landscape itself, that should be considered as the subject matter of Monet's work. This shift in subject matter from 'matter' to 'impression' is the gist of this painting, the gist that Leroy could not appreciate when he viewed it through his 'prepared glasses' and found it appalling. In Monet's own words, 'I was asked to give a title for the catalogue; I couldn't very well call it a view of Le Havre. So I said: 'Put Impression.'" (Rewald 58) What Monet rendered on his canvas that morning at Le Havre, was his perception or 'impression' of the changing and ephemeral effects of light and the colour of a sunrise, seen through the mist floating on the river, rather than the full 'view' of harbour itself. Put another way, Monet was showing his viewers what he actually saw, rather than what he should be seeing or showing according to the conventions of seeing or painting. This change in focus, the shift from portraying the externality of nature to the rendering of the painter's impression was yet another 'essence' of the painting's originality and modernity. Or, in Castagnary's praise, the shift was a departure from the traditions that dominated the French cultural scene at that period of time (Castagnary).

However, while acknowledging the prominence of the 'individual impression' as the legitimate subject matter of painting as depicted in Monet's *Impression: Sunrise*, we should guard ourselves from the attractive snare of the idea that the impressionists were totally subjective painters, who portrayed nothing but themselves on their canvases. In actuality, this shift from the outer to the inner was not a complete 'return' to the mind of the painter, as what the Barbizon painters championed prior to the emergence of the impressionists. Rather, it manifested a blending of two opposites, in which a degree of objectivity is involved while

the ‘personal subjectivity […] was not abandoned altogether’ (Adams 184). The objective, fixed nature, and the subjective personality of the painter, are the ‘two complementary elements at work in the creative process’ (Taylor 428). Viewed literarily, it accords with what Jesse Matz considers to be the place of writing in the history of novel: If fiction is an impression, it *mediates* opposite perceptual moments (I, original emphasis). When an impression *mediates* the opposites, it involves polarities, but never rests upon or clings to any: it stands between ‘sense’ and ‘thought’, between the moment of decision and its lasting consequences, between the raw and the mediated, between the evanescent and the eternal. In this way, the impression is inevitably infected by the perceiver, who is also changed by what is perceived. This neither-nor nature of the impression or impressionism accounts for its subjective-objective nature. Zola’s insight in approaching the two elements as two complementing and collaborating partners in painting was enlightening and essential. Appropriating E.H. Gombrich’s words, this balanced blend of the objective and the subjective characterised a new way of seeing adopted by the impressionists: a new way of seeing the world, and a new way of rendering what they see. At this point, another ‘return’ to an explication of the factors that fueled this ‘newness’, namely, the impressionist’s ‘forgetting’ and ‘innocent’ eyes, and the necessity of ‘quick painting’, will advance our configuration of literary impressionism in *Pilgrimage*.

The issue of the ‘innocence of vision’ is inextricably linked with the impressionists’ practice of painting outdoors, commonly understood as the Plein-Air painting method. This relocation of painter and their subject matter from the space of conventional, confined studio, to a face-to-face confrontation with the open space of nature or city life is, to Mallarmé, ‘the beginning and end of the question’ (Mallarmé 28). Situated directly in front of their outdoor subject matter, painters found the atmospheric conditions and contextual factors were constantly changing. These endless yet ephemeral possibilities never before available to

impressionist painters were tempting yet frustrating. At this point, the Plein-Air artists realised that their book-learnt, conventional painting rules, based on traditional indoor studio painting (paintings done based on still models with stable light condition and set perspectives) that had been followed for a few hundred years without questions, could no longer be applied. In other words, without the help (hindrances) of the entrenched traditions, they had at their disposal only their paints and brushes, their perceiving bodies and minds and their painting hands, to render their impressions of the world. A real, non-artificial, living and breathing world, not constructed by education and mediation, was where the painters were, what they were to see and paint, and how a new way of seeing and painting unconfined by rules and traditions, came into being. This fresh way of seeing was, in a figurative way, to see 'like a child', or, as Constable had said, 'to forget that I have ever seen a picture' (Leslie 279). As with a child who was thrown into the world, painting became an exercise, even an adventure. Impressionist painters were impelled to fuse together the external reality of space and matter, with the internal reality of perception, and rendered their combined effects through their hands. In this way, what was seen on their canvases became different sets of image, composed of tactile, muscular, and bodily impressions concretised by the impressionists' painting hands: the momentary snapshots of the painted objects, the rhythms of the painters' muscles, a sketch of their mental worlds (ibid 90, 91).

Clearly, this child-like vision portrayed on Monet's canvas perplexed and agitated Leory, when he accused the painter of having no craftsmanship. Instead, the impressionist canvases came bearing the effects of the painters' own ways of seeing and means of expression, the 'reality' shown through their impulsive dabs, quick strokes, and broken patches, inevitably schematised by their limited tools: their perceiving bodies, artistic individuality and independence. As articulated by Hauser,

> what was reproduced was an immediate (subjective) corporeal experience, the discrete features of the subject matter being less important than the visual sensation produced by them.

> A new emphasis on colour and light dissolved outlines and smooth surfaces into a system of spots and dabs, seemingly casually arranged (171).

These elements manifested in their paintings were the factors that underpinned Monet's *Impression* rendered that moment, for what he saw as real, 'replace[d] or displace[d] the Real' (Clark 13). The 'Real' capitalised here is perhaps T.J. Clark's satire of the prescribed, artificial 'reality' painted on pre-impressionist, studio canvases. Yet, Monet's impression of the sunrise at the harbour gave rise to another form of realness, of 'truths', 'for reasons having to do with the nature of subjectivity, or city life, or the truths revealed by higher mathematics.' (13) The mystic turn at the end of the line, 'higher mathematics', can be demystified when we interpret it as the 'dialectic interaction of external and internal reality' aforementioned, conveyed through the painters' bodies, especially their hands (Pallasmaa, *Thinking Hand*, p.91). Given its centrality as the very cause that occasioned painterly and literary impressionism, the practice of Plein-Air painting was, as Stephané Mallarmé put it, 'the beginning and end of the question' of impressionism.

The impressionist move of going out into the open air unfolded a new age of the art of the brush, which brought to the foreground the epoch-defining 'manifestation' of painterly impressionism: the collaboration and interplay between the perceiving subject and the object perceived, rendered on the canvas in the form of impressions mediated not through the academic tradition of painting, but the schemata of the painters' bodies. This embodied act of aesthetic creation, according to Charles Tomlinson, also guides the writing of poetry:

> Painting wakes up the hand, draws in your sense of muscular coordination, your sense of the body, if you like. Poetry also, as it pivots on its stresses, as it rides forward over the line-endings, or comes to rest at pauses in the line, poetry also brings the whole man into play and his bodily sense of himself. (Tomlinson 280)

Though written in 1990, Tomlinson's transportation of the poet's corporeality into poetic composition is quite an effective summary of how the bodies of impressionist painters

participated in the act of painting, around a century ago. This bringing into literature the perceptions or sensations of characters were also a hallmark, which distinguished literary impressionists writing at the turn of the century. In the two most recent studies of literary impressionism, Max Saunders and Adam Parks both review the different versions of literary impressionism practiced by a few recongnised impressionists: Proust, Henry James, Woolf, Ford, and, of course, Conrad. Among these myriad impressionisms, I shall start from Proustian and Jamesian impressionism, then focus on Conradian impressionism in this discussion, for their particular concerns over perceptions, sensations, painterly impressionism, and their parallels with Dorothy Richardson's technique in *Pilgrimage*.

The reason that James, Proust, Conrad, Dorothy Richardson, and Woolf are often mentioned together as impressionists lies in their 'concern for the impression and how to render it', writes Max Saunders (Saunders 265). For Saunders, they align themselves with the 'double impressions' signaled by Proust, when their renderings of impressions consist of two levels: the sensational and the affective or epistemological. Sensations alone do not dictate the perception of the characters of these writers. Rather, these sensations bring on a gem-like flame that illuminates the experience of knowing, thus the relationship between perceiving and understanding. This two-step process of knowing, commencing with the reception of bodily sensations, and ending with reflective (affective) epiphanies, forms the first part of the thesis. An instance in this regard is the discussion of Miriam's dwelling in Central London, where the protagonists' visual perceptions engender the feelings of security and protection, which enable her to dwell in the space of London as a prided 'Londoner'.

Henry James might be the literary impressionist who is most preoccupied with the art of the brush among these writers. The Jamesian exclamation that urges writers to return to the art of the brush, which initiates the discussion, is already a solid proof in this regard. Also, he 'consistently advanced the analogy between literature and painting. And the pictorial genre

he often has in mind is portrait-painting', as with *The Portrait of a Lady*, or *The Ambassadors* (Saunders 266). While Henry James wishes to do in words what Sargent does in paint: 'Impressionize' (ibid), Richardson seems to prefer the genre of landscape or still life painting. The intensely pictorial scenes in *Oberland* or her vivid sketches of cityscapes are demonstrative here. For still life painting, a notable one, for example, can be found in *The Tunnel*. The subject is the living room of Alma's and Hypo's house, with:

> the rows of asbestos balls stood white and bare…The little tea-table, with its fresh uncrumpled low-hanging white cover and compact cluster of delicate china, stood in full sunshine amidst the comfortable winter shabbiness. The decorative confusion on the walls shone richly out of the new bright light. (II 140)

In a room where 'comfortable winter shabbiness' is conveyed through with 'asbestos balls', a 'tea-table' with 'white cover' and 'delicate china', the room is filled with dead objects as the suitable subject matter of still life painting. The feelings that these objects evoked in Miriam mainly belong to the 'china' and the 'white cover', since they provoke in her the feeling of ephemerality and fragility of time, and of existence itself: So much life would have passed through the room. Every day last week has been full of it, everything changed by it, and now, since yesterday, it seemed month ago. It seemed too late to begin going down again. One thing blots out another. She realises the futility of human life, that she 'cannot have more than one thing intensely'. In modern day still life painting, symbolic meaning is not a must (as with Cézanne, whose still life paintings are just his experiments with form, line and colours), and in this still life painting from *The Tunnel*, it would be difficult to judge whether the evocations in Miriam's mind are the symbolic meaning of the objects presented. However, from the analysis done on Miriam so far, it is evident that she is an extremely sensitive, introspective figure, whose feelings are spontaneous and delicate in nature. Her feelings and thoughts could be triggered by anything she senses. Therefore, what could be read from the scene is that, given the thoughts that run through her mind, Miriam's still contemplation could well be the 'symbolic meaning' with which viewers can supplement their reading of

this piece of still life painting.

As ‘an Impressionist from instinct’, who confesses ‘I have had some impressions, some sensations—in my time’, Conrad seems to be have been born an impressionist (Saunders 266). To Conrad, ‘it is only the writer’s self-forgetful fidelity to his sensations that matters.’ (Parks 21) When sensations and impressions become the only concerns for Conrad, the techniques he relies on are those apt for ‘conveying the momentary impression, the sudden impact of sensation’ (ibid 2), and the resultant ‘psychological confusion.’ (ibid 3) Such techniques, as observed by Parks, include achronological narration, limited Point of View, and multiple narrators. *Heart of Darkness*, is the representative work, with the adventure retold by the unnamed narrator, who is informed of the tale(s) from Marlow and other tellers, after the journey into the heart of the Congo is over. In *Pilgrimage*, the journey is recounted by the character-narrator Miriam, at times occupying different narrative positions and masking herself as different narrators. The shifts between subject and object, between the narrator ‘I’ and ‘she’, examined throughout the discussion are telling examples in this regard.

When in the late nineteenth century the impressionist painters decided to abandon the studios, and opened a new era of art, this new context of painting demanded new imperatives, generated new techniques, and drafted new agendas that bore finally fruit on the new canvases of impressionism. What the literary impressionist shared with the painters, was also a change of context, that is, the coming of modernity, of technology, of wars, of social reforms; an age when everything solid melts into air. It was this contextual shift, which utterly rewrote man’s relationship with the external, material world, and produced a similar change in man’s internal reality, that propelled writers to change what and how they rendered their interactions with the merely recognisable world, where the centre could no longer hold.

Impressionist Immediacy and Instaneity in *Pilgrimage*

> What Hemingway went for was that direct pictorial contact between eye and object, between object and reader. H. E. Bates[4]

> Ernest Hemingway has been a powerful mentor, in terms of what it means to create a landscape impressionistically on the page, to make it come alive, pulse, breathe, to 'make the country so you could walk into it. Terry Tempest Williams[5]

'I wish that one should be alive, that one create with originality, outside of all, according to his own eyes and his own temperament. What I seek above all in a picture is a man and not a picture', exclaimed Zola (Shiff 30). To what extent Zola's distinctive quest for the 'man' in the picture should stand is subject to further debate. However, the significance of rendering the 'direct pictorial contact between eye and object, between object and reader' (Lamb 57), achieved by Hemingway, was recognised by Monet, who urged painters 'to paint what you really see, not what you think you ought to see.' (Nochlin 35) It is through painting what the painter really sees in an instant, that his canvas can communicate a sense of immediacy through his inclusion of what is actually 'present' during the act of perception and the process of painting. Monet's water lilies provide a vivid illustration of this strict adherence to the painter's subjective vision, as he portrayed the reflection and interplay of lights and colours, wave and volume upon the water surface. When the painter, like Monet himself, becomes totally absorbed into and obsessed with the object, he can render only what he can see at the moment of perception. Then, the ephemeral is eternalised, fragments frozen, the landscape and the city 'come alive, pulse, breathe', to 'make the country so you could walk into it' (Lamb 65). Verbs and phrases, such as 'come alive, pulse, breathe' insinuate a kind of fleshy, tangible, and possibly emotive immediacy that are embodied in Hemingway's 'impressionist' verbal pictures. The animate immediacy of Hemingway's verbal-visuality seizes the viewer, tempts them to walk into the painted scene, and even displaces them as part of the same world. Here, Hemingway achieved what Monet sought: instaneity, a word that is

etymologically synonymous with immediacy, and an aesthetic ideal that was maddening Monet. Here, an etymological trace would reveal the intriguing connections between 'instant' and 'immediacy.'

The word 'immediacy' originated from early fifteenth-century French 'immediat', which meant immediatus, 'without anything between' in Latin. (Online Etymology) Similar to 'immediacy', the word 'instant' has its etymological root also in French, which first appeared in the late fourteenth-century, meaning 'infinitely short space of time'. Its Latin root, instantem, referred to that which was 'present, pressing, urgent.' (ibid) This quick glance over the etymologies of these two founding idioms of impressionism suggests a striking resemblance in their meanings, with the roots of both words indicating an uninterrupted, pure, and direct contact between two existences. Put another way, immediacy and instaneity are one and the same thing. The only subtle distinction between the two is that the word 'immediate' implies a more 'spatial' kind of 'distance', with its basic meaning being 'without *anything* in between.' The impersonal 'object-hood' or 'thing-ness' that the word 'anything' entails seems to suggest such an interpretation. With the word 'instant', its temporal dimension is more pronounced when its original meaning denotes an 'infinitely short space of time.' The information revealed from this etymological investigation of two critical terminologies is illuminating, especially when it is deployed in an examination of painterly and literary impressionism. Viewed through this semantic lens, immediacy and instaneity designate an aesthetic ideal which prioritises the rendering of an uninterrupted, pure, and direct contact between the artist, his subject of artistic creation, and the artifact itself on the one hand, and the same bond between the reader and the read on the other. Before we proceed further, it is necessary to clarify at this point the seemingly over-lapping presence of the two essential impressionist notions discussed so far: simultaneity and immediacy. It should be understood that simultaneity serves as the pre-requisite for immediacy: the corporal

and affective painting subject and the ever-changing object painted must exist in simultaneity, so the painters' rendering can convey immediacy. In other words, impressionist immediacy is the logical and aesthetical result that painters achieve on their canvases, when they co-exist with what they paint. While our earlier discussion of impressionist simultaneity emphasises the form of relation shared by the painter and the painted, the elaboration conducted here stresses *how* they co-exist with one another. The works of Paul Cézanne are illustrative here.

Impressed and intrigued by the painter's fleshy immediacy manifested through his canvases, Merleau-Ponty insightfully states that Cézanne works try 'to attempt a piece of nature' rather than 'to paint from nature.' (Cézanne 3) Comparable to William Carlos Williams's motto, that poems should deliver 'no ideas but in things', Cezanne's attempt in erasing any possible gaps between the subject, painter, and the viewer pushes impressionist 'representation' to its limit. In Todd K. Bender's analysis of Cézanne works, he considers the painter's keen observation of landscape, his subjective and personal renderings of it, and the canvas' force in motivating an active participation from the viewers. Hemingway's impressionist prose, as with Cézanne painting, establishes and achieves an immediacy between the subject and the object, the perceiving and the perceived, the inner and the outer, the tactless and the tactful. This particular form of synthetic immediacy embedded in both impressionist painting and literature is seen *in Pilgrimage,* as the sequence aspires to achieve 'a manner of narration that will be faithful to the immediacy of contemplated reality' (Stately 5).

'That's the curse of speech: its inability to express several things simultaneously' (IV164). It is Miriam's defence when she is accused of not making a 'point' while conversing with the Wilson couple, uttered in *Dawn's Left Hand*. The limitation and detriment of language or speech, to Miriam, lie in their failure to be 'instantaneous' and 'immediate.' This problematic status of language was a recurring issue intensely discussed at a recent Dorothy

Richardson conference, and Miriam's frustration expressed in this quotation, might explain the delegates' impetus that day. Also illuminating in this regard is how this inability innate in language contradicts Richardson's ideal: To be perfectly in two places at once. A casual glance at this wish might dismiss it as 'playful', if not humorous. However, when this seemingly 'playful' response is juxtaposed with Miriam's indignation against the 'inability' of 'speech' 'to express several things simultaneously', the profundity of this 'playful' answer becomes evident: Miriam, as Richardson, desires to achieve immediacy; a kind spatiality which allows the co-presence, or even, the vertical assemblage of spatial and temporal multiplicities (I 164). This thirst for simultaneity and immediacy is perhaps one of the most significant aesthetic motivations and concerns of *Pilgrimage* as a whole, and within the context of this chapter, immediacy is a defining goal of literary impressionism.

Bronfen, in her milestone work on space, identity, and memory in *Pilgrimage* published in 1999 thoroughly scrutinised the notion of spatial and temporal simultaneity in the sequence. Through a meticulous reading of the omni-present inter-sequential references, and an exhaustive discussion of temporal juxtapositions in the last novel, *March Moonlight*, Bronfen's work not only opens up the sequence in a 'spatial' way, it also lays down, and signals, the directions for future studies related to this topic. Yet, with her major concerns in the art of identity and memory in *Pilgrimage*, it is understandable that Bronfen's emphasis was not on the art of the brush when she explored the trope of simultaneity. Therefore, a discussion of the sequence's impressionist attribute with reference to the notion of immediacy is required. The literary features that manifest impressionist immediacy in *Pilgrimage*, as we shall see immediately, lie in the issues of its tactless tact (stream-of-consciousness narrative) and its open form.

Impressionist Immediacy in *Pilgrimage*: Tactless Tact

For both impressionist painters and writers, techniques and effects are more important than the substance or weight of their subject matter, for what they attempt to achieve is immediacy. The broken brush of Monet's sunrise, the patchy and sketchy strokes of Cézanne *The Garden at Les Lauves* or the *Mont Sainte-Victoire* series, and the blurred surface of Turner's numerous landscapes, often give the impression that these works are either naïve (for they appear to be tactless, direct, unmediated), or imprecise (for they are the subjective renderings of the artists' perceptions of the objective world), without any calculations or modulations which are the essentials of academic paintings. This unprecedented attention to the 'simple' and the 'naïve' render the impressionists' works vulnerable to conventional critical evaluation. However, as Athena Callen insightfully affirmed, their techniques are anything but superficial or naïve (Callen 156). Zola noted that 'extreme simplicity and unprecedented refinement' is a paradox painstakingly constructed by complex techniques. Monet is again illustrative here. 'He [Monet] must fix them [his subject materials] right on to his canvas in rapid strokes, caring less for detail than for the general effect of the whole' (Grombrich, *Story*, p.518).

In his *Art and Illusion*, the art historian E.H. Gombrich observes that it is nearly impossible to find 'one single unelaborate line, a single brushstroke, drawn with ease so that it seems that the hand moved without any effort or skill and reached its end by itself, just as the painter intended it' (193-94). From Zola and Grombrich, it is clear that techniques and effects were what the painters had in mind while painting, and to them, 'the medium is the message' (Callen 196). When the painting itself becomes the message through its 'misleading innocence', it is certain that there is neither delay nor distance between the direct communication, if not communion, between the canvas and its viewer, through which the impressionist immediacy and simultaneity are achieved.

This apparent simplicity and tactless-ness in technique have their counterpoints in

literature, especially in narration. Ford and Conrad both stressed that the writer should deploy idiosyncratic pictorial descriptions to appeal to the senses of readers, and evoke from them moods and emotions (Stannard, 276). Nevertheless, these pictures rendered by impressionists are on the surface, devoid of techniques or strategies at all. Yet, a closer look at the issue will reveal that 'the rendering of events and objects is a combination of carefully selected, yet seemingly random detail, in a vision of fragmented reality in which all contours are blurred', writes Julia Van Gunsteren (ibid 241). In her book on *Literary Impressionism and Katherine Mansfield*, Van Gunsteren elegantly and effectively gives an account of the impressionist tactless-ness:

> The aim is to create an atmosphere, in subtle evocation, with discontinuous, retrospective or unfinished actions, in stream of consciousness channelled by emotion, corresponding to the way in which we experience life. No analysis or inventory of set pictures or comments on the characters is given nor is there a chronological report with a definite beginning, middle and end. In its effect on the reader, it is highly suggestive. (259)

In a seemingly disorganised, technique-less fragment of vision, the impressionist writers create an atmosphere without judgement, only evocation; a picture without structure, only form. The justification behind this aesthetic choice is the impressionists' self-assigned task to put on the printed pages 'the way in which we experience life', which follows no prescribed orders or chronology. Here, the elements of atmosphere, evocation, and picture are note-worthy, as they are the catalysts which bring about the impressionist immediacy and simultaneity. Atmosphere suggests a kind of fleshy envelopment of atmospheric elements, and picture arouses visual imagination. These corporeal contributions involved in the making and appreciation of the art work give both the artists and the reader (viewer) a sense of tangibility, which enhances the qualities of immediacy and simultaneity in their work. Also, this impressionist tangibility is 'evocative', which implies an impressionist piece of work is affective and it appeals not only to our physical, but also to our psychological and mental being. Under their combined effects, the impressionist works strike upon our senses and

capture our emotions, without our conscious awareness of their subtle, yet primal seizure of our entire being.

'There is in Andreyeff a directness and simplicity of feeling towards life that is entirely lacking in this man', retorts Miriam against Hypo's usual condescending remark on her own 'opinion', in *Deadlock*, the sixth volume of the sequence (III 146). It is clear that what Miriam admires is the Russian playwright's 'directness and simplicity of feeling towards life', which reflects Richardson's own preference and emphasis when it comes to the art of writing. These impressionist concerns of 'directness' (simultaneity and immediacy) and 'simplicity' are, in actuality, manifested in *Pilgrimage*. Similar to impressionist paintings, the sequence seemingly demonstrates the lack of profound artistic technique or calculation, and this made the author susceptible to taunting critical commentaries after its initial successful reception. However, as our earlier discussion has revealed, the impressionist's lack of technique or casualness is, in fact, a painstaking construct. In recent decades, researchers have devoted much critical attention to the technical achievements and new horizons *Pilgrimage* has accomplished and forged. Though arguing from differing critical positions, the majority of Richardson commentators focus on the use of limited internal focalization, the innovation of stream-of-consciousness/interior monologue, the anachronological temporality, and the abundance of details and imagery. Among them, the stream-of-consciousness technique will be discussed in detail because of its ground-breaking significance.

John Peters in his book *Conrad and Impressionism* argues, 'despite the fact that […] subject-oriented techniques such as stream-of-consciousness appeared primarily after impressionism, their presupposition already existed in the nineteenth-century idealist thoughts' (Peters 20). Peters' approach in framing impressionism in Conrad is highly philosophical and theoretical. While he continues to demonstrate how impressionism is neither idealism nor realism, how it stands between these two polarities, and therefore why it

is subjective objective, he does not, however, chase the etymologies of impression or impressionism, or explain their subjective objective roots along this line of argument. Yet, Peters' acknowledgement of the stream-of-consciousness technique as 'subject-oriented' is crucial, as the impressionists' canvases do demonstrate the vitality of the 'subject' in this nineteenth-century aesthetic practice.

For painters, the centrality, if not the predominance, of the subject is inherent and inevitable. Their drive to render the instant, or in Monet's word, 'instaneity', forces them to react and render these glimpses directly without the delay of any mediation of any sort, with what Schapiro calls, the 'abrupt rhythms and the vehemence of the brush.' (ibid 61) In other words, what viewers see on the canvases are the personal observations and intuitive reflexes of the impressionist painters. This is what Zola championed and celebrated as 'temperament': 'to create art—is that not to make something apart from man and nature? I prefer that one creates from life, I want everyone to be alive, to create freshly, apart from everything, according to one's own eyes and temperament' (Taylor 427). Artistic creation originates from the artist's 'own eyes and temperament', and it is through this vision that they can be 'alive', to paint their world afresh. Their face-to-face translation of nature and reality onto their canvases is accomplished through an internalisation of vision, according to their corporeal schemata and 'peculiar temperament.' (Taylor 421) Otherwise put, the painters are forced to paint themselves, which canvases their corporeality, personality and temper to become the primary sources and results of impressionist painting.

The prevalence and indispensability of the painters' peculiar temperament is, according to Zola, the source of authenticity, which is one of the most important ideas connected with impressionist art (Moffett 74). As documented by Todd Bender, "'authentic'" etymologically refers to the "self" (in *Greek* autos) of the artist and of the audience' (Bender 14). In this way, the importance of the self in the impressionist arts is again etymologically

confirmed, and this is the very notion that Ford utilised in defining what impressionism is in literature. In the early twentieth century, Ford started his formulation by claiming that 'art is the expression of the ego, [it] can't be something else'; it is 'a frank expression of personality' (Stannard 258, 259). What the observer (painter/writer) gives you is 'his observation and his observation alone', while the object depicted is still recognisable as what it is. For Conrad, Ford and Zola, self and subjectivity constitute literary impressionism, and the egoistic self is one of the graspable traits that characterise this elusive '-ism' (ibid 260).

This new impressionist orientation towards the 'subject' has its literary manifestations in *Pilgrimage*, with its pioneering stream-of-consciousness narrative and blurring of different kinds. Here, before we proceed to examine how this pioneering technique works in *Pilgrimage*, we should pause and explicate its intimate association with subjectivity within the context of the sequence, as this would explain how this technique achieves the kind of immediacy required by impressionism. One of the first commentators of Richardson's experimental (yet necessary) technique was May Sinclair. The newness the writer-critic praises in Richardson's use of this technique is precisely this impressionist immediacy, when she notes 'Miss Richardson produces her effect of being the first, of getting closer to reality than any other of our novelists who are trying so desperately to get close' (Sinclair 57). The 'closeness to reality' that Richardson achieved in her rendering of Miriam's impressions and consciousness invites a closer look, as it carries dual meanings. First, this 'closeness' means accuracy, the felt *effect* among the reader, of Richardson's renderings of Miriam's perception of sensations and flow of ideas or emotions. Second, this effect brings the reader closer to Miriam, as the hyper-sensitive nerves of the protagonist become more palpable, that is, more immediate, to the reader. The 'reality' referred to by Sinclair here includes, I believe, both physical and psychological reality. This note on accuracy was the point made by George Egerton and Powys, when they claimed that *Pilgrimage* is 'the attempt to locate a poetics of

the novel which will accurately and satisfactorily represent woman's experience of her consciousness and its formation' (Winning 77). In recent years, Joanne Winning has argued that the writing of *Pilgrimage* is the 'act of the writing consciousness in the 1920's. Weaving these critical insights together, they all suggest the importance of consciousness in *Pilgrimage.* From the broadest 'definition' of this term quoted in various anthologies, it is the recording of one's interior and subjective thoughts, feelings and emotions. In other words, the writing originates from, and is a product of, Miriam's subjectivity. In this way, the work is inevitably subjective, even to the point of being narcissistic. As a direct rendering of Miriam's subjective consciousness, this technique allows neither spatial distance nor temporal delay between her perceptions of her surroundings and the rendering of them, and between her perceptual acts and the reader's contact with them. With the contents of Miriam's experiences and consciousness faithfully presented through the actual and various movements of her mind, psychological immediacy is thus achieved.

Observing Richardson's innovation, Woolf asserted that Richardson 'has invented a sentence we might call the psychological sentence of the feminine gender.' (Parsons 94) With her *Pilgrimage* written almost entirely in this feminine form of stream-of-consciousness, Dorothy Richardson was hailed to be the inventor and practitioner of the technique as pronounced by May Sinclair in 1918, in *Egoist* and *Little Review*. Though Richardson herself denies this labelling as 'lamentably ill chosen', it is the trademark that critics assign to her. In David Stamm's formulation, the flow of her consciousness is her 'direct experience of reality'; in Woolf's words, Miriam's consciousness enables us to 'feel ourselves seated at the centre of another mind' (2-3); in Robert Humphery's view, the consciousnesses and impression of Miriam are associated with the pictorial imagery seen in *Pilgrimage* (Staley 50). Drawing these critical comments together, the stream-of-consciousness in *Pilgrimage* is,

at its best, the intimate and immediate portrait of the centre of one's consciousness or psyche about the reality perceived, in the form of impressions with picture-like imagery.

This 'subject-oriented' technique greets the reader of the sequence right at the first page of the first novel-chapter, *Pointed Roofs*. This passage outlines the form of stream-of-consciousness presented in the sequence: the intimate and immediate portrait of the centre of one's consciousness or psyche about the reality perceived, in the form of impressions with picture-like imagery.

> Miriam left the gaslit hall and went slowly 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 until Eve and Harriett came back with the parcels. She would have time to think about the journey and decide what she was going to say to the Fraulein. (I 15)

The novel (the sequence) begins with the final night Miriam spends at her childhood home on the eve of her 'journey' to a German place as indicated by the word 'Fraulein', without directly naming where she will be going, and withholding the cause of such an undertaking. However, the 'indirectness' and 'suspense' do not hamper the quality of immediacy of Miriam's consciousness. The mood of the scene is in general 'dark', 'quiet', and 'silent', with 'the March twilight' which 'lay upon the landings' as the only source of light. The brooding stillness is accentuated by the repetition of words such as 'dark' and 'quiet', and it suggests no positive emotions, but solitude and coolness, since Miriam 'left the gaslit hall', a place with warmth and light. Here, in the first three sentences, the reader can already sense the coldness of the place and by extension, the coldness and the sense of uncertainty Miriam feels when she goes 'slowly upstairs.' (I 15) The only sign of comfort seems to be the March twilight, with an implication that Miriam, in the twilight, now stands in a liminal position, and is about to change and mature into someone else. Then, Richardson 'slowly' explains the partial cause of Miriam's feelings of 'darkness' and loneliness: she has to go on a journey and meet a German lady, which seems to cause distress in her heart, as she needs to 'think'

and 'decide' what she is 'going to say to the Fraulein.' Through the impressionist motifs of light and darkness, Richardson builds up the mood of the scene, creates suspense in the heart of the reader, then gradually unveils, though not completely, the cause of the former. By this point, the reader realises that the mood of the room is the state of Miriam's mind; the suspense, her anxiety about seeing the Fraulein. Put another way, Miriam's consciousness interacts with her surroundings, and colours what she sees with what she feels. By rendering what Miriam sees and feels in this initiating paragraph, Richardson 'represents consciousness at the moment of its instantaneous awareness.' She attempts to produce a feeling of immediacy by placing the reader in the moment *as it is being experienced* (Lamb 51, original emphasis).

While the first page of the novel delicately yet clearly gives its readers a sense of how stream-of-consciousness operates, a passage in *Honeycomb* where Miriam roams around Regent Street in central London presents a fuller and rounder picture of how the inner thoughts of Miriam shape the flow and form of the text. In other words, the textual-spatial layout becomes an indication of Miriam's subjective consciousness. With its poly-sensory descriptions and affective blurring, this painterly passage manifests a high degree of immediacy and simultaneity. Throughout this passage, punctuation marks are seen to be the devices in editing the cinematic montage of the emotionally laden, sensuous images, which bring immediacy and simultaneity to Richardson's rendering of Miriam's consciousness. As this passage is illustrative in exhibiting the power of this particular feature, it is worth quoting in full.

> The West End street…grey building 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, pouching out along the dipping still…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.
>
> Wide golden streaming Regent Street was quite near. Some narrow street would lead into it.

> 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 streamed up from the close dense stone. (I 416)

Ellipses, dashes, and commas are the stylistic manifestations associated with the stream-of-consciousness technique, and their presence in this passage indicates the manner in which the passage is written. Robert Humphrey, in his classic work *Stream of Consciousness in the Modern Novel* published in 1954, observed that ‘ [Waldo] Frank's dependence, for example in the *novel* Rahab, is on *ellipses*, dashes, and verse’ (Humphrey 59, original emphasis). Among them, it is the ellipses and dashes that most potently bring out ‘the vividness, immediacy, speed, and spontaneity of human cognition’ in this passage (Simpson 25). In the first ‘paragraph’, the first seven ellipses resemble a series of flowing cinematic montages between the different perspectives of various architectures, (‘buildings’, ‘balconies’, ‘windows’, and ‘creepers’) like the swinging movement of a camera’s eye, with the first ellipse after ‘The West End street’ functions as a long shot which sets the scene, then arouses silently the suspense of what the reader is going to see.

Also, the last two ellipses of the paragraph before ‘sound of visible near things’ is the passageway that denotes a shift of emphasis in Miriam’s mode of perception: from seeing the flow of images, Miriam is now listening to the ‘[s]ound of visible near things streaked and scored with broken light as they moved, led off into untraced distant sounds […] chiming together.’ (I 416) Here, again, by depicting Miriam’s process of perceiving her external environment as these sounds ‘streaked and scored’ upon Miriam’s consciousness (which involves three corporeal senses charted by eight ellipses in one paragraph), Richardson does render the ‘vividness, immediacy, speed, and spontaneity’ of Miriam’s sensuous sensitivity (Simpson 25). Susan Gevirtz notes in her *Narrative's Journey: the Fiction and Film Writing*

of Dorothy Richardson that this paragraph is, actually, imbued with a 'heightened, palpably sensual character', which is 'close to the light and landscape of dream' (Gevirtz 151). The dream-like quality that Gevirtz suggests intensifies the sense of immediacy of this rendering of Miriam's fluid consciousness.

While the 'distant sounds' at the end of the first paragraph lead the reader into somewhere far away, the beginning of the third paragraph, with the '[f]lags of pavement flowing', brings them near at hand again. Also, it is the paragraph where the affective overtones of Miriam's sensuous perceptions are becoming more evident. The three dashes in the first few lines pause the narrative, and act like abrupt montages that cut between the still long shot of the 'pavement' and the close-up of the flags, revealing the physical proximity they share with one another, as well as the texture of the flags. Their texture is refined: they are 'smooth and clean', even 'faintly polished.' Adjectives such as 'smooth', 'clean', and 'polished' evoke not only the tactile qualities of the flags, but also Miriam's positive state of mind, which prepares the reader for the emotional climax of this paragraph.

With a smooth distant shot followed by a close-up, the flags are 'drawing away', and then slide 'into each other.' When the close-up becomes intense and melts away the boundaries between each flag, Miriam becomes 'part of the dense smooth clean paving stone.' Miriam's re-appearance at this point in the paragraph is telling. Miriam has disappeared since the beginning of the first paragraph, as the passage becomes a verbal painting of her external environment. In this case, the 'subject' has been absent for a while. Then, when Miriam reappears, she presents herself as the subject 'I', which is an obvious sign of selfhood. Yet, this 'subject' 'I' is also part of the 'object'—a part of the flags. Again, we witness the blurring between subject and object, and it operates on two levels in this paragraph: the linguistic (the 'I'), and the material (the flag). This projection of Miriam's psychic state from her inner consciousness to the external environment, and the subjective

objective communion between Miriam and her surroundings, proffer an immediate and tangible access to her consciousness: these flags, like Miriam, are 'sunlit; gleaming under dark winter rain; shining under warm sunlit rain.' The images of the pavement are shimmering and luminous, emitting their glow in 'rain' or 'shine', and their metonymies thus define Miriam. This glittering line perhaps explains why David Stamm contends that light in *Pilgrimage* is the symbol of Miriam's positive state of mind, as quoted elsewhere in the thesis. At this enchanted moment, the flags not only look appealing, they also 'send up' 'a fresh stony smell'. When Miriam has become part of the flags, their qualities are hers too. Therefore, when the flags smell fresh, so does Miriam. Here, Miriam's positive state of being is externalised by concrete objects with visual and olfactory palpability, which renders the description vivid and immediate. However, this heightened state of subject-object blurring is not yet the moment of epiphany for Miriam.

After a long paragraph break as a formal transition, the forth paragraph closes this series of progressive paragraphs with the surprising asymmetric brevity of a one-line sentence (paragraph): 'Life streamed up from the close dense stone.' This moment of solid vitality and liveliness has taken the temporal and spatial progression of three paragraphs to achieve, and when it eventually arrives, it does so with an anti-climax. Yet, this rift between expectation and realisation, between preparation and production, does not undermine the dramatic intensity or the mental significance of Miriam's epiphany in any way. Rather, like the tip of a needle that has accumulated and stored all the power of the rest of its body in perfect serenity and coolness, this formal and emotional contrast is the very tool that intensifies and amplifies her state of being: she feels alive. The adjectives deployed here, 'close' and 'dense', are intriguing, and they aptly conclude this series. The word 'close' gives a definite sense of closure, which suggests an entropious 'stream of life' flowing within

Miriam, and with the presence of this solid sense of closure, the moment is frozen and con[densed], eternalised and spatialised.

Impressionist Instaneity and Immediacy in *Pilgrimage*: Open Form

Just one word will crudely but aptly simplify and summarise the impressionist form: structure-less. Louis Leroy, in recognising Pissarro's 'composition', wrote that his painting 'has neither tail nor head, neither top nor bottom, neither foreground nor background.' (Callen 182) Yet, this 'drowning of the contours of everything without losing the form; it is that which gives air and harmony' (Callen 177). Apart from the elimination of contours and composition, impressionist canvases show no trace of completion and ending. Masters from this period considered this not as a failure, but as a form of fullness and fulfilment. In Monet's words, 'ending, [is] not something you ought to see' (White 14), and for the sculptor Rodin, who lived and worked in the same period as the impressionist painters, proposed that fragments are completeness in incompletion (Nicholin 75). As the translators, not the interpreters, of the incessantly changing nature, the impressionists' drive to render the moment forces them to abandon the artificially added finish on their canvases. When the constructed-ness of any imposed finishing is removed, the canvases become more of an authentic and immediate portrayal of the painter's temperament and the process of perception.

The effacement of ending allows the manifestation of yet another impressionist attribute: blurring, the harmonious and airy blurring of structural, dividing lines. This intentional blurring is actually a defining feature of impressionist literature. According to Maria Kronegger, impressionist prose is discontinuous, not bounded by beginning and ending (Kronegger 52-53). Even when an ending appears to be given, it results in flux and indecision. To further elaborate her argument, Kronegger ascertains that for impressionist literature, the distinctions between character and narrator, word and object, are blurred; self, contours,

reality dissolved by, and in light, with luminous immediacy (ibid 46). The blurring nature of impressionism functions not only at the sentential and structural levels, it extends into the realm of genre and medium. Literary impressionism, with its very openness and fluidity, is a kind of synthetic and simultaneous vision that melts into harmony various arts, such as painting and music, providing the harmony of light and colour: pictorial music. Although it shares with painterly impressionism the 'sensuous sensitivity', it moves beyond this 'sensuous activity' with its 'synthetic harmony' of various artistic sensibilities. Throughout *Pilgrimage*, Richardson not only portrayed the 'sensuous sensitivity' of Miriam through her detailed portrayals of Miriam's multi-layered interactions with a variety of spaces, she exhibited the blurring of beginning and ending, character and narrator, subject and object, which brings the sense of simultaneity and immediacy to her work of literature, getting rid of traces of artificial closure and unnecessary distance.

The completeness of form accomplished by the drowning of contours and the blurring of distance challenged critics' appreciation of art during the impressionist epoch. This sense of perplexing unfamiliarity or even discomfort was, in fact, comparable to the feelings Charles Dickens experienced when he confronted some 'great walls' in Italy. Rendered in his travelogue, *Pictures from Italy* (1846), the realist writer depicted such as a picture:

> Presently going down, with lighted torches, we are perplexed by great walls of monstrous thickness, rising up between the benches, shutting out the stage, obtruding their shapeless forms in absurd places, confusing the whole plan, and making it a disordered dream. (131)

To Dickens, the 'shapeless forms' of the 'great walls' were 'absurd', 'confusing', turning the picture he saw before him into 'a disordered dream.' The demeaning tone embedded in the diction reveals the writer's dislike of, or even despise for, the 'shapeless' Italian 'walls.' While the walls' 'shapeless forms' failed to receive favorable commentary from Dickens, 'shapelessness' as a feature characterises the formal design of *Pilgrimage*. To a very large extent, *Pilgrimage* resembles the 'shapeless' 'great walls' by its 'confusing' and 'disordered'

‘forms’. This shapeless form, as discussed previously, is one of the features of impressionist paintings. Highly comparable to that of painterly impressionist shapelessness, *Pilgrimage* is structurally incomplete, since it is thematically ‘non-fini’ and technically ‘shapeless’, because of its resistance against closure and its primary narrative mode. Nevertheless, *Pilgrimage* is far from being formless. Its form lies in ‘an attempt to record the gestalt of her life’ (Hanscombe 33). Apart from its implication in the field of psychology, the word ‘gestalt’ denotes the meaning of ‘form, configuration, appearance.’ (Online Etymology) This etymological examination discloses the fact that *Pilgrimage*, as a set of ‘configurations’, does possess a ‘form’, and this form takes its appearance in Richardson’s recording of Miriam’s consciousness. When consciousness becomes a form, what characterise(s) this consciousness and life defines this form. Here, Staley’s insight deserves our attention, when he remarks ‘ordinary life should be given form. The overall texture is more important than its total structure’ (Staley 50). By employing the word ‘texture’, Staley prioritises the liveliness and collage of daily encounters over the overall logical connection and structural unity and completion. Jean Raford compares the form of *Pilgrimage* to Bunyan’s *Pilgrim’s Progress*, and argues that *Pilgrimage* is an extended metaphor of a quest of life (Radford 25). In a complementary reading to the existing discussion, María Francisca Llantada Díaz’s article ‘*Pointed Roofs*: Initiating *Pilgrimage* as a Quest Narrative’ attempts to close the narrative, and regards *Pilgrimage* as a closed quest narrative. While Hanscombe, Radford, and Diaz’s literary readings of the sequence’s form are shrewd, the interpretation that is much more in the vicinity of our impressionist concern here is offered by Carol Watts and Susan Gevirtz. By focusing on Richardson’s life-long interest in the art of cinema and the others visual arts which colour the narrative of *Pilgrimage*, Watts considers *Pilgrimage* as a form of mobile impressionism (Stamm 11). Watts’ global perspective affiliates *Pilgrimage*’s form with the visual arts, which is indeed flexible without sacrificing precision. Yet, Watts has overlooked

the possible 'formal' specificity that can be attributed to *Pilgrimage*: its impressionist shapeless form. With its paradox between form and shape, the form of *Pilgrimage* is quintessentially impressionist.

One factor that contributes to the shapeless form of *Pilgrimage* is its 'non-fini' nature. This 'non-fini' is a painterly term that describes the lack of a proper-finish--the academia's licked-surface of a standard painting. Yet, according to Barbra White, the impressionist form is 'open and imprecise.' (White 6) This quality matches the unending end of *Pilgrimage,* which is open and circular. It is open in the sense that the end of the last volume, *March Moonlight*, is neither the resolution nor the conclusion of the entire action of the sequence. Rather, it is a kind of new beginning. Bluemel notes that towards the last volume a new character 'Dick' is introduced and, later, it is thought to be Miriam herself. After thirteen previous volumes, the narrative expands to a path unknown without warning (Bluemel 125-129). In addition, as thoroughly scrutinised by Elizabeth Bronfen, the last volume is largely made up of events that happened earlier on, or simply from her memory, recalled by or hinted at by Miriam in the present. The interrelations and superimpositions of texts are annoyingly frequent. With these multiple planes of texts intercepting through the volume, the sense of ending is replaced by a sense of referencing between different texts. In this way, the structure is circular rather than linear, and there is not an exact end available. Then, when it comes to a stop, it is abrupt and unending.

With reference to the 'opening' novel of the sequence, *Pointed Roofs*, it is not actually the 'beginning' of the plot; some events have already taken place before Miriam's departure from her suburban London home depicted in that opening volume. However, they are withheld from readers. In many of the novel chapters, for example, *The Tunnel, Revolving Lights, and Deadlock,* the major motifs and development are similar: Miriam's London life, her meetings with the Wilsons, her interactions with different men and women in her life.

The development is repetitive, even unmoving, without any obvious climax. Priestley, in reviewing this volume, extends the criticism against its author, claiming that Richardson is not even a novelist and that her books lack any kind of structure at all (Fromm 154). Despite these unkind criticisms, Richardson's contemporary and close friend, John Cower Powys, argues in her defence. While admitting the structural fluidity of *Pilgrimage* 'might seems "plot-less"', he stresses that 'Miriam is not "plan-less", "she plans her life."' (Powys 29) May Sinclair, while 'complaining about a lack of art in Dorothy Richardson's fictions—that they 'have no beginning and middle and no end, and that to have a form a novel must have an end and a beginning and a middle', she cannot but admit that it 'depends on what constitutes a beginning and a middle and an end' (Sinclair 58). Embedded in her direct attack on Richardson's aesthetic failure is an indirect acknowledgement of Richardson's subversion of the previously unquestioned literary convention. Given this structural pattern of being structural-less or plot-less, Bluemel suggests that 'the novel not only encourages, but actually instructs its readers to violate conventional codes of reading by abandoning their desires for narrative beginnings, middles, and ends' (125). Here, Bluemel's comment resembles the critical evaluation attributed to Pissarro quoted earlier, that his paintings show 'no beginnings, middles, and ends.' In an impressionist manner, *Pilgrimage*'s endlessness and plotless-ness is not plan-less; it is Richardson's grander design beyond the codes of her times.

Thematically speaking, the ending has not provided its readers with any clear resolutions of the thematic conflicts during the course of the entire thirteen volumes. In this way, the 'signing off' is actually an 'opening up' of the sequence, which permits the simultaneity of different readings of its 'end.' In the last volume, *March Moonlight*, for example, though she has experienced many illuminating revelations, Miriam has not yet reconciled her hidden sense of, or aspiration for, maternity (her imagined identity as a wife and mother) with her actual identity as a solitary, independent writer who cannot

accommodate herself within married life. Holding Paul's baby in her arms, Miriam naturally (yet notoriously) asks 'often I had held babes in my arms: Harriett's, Sally's, and many others. But never with that sense of perfect serenity. If Jean's marriage with Joe Davenport brought her a child, should I feel, in holding it, that same sense of fulfillment?' (IV 657) The question has become the enigma that has no ultimate answer(s). In this way, it induces various speculations on who Miriam wants to be at last. Furthermore, recalling the eternal question of Being versus Becoming in *Pilgrimage*, this non-fini nature leads to the significant idea of becoming, which implies the sense of evolution, change, and perpetual openness, which endows the text with the capacity to achieve simultaneity by incorporating the possibilities of differing interpretations. Who Miriam wants to become at its very end is a never-ending tale that leads to anywhere but its definite closure, since the process of quest is more important than the result of the finished work. This ending also echoes Arthur Rimbaud's notion of impressionist painting, which remarks that paintings in this style also end in flux, indecision, and a passing moment, which renders instaneity rather than closure.

In terms of technique, the prominence of the stream-of-consciousness mode also discourages the narrative from reaching its end. This is an observation again raised by Bluemel. Speaking on a formal and structural level, Bluemel proposes that 'the "present" nature of consciousness also explains why *Pilgrimage*, a narrative with its subject being consciousness, and its narrative form being stream-of-consciousness, cannot actually have an ending' (ibid 126). In the rendering of Miriam's inner flow of instantaneous thoughts and feelings, which do not always conform to the artificial, classical contour of a beginning without prior events and an ending with definite conclusion, it would be against the work's nature to close its cosmos of possibility and multiplicity. When this cosmos of ever-flowing consciousness is kept open, levels of temporality inter-fuse and spaces super-impose, melting away every spatial and temporal limitation. Simultaneity and instaneity are the defining

attributes of such a space. *March Moonlight*'s assemblage of temporal and spatial collage as analysed by Bronfen is a vivid illustration in this regard. As early as the 1930s, when the entire collection was not yet completed, Powys had already pronounced with vision that 'one may safely hazard—there will be no neat denouement, no rounding off of everything in the attainment of a certain spiritual formula as is presented to us' (Powys 30). Powys's insight, written more than seventy years ago, that *Pilgrimage* will not round-off neatly, still bears its relevance today. Gloria Fromm, in her authoritative biography of Richardson in 1977, stated that Richardson did not live to complete her life-work; she passed away before *Pilgrimage*'s completion, and the length of the last volume is relatively short when compared with her earlier volumes. Here, no one can say for sure where the final destination of Miriam's pilgrimage (or Richardson's *Pilgrimage*) might be. However, this forced, or given, indeterminacy of the work is an appealing advantage for Richardson. Quoting Brecht's question asked in his poetry 'How long do works endure? As long as they are not completed,' it is clear that the sequence's non-fini nature and incompleteness are the keys towards the endurance of literary works (Watts 1). *Pilgrimage*, a work with a seemingly confusing plan and disordered structure, as demonstrated through its non-fini and incompletion, has, according to Brecht, 'endure[d]' the test of time.

Impressionism in *Pilgrimage*: Moment

> The subject doesn't matter! One instant, one aspect of nature is all that is needed.
>
> Claude Monet[6]

> The painter's proper field is simply the actual, and to give a vivid impression of how a thing happens to look, at a particular moment, is the essence of his mission.
>
> Henry James[7]

When taken out of their respective historical contexts and approached simply as separate criticisms on art, Henry James' observation, which was published in *The New York Times* in 1876, could be a calmer elaboration of Monet's impassioned exclamation uttered in 1909,

which confessed the painter's instinct to seize the fleeting and the ephemeral in his water lilies series. While Monet declared the momentum of the moment in his canvases, enshrining it as 'all that is needed' (Rewald and Weitzenhoffer 266), James delineated what constitutes this instant: a 'vivid impression' of 'the actual', the chameleon appearance of how a thing looks 'at a particular moment' (White 32). To the painter, this instant is the look of an object seized momentarily, and the rendering of this instant is a representation or a record of this particular act of seeing: a common variety of visual experience that was rarely before recorded in paint—the glance (coup d'oeil), which is analogous to an impression (Rewald and Weitzenhoffer 113). Strindberg in 1876 attempted a concrete explanation of Monet's 'impression' or 'glance' during the impressionist exhibition for a Swedish newspaper, in which the playwright noted that 'the landscape looks just as it does when you see it from a passing train.' (ibid 325) This 'glance' is synonymous with what Monet sought to render, the 'instaneity', which is the record of 'the response of a certain unique sensibility to a moment which can never be reproduced exactly for the individual', something 'which can never be duplicated.' (Nicholin 16) Here, moment was momentous to Monet. Similar to its impact on Monet's canvases, this momentum of moment had its traces again in the meaning and the making of *Pilgrimage.*

Guy de Maupassant, in his *The Life of a Landscape Painter* (1886), recalled the ways Monet worked, and described him as a 'hunter':

> to tell the truth he [Monet] was no longer a painter but a hunter. He used to walk along followed by children who carried five or six of his canvases. Each of these canvases represented the same motif at different times of the day and with different effects. He took them up in turn and put them down according to the changes in the sky. And before his subject the painter lay in wait for the sun and shadows, capturing in few brush strokes the falling ray or the passing cloud. Scorning falseness and convention, he put them rapidly on his canvas. (White 35)

Maupassant's recollection is informative as an illustration of Monet's painting practice: the painter painted in the open-air, before his subject, with a few canvases at his disposal while

he sought to hunt and record, ‘in turn’, ‘the changes in the sky’, ‘the sun and shadows’, and ‘the falling ray or the passing cloud.’ These motifs were ‘put’ ‘rapidly on his canvas’ through a ‘few brush strokes.’ During this process of painting, Monet cared more about the ‘different effects’ of ‘the same motif at different times of the day’ than ‘convention’. So as to render these effects glimpsed in a glance, Monet once claimed that a working session could last no longer than seven minutes, after which the light shifted from one benchmark leaf to its neighbour (Rewald and Weitzenhoffer 111). What was at stake here was the speed of this very process, since it became ‘mandatory in the painter’s efforts to catch the transience he observes in nature, prompting him to allow the brush strokes to stay undisguised on the canvas.’ (Taylor 65) This resultant sense of non-fini and incompletion, even fragmentation, was the target of critical disapproval in the late nineteenth-century French art scene. Yet, what these attacks failed to appreciate was the unconventional aesthetic implication of Monet’s canvases: this rarely chosen material demanded a new way of painting, these fleeting moments required a speedy brush for their faithful rendering. Though the later Monet adjusted his practice of painting quickly, his hunt for the instaneous remained. In other words, what Monet was suggesting was the relatively modern artistic idiom: the medium is the message.

Monet’s painstaking hunt for the instant with his five or six canvases embodied the etymological meanings of the words ‘instant’ and ‘immediate’ quoted elsewhere in the discussion: the minimal (nearly no) temporal delay or spatial distance between two entities, between the painting subject and the painted object in different aspects. Here, an etymological exploration of the word ‘moment’ will further reveal another curious and crucial connection between Monet’s moment and its implications for the impressionist form: the intrinsic and the inevitable quality of the moving and the fragmentary. The first critic to propose this insight was Stephané Mallarmé, who wrote in *Art Monthly Review* published in

1876, that

> nothing should be absolutely fixed,…so that the bright gleam which lights the picture, or the diaphanous shadow which veils it, are only seen in passing, in the actual moment during which the viewer looks at the scene, which, composed as it is of reflected and ever-changing lights, palpitates with movement, light, and life. (Roe 167)

According to Susan Roe, Mallarmé was 'the first to detect the quality of movement or passage which now typified much of the impressionists' work.' What Roe does not indicate here, however, are the agents that made this sense of movement possible: the 'reflected' and 'ever-changing' 'bright gleam', and the 'diaphanous shadow.' Now, when 'what' made the impressionist movement feasible becomes clear, the logical next step will be the question of 'how'.

To this question of 'how', Jules Laforgue contributed his own answer:

> The Impressionist sees and renders nature as it is — that is, wholly in the vibration of color…the formula is visible especially in the works of Monet and Pissarro…where everything is obtained by a thousand little dancing strokes in every direction like straws of colour—all in vital competition for the whole impression…such is the principle of the plein-air Impressionist school. (Nochlin 17)

Nature, to Laforgue, was the vibration of colour. The strokes of light, colour, and shadow 'dance', in other words, vibrate 'in every direction' on the canvas to complete the whole impression. Laforgue's comments indicate that every brush Monet or Pissarro fixed on their canvases is a spot of moving colour that moves towards one bigger whole. Otherwise put, two things explain the 'mobile' quality of the impressionist composition according to Laforgue: the sketchy jumpy brushstrokes themselves, and the sense, or the illusion, of movement they created when they attempted to form the composition. Therefore, the critic continued his elaboration, and stated that 'form was obtained not by line but solely by vibration and contrast of colour.' (Nochlin 18) Here, 'vibration was the keyword.' (Taylor 65) Laforgue and Moche's insight is shared by Theodore Robinson, who observes that '[t]here is always a delightful sense of movement, vibration and life' in Monet's painting. These critical

comments have apparently answered the questions of what constituted the impressionist composition, and for what reason it gave the impression of movement. At this point, an etymological examination should then thoroughly instantiate the 'moving' quality of impressionist composition. This 'moving' quality is again a significant concept when it come to a fuller understanding of Monet's later series paintings, in the sense that though each of these canvases is a piece of independent and individual work, together they are 'formally continuous and connected', since they all have their roles to play in constituting the series of effects of various objects, composing the overall form.

The origin of the English word, 'moment', was the fourteenth-century French word 'moment', whose Latin root 'momentum' denoted the meaning of 'movement, moving power.' This Latin root also meant 'instant, importance', as the 'contraction of movimentum, from movere "to move."' (Online Etymology) From a painterly and linguistic point of view, it is prescribed that moment is 'moving', and this sense of movement gives form to impressionist canvases. In literature, the vibration of light and colours builds the atmosphere of the scene; the ambiences they evoke melt and corrode the solidity of objects perceived by characters. As Maria Kronegger observed in her *Literary Impressionism*,

> the atmosphere of the city becomes a vibration of light and colour…the artificial light in nightfall, and the city crowd in a fluid movement of waves, the reader is inclined to associate this evocation either with Pissarro's…Monet's…city of Florence and Rome, which are perceived momentarily and immediately fade away, are dissolved in light. They are seen from a distance, corroded by the vibration of light, an effect of the decomposition of light. (44)

Taking this blurring and corroding effect to a metaphorical level, the defining lines and contours between literary elements that constitute the text, such as genre and formal boundaries, also become ambiguous and indistinct. What should not escape our attention here is another quality that defined the impressionist form: the fragmentary. The critical evaluations that Monet's impressions resembled a glance, and 'everything seems as though observed only for a moment or through half-closed eyes' all suggests the idea that what was

seen on the canvases was a frozen fragment singled out from the flow of time, and each of these fragments appeared subject to change (Rewald and Weitzenhoffer 115). This fragmentary quality operates on two levels: on individual brushstrokes and on each canvas. Though critics did suggest that these broken strokes all moved towards the 'whole', they did not equate this 'wholeness' with 'completion' and 'unity'. Here, Henry James's note that impressionism records how things *happen* to look at an actual moment is telling: The word 'happen' fully explicates the randomness that characterises this –ism, and this is justified by the non-fini disposition of the impressionist canvases discussed earlier on.

This fascination with moment and instant had not been exclusive to Monet and other impressionists; it was an outlook that infiltrated into the literary works of writers working in the late nineteenth and early twentieth centuries. Writers such as the Goncourt Brothers, Zola in the former period, and Ford and Woolf in the latter epoch both sensed that what remained, it seemed to writers and artists, were only appearances, sensations, something which you could look at for a fleeting moment, but which you could not grasp, hold, or rely on. (Taylor 13) The chimerical 'impression, or sensation, as it was later called, was the initial (and the last) place where contact was established between ourselves and the world surrounding us' (ibid 14). When the flimsy, fleeting, and fragmentary impression or moment became man's only contact and connection with the world, writers could not avoid deriving a form of aesthetic that was best suited to the state of the world and their state of existence. Therefore, Ford's impressionism featured 'spots and unordered pictures, without natural order or logic', a thing altogether fragmentary in his 'On Impressionism' written in 1913 (Stannard, 263). Slightly more positive, Virginia Woolf wrote in her 'The Narrow Bridge of Art (1927), that '[e]very moment is the centre and meeting place of an extraordinary number of perceptions which have not yet been expressed.' (Woolf 439) Woolf's reference to perceptions and their confluence at a pinnacle or saturating moment (her moment of Being) is not only reminiscent

of impressionist paintings; it also reveals her literary and modern preoccupations with epiphany, the hidden, and the corporeal. Uttered about half a century later than the impressionists, Woolf and Ford's statements were influenced by the modernist sentiments of the illusion of unity, and an even higher prioritisation 'of the moment over permanence and continuity'; of the fragmentary over form. (White 16)

Time is suspended, but moments are ticking themselves away.

Dorothy Richardson, *Pilgrimage* IV 622

Miriam's acknowledgement of the dialectic tension, or even the dichotomy, between 'time' and 'moments', and her prioritisation of the latter over the former as shown in this line taken from *March Moonlight*, suggest a similarity between herself and the impressionists. To Miriam, the flow of time is not felt, while the movement of moments is clearly sensed: time does not imply a perpetuating continuity, but a 'suspended' stasis, and the only entity that provides her with a graspable sense of temporality is moments, which are constantly 'ticking themselves away.' This singular emphasis on, and approach to, moments is evident not only in *March Moonlight*, moment is also an essential constituent in forming the subject matter, the methodology, and the form of the sequence.

As a sub-title under the umbrella subject of temporality, moment has been an integral topic of investigation in Richardson scholarship throughout the decades, as a result of its rich connotations and associations with other popular topics, such as epiphany, narratology, being, and many others. A record of a detailed bibliography of researches done in this regard is beyond the scope of this chapter, but a few examples here could sustain my observation. For example, when showing that '[t]he dialectic of being and becoming lies at the heart of Dorothy Richardson as esthetics', Shirley Rose in 1969 contended that Miriam, 'by means of momentarily curtailing the transitory nature of certain experience', 'intuit[s] the immutable

that also lies outside ourselves' (Rose 7). Here, moments become Miriam's access to her 'unmoving centre' of consciousness. Notable recent studies of moments in *Pilgrimage* include a book-length examination written in German by Eveline Kilian, entitled *Moments of Inward Transcendence: The Experience of the Moment in Dorothy Richardsons's Pilgrimage and Its Roots in the History of Ideas* published in 1997 (in German, without English translation), and María Francisca Llantada Díaz's article, 'Dorothy Richardson's "The Garden"', published in 2009. While the former work situates moments in the history of thought and the context of British modernism, and examines their relationships, the latter ascertains Miriam's childhood garden at Babington as an amplification of a recurrent epiphanic moment in *Pilgrimage*. To these critics, moment(s) in *Pilgrimage* is thematically significant, since these epiphanic moments epitomise the evolution of Miriam's sense of identity and related metaphorical questions. Yet, the implications that moments might have on other dimensions of the sequence still invite further investigation.

<u>Moment: Thematic Significance: *March Moonlight*</u>

March Moonlight, the last novel-chapter of the sequence, has a profusion of moments, which makes it an illustrative novel in demonstrating the momentum of moments, and its centrality is seen from different levels of the text. The first and the most graspable manifestation is the sentential level, and this can be seen right in chapter one of the volume.

On her train to Dimple Hill (where the novel is set), Miriam has her 'moment' of 'deep peace.' (IV 606) Recalling her life with Amabel before this journey, she recollects 'a moment in eternity.' (IV 607) These instances of moment appear in two consecutive pages; however, what these moments allude to is anything but momentary: it suggests 'deep peace' in the former, and 'eternity' in the latter. A sense of depth and of perpetuity embed these evanescent

moments, and the affective paradox Miriam senses at those instants suggests that she is in a contemplative mood, a state of being characterised by a heightened receptiveness and sensitivity. As such, many significant moments and revelations are, in my opinion, paving her way towards a more mature deliberation on life as a whole, in the sense that they offer Miriam different insights into some significant questions about life. In other words, this series of moments in this novel is mentally and emotionally significant, and the particularity of these moments is shared by Monet's Haystacks series.

The justification of mentioning this series is attributed to its affective overtone that is loaded in each of the canvases, and this emotive disposition is also present in the moments when Miriam encounters her epiphanic instants, towards the end in this 'late', if not of 'last', novel published posthumously in 1967. Here, George Hamilton's acknowledgement of, if not emphasis on, the affective in Monet's Haystacks series is illuminating when reading *March Moonlight*: The truth may be that for him the instant had come to count less as a chronological moment and more as an extended perceptual experience reaching more widely through time and more deeply, so to speak, into the psychological structure of life (Bernier 43). According to Hamilton, the qualitative and subjective dimension of the instant, as 'an extended perceptual experience reaching more widely through time and more deeply', triumphs over its quantitative and objective dimension, in other words, the "chronological."' In this way, the meaning of these instants instantly captured can by no means be understood in an instant, since they travel into and through time, and embody a kind of psychological gestalt. In *March Moonlight*, this 'psychological structure of life' that the reader sees is the series of moments when Miriam's deliberations on life are gaining luminosity and clarity. In this sense, what Hamilton detects in Monet's haystacks actually defines the essence of the evanescence in *March Moonlight*.

Chapter Four marks the beginning of this series of momentous moments in the novel.

At a certain point in Chapter Four, Miriam recalls a man she knows when she is in Switzerland, who writes on trivial subjects. (IV 610) Then she recalls how she wastes a night on a trivial auction, and now at Dimple Hill, she re-experiences 'that moment of warning, of regret for having involved [herself], [the] unwillingness to spend [her] diminishing store of evenings in oblivion'. Apart from the sequence's infamous textual reference to another volume among the sequence, what strikes the attentive reader at this point is Miriam's pang of regret at spoiling her time 'in oblivion', and the alarm she feels that from that moment on, she will need to be more sensitive, if not serious, towards the issue of writing. This momentary reflection with the presence of the word 'moment' shows at a semantic level the working of moments in *March Moonlights*: as an extended perceptual experience reaching more widely through time and more deeply. When Miriam sinks deeper and deeper into her silent yet salient deliberations, plenty of momentary reflections follow as the consequence of her mode of being. The reflections gathered cover her more mature thoughts on time and life, love and marriage, through which she exhibits her firmer grasp of life.

Later in Chapter Four, after that moment of 'regret' (IV 610), Miriam realises what is past in relation to now and to life in general: The past, all our pasts, falling back into their places, will vanish from our midst, and our life together will be as it was in the beginning, a moment to moment building of shared experience (IV 611). Here, Miriam understands that time, rather than being linear and teleogical, is elastic, momentary, and circular. The link between the past and present is indispensable and interdependent, as well as independent, just like Monet's Rouen Cathedrals. Life consists of moments, and the present moment, the instant and the present, are the most significant, since 'current existence' is 'the ultimate astonisher.' (ibid) In addition to the question of time, Miriam contemplates the question of love and romance. At Rachel Mary's place in this chapter, she has her moments reflecting on and moving forward in, her relationship with Richard (one of her suitors). Now at ease, even

assertive with regard to their past, she bravely crystallises their past intimacy:

> [It] is the eternal vast interior of last summer's revealing moments. A destination never to be lost. Neither of these moments was contrived. Without prelude, they opened before us. Surprising. New. You passed the test, Richard, more fully than I would have believed. (IV 622)

Confidently tracing and pondering their past, and what they are now, Miriam declines any possible romantic involvement with him in her future, and it is significant that this sense of tranquillity is conveyed through the metaphor of 'last summer's revealing moments.' (IV 622) Even more telling is the interplay between the temporal and the spatial that comes with two levels in Miriam's recollection of their past: each moment has its 'vast interior' which is 'eternal', and all of these moments join together to create a virtual landscape in their shared memory. In other words, time is recorded in space, and space is created in and through time. To Miriam, this intermingling of time in, through, and as space is something 'never to be lost', and it is the true portrayal of these 'revealing moments', as '[n]either of these moments was contrived' (IV 622). Again, this passage epitomises Monet's frozen moments: the series of flowing 'revealing moments' as shown in the serial moments captured in the cathedral series, and the affective undertone suggested here recalls the haystacks seen through Hamilton's perspective. After this momentary travel through space and time, Miriam calmly arrives at this resolution: 'with so much peace [she] could smile', a smile which 'contemplates, weights and approves.'

The momentum of moments in Miriam's life is again consolidated in chapter five of the volume. Upon leaving Rachel Mary's place in chapter seven, Miriam resides in St. John's Wood as a temporary lodger before her return to Rachel Mary's place again at the end of the volume. While Miriam confirms her different conceptions towards time and moment, and her sense of belonging, she crystallises her faith in moment here when observing the lives of her contemporary young women. Then, she regards 'Now' as the fullness and eternity of being:

[…] in the Now, the eternal moment, fully; that in their sense of Being, whatever their discontents and longings, outdoes for most of them, the desire to Become (IV 635). This is the very statement that pinpoints, if not provokes, the see-saw discussion which concerns the question of 'Being' and 'Becoming' in Richardson scholarship. Continuing her reflection, Miriam ponders:

> Is this conviction of the wonder of mere existence, the amazingness [Miriam's idiosyncratic use of language—amazingness rather than amazement] of there being anything anywhere, the secret of my feeling, wherever I go, upon my native heath and wishing to stay there? Belgium; Holland, though seen only in passing through; Oberland; Dimple Hill; and now this half-nunnery? Only from Flaxman's did I fly, from enclosure in squalor I was powerless to mitigate; ready to agree with. (IV 635)

What might have stirred the ceaseless swing of arguments lies in Miriam's emphatic and affective astonishment at 'the amazingness of there being anything anywhere', and her confession that it is 'the secret of [her] feeling, wherever [she] [goes].' This heightened sense of excitement expressed here by the mature Miriam justifiably leads critics to prioritise Being over Becoming. However, after some spatial-temporal journeys taken within the space of a sentence, Miriam reminds herself and her readers that it is only in the 'enclosure' of the 'Flaxman's' that she has no choice but to agree with, or to comprise, the stillness entailed by the mode of Being. The milestone essay of Shiv K. Kumar, 'Dorothy Richardson and the Dilemma of "Being versus Becoming"' argues that '[a] close examination of her work would reveal that she is confronted with the problem of "being versus becoming"', only to resolve this dilemma intuitively in favour of the latter (Kumar 3). Again, the contradiction observed here seems to imply otherwise. Though not solvable, the question posted here is doubtless significant to Miriam, Richardson, and Richardson scholarship. Not attempting to reach any resolution to this question, what I aim to do is to reveal the vitality of the momentary in *Pilgrimage*, as a manifestation of literary impressionism throughout the sequence. As Kronegger suggests, 'instantism' is impressionism; life and self consist of 'instantaneous experience' (61). Through the progressive moments in this volume, Miriam 'is able to pass

through experience and become illuminated by it […] each illumination leads to another experience—and each experience leads to additional illumination.' (Staley 55) For Miriam, instant inspires illumination, and in a novel in which 'there is more space within than without' (IV 168), the vitality of momentary mental and spiritual illumination into her inner world is unquestionable.

Moment: Methodological Significance: Stream-of-Consciousness

As suggested at the beginning of the chapter, *Pilgrimage* is largely a continuous and faithful record of Miriam's process of perception and flow of thoughts, across various spaces. In this regard, what critics tend not to investigate, however, is the fact that this flow of thoughts or impressions that form and fade in the centre of Miriam's consciousness, is often instaneous in nature, or even focused directly on the issue of the momentary itself. In the former case, they emphasise the significance of epiphany, and in the latter case, they look at the issue of temporality, leaving the formal implication of the momentary in the sequence unexplored. At this point, I will argue that Richardson's authentic and continuous record of Miriam's momentary impression, which positioned *Pilgrimage* as the first stream-of-consciousness novel and defined the form of the sequence, is, in actuality, a parallel of Monet's renderings of the changing atmospheric effects in his series paintings completed towards the later stage of his career. In other words, Monet's impression captured on the series of canvases can be Miriam's stream-of-consciousness written on the pages. Again, this parallel can be approached from the level of episode and of the sequence as a whole.

A passage in *Clear Horizon* vividly captures the image of Miriam's stream of

thoughts flowing from one to the other, whose 'brevity' she is well aware of:

> Enlivened by excursion, her mind moved rapidly from picture to picture thrown up during an interval of whose brevity she was fully aware, although, now that she returned upon her last articulate thought, the silence about her seemed to be waiting. (IV 318)

This rapid movement of pictures in Miriam's mind during a brief moment suggests a flow of images, whose content appears and disappears continuously within seconds. It slips through Miriam's memory and renders her speechless. Uttered in this later novel among the sequence, this passage crystallises how Miriam's consciousness reacts during her process of perception. The similarities between Miriam's thoughts and Monet's records can be detected from what Charles S. Moffett contended in his article, 'Haystacks' (1984), in which he considered the painter's Haystack series as a record of an experience of watching the rapidly changing appearance of sun in mist—exactly what he found again with the Meules in the late summer of 1890. It was this search to capture the most ephemeral effects which united the two experiences (Moffett, 'Haystacks', p.131). Three features of Monet's visual experience parallel Miriam's moving pictures: rapidity, changeability, and ephemerality. Again, speed, movement, and the transitory are critical in uniting the two records. Here, textual analyses will then concretise this observation from various levels.

The enigmatic presence of Jean in *March Moonlight* has inspired in its reader both fascination and frustration because of its intense emotional qualities and ambiguous factual or textual connections. Elizabeth Bronfen has understood this quality of the novel well and provides the reader with a helpful analysis. She considers the best way to comprehend Jean's presence is to approach it as a structural device that coordinates the pattern of events throughout the novel (Bronfen 209-210). Indeed, the slender paragraphs about Jean that cut across the long flashbacks which fill the opening chapter of the novel are a visible mark of division in the text. Here, my focus is on the implied contents between these fault lines, whose movement, rapidity, and ephemerality allude to the strokes that compose the canvases

of Monet's series. The question '[w]hat can Jean mean' triggers Miriam to recall 'the day of the great tea-party' (IV 556), and this moment of recollection extends for two consecutive pages, which end with 'for myself, I can say without hesitation, that the winter of 08-09 will stand in my memory as the happiest I have ever spent.' (I 558)

This moment contains references to many people and events from of the past: Miss Lonsdale's house-keeping enthusiasm, Berthe's songs, the retired Major, Mrs. Harcourt, the German professor, Miss Lonsdale's landlord's son, the professor's French comments on Chopin, the evening she spent with Jean when Jean met the Bishop and 'the love and pride the whole cosmos is too small to contain', the Marlboro's boys (IV 557). Place and people from the past resurge upon Miriam's present one after the other, and create a strong sense of temporal and spatial simultaneity, which is in itself an impressionist attribute as previously discussed. References to each one of them are ephemeral, and these names appear in a rapid continuity as one follows after the other, compiling Miriam's recollection of 'the happiest tea-party the Lauriers had ever experienced' (IV 558). For Miriam, this is her first attempt in working out the 'mystery' posed by Jean, and in a painterly sense, the many names that fill the flow parallel the first few strokes that the painter fixed on his canvas, constituting a part of the total effect aimed at by the painter. At this point, Miriam needs further work to solve the question of Jean, as it is a subject that requires more than one treatment.

On the same page right after praising that winter as the best ever, Miriam continues her question and asks '[then] *what* can Jean mean?' with an insistent curiosity (I 558 original emphasis). With a shorter length and more specific content, Miriam retells Jean's budding romance with the Bishop (IV 559). Then, Richardson ends this section of quest again with a question mark: What, as seen by Jean, is wrong with his religious beliefs? Passages that pivot around the mystery of Jean preoccupy the first chapter of the novel, with each of them constituted by the various memories they have made before, and these differ only in some

subtle stylistic elements which compound the rhetorical effects of each cutline. From a painterly perspective, the telling parallel between Monet's canvase(s) and Miriam's repeated sets of (progressive) recollection lies in the act of reworking. Where Miriam's subject of investigation demands repeated working, Monet's instaneity requires re-creation.

Unlike the painter's earlier works whose sense of surface immediacy was largely achieved by his signature fresh and once-and-for-all sketchy strokes, Monet in his later series works strived for a 'more serious quality' not by his early approach, but by his constant reworking of the same canvas. What Monet attempted to achieve was a paradox between his ultimate aesthetic goal (the rendering of instant the and the momentary) and his actual artistic practice (studio 'finish' in an unconventional sense). Again, Moffett's examination of Monet's Haystack is illustrative:

> in the Meules, the surfaces, though dense, are generally less insistent; the effect of the instaneitaneity of the envelope is recreated in the elaboration of the final stages of the execution of the paintings, when soft yet animated touches of endlessly varied colour were added over less variegated paint layer…the instantaneity of the initial effect could only be finally realised in paint at the end of a protracted period of reworking, and, given the transitoriness of the subject, this can only have been achieved in the studio…so, in one sense the initial effect was recreated as the painting was worked up, but in another sense elaboration and resolution of the painting itself transcended the momentariness of its initial stimulus. (Moffett, 'Haystacks', 133-135)

What solicits our attention here is the critic's emphasis on the point of 'elaboration', 'work-up', 'reworking', and the importance of studio work in achieving Monet's momentary subject by transcending its 'initial stimulus.' (ibid) To accomplish his goal, Monet reworked his canvas after his record of initial effect, and gradually built up the instantanuous effect according to his memory. Similarly, Miriam discovers the mystery of Jean by repeatedly working on their shared memories represented in the form of Miriam's momentary flow of consciousness. This motif of 'Jean the mystery' in this particular novel neatly illustrates how, at the local or episodic level, Richardson's *March Moonlight* parallels Monet's series form. Though Miriam has not gone as far as Monet, who claimed that 'I'm disgusted by easy things

which come at a stroke', these significant life questions request a deeper deliberation before Miriam can arrive at her mature reflections, which explain their continuous appearances throughout the sequence (Moffett 139). Here, after underscoring the parallels between Miriam's stream of thoughts and Monet's series on both the episodic and novel level, a discussion on their parallels in their entirety through their respective grouping or reading strategies would 'complete', if not 'finish', this formal comparison between the two media.

Moment: Formal Significance: Grouping and Reading

Richardson herself once said that each volume of *Pilgrimage* can be read as an independent unity, but also as a part of a long novel-sequence (Bluemel 219). In this way, each novel-chapter then parallels each of the canvases of Monet's series paintings, in which each of them is, to various degrees, independent yet inter-dependent. Otherwise put, each novel can be approached as a complete single 'moment', as each canvas of the Rouen Cathedral is a record of a particular effect at a particular moment. Also, the sequence can be seen as a continuation, a combination (or different sets of combination) of these moments. This is what Briankle G. Chang observes in Monet's work, '[a] series tracks the movement from one to many [...] an organized multiplicity, a composite whole whose unity synthesizes the modal expressions of its many parts'. (15) Viewed through this lens, the 'independent' and 'interdependent' nature of each novel also characterises the form of the sequence. This dialectic form that *Pilgrimage* possesses allows the sequence to be grouped in two ways under two categories: the thirteen novels as a continuation (Richardson's 'long novel sequence), and thirteen individual novels (Richardson's 'independent unity'). This intriguing, if not conflicting, formal paradox also has its manifestations in the sequence's reading strategies.

In his article 'Monet's Haystacks Reconsidered', Richard Brettell argues that '[i]n

order to understand fully the ambivalent status of the pictures as "parts of a whole", one must know how they were selected and exhibited as well as how and to whom they were sold' (9, 11). While detouring from setting the series' 'internal narrative' (15), which might determine its degree of unity, Brettell here intelligently lists the four external, contextual, and environmental factors which add to the organisational possibilities of Monet's Haystacks. Brettell's approach is not only useful in organising Monet's series, but also illuminating in approaching *Pilgrimage*: the sequence can be grouped by external elements (themes, stages, places) without losing the traceable connections within each one of them.

As discussed, the spectrum of *Pilgrimage'*s subjects is colourful and complicated, and the few frequently discussed ones include Miriam's sense of identity, gender, and spirituality. Also, under our impressionist reading, the importance of the ordinary and the momentary is highlighted. Each of these themes has its different manifestation in each of the novels, and some novels are more preoccupied with one theme than another. Therefore, each of these thematic categories could incorporate several novels. For example, Miriam's spiritual pursuit is more strongly felt in *Dimple Hill*, where she spends a considerable amount of time with the Quaker. In *March Moonlight*, she realises her aspiration is to become a writer, and in her London urban novels, there are frequent references to, and commentaries upon, political, and social issues.

The stage of Miriam's personal development can be seen as relatively 'linear' way of grouping the sequence. *Pilgrimage* has been considered as a Buildungsroman by critics like Deborah Longworth and M.F.L Diaz, as they consider the sequence is a record of the development and growth of an individual. Miriam's process of gradual maturation as reflected in various novels is telling here. Take the example of Miriam's attitude towards women and marriage, from *Pointed Roofs* to *March Moonlight*. In the first novel, Miriam is hostile towards women, sceptical towards marriage, and reserved towards her sisters' choice

of getting married without experiencing the world beyond their domestic walls. Later in *Revolving Lights* when she separates from Shatov, Miriam detests the condition of male possession of, and dominance over, the woman's loss of self, and then denies herself the possibility of becoming a mother. Yet, in *March Moonlight*, she holds Amabel's baby in her arm, welcomes this act of maternity, and asks whether she will be as happy when holding Jean's baby. From this brief rewind, it is clear that the mental development of Miriam matches the progression of the sequence.

Pilgrimage has several geographical settings and domestic spaces for its action: Germany (Hanover), London (Central, North, and nearby suburbs), Switzerland (Vaud), and also private schools, private households, lodgings of different sorts, a dental practice, tourist spots. In these various places, Miriam assumes different positions: governess, dental secretary, Londoner, pilgrim, traveler. This is why Richardson scholars often use terms such as 'Hanover experience', 'Switzerland experience', 'governess period', and 'Miriam as a Londoner'. From here, it is clear that place can be a category in grouping the novels.

Here, we can see that some novel-chapters could go under one heading, and others, in pairs and trios, just as each canvas of Monet's series canvases can. Brettell laments in his article that Monet's 'narrative sequence of Haystacks, his pairs and trios, and his cosmic groupings and isolations failed to find an audience.' ('Haystack' 19) The failure in finding an audience, though not a principal focus here, was indeed a misfortune shared by Miriam and Monet). The significance of this approach reveals itself in the openness it allows, in the sense that the sequential and temporal order, or the date of publication, are no longer the indispensable, or the only, factors in constituting the unity of a temporal art form (literature). In this sense, *Pilgrimage,* as a literary record of Miriam's flow of thought, does possess a painterly (spatial) quality. As shown, one of the potential inter-art parallels at the formal level, could be Monet's Haystacks series. Despite its undisguised autobiographical bent, Thomas F.

Staley's *Dorothy Richardson* (1976) is a key representative text for the kind of criticism which insists on seeing each novels as an independent entity (if not unity). Staley's study treats every novel-chapter as an automous narrative 'set', each with its own developments and flows.

When moments become the substance that forms the novel, they become also the agent that 'moves' the sequence: each novel-chapter, as a record of numerous moving moments, again parallels each of the canvases of Monet's series paintings, in which each of them is independent yet inter-dependent. Otherwise put, each novel can be approached as a complete single 'moment', and the sequence can be seen as a series, or a combination of these moments. With such a form, the reading of the sequence demands a spatial turn. This signifies that the convention of teleological and sequential approach becomes insufficient when comprehending the subtle and frequent interrelations between each novel-chapter.

Henry S. Francis in his article 'Claude Monet Water Lilies' states that '[t]he consequent weakness of individual pictures suggests that Monet was right to insist on the serial character of this group, since the pictures support one another when they are seen together' (6). Though the title of Francis' article concerns the Water Lilies series, the series he refers to in this sentence is again the Haystacks series, and here, he highlights the importance of seeing each of the 'individual pictures' as a part of the 'serial' whole, as they have their 'weaknesses' (ibid). Differing from Francis, Brettell explains that the reason for viewing the haystacks as a series is attributed to their 'sophisticated internal narrative, with its obvious analogies to symphonic movements or to sequential segments (chapters, stanzas, or verses) of a text.' (Brettell, 'Haystack', p.15) Despite their different interpretations, they both agree on the continuous and the serial disposition of the Haystacks. Brettell's literary approach which takes the series as a piece of written 'text' composed of 'segments' is inspiring, and it is a promising means in exploring the subtle 'internal narrative' that runs

across. More specifically, the reference to sequential 'segments' is illustrative, since the word itself literally means 'fragments', 'a piece cut off broken off' (OED), with an etymological meaning as 'a strip or piece cut off' (Online Etymology). So, the phrase 'sequential segments' actually implies the subtle linkages between some 'broken', 'cut-off', and 'fragmentary' pieces. Taking this literal meaning literarily and applying it to the form of *Pilgrimage*, we can then understand these 'fragments' as the interrelations, or the interrelated fragments, between some particular novels among the sequence.

Elizabeth Brofen again offers a helpful explanation in this regard, and urges the reader to recognise the links between them (individual volumes) and must at the same time establish the relations between Miriam's questions, comments and memories in order to grasp both the meaning of individual descriptions and the overall explanation which emerges in the simultaneous collation of events (212). The simultaneous collation of events can be approached in two ways: an examination of the recurring motif and the juxtaposed reading of related novel-chapter. This reminds us of the trios and pairs into which Monet or his collectors arranged some canvases of his Haystacks series during exhibitions. The most famous example of the former is the garden scene, which has its most vivid illustration in *Honeycomb*. However, another motif of similar importance is Miriam's intense musical experience, which occurs in almost every novel. Whether it is Emma Bergmann's Chopin nocturne which brings Miriam back to her childhood garden in *Pointed Roofs*, or the E flat note that transports her 'to an extremity of happiness' in *Backwater*, or Hypo's playing of Beethoven's Symphony No. 7 on the piano she listens to in *Revolving Lights,* these heightened moments of aural perception have the power to dissolve for Miriam the rigid temporal-spatial boundaries and the self-world divides, which then lifts her spirit, or even elates her state of being in these various instances. The magical effect of music on Miriam is the overall explanation of the meaning of individual descriptions scattered over the sequence

(ibid).

While these musical moments establish a kind of affective topology for the recurring motif throughout the sequence, *The Tunnel* demonstrates subtly, but strongly, the interrelating 'plotline' that is embedded in it. Bronfen in her thorough analysis lists the inter-textual references throughout the sequence in the last novel *March Moonlight*, and here, I would like to focus on Chapter Seven of *The Tunnel*. In this enigmatically short chapter, with less than twenty lines filled with question marks, ellipses, short sentences, and so many 'I's, Miriam actually hints at the suicide of her mother that occurs in the previous volume, *Honeycomb*. Yet, the only signs the reader can get are the sudden and elusive 'her' in the first line, the 'it', and the 'something.' The 'her' refers to Miriam's mother; the 'it' is the suicide of her mother; the 'Teetgen's Teas' and the 'something' are the 'maddening' shadow of her mother's suicide. Here, Richardson, on the one hand, weaves in crucial information from the past into Miriam's present, from one novel into the other; on the other hand, the disclosure is incomplete, fragmentary and 'some details are never revealed—for example […] the details of her suicide.' (Felber 105) The weight of this past event can be discerned from how it affects the layout (one short paragraph chapter), language, style, and structure (an unexpected pause of the plot) of a chapter in the following volume. Though the close interrelation is subtly built, the impact is so stunning that the flow of the chapter, even the volume, is interrupted by its echoes of other volumes.

This interrelating nature of the novels is accentuated by the reading strategy proposed by Lynette Felber. Utilising the concept of 'retroactive impact' from Irigary, Felber suggests that 'we need to proceed in such a way that linear reading is no longer possible' and in this way, the text demonstrates the 'structures of horizontality and verticality that are at work in language.' (105, quoting Irigary) Felber's 'horizontality' can be understood as the possibility of grouping the novels under different headings (themes, stages, places) as discussed, while

'verticality' can be interpreted as the spatial-temporal juxtapositions we have just witnessed in our discussion of 'interrelations'. This kind of non-linear reading which results from the 'vertical' and 'horizontal' interrelations, or what Brettell terms 'internal narrative' between the texts, is again, a challenge to the reading habit of its readers. This reading approach demands extra patience from readers, since they have to endure the fact that their curiosity cannot be satisfied and questions remain unanswered at the very end.

Lynette Felber describes *Pilgrimage* as having a 'vertical narrative that defies the conventional narrative […] with no progression yet expansion, dissolution and repetition' (101). This reminds us again of Monet's series, especially his haystack series, in which the subject, or the motif, chosen remains the same throughout the series, with the only difference between the canvases being the various states of the motifs captured at the actual, particular moment by the painter. When looking at *Pilgrimage* in its entirety, Felber argues that there is actually no forward movement at all. From the first patch of 'March twilight' in *Pointed Roofs* to the title of the last volume, *March Moonlight*, the narrative ends where it first starts (99). The only sense of ending readers can detect in the entire sequence is the borderland of the end of 'human live',' 'not the "narrative life."' This further instantiates the non-fini quality of *Pilgrimage*. In *Revolving Lights* when Miriam stands outside a hospital (a passage previously discussed), she contemplates death. Yet, for Miriam, the image of death is not the ultimate end. When facing this sense of physical or corporeal ending, what she sees is the crossing of the borders into a world where there is only light. In displaying such a thought, Bluemel considers that Richardson 'locates [*Pilgrimage*'s] meaning in the imagined experience of trying to cross over from one condition to another' (165). This crossing between the physical, psychic and temporal borderlands has its effect on the reading of the text, where 'the meaning of reading itself arises from and returns to the means and middles, rather than ends, of narrative.' When a narrative always returns to its 'means' and 'middles',

it progresses in circles, rather than straight lines. In this case, the material is arranged in a

> circular rather than linear…configuration, then its central point, from which attempts at discovery radiate and to which they return…. There is, in other words, a central point rather than a starting point: there is expansion and dissolution, but not development: and there is reiteration, but not a deductively reasoned conclusion. (27)

If readers cannot forget the conventional ways of reading and try to understand, or appreciate this circular movement, the design of *Pilgrimage* 'will compel [readers] to return to the narrative's beginnings and middles in order to rediscover its inviting, proliferating meaning.' (Bluemel 167) In other words, the reading of *Pilgrimage* takes multiple tracks: the reader can take more than one point as the entry point, if not the starting point of this 'circular text', in which past events keep on returning to the narrative present. Actually, this is again how Richardson herself believes her novels should be read. In Carol Watts' understanding, Richardson takes Miriam's way of reading Proust as similar to the way *Pilgrimage* should be read: Her novel could be picked up and read arbitrarily from one point to another (Watts 10).

Impressionist Ordinary Subjects in *Pilgrimage*: Subject Matter

> [T]o transfer the atmosphere of an artist's studio to the boulevard. Charpentier[8]

This transference of atmosphere from the interior of the artists' studio to the boulevard, which Sue Roe considers to be the 'epitome of modernity' (Roe 204), reminds us of Stephané Mallarmé's announcement that Plein-Air is the beginning and the end of the (impressionist) question, as they both indicate an outward movement from an interior. Much more than a literal and material 'movement' from an indoor studio to the outdoor world, this transference was in actuality a metaphorical leap: a liberation from the established painterly traditions and academicism. By changing where and how they painted as previously discussed, this movement changed also what they painted. Older figures such as Pissarro and Manet, or the younger Monet and Renoir, all started taking their easels and canvases out in the sun, and

painted what they saw and how they perceived it directly. What then followed, and astonished or even aghast the viewers in the late nineteenth century, was the content portrayed on their canvases.

It is now a commonplace understanding that the impressionist painters in the late nineteenth century rendered on their canvases pictures of modern life, led by Parisians from all walks of life. As early as the first Salon des refuses 1863, these 'modern' artists picked the modern, the popular, and the ordinary as the subjects of their art. With the blurred contours, natural lights, and vivid colours of their canvases as faithful renditions of their vision, the impressionists painted 'the look of a new form of life' (Clark 117): the urban and modern. To the art historian, the form of life was new, since it was 'modest' and 'placid' (ibid). Here, Anna Hanson's documentation is noteworthy: the subjects are not those to be found in the official halls; there was little mythology and history, but instead, 'la vie presente, et sourtout les populaires.' (Finke 134) Specifically, Meyer Schapiro pinpoints the impressionist's subject matter as 'the open air, the moving spectators, the boat ride, the railway, the highly visual descriptions of views, buildings, landscapes, the promenade, the racetrack, the streets, the theatre' (272). A quick glance at the titles and the critical receptions of the first three impressionist exhibitions will concretise Hanson's and Schapiro's observations.

Armand Silvestre described the First impressionist Exhibition in the following manner in 1874: a blond light pervades them [the paintings], and everything in gaiety, clarity, spring festivals, golden evenings, or apple in blossom (Roe 124). Apart from the prevalence of light and freshness entailed by words such as 'clarity' and 'gaiety', the rest of the statement devotes to a listing of the subject matter chosen by the painters: spring festivals, golden evenings, or apple in blossom. For the second exhibition, Philip Burty notes that

> the painters were achieving with their palettes what the poets of their time express, but with an entirely new emphasis: the intensity of the summer sky, the polar leaves transformed into golden coins by the first hoarfrosts; the long shadows cast on the fields by the trees in winter; the Seine at Bougival, or the sea along the coast, quivering in the morning breeze […] like small fragments of the mirror of universal life. (Roe 140)

Two observations are worth pondering in Burty's comment. First, the painters' choice of subject paralleled that of the poets, proving a mutually influencing link between the artists. Second, the trees and waters are 'fragments' of the 'universal life' of people, and they become the 'new emphasis' of the painters. Focused evaluation on the subject matter was not recorded at the third impressionist exhibition, while critical hostility still prevailed the entire exhibition (as usual). Yet, through a reading of the titles exhibited, Roe observes that these canvases portrayed 'vital scenes of modern life, celebrating the open air gaiety of the Moulin de la Galette, and the smoky bustle of the streets of Clichy.' (ibid 172) The parallel that pertains to these critical comments made over a century ago can be crystallised by Robert L. Herbert, who wrote in 2007, that

> the [I]mpressionists' devotion to contemporary phenomena is now recognised as one of the key elements of their art. They looked to Paris and its suburbs for most of their subjects; even when they turned to the countryside, they represented it as though it were newly seen, free of the literary, historical, and moral overlays that had characterised the work of the preceding generation. They dealt in what are, after all, slight events in the history of humankind, mere ephemeral moments seized from the pleasure of leisure-time activities. (Roe 24)

In other words, what these canvases communicate mutely, yet powerfully, is a celebration or even, an elevation, of the ordinary and the daily, the slight and the ephemeral: simply what attracted the painters' attention beyond their windows or on a stroll during a day trip (Fell iv). Degas' juxtaposition of, and preference over, Manet's pear to Ingres' 'Jupiter' enacted this very shift in the painters' focus: I (Degas) put it (Manet's still life of a pear) there, for a pear like that would overthrow any god (ibid 117).

What writers writing in the mid-late nineteenth century and early twentieth century, depicted was quite similar to that of painters, in that they both addressed 'a heightened sensibility […] in modern man.' (Gunsteren 43) The means through which they registered this modernity was the elimination of 'the anecdote or literary element of the subject', and the reduction of the motif into 'landscape, portrait or still life.' (ibid) Woolf is demonstrative

here. The sights and sounds, the colours and, of London in her novels and numerous essays underscore Woolf's enjoyment and evaluations for the modern and the ordinary. Although Woolf's London urban scenes have become almost clichés, let us turn to her painterly rendering of the ordinary 'beauty' in *Mrs. Dalloway*:

> Beauty, the world seemed to say. And as if to prove it (scientifically) wherever he looked at the *houses*, at the *railings*, at the *antelopes* stretching over the palings, beauty sprang instantly. To watch a *leaf quivering* in the rush of *air* was an *exquisite joy*. Up in the *sky swallows* swooping, swerving, flinging themselves in and out, round and round, yet always with perfect control as if elastics held them; and the *flies* rising and falling; and the *sun* spotting now this *leaf*, now that, in mockery, dazzling it with soft gold in pure good temper; and now again some *chime* (it might be a *motor horn*) tinkling divinely on the *grass stalks*—all of this, calm and reasonable as it was, made out of *ordinary things as it was*, was the *truth* now; *beauty*, that was the truth now. Beauty was everywhere. (56, my emphases)

'[A]ll of this, calm and reasonable as it was, made out of *ordinary things as it was*, was the *truth* now; *beauty*, that was the truth now' crystalises the modernist, and even the impressionist, preference for the ephemeral, the fugitive, the contingent. The Woolfian objects of 'truth' and 'beauty' are nothing out of the 'ordinary': like 'a leaf', 'sparrows', 'motor horn', 'houses' and 'rails'. This sentiment of reprioritising the common experience is evident in Lily Briscoe's deliberation in *To The Lighthouse*, when she contemplates: 'One wanted, she thought, dipping her brush deliberately, to be on a level with ordinary experience, to feel simply that's a chair, that's a table.' (Woolf, *Lighthouse*, 386) Creating arts in an age when ordinary objects and the everyday assumed extraordinary significance, Woolf was determined 'to register h[er] own times' through deploying 'terms of h[er] own times' (Stannard 258). Here, Briscoe's 'own terms' for her registration of her 'own time' is the simplicity and plainness of a chair and a table, in an epoch when gravity, magnitude, and sublimity apparently lost their halo. In what follows, Richardson's' immediate, faithful, and sensitive rendering of her urban, daily, and ordinary experiences in a matter-of-fact manner on a 'big dimension' (Schapiro 272), stripped off any kinds of 'anecdote' or 'literary

element', will be our focus.

I can say it enough but can I say it more than enough that the daily life is a daily life if at any moment of the daily life that daily life is all there is of life.

Gertrude Stein[9]

For a narrative extending over two thousand pages, *Pilgrimage*'s spectrum of subject matter is colourful yet complicated. Throughout Richardson scholarship, the focus has mainly been on the issue of identity, gender, feminine psychology, social context or even spirituality. Here, a discussion on the primacy of the ordinary in *Pilgrimage* will hopefully contribute to the wide-ranging discussions of the subject of the sequence. The impressionists championed the ordinary, and among the vast range of subjects *Pilgrimage* touches upon, the one item that first puzzled Richardson's contemporaries, and was then praised by later researchers, has been Miriam's attentive and faithful recording of everything seemingly irrelevant and ordinary. Katherine Mansfield once openly scorned Richardson's peculiarity in this regard, and sneered that 'everything being of equal importance to Richardson. It is impossible that everything should not be of equal unimportance.' (Bluemel 19) Richardson's non-selective embrace of the ordinary and the everyday here can well be justified by Stein's immersion into daily life. The forensic meticulousness in the sequence's recording of the everyday embodies Stein's exclamation that 'daily life is all there is of life' (Randall I), as everyday life is the envelopment and the very substance that constitutes life itself. Life is lived through days, and what constitutes a day's 'content' is, undeniably, the 'daily life': what happens hourly, minute-by-minute. This prioritisation of the seemingly trivial and the ordinary is, as a matter of fact, the most faithful and honest celebration of life itself, when one is sufficiently courageous to look life in the face. The impressionists in both arts in the nineteenth and early twentieth centuries took this initiative of equating the everyday with the 'high and serious', as the origin for their artistic creations. Justifying the impressionists' priority of the everyday

and the trivial, and especially their preference for urban subjects, Meyer Schapiro contends that 'in the image world of the Impressionists—in their picturing of the environment, whether city or country, the distinctive occasions of spectacle, play, performance, recreation, and enjoyment—their subjects issue from the aesthetic moments in everyday life.' (273)

In Schapiro's penetrating summary, three key terms can be highlighted to illuminate the Impressionist subject matter of *Pilgrimage*: environment, aesthetic moments, and everyday life. In the first chapter of *Revolving Lights*, Miriam wanders around the city of London in the manner of a modern-day *flâneur*. Her way of roaming the street in different volumes is discussed by various critics, including Woolf and Powys after the publication of *The Tunnel*, Powys, as late as Carol Watts, Deborah Parsons, and Jean Radford. During her solitary street roaming, or with Michael Shatov (starting as one of her suitors and later, a lasting friend), Miriam vividly paints for the eyes of readers the cityscape of London: the London West End, Soho, Piccadilly Circus, and areas surrounding them, even with the names of various avenues and streets recorded. From 'a little West End Street, giving out its character […] flat and grey, broken by shadowy pillared porticoes' (III 240), to 'Oxford Street opened ahead, right and left, a wide empty yellow-lit corridor of shuttered shop-fronts' (III 254), to where 'Bond Street had come to an end, bringing her out into the grey-brown spaciousness of Piccadilly, lit sparsely by infrequent globes of gold', to where 'Green Park slept on the fair side of the road' (III 273), and on 'into the deeps of the central freedom of Piccadilly Circus.' (III 276) At the end, there is 'a fresh breeze setting down Shaftsbury' (III 277). This portrayal of central London cityscape is much more than detailed; it is pointillist.

The continuous references to actual street names in these thirty pages or constitute a vivid mapping of central London and its urban environment, which accords with one of the most dominant motifs chosen by the impressionists. However, the painterly attributes of these urban scenes are impressionist, either in their surface features or formal qualities. This

passage from *Revolving Lights* suffices as an example:

> She went softly along the middle of the blue-lit glimmering roadway […] solid lines and arches of pure grey shaping the flow of the pageant, and merging, when it ebbed away, to stand in their own beauty' paints the first canvas that captures the reader's eyes. (III 240)

The 'solid lines and arches of pure grey' that 'shape' the 'flow of the pageant' evoke the emergence of form and shape out of solid coloured strokes in impressionist paintings. Monet's *The Rue Montorgeuil, Paris, Celebration of June 30* (1878) illustrates this point. Solid and broken dashes in grey, red, blue, and white, which are recognised as the buoyant flags extending out of the windows and the profiles of the buildings, are the elements that shape the flow of the boisterous scene of celebration in the painting. The animate airiness and the lightness of the coloured flags naturally, even effortlessly, shape the plane of the canvas, which accentuates the immediacy of the entire scene through a sense of space or progression. Also, the purity and solidity of the 'pure grey' suggests the broad, substantial, and coarse brushstrokes of Manet's and later Cezanne's still-life paintings. In Manet, as in Cezanne, the palpable intensity of their colours flattens the foreground with the background, and gives form and fold to their canvases. The thick and layered white and red in Manet's *Peonies in Vase Still Life* (1864-65) and *White Lilacs in Glass Vase* (1883) both manifest Manet's insistence to 'keep your colour fresh.' (Roe 56) In Cezanne's later apple and fruit still-life, his use of colour gradation gives volume to the canvases that marked the watershed between his earlier and work (Clancy 65).

The picture of Bond Street emerging into the grey-brown spaciousness of Piccadilly, lit sparsely by infrequent globes of gold suggests the night scene of Paris captured by the late Russian impressionist Konstantin Korovin, in his *Paris at Night* (1911) (III 273). The nightly grey of the painting envelops the wide boulevard, with a few golden lights brightening up the darkness of the night. This night scene of Paris seems to resonate with 'the grey-brown spaciousness of Piccadilly, lit sparsely by infrequent globes of gold.' (III 273) '[W]here if not

from the Impressionists, do we get those wonderful fogs that come creeping down our streets, blurring the gaslamps and changing the houses into monstrous shadows', uttered Oscar Wilde in his 'The Decay of Lying' (Wilde). This honest and precise praise for the impressionists thoroughly acknowledges their effort in foregrounding the ordinary and the modern, with their ground-breaking 'blurring' of contours. This faithful portray of central London by Miriam obviously lives up to Wilde's praise.

When Miriam passes 'into the deeps of the central freedom of Piccadilly Circus' (III 276), the 'freedom' mentioned here bespeaks not only a form of visible material freedom offered by the liberating urban centre. This freedom denotes the sense of release after an intellectual breakthrough, which adds yet another dimension, the mental dimension, to Miriam's immediate visual experience of this urban space. Before walking into 'the deeps of the central freedom', Miriam is questioning the distinct 'greatness' of the man's novel, by explicitly referring to Conrad's *Typhoon*. After conducting some dialogues with herself, Miriam concludes with a question that reveals her answer: 'Why cannot men exist without thinking themselves all there is?' (III 276) In a critical, if not condemning tone, Miriam ends her inquisition with a criticism of the egoism of men. As the confident victor in the battle against the prided Conrad fight within her mind, Miriam then feels the deep freedom that lies ahead of her, accompanied by 'a fresh breeze setting down Shaftsbury.' (III 277) Again, the 'freedom' described here is both objective and subjective, since it is simultaneously a freedom offered by the material space of Piccadilly and a kind of mental freedom laid with an affective undertone.

Not only is the landscape of central London painted with an impressionist style, it is rendered with colourful, appealing 'sensations, impressions, ideas and emotions' that 'glance off [Miriam].' (Watts 44) This is actually Woolf's comment on Miriam's street roaming in *The Tunnel*, but it is also applicable here. More than depicting the outdoor environment, the

cityscape of central London, Miriam shows what she sees from the interior—a popular impressionist motif—a café. From the inside of the café, she sees other urban dwellers like herself, 'the skirts of women, men's trousered legs […] pass[ing] by, moving slowly, with a lifeless intentness.' (III 280) Here, Miriam shows her readers how the modern, urban environment of London looks, both from 'within' and from 'without', decked with details, tinted with mood. The slow and lifeless walk of Londoners described by Miriam suggests to the reader an idea of what a London life feels like: it's a paradoxical form of 'life', which is at the same time 'lifeless' and 'intent'.

The motif of everyday life repeats itself throughout *Pilgrimage*, yet in *The Tunnel* the depiction is comparatively more concrete and even, meticulous. Regarding that volume, Woolf remarks that 'we (readers) find ourselves in the dentist's room, in the street, in the lodging-house bedroom.' (Watts 44) When Woolf outlines Miriam's daily 'movement' from the perspectives of space and place, an illustration of what happens within these places will complete the picture of Miriam's everyday life. As a part of her daily routine as a dental assistant, Miriam has to check whether 'the instruments were all right', and 'swing round to the bureau and hurriedly read through the names of the morning's patients.' (II 33) In addition to tedious mechanical work, she needs to comfort different waiting patients, saying something like 'I don't think it would be very long', to interact with other staff and doctors, and to 'look out the remainder of the charts and [go] anxiously through the little pile of letters' (II 35). Furthermore, there are cleaning and tidying jobs of a manual nature that at times frustrate her and push her to ask: 'Were there any sort of people who could do this kind of thing patiently, without minding? [...] [W]as it right to spend life cleaning instruments?" (II 40) The use of rhetorical question and the recording of conversation here bring to life what Miriam does everyday, and how she feels about it. After her work, Miriam again roams the streets, usually the Strand, and later settles down for her dinner at the A.B.C. café, her

usual dinner place (II 75). After dinner, she returns to her 'residence', a single room managed by Mrs. Bailey. This one chapter records the flow of Miriam's daily itineraries: her taunting work at the dental practice and her 'life' after work, and this life of a New Woman is painted with visible materiality and affective qualities in *The Tunnel*. This rendering of women at work then reminds us of Degas, whose obsession with the ballet dancers in their dim studios distinguished his unique choice of subject. We might be reminded, too, of the laundress paintings of Renoir.

From the cityscape of central London, to the itinerary of Miriam's everyday work, we see the presence of the impressionist subjects as defined by Schapiro. However, without the particular social milieu, which allowed the emergence of New Women at the turn of the twentieth century, it would be impossible for Miriam to live and work independently on her own. Richardson's portrayal of Miriam's London life displays both the promises and perils of the city, with its pain and pleasure, freedom and frustration. These paradoxical forces are what the realist-impressionist, Manet, actually 'exalted in.' (Schwarz 57) *Pilgrimage*, into the work the impressionists, **'**offers a careful and detailed portrait of the material realities of modernity' observes Celena E. Kusch. She contends that *Pilgrimage* offers to its readers a meticulous portrait of a country during a specific epoch, from a rather material and cosmopolitan perspective (Kusch 42). Recalling Ford's comment that impressionists render their own times with their own words, Kusch's insights about the nature of *Pilgrimage* further materialises its impressionist disposition.

' I would like to write like a painter. I would like to write like painting' (Cixous 105). This impassioned statement commences Hélène Cixous's celebrated essay, 'The Laugh of the Mendusa', by directly equating the art of the pen with the art of the brush, enshrining the latter as her desired or ideal condition of the former. This aspiration of Cixous resonates not only Richardson's belief that all literature is to some degree pictorial. It is also a direct

translation of how Richardson practices the art of writing: she writes as if she paints, and the 'description', if not labels, we can give to her way of writing is 'literary impressionism'. The impressionists of both the art of the brush and the pen are constantly 'astonished' by the world they confront. While engaging in, or experimenting with, differing forms of dialogue with the world, they are compelled 'to express the relationship' they share with the world, with what are at their disposal. As an impressionist, Miriam renders her pointillist confrontations with the world by capturing the momentary, the sensational, and the immediate from her everyday life, thus turning the blank pages of writing papers into impressionist canvases.

Notes

[1]Thomas F. Staley, *Dorothy Richardson* (Michigan: Twayne Publishers-Imprint of Gale, 1976), p.82.

[2] Jesse Matz, *Literary Impressionism and Modernist Aesthetics* (Cambridge: Cambridge University Press, 2001), p.1.

[3]Richard Bretell, *Modern Art, 1851-1929: Capitalism and Representation* (Oxford: Oxford University Press, 1999), p.15.

[4]H. E. Bates, 'the daffodil sky' in *Encyopedia.com* <http://www.encyclopedia.com/article-1G2-3408300460/daffodil-sky-h-e.html> [accessed March 2009]

[5]Terry Tempest Williams, 'Keynote Address, Seventh International Hemingway Conference', in *Hemingway and the Natural World*, ed. by Robert F. Fleming (Oregon: University of Idaho Press, 1996), p11.

[6]Susan Sarbach, *Capturing Radiant Light & Color in Oils and Pastels* (Sonoma: North Light Books, 2007), p.45.

[7]Elaine Pigeon, *Queer Impressions: Henry James' Art of Fiction* (New York: Oxford, Routledge, 2013), p. 85.

[8] Sue Roe, *The Private Lives Of The Impressionists* (London: Random House, 2006), p.204.

[9]Bryony Randall, *Modernism, Daily Time and Everyday Life* (Cambridge, Cambridge University Press, 2007), p. 105.

Chapter Five

It Is All One Piece, One Something: Created: Pilgrimage as Haptic Architecture

> Architecture is our primary instrument in relating us with space and time, and giving these dimensions a human measure. It domesticates limitless space and endless time to be tolerated, inhabited and understood by humankind. As a consequence of this interdependence of space and time, the dialects of external and internal space, physical and spiritual, material and mental, unconscious and conscious priorities concerning the senses as well as their relative roles and interactions, have an essential impact on the nature of the arts and architectures.
> Juhani Pallasmaa[1]

Throughout the previous chapters, I have made explicit the presence of the architectural in *Pilgrimage*, by illuminating the coming together of the body, space, and arts. This 'coming together' is, in actuality, 'haptic', especially in view of the word's Greek etymology, as 'the ability to come into contact with something else'. In this concluding chapter, I turn my attention directly to the art of building, architecture, and consider the sequence as a piece of haptic architecture.

In a letter to Henry Savage, Richardson regards the 'task of fiction' as the 'transformation and reordering which would express the true relations between events', and as an attempt at 'revealing their essential depth of relationship.' (Bronfen 216) Writing against the many established conventions of the novel, and the tradition of linear chronology that has been the one of its 'rules', Richardson's ideas about 'true relations' and 'essential depth of relationship' suggest her groundbreaking understanding of the task of fiction. To the novelist, the true and essential connections between events in a novel are not defined by, or subjected to, the teleological and temporal progression of events. Rather, suggested by Bronfen, these connections should be established on a spatial ground, and the rendering, reordering, or transformation of these relations become the mission of the writer. Bronfen's observation is valuable in approaching the sequence as a spatial text. Yet, if we look even

more closely at the words that are repeated throughout this quotation from Richardson, another implication emerges, which allows us to appreciate *Pilgrimage* as a haptic, architectural text.

The repetition of words with similar meaning, namely 'relations' and 'relationship', reveals clearly Richardson's concern for interconnectedness when writing novels, especially, how one event comes into contact with another. Throughout our discussion, we have examined how Richardson constructs differing types of relations: the dynamic relations between time, space, and the body: between the 'dialectics of external and internal space, physical and spiritual, material and mental, unconscious and conscious priorities concerning the senses as well as their relative roles and interactions', through the sensuous-spatial interactions of Miriam with the world (Pallasmaa, *Eyes*, p.17). To push the metaphorical touches further, we even witness this form of interconnectedness between the artistic spaces of literature and painting, which is the gist of hapicity. To recall Guiliana Bruno, who notes that '[h]aptic refers to the sense of touch […] As Greek etymology tells us, haptic means "able to come into contact with"' (1), an understanding not unlike the phenomenological concept of 'relatedness' examined in chapter three. To many other critics of the subject, as well as Bruno, the 'haptic' embodies a corporeal layer:

> a function of the skin, then, the haptic—the sense of touch—constitutes the reciprocal contact between us and the environment. It is by way of touch that we apprehend space, turning contact into communicative interface. As a sensory interaction, the haptic is also related to kinesthesis, or the ability of our bodies to sense their own movement in space. In this sense, then, I take the haptic to be the main agent in the mobilization of space – both geographic and architectural –and, by extension, in the articulation of the spatial arts themselves, which include motion pictures. Architecture and cinema, usually confined to optical readings, are thus remapped in the realm of the haptic. (ibid)

The haptic is by no means a passive pathway through which we are thrown into the web of the world. Instead, it is a 'reciprocal' 'communicative interface', 'a sensory interaction', 'the *main agent* in the mobilization of space' (my emphasis), and more importantly, as the 'articulation of the spatial arts themselves.' Put another way, 'haptic' is the sensuous, spatial,

and aesthetic language that bespeaks the composition and configuration of the spatial art of architecture, and its fecundity in *Pilgrimage* enables the sequence to come into contact yet another artistic space: the space of architecture. The Finnish architect, Juhani Pallasmaa, offers a solid, haptic definition of architecture, when he claims that architecture is 'our primary instrument in relating us with space and time.' (Pallasmaa, *Eyes*, p.17) As if he is nodding to Pallasmaa, the Japanese architect, Yoshiharu Tsukamoto, takes this haptic understanding (or underpinning) of architecture to a whole new level. When asked the question 'what is architecture?', the architect responds quite briskly with this statement: architecture is the 'totality of the interrelations between different factors in the world, and then these interrelationships create a kind of world for yourself, and this is what architecture can do.' (Tsukamoto) Going beyond Pallasmaa, Tsukamoto conceives architecture as a form of interrelated 'totality' 'comprised by different factors in the world', which then defines our being in the world. In the words of Pallasmaa and Tsukamoto, architecture, as touch, is all about relatedness; about our intricate and intrinsic sensuous, material, and aesthetic, spatial-temporal coming-together with the world. In this way, *Pilgrimage* on the whole can be regarded as an architectural construct. Therefore, in what follows, I shall attempt to conclude the discussion by examining the relations between the sequence and architecture, with reference to the recent notion of haptic architecture configured by Pallasmaa.

Pilgrimage and Architecture

Before we initiate the contact, or establish the relations, between *Pilgrimage* and the spatial art of architecture, it is necessary to justify more clearly why this particular art form is chosen as the trope to conclude the discussion. One of the reasons has already been mentioned: the haptic underpinning of architecture proposed by phenomenologically informed architects matches closely Richardson's haptic concern over the relations between and beyond events in

a novel. The other justification lies in the very constitution and meaning of the architectural, namely, space, time, and the body, and the concretisation of the bonds between the three elements. As Harry Francis Mallgrave explains in *The Architect's Brain* (2010): 'architecture is at heart a more deeply embodied phenomenon than the merely visual; it deals with many more sensory and subliminal dimensions (spatial, material, and emotional) and therefore engages many other areas of the brain.' (159)

Mallgrave's penetrating summary highlights the manifold spatial underpinnings of architecture, and approaches the art as an engagement between the physiological and psychological, as well as the physical, dimensions of human beings. When architecture 'engages many other areas of the brain', it can also be related to other forms of art (ibid). Literarily, as noted by Ellen Eve Frank in *Literary Architecture: Essays Towards a Tradition* (1979), 'a dwelling-body, architecture, literature—is spirit-thoughts bodied, seeable, given form' (12). Otherwise put, architecture, as literature, makes perceptible in tangible and intangible ways, how one's body and soul interact with the world. 'Architectural places—literary and physical—echo and resonate in the life of our mind', adds Frank towards the end of her book (ibid 220). What Frank is indicating here is how architecture, as a material art form, embodies the immaterial world of 'our mind', and the unsaid implication about the blurring of the two, which has been one of the foci of our discussion. Throughout, this study has noted how Miriam's perceptual faculties interact with time and space (both material and immaterial), and it has drawn attention to the physiological and affective impacts of these interactions. The other element that should not be neglected is the sequence's disposition as a spatial text, a feature that has been thoroughly scrutinized by Bronfen, and re-examined throughout our discussion, especially with our proposition that *Pilgrimage* can be considered as a work of literary impressionism. This presence of a spatial, visual design in the sequence

again illustrates a possible parallel between literature and painting. After explicating the rationale of this conclusion, let us approach *Pilgrimage* as a piece of haptic architecture.

Pilgrimage as Haptic Architecture

> An architectural ensemble […] is a montage from the point of view of a moving spectator. Sergei Eisenstein[2]

The very word that betrays the haptic quality of a filmic architectural ensemble in Eisenstein's insightful statement is 'moving', which means a change in the position of an object or a subject from one point to another (OED). Through the act of moving, relation or contact are established between two locations or positions, regardless of their visibility, temporality, and spatiality. In this way, the visual art form that is based on this movement between and in time and space becomes haptic, thus architectural. Viewed through this cinematic lens alone, *Pilgrimage* could be considered 'architectural', since the sequence is itself the assembled 'montage' of the continuous, momentary perceptual impressions and mental deliberations of the 'moving spectator', Miriam, who traverses various physical and psychical thresholds. These spaces touch her in different ways when she comes into contact with them, and this reciprocity of touch (an observation raised in chapter three) again illuminates why *Pilgrimage i*s an architectural text that demonstrates haptic features.

Appropriating Merleau-Ponty's ideas, Pallasmaa claims that the art and task of architecture are to 'make visible how the world touches us'. Therefore, the sequence fulfills the task and art of architecture when it makes explicit how Miriam and the world touch one another. This reminds us of Merleau-Ponty, who asks in his 'Indirect Language and the Voices of Silence': 'how would the painter or the poet express anything other than his encounter with the world?' (Johnson and Smith 93) The painter, the poet, and also the architect render in their respective media the ways in which the world comes into contact

with them, and their art works become the material manifestations of this very touch between themselves and the world.

In Pallasmaa's view, the art of architecture is no exception to this 'rule', and this might actually explain why the theories of Merleau-Ponty appear in almost every piece the architect has written on the subject of haptic architecture. The architect's faith in this philosopher is evident, and his enthusiasm justified: his thinking denotes the significance of the haptic in the concretisation of our existential space; of our holistic, embodied relations with the world which challenge ocular-centric architectures. Here, a careful reading of Pallasmaa's work will reveal the major components of this notion, including the significance of the haptic, the multiplicity and fluidity of time, the vitality of matter, the element of experience, and the idea of fragile architecture. After elucidating how these elements constitute haptic architecture, we shall look at how *Pilgrimage* can be regarded in an architectural sense.

Ideas from various disciplines converge in Pallasmaa's endorsement for the sense of touch as 'the mother of the senses.' ('Hapticity and Time' p.1) Taking his cue from the anthropologist Ashley Montagu, the architect reasserts that

> [the skin] is the oldest and the most sensitive of our organs, our first medium of communication, and our most efficient protector [...] Even the transparent cornea of the eye is overlain by a layer of modified skin [...] Touch is the parent of our eyes, ears, nose, and mouth. (ibid)

To Montagu as to Pallasmaa, the sense of touch (our skin), is the first, and without a doubt, the most important sense of all our perceptual faculties. Basically, our skin and body first situate and anchor us in the world, before the other senses can provide us with specific information about our surroundings. Because there has not been any form of separation between the senses in the first place, perception and consciousness are always integrated and embodied. In this way, by referring to architects Kent C. Bloomer, and Charles W. Moore,

Pallasmaa concludes that 'the body image […] is informed fundamentally from haptic and orienting experiences early in life. Our visual images are developed later, and depend for their meaning on primal experiences that were acquired haptically' (Pallasmaa, *Eyes*, p. 40).

To Pallasmaa, this haptic mode of human existence ignites the birth of artistic creation, as he notes in *The Eyes of Skin: Architecture and the Senses* (2005): the task of art and architecture in general is to reconstruct the experience of an *undifferentiated* interior world, in which we are not mere spectators, but to which we inseparably belong (25-26, my emphasis). The 'undifferentiated world' Pallasmaa mentions here is the world of the haptic: a holistic, perceptual and affective wholeness that defines man's intrinsic connectedness and relatedness with the world. This idea implies a critique of ocularcentrism and a plea for a revaluation of the importance of touch as our most primal contact with the world, and they become more poetic and persuasive when the architect quotes from Merleau-Ponty: 'through vision we touch the sun and the stars' (ibid 42). After the architect has enthroned the haptic sense as the first sense, and clarified the task of art as the realisation or the materialisation of this fact, Pallasmaa furthers his argumentation, and considers the haptic sense itself as the bond between man and the world. To illustrate this, he turns to Martin Heidegger's notion of dwelling:

> When we speak of man and space, it sounds as though man stood on one side, space on the other. Yet space is not something that faces man. It is neither an external object nor an inner experience. It is not that there are men, and over and above them space […] (Building 158)

With reference to this passage from Heidegger's famous essay, 'Building, Dwelling, and Thinking', Pallassmaa contends that '[i]n fact, the act of dwelling is fundamentally an exchange; I settle in the place and the place settles in me' (ibid). While the word 'settle' implies putting something *in* place (OED), the word 'exchange' entails reciprocity, which connotes the 'merging of spaces.' (Heidegger, ibid) The reprioritisation of the haptic sense

crystallised here not only establishes the founding importance of this sense in haptic architecture, it also effectively reminds us of the many sensuous, artistic phenomena we have examined throughout the discussion.

The workings of the haptic can be seen from various levels of the sequence and the discussion, and the most explicit reference might actually be the very title of the sequence, *Pilgrimage*, be it a noun or a verb, as suggested in chapter three. OED defines pilgrimage as '[a] journey (usually of a long distance) made to a sacred place as an act of religious devotion; the action or practice of making such a journey'. The last word, journey, deserves a closer look. It denotes 'a day's travel', and travel means moving, connecting between at least two temporal-spatial points (OED). Also, sharing the same etymological root as the word 'travail', 'travel' implies 'labour', 'hardship', 'suffering' (ibid). Regardless of the religious connotations, to undertake a pilgrimage is to travel or move from one point to another, which inevitably establishes a form of contact, or touch, between two locations. Various scholars, such as Lynette Felber, Rachel Blau DuPlessis, Shirley Rose, and Janet Fouli, have proposed illuminating interpretations of the nature, or the generic identity, of the sequence. Yet, the critic who focuses most on the implication of the title is Jean Radford, who establishes a convincing comparison between *Pilgrimage* and Bunyan's *Pilgrim's Progress*. In equating the uneasy, and at times tormenting quests of the two pilgrims, Radford's recognition of the sense of travel and connection between the two works (worlds) is compelling and direct. Also, when David Stamm concludes his book on the visual and aural concepts in *Pilgrimage* with a chapter on the poly-sensory perceptual unity of Miriam, we can appreciate how her integrated mode of perception actually underlines the core, and defines the essence that constitute the first part of our present discussion. As previously mentioned, all the senses are actually of the sense of touch and its extensions, then, the poly-sensory perceptual unity can literally and literarily mean the haptic sense. In this way, though there are independent chapters in this

discussion that centre on the different perceptual modalities of Miriam, they all attempt to 'make visible how the world *touches*' her in a sensuous and spiritual way. Adopting this perspective, the chapters are inter-dependent, as they compose a form of wholeness.

When we look back, we can see that each chapter in the first section of the present discussion starts with the way in which Miriam's particular bodily sense perceives her surroundings, with a specific attention on the processes of 'percept'. Then, the focus moves deeper and further into Miriam's body and mind, which reveals the affective implications of her sensuous interactions with her surrounding material spaces. Not surprisingly, most of the chapters end with an analysis of the 'merging' of spaces between Miriam's bodily senses, her psyche, and the material surroundings, which is an illustration of the workings of touch. The analytical process also attempts to simulate the path of the haptic, as it moves from the 'skin' to the 'soul', then moves outwards to the 'spaces' that surround Miriam.

Here, the emphasis lies not only on the senses, but also on the material spaces depicted in the sequence. This stress on the latter is highly justifiable for two reasons. First, regardless of their scales and sizes, these spaces do play a significant role in shaping Miriam's somatic and spiritual states, an argument that runs through Bronfen and Stamm's brilliant studies. Second, these spaces remind us of the simultaneous presence of both materiality and corporeality in the novelistic construct. One issue that has escaped Bronfen's watchful eyes is the power of Miriam's sensuous-spatial dynamics in the creation of sense-based spaces, as illustrated in chapter one, where Miriam's acoustic sense co-operates with the closed rooms in erecting an acoustic space. This is yet another demonstration of the power of the haptic: how one thing touches another, and together they become or construct something else. Though Bronfen's deployment of Goodman's paradigm of 'World-Making' does underscore, persuasively, how Miriam's identity (identities) is shaped by the many geographical settings she has traveled, she does not, however, explicitly engage with

Miriam's perceptual faculties in this regard. This integration of the body, material spaces, and the process of space building manifests the relevance of architecture to our analysis of the sequence, which is again twofold. On one hand, the word 'architecture' constitutes two parts: 'arkhi' which means 'chief', and 'tekton', which means 'builder'. Architect literally means 'chief, master builder', which uncovers the importance of the action of building in forming the word 'architecture'. In addition to the aforementioned point on the erection of acoustic space, this concluding chapter will gradually reveal that *Pilgrimage* can also be considered as an architectural space. On the other, the sequence and the sensuous-spatial analyses conducted in the first part of our discussion have demonstrated how 'the timeless task of architecture is to create embodied and lived existential metaphors that concretise and structure our being in the world' (Pallasmaa, *Eyes*, p.71). A notable example is how Miriam dwells in the spaces of London examined in chapter two, in which the different London spaces and their objects materialise and mould her relationships with the world.

When we explore further the metaphorical dimension of the workings of the haptic throughout our discussion and the sequence, we witness that *Pilgrimage*, as a literary text, actually blurs the boundaries between many other art forms. Again, it demonstrates the 'merging' of spaces which characterises the haptic. Kumar is one of the first critics to notice the presence of other art forms in the sequence, when he writes that *Pilgrimage* is a piece of 'symphony that swells into larger dimension as it progresses through various [musical] movements.' (Stamm 135) The symphonic qualities observed suggest the direction that a musical reading of the sequence might follow. In this regard, recent critics such as David Stamm (2000) and Francesca Frigerio (2003) have shed light on the 'extra-musical', the musical-literary rhetoric and structure of the sequence (Stamm 123). Moreover, the word 'symphonic' is telling. OED defines it as 'a name for different musical instruments' (OED).

Here, the presence of 'different musical instruments' in a piece of music actually resembles the presence of other art forms in *Pilgrimage*.

Also, as a consequence of its salient visual appeal, the sequence has been associated with film and painting. While Susan Grivitz, Laura Marcus, and many others have explicated the relations between the sequence, the author, and film art, Francesca Frigerio has discussed the painterly aesthetics of *Pilgrimage* with reference to the Pre-Raphaelites. As a literary text that displays the different qualities of many other art forms, namely, music, film, and painting, *Pilgrimage*'s aesthetic qualities are strongly haptic. A blending of the temporal and spatial arts which absorbs into itself a multiplicity of bodily senses achieves the status of 'artistic consonance.' According to Daniel Albright, 'artistic consonance' is 'the vertical assemblage or phenomena of various arts and senses sounding together, to strike a total artistic and sensuous effect' (Albright 80). In this total effect, 'one element is a musical note, another element is a word, and a third element is a picture—chords that compose themselves out of different layers of perceptual reality' (ibid 79), and a work of art becomes 'a chord vibrating between media, abolishing the distinctness of media.' (Wong, 'Journeys', p.5). Richardson writes of Miriam as someone who is 'always watching and listening and feeling', so it is no coincidence that the sequence reflects this particular aesthetic inclination, based on the perceptual mode of its protagonist.

A revaluation of the sense of touch against the dominance of ocular-centrism in our modern era has always been a founding notion of haptic architecture. Because of this revaluation, it is suspicious towards some of our modern architecture that pleases only our vision. This feeling of misgiving comes from these ocular-centric architects' negligence of the element of time, and the fact that human beings exist in a temporal continuum. Many modern buildings are vision-oriented in the sense that they 'originate in a single moment of time', and they place us only 'in the present tense.' (Pallasmaa, 'Hapticity', p.2) As a result,

they restrictively 'evoke the experience of flattened temporality.' (Pallasmaa, 'Hapticity', p.2) To Pallasmaa, this mode of temporality does not accurately concretise our mode of being. These vision-based architectures exist only 'in a timeless space, an artificial condition separated from the reality of time', which neither reflects our embodied connectedness with the world, nor respects the inter-twining nature of time and space. Put another way, architectural works that appeal only to our vision have neglected the fact that architecture is a temporal-spatial practice, and time is an indivisible whole, a continuous process that encapsulates the past, the present, and the future.

On the contrary, Pallasmaa believes that the haptic sense 'evokes the experience of a temporal continuum', and 'enable[s] us to inhabit' the architectural space (ibid p.2). Freed from the single, visual focus of our eyes, which locks us into a single point of time, haptic architecture is capable of addressing the simultaneous nature of our perceptual mode, and this elasticity then allows the concretisation of the multiplicity of temporality (ibid p.32). It is through the haptic sense that 'architecture emancipates us from the embrace of the present and allows us to experience the slow, healing flow of time' (ibid 52). We can only come into full contact with time, if the architectural work relates itself with the reality of time, which is fluid and flowing, rather than fixed and frigid. Le Corbusier notes that '[t]he architectural spectacle offers itself consecutively to view […] you play with the flood of light' (Bruno 9). The word 'consecutively' is significant, as it connotes temporal continuity, which shows that time is essential in the spectator's experience of the spatial art of architecture. Understood through Pallasmaa's approach, haptic architecture is the architectural form that is able to enact and transmit this more realistic (layered) quality of time to its inhabitants.

According to Pallasmaa, haptic architecture is faithful to the poly-sensory perceptual mode of man and the multiplicity of temporality. These two features of haptic architecture

crystallise the relations between perception and time in *Pilgrimage*: in moments of heightened perception, Miriam experiences the full play of the fluidity of time. Stamm's remark here is effective and elegant:

> Dorothy Richardson highlights Miriam's sense of the unity of time as vital for her experience of life as a whole: Conscious of the enormous power of sensory perceptions she sees the simultaneity of remembered and immediate sense impressions as a 'knitting together of past and present' (MM 597). (Stamm 220)

Episodes that present this 'knitting together of past and present' prevail throughout the sequence. Throughout our discussion, examples in this regard include the *saal* episode in *Pointed Roofs* analysed in chapter one, the garden scene in *Backwater*, and the aromatic scene in *Honeycomb* investigated in chapter three. All these episodes concern the inter-mingling of past and present. Yet, there are incidents where the future also comes into play, which exhibit the full extent of this temporal-sensuous symphony. Here, let us turn to *Dawn's Left Hand*.

Chapter nine of this tenth novel of the sequence illustrates the presence of the 'future' quite frequently. In the beginning, Richardson writes of 'this time not only from the past but from past and future alike; forever' (IV 221). With the last word, 'forever', this line bespeaks the timelessness of temporal unity composed of past, present, and future. Solely looking at this quotation does not suggest any form of poly-sensory perception. However, this contemplation is uttered after a paragraph of sensuous descriptions that contains the 'fly-blown mirror', the 'faded artificial flowers', the 'table's golden light', the 'breaking forth of conversation', and the 'usual familiar sense of everlastingness' that is 'blissfully beating its wings in the disgraceful room.' The visual, aural, and tactile senses are in place, which trigger Miriam's thought on the timeless 'everlastingness.' Similarly, about ten pages later, Richardson notes that Miriam listens 'away and away, not back into the past, but forward, it seemed, into a future that belonged to it and drew her to itself, where by nature she belonged'

(IV 230). Again, this passage of pure reflection is followed by sensuous descriptions: with 'Eve's own voice', 'a picture of her', and 'the sound of a heavy vehicle along the narrow street' (ibid).

In chapter two, we see a passage in which Miriam's senses cross with all these types of temporality. Upon receiving a letter from Alma, which invites Miriam to 'do a Wagner' with 'me [Alma] and Hypo', Miriam ponders:

> Not from the past and representing it, but from the golden future and heightening its glow they came to her as she imagined the impersonal sitting down together, before a large stage made vast by outpouring music, of the three equally reduced to silence and committed to experience whose quality could not be stated in advance. (IV 143)

The dance of time is rather unique and playful in this imagined scene. Instead of shifting back to the past from the present, which is the usual flow of psychological time throughout *Pilgrimage*, time jumps first into 'future', then 'regresses' from 'the golden future', and 'comes to' Miriam's present in this particular passage. Yet, with Alma now the wife of her ex-lover (Hypo), Miriam's mind cannot fully escape from the past when she speaks of Alma. The word 'impersonal' is the clue that exposes it. When Miriam is persuading herself to take this scene 'impersonally', this very word only accentuates how 'personal' this setting is for her.

The phrase 'whose quality could not be stated in advance' is intriguing because of its ambiguity (ibid). Linguistically, 'in advance' signals two layers of future: one further, one closer, as it starts with a visible point in time projected upon a continuum of the future. Semantically, the word 'could' is telling, because it suggests two possibilities. The first reading is that Miriam is not able to foretell how the three of them might interact in the future. The second reading yields a totally different interpretation. 'Could' signifies not so much Miriam's 'inability' to predict the future as her very 'unwillingness' 'to reveal her speculations' about the situation. This reading is hinted at words and phrases such as 'impersonal' and 'equally reduced to silence'. In Miriam's imagination, she will try to

disengage her personal feelings (understandably from her past) from the ensemble, and the three will sit in front of the 'stage' as 'equals': as three independent and intellectual individuals who will be 'equally reduced to silence' by Wagner. The word 'equally' is also inviting. Equality is the element that Miriam tries hard to achieve in her relationship with Hypo, but she fails eventually. By using this particular word at this particular moment, is Miriam trying to project her unfulfilled wish upon the future? Just at this point, Miriam wishes not to disclose any further knowledge, so 'could not' comes to mean 'should not' in these circumstances.

To further complicate the temporal issue, Richardson cleverly puts the ensemble of these three together before a stage. From Miriam's perspective, being together with Alma and Hypo represents three temporalities. Though she insists that the invitation does not come from the past, Miriam has to confront two pieces of her personal history: she is Hypo's ex-lover, and she hands Alma to Hypo to be his wife. In the imagined scene where they will sit together, there are also two layers of future between three people: Miriam's future as a single writer, and the couple's future as man and wife. The setting of a boisterous Wagnerian stage does not only 'silence' the ensemble in a rather loud way, but the Wagnerian merging of the arts and the senses on the stage metaphorically bespeaks the merging of temporalities, enacted by Miriam, Hypo, and Alma below the stage.

In close association with the significance of time, Pallasmaa brings up the importance of matter in his formulation of haptic architecture. Evoking Gaston Bachelard's terminology, 'material imagination', the architect links matter and materiality to time, affect, and the body. Materials and matter, such as stones, bronze, and wood, have a language of their own, which directly addresses our skeletal and muscular systems, evokes unconscious images and emotions, and speaks pleasurably of time (Pallasmaa, 'Hapticity', p.3). These materials communicate with viewers through collage and juxtaposition of fragments from differing

origins, in ways that stimulate and manifest the experience of tactility and time (ibid). Bill Brown, in *A Sense of Things: the Object Matter in America Literature* (2003), suggests an emphasis similar to that of Pallasmaa. In this exquisitely insightful work, Brown states 'the poet should recognize things as the necessary condition for ideas […] that idea and things should merge' (3). In addition to reevaluating the vitality of things and materials in the formation of ideas, Brown problematises the pre-supposed rigid dichotomy between the two. To Brown, material and objects in a literary text are able 'to make meaning, to remake ourselves, to organize our anxieties and affections, and to sublimate our fears and shape our imagination' (ibid 4). Put another way, passive, inanimate objects do things, and they are not in any way less important than 'subjects', or the subjectivity of any literary characters. As Laura Mandell notes, 'putting an object anywhere is always an act of interpreting or representing it' (Mill 5). Objects are described or narrated for a reason: they could be the pre-requisite for the production of thoughts, the evocation or release of emotions, the construction of mentalities or identities, which are temporal, spatial, and corporeal.

The presence of objects or matter is powerfully felt throughout *Pilgrimage*, but it has not attracted much (positive) critical attention. For example, in the beginning of *The Tunnel*, Richardson devotes a few pages to describing the interior of her lodging, from the stairs and the landing to the details of her tiny room. As re-examined by Harvey, the vivid and accurate, almost microscopic documentation of this new space that 'belonged' to Miriam, bored most of the readers and reviewers of the text, and negatively affected its reception. Also, in our fourth chapter, we have noted how Katherine Mansfield questioned Richardson's non-selective inclusion of materials and description of things. To many critics except Harvey, these few pages in *The Tunnel*, plus the sequence's extravagant length and its use of details, appear to confirm Mansfield's hostility towards the sequence. Yet, a few things or objects in the sequence (such as Miriam's London streets and the letters from her intimate friends) do

stand out and become significant in illustrating the haptic quality of the sequence. Among them, the object that deserves particular attention is the piano. When Miriam touches it, or is touched by its sound, it plays out not only the intertwining of time, affect, and the body, but also the functions noted by Brown and Mendall above: objects as the material condition or pre-requisite for the emergence of the immaterial. Representative passages in this regard include the *Vorspielen* episode that takes place in *Pointed Roofs*, where Miriam is reminded of her childhood, and the piano-playing episode recorded in *Interim*, where the music room becomes the Taj Mahal. As these two episodes have been investigated in chapter one of our discussion, I would like to turn to a passage in *Backwater*, where Eve's playing of *Cavatina* on the piano 'dissolved' everything (I 205).

In the drawing room of her home, Miriam is listening to Eve's playing, and she

> Seemed to grow larger and stronger and easier as the thoughtful chords came musing out into the night and hovered amongst the dark trees. She found herself drawing easy breaths and relaxing completely against the support of the hard friendly sofa. How quietly every one was listening….
>
> After a while, everything was dissolved, past and future and present and she was nothing but an ear, intent on the meditative harmony which stole out into the garden. (I 205)

Miriam's acoustic, visual, and tactile perceptions are all intensely engaged in this musical episode. Her ears are listening to the 'thoughtful chords' which 'hovered amongst the dark trees'; her muscles are 'drawing easy breathes and relaxing completely'; her skin is feeling 'the support of the hard friendly sofa', and the entire room is 'quiet' while Miriam herself seems 'to grow larger', 'stronger' and 'easier.' Words such as 'easy', 'relaxing', 'support', 'friendly', and 'quiet' all denote a positive state of being, and set the scene for what is going to happen next.

When Miriam sinks deeper into this 'quiet' world erected by the sound of the piano, the ellipsis at the end of the first paragraph acts as a dramatic cue, or a bridge, that connects Miriam's surroundings and her interiority. Therefore, 'after a while' when the two worlds are

connected to and fused with one another, 'everything' 'dissolved' in, with, and through Miriam, and time is one of these 'things' (I 205). The temporal fault that divides time into different segments disappears in this sensual and surreal oneness, which is woven together by Miriam's subjectivity and the objective reality (the sound of the piano, the room). Here, we again witness the blurring effect between the subject and the object, between time and space. When this effect reaches its saturation in this episode, Miriam gains a new identity: she is reduced to 'nothing but an ear'; her being follows the 'meditative harmony' and flows into the 'garden.' At this point, while we would be easily tempted to analyse further the perceptual mode of Miriam, we should not forget that the object, the thing that engenders all these effects, is the piano. It is the material object, the piano, which triggers, provokes, and concretises the immaterial feelings that Miriam experiences at this aesthetic moment.

Haptic architecture's emphases on time, the sense of touch, and matter indicate yet another concern, or another focus, that defines the idea: the stress on experiential events. Instead of being a visual syntax that is derived from conceptual images down to the details, haptic architecture is the art form that is inspired and developed from real human experiential situations and encounters with architectural form (Pallasmaa, 'Hapticity', p. 4). In other words, haptic architecture arises from our lived world: from what we actually experience and perceive, from our embodied connections with the world. Aalto confirms this bottom-up approach that has its root in our experiences, and writes that '[r]ealism usually provides the strongest impulses [also] for my imagination'. Underpinned by a concern over the lived world rather than an adherence towards prescribed visual and architectural theories, the drawings of 'these buildings [of haptic architecture] might sometimes appear vague, fragmentary or incomplete. This difference in priority distinguishes haptic architecture as an experiential encounter rather than a theoretical construction (ibid).

When we take Pallasmaa's emphasis on the lived world in his formulation of haptic architecture literarily, it becomes illuminating in examining the content, the length, form, and the genre of *Pilgrimage*. In chapter four of our discussion, we argue through a quotation from Kumar that the key ingredient that constitutes *Pilgrimage* is the play of sensations or impressions of Miriam, and what comes after them. This observation is shared by R.A. (Rolfe Arnold) Scott-James when she regards *Clear Horizon* as a revelation of the feminine point of view, which exhibits 'feminine mind in operation': perceiving and analysing the quality of single successive moments by the 'technique' of 'recording the unordered flow of impressions' (Scott, 'Feminism', p. 202). In numerous passages throughout the sequence, we witness how Miriam progresses from simply recording her sensuous perceptions to performing metaphysical contemplations, and this constitutes a large part of the sequence. This choice of subject is a hint that reveals Richardson's aesthetic preference, if not prioritisation. For example, from the aroma of the flowers in her room and the softness of the cushions in the brougham, Miriam retrieves her sense of identity and her lost pride in *Honeycomb*, as discussed in chapter three. Another instance can be found in *Backwater,* where she finds herself excluded and expelled, when she cannot dwell in the north London boarding school, an episode discussed in chapter two. In actuality, as one of the reviews from the London magazine, *Everyman,* points out in 1911, that *The Tunnel* is 'simply life. Shapeless, trivial, pointless, boring, beautiful, curious, profound' (Olive, pp.562, 565). As a portrait of Miriam's life, *The Tunnel* (like the rest of the sequence), offers us 'solely and almost completely' her manifold experiences, and the 'gaps [we see in the sequence] are the gaps in Miriam's consciousness, not those of the writer's prejudices [...].' In this way, the sequence echoes Pallasmaa's endorsement of the lived experience in the formation of haptic architecture. The architect and the writer obviously share the same belief in using real life encounters as the starting point, or even as the substance, for their artistic creations.

‘Nothing happens. It is just life goes on and on. It is Miriam Henderson’s stream of consciousness going on and on. And in neither is there any discernible beginning or middle or end’ (Kime Scott 444). This is how May Sinclair evaluates *Pilgrimage*. Despite its dubious, or seemingly neutral, tone, Sinclair’s comment sums up the content that composes the sequence: the on-going, lived experiences of Miriam. When the subject matter of *Pilgrimage* is the continuous, momentary lived experiences or impressions of Miriam, it is not surprising that it does not proffer any obvious end to the sequence. While Miriam (Richardson) lives on, the sequence goes on, and the resultant length of the sequence has been intolerable to many of its contemporary readers and critics. Lionel Trilling is one of them. While he acknowledges this particular aspect of the sequence as ‘feminine’, Trilling is less enthusiastic about its aesthetic quality, and concludes that it stands ‘without the charm’ of typical female novels (Radford 4). Rufus A. Blanchard’s review of *Oberland* concretises Trilling’s observation, as the critic thinks that Richardson’s ‘minute recording’ tires those who want action, and her heroine lacks ‘charm.’ (Aiken pp.329-331) When the recording or the re-ordering of experiences, impressions, and related contemplations are the only force that drives the sequence forward, the only logical ending of *Pilgrimage* would be the death of its author or the protagonist. However, as previously noted, this neatness does not arrive with the publication of the last volume, *March Moonlight*, in 1967 (after the death of Richardson in 1957).

Before we proceed, the phrase ‘non-fini design’ should be mentioned. As shown in chapter four, this formal feature of the sequence is an attribute that characterises its impressionist form. Moreover, Pallasmaa’s observation that the drawing of ‘these buildings [of fragile architecture] might sometimes appear vague, fragmentary or incomplete ‘aptly crystallises the formal and general design of the sequence as a whole. A telling illustration of this is again investigated in chapter four, which concerns the Teetgen’s Teas and the suicide

of Miriam's mother. The sudden appearance of a one-page chapter (chapter seven, II 136) which bears no connections with the previous page (apart from the word 'changes') seems fragmentary and incomplete to the reader. Its content is also vague, since the reader at this point can hardly guess at a first reading this abrupt change relates actually to the suicide of Miriam's mother upon their first reading. Again in form and content, this particular episode in *The Tunnel* demonstrates the 'fragility' of the sequence, in Pallasmaa's sense. Yet, as contended by Jean Radford, the interminable length of the sequence is 'part of its fascination' when 'one is not looking for finalities' (Radford 3). Radford goes on to explicate in what ways *Pilgrimage* qualifies itself as a 'writerly text' which requires intense participation on the part of the reader. At this point, it is simply worth noting that, as a record of Miriam's lived experiences across the spaces of various nature, the length and form of the sequence cannot, and should not, conform with the 'expectations' associated with the realist tradition of the novel. As a reviewer notes, there is 'no reason why [the] chronicle should ever stop', and she 'hopes it never will' ('The Tunnel' 117). Rather, *Pilgrimage* should be shapeless, 'endless', and 'plotless', as life itself.

Genre has always been a controversial issue in the critical reception of *Pilgrimage*. As noted, different critics have assigned different labels to the sequence, such as biography, autobiography, autobiographical fiction, bildungsroman (quest narrative), and roman-fleuve, and each reading has its own supporters. However, a closer look at these genres discloses the one element that binds them together: their shared emphasis on the genre of life writing. Regardless of their differing perspectives, all these readings focus on the life of Miriam. Apart from those mentioned, H.G. Wells, who had a short affair with Richardson before her marriage with Alan Odle, once commented on *Pilgrimage* as 'a very curious experiment in autobiography' (Ingham 145). Wells' statement is brisk, but not brief, as it denotes 'what' exactly is, what constitutes, *Pilgrimage* (the life story of Richardson in the name Miriam),

and 'how' it is written (curious experiment). Defined as 'self life writing', autobiography is 'the retrospective narrative in prose that someone makes of his own *existence* when he puts the *principal accent upon his life* especially upon the story of his own *personality*' (Smith and Watson 1, my emphases). Words and phrases such as 'existence', 'principal accent upon his life', and 'personality' all connote a privileged focus on the subjectivity, thus the life experiences, of a sovereign subject, lived across various spaces. Viewed through these two lenses, *Pilgrimage* becomes a curious and experimental recounting and revaluation of Miriam's life, existence, and personality. Also, if we put in parallel Wells' comment with May Sinclair's aforementioned observation, the significance of life experiences as the primary ingredient in life writing (as in *Pilgrimage)* becomes even more obvious: *Pilgrimage* is a record of a life that goes on and on, rendered in an experimental and curious manner.

The various concerns and emphases that comprise Pallasmaa's notion of haptic architecture (those we have discussed so far) can actually be put under one umbrella term: fragile architecture. Appropriated by Pallasmaa, this notion is first inspired by the Italian contemporary philosopher Gianni Vattimo's ideas of 'weak ontology' and 'fragile thought.' In the article 'Towards an Architecture of Humility', Pallasmaa elucidates fragile architecture as

> an architecture of the fragile image, which is contextual, multi-sensory, and responsive, concerned with experiential interaction and sensual accommodation. This architecture grows gradually, scene by scene, rather than quickly manifesting a simple, domineering concept. (Humility 5)

In other words, this fragile architecture is integrative and corporeal; it is a spontaneous, open and versatile encounter between the material construct and the viewer. It is 'multi-sensory', 'responsive', and 'experiential.' While the thesis has investigated most of these qualities mentioned here with reference to the sequence, the word 'open' requires elaboration. In the essay 'Hapticity and Time', Pallasmaa elaborates further what he means by 'open' with a

quotation from Sole-Morales: in the field of aesthetics, literary, pictorial and architectonic experience can no longer be founded on the basis of a system: not a closed, economic system such as that of the classical age (Humility 5).

To Pallasmaa, as to Sole-Morales, 'openness', as an aesthetic experience, is no longer confined to the field of architecture, but a notion that prevails in various creative disciplines. What is advocated through this 'openness' is the idea that the aesthetic responses of an audience are not dictated by tradition. Rather, works of art are 'perceived from experiences that are produced at discrete points, diverse [and] heterogeneous to the highest degree.' When the audiences' interpretations foreground the hermeneutics of artworks, there emerges a shift of attention in the creation of art. Therefore, Sole-Morales concludes that 'consequently our approximation to the aesthetic is produced in a weak, fragmentary, peripheral fashion, denying at every turn the possibility that it might ultimately be transformed definitively into a central experience'. In the words of Sole-Morales, when the creation and appreciation of art return to human experiences as their point(s) of origin, which are by nature 'diverse' and 'heterogeneous to the highest degree', the resultant artworks naturally defy closure, and cannot be systemised into a contrapuntal centre. On the contrary, they are 'fragmentary', 'peripheral', and 'grow gradually, scene by scene, rather than quickly manifesting a simple, domineering concept'.

Though the notion of 'fragile architecture' obviously applies primarily to works of architecture, it in fact describes an aesthetic principle or phenomenon that is manifested throughout different creative practices. With his acute literary sensitivity, Pallasmaa writes that '[a] similar weak structure has also emerged in literature and cinema', and the representative literary form that illustrates this weak structure is the new French novel, the nouveau roman. The reason behind the architect's aesthetic parallel is attributed to the genre's design, which 'deliberately fragments the linear progression of the story and opens it

up to alternative interpretations' (Pallasmaa, 'Hapticity', p.5). Put another way, the nouveau roman's anti-teleogical temporality, its flexibility in terms of its reading and structure (the two features that reflect the 'openness' that establishes the notion of weak architecture discussed above) qualify the genre in terms of the perceived qualities of 'weak architecture'. In this way, Felber Lynette's analysis of why and how *Pilgrimage* should be read as a piece of nouveau roman suffices to credit the sequence as a piece of fragile architecture. However, the connections between the sequence and the notion of fragile architecture do not stop here. In addition to the general foundation of the notion discussed above, Pallasmaa pins down in detail the aesthetic qualities specific to fragile architecture, which also underscore some notable features of *Pilgrimage*: the creation of ambience, collaborative reading, simultaneity, and the margin for tolerance and error.

The composition of fragile architecture 'aims at a specific ambience, a receptive emotional state', states Pallasmaa in 'Hapticity and Time' (7). Throughout our discussion, it is evident that Miriam is usually in a receptive emotional state. When she interacts with her surroundings and the people she knows, she is responsive to any form(s) of sensuous, mental, and affective stimulations they offer. Apart from the episodes already discussed in the thesis, an episode in *Dimple Hill* again illustrates how *Pilgrimage* 'aims at a specific ambience' and 'a receptive emotional state.' In chapter five of the novel when she is walking down to the Lodge that belonged to the Quakers, Miriam senses

> Under a clear high sky, this small sound of falling rain…an incessant soft pattering…just within the fence, a row of Dutch poplars…announced…an almost imperceptible breeze. Alone down here on the neglected edge of the property, they [the poplars] lived unnoticed, according to their manner, vocal whenever the air stirred them, sending forth, into…the sound of pattering raindrops.
>
> Clear evening light, stillness; so fully inhabiting the room that one felt, coming in, like one being admitted to a lovely ceremonial. (IV 465)

These two cinematic paragraphs separated by a blank space, as designed and desired by Richardson, paint two dramatic, sensuous, and evocative pictures, and the second paragraph

is itself an evocative and inviting still life painting filled with 'stillness'. The pattering sounds of the rain and the Dutch poplars, the vision of the high clear sky and the clear evening light, the touch of 'an almost imperceptible breeze', and the feeling of stillness, all collaborate to create a contemplative mood, which is ready for a 'lovely ceremonial.' Among them, Richardson's description of the poplars is especially attentive and detailed. Three perceptual faculties, namely, touch, sight, and hearing, are all involved to denote the rich sensualities of the landscape. Also, they are not dead objects, but animated beings, which (who) sing when stirred. When their songs go down, they form a duet with the patterning rain, and from the sound of this rainy-windy duet, the camera moves indoors, and rests on the still evening light. Here, the blank space in between two paragraphs acts as an intermission that distills the audible music played out by the duet, and prepares the reader for a still, visual ceremony.

What, then, is the lovely ceremony, and what does that lead to? After a page that contains even more sensuous description, Richardson eventually reveals its 'promise'. It is

> the vast realm already her own, given over to her by the busy routine ruling the lives of those about her and kept intact by solitude's freedom to evade the dreariness of planned exploration, would reveal, portion by portion, its inexhaustible wealth. (IV 466)

Richardson does not make explicit what 'vast realm' Miriam possesses at this point. Yet, when Miriam is able to step out of her immediate surroundings, and analyse not only 'what' makes her happy, but 'why' or 'how' it makes her happy (the 'routine' and 'solitude's freedom'), it is evident that she is emotionally receptive and mentally sober. Moreover, this vast realm and 'its inexhaustible wealth' do not splash themselves once and for all. Instead, they come slowly, 'portion by portion', and this subtle process of revelation does require a receptive state of being to appreciate fully its depth and breadth.

Pallasmaa prefers simultaneous space to perspectival space when constructing a fragile architecture. Again, in 'Hapticity and Time', the architect thinks that

> perspectival space leaves us as outside observers, whereas simultaneous space encloses and enfolds us in its embrace. This is the perceptual and psychological essence of Impressionist and Cubist space; we are pulled into the space and made to experience it as a fully embodied sensation. The special reality of a Cezanne landscape, as well as of fragile architecture, derives from the way they engage our perceptual and psychological mechanisms. (7)

Pallasmaa refers to simultaneous space as quintessentially impressionist, which is somatic and affective, 'perceptual and psychological'. The chapter on impressionism in this thesis shows how *Pilgrimage*, as an impressionist text, possesses simultaneity in various regards. The two other keywords highlighted here, somatic and affective, have always been the foci of our discussion in relation to simultaneity. Also in chapter four, we examine in what ways *Pilgrimage* invites readers' participation in the understanding of the work, and this active role required on the part of the reader is significant to fragile architecture. Promoting the nouvelle roman as the literary representative of fragile architecture, Pallasmaa singles out the fact that the reader of this kind of novel 'is made a participant who accepts a moral responsibility for the progression of the events.' Again, audience participation is another parallel shared between *Pilgrimage* and fragile architecture.

As an architectural design that challenges the quest for absolute truth, and questions the rigidity of hegemony, precision, and dominance that prevails in many ocular-centric architectural works, fragile architecture champions a reappraisal of the 'value' of error, and a larger tolerance of imperfection. At this point, Pallasmaa returns to John Ruskin, and quotes from the writer:

> Imperfection is in some sort essential to *all that we know* of life. It is the sign of life in a mortal body, that is to say, of a *state of process and change*. Nothing that lives is, or can be, rigidly perfect; part of it is decaying, part nascent [...]. And in all things that live there are certain *irregularities and deficiencies*, which are not only signs of life but *sources of beauty*. (Hapticity, 8, my emphases)

Here, Ruskin underscores the reason that imperfection cannot be entirely avoided in any (artistic) creation, and stresses the fact that it should be embraced and deployed, rather than despised and criticized. In a similar vein, Pallasmaa considers that imperfection is intrinsic to

our mortal physical being, since living is also a process of decaying (dying). When we are courageous enough to confront this fact, we are than able to appreciate that 'in all things that live there are certain *irregularities and deficiencies'*, and try to understand them as 'sources of beauty.' 'We can say that architecture always contains a human error, and in a deeper view, it is necessary; without it the richness of life and its positive qualities cannot be expressed', thinks Aalto (ibid). To Aalto, human errors are the shadows that are capable of illuminating the bright sides of life in architecture. Only when the two combine are we presented with a fuller, more genuine and faithful portrait of life. In a sense, the architects revaluate and preserve the constructive potential of some inevitable yet valuable negativity through the notion of fragile architecture.

Pilgrimage is accustomed to unfavourable criticism that centres on its imperfection or failures, and in this way, it is literally and literarily 'fragile' and 'weak'. Each volume and different aspects of the sequence have undergone different strident critical attacks. We have included in our discussion Mansfield's doubts about Richardson's inability to select materials, and it is worth re-emphasising how Virginia Woolf writes about Richardson. Woolf's review of *The Tunnel* in the *Times Literary Supplement* claims that 'this book is better in its failure than most novels in their success', because formally it runs counter to the expectations of tradition in realist fiction (Times 81). Commenting on the same volume, John Rodker regards it as 'intellectually subtle.' (Babette 442). The *New York Times Book Review* labels *The Trap* 'Much Ado About Little', and chides its 'wearisomely familiar manner.' (The Trap) When the thirteen-volume novel sequence was published in 1967, Angus Wilson's attack on Richardson was 'comprehensive':

> [her] poetry is intermittent; she lacks discipline; her longeurs are disturbingly lifeless...but when she lets herself go...she can cut in and out with memory and consciousness and dream with an entirely exciting dexterity. Indeed, she is among the very top second grade [of novelists]. Which is after all, quite something. (Pritchett 619)

Wilson does recognise Richardson's 'exciting' and 'dexterous' treatment of memory, consciousness, and dreams in her sequences, which have been the major topics of discussion throughout Richardson scholarship. However, his criticism of Richardson's lack of discipline, and the style of her prose and poetry is familiar, and the final two comments are direct if not demeaning. The 'errors' and 'imperfections' observed by these critics cover many aspects of the sequence: its form, structure, subject matter, technique, and style. The thesis has sought to provide an interpretation of these aspects of the sequence, and has attempted to explain them with reference to a variety of aesthetic or philosophical frameworks. Chapter four and the current chapter, in particular, have offered readings which might, in some way, clarify Richardson's handling of these matters. Nevertheless, it has to be accepted that some features of *Pilgrimage* do violate codes or standards commonly deemed acceptable or correct in the tradition of the realist novel. In this regard, the issues that critics draw attention to in *Pilgrimage* include its idiosyncratic use of punctuation, its irregular syntax, and its abrupt shifts in tense and point-of-view. While the former two linguistic features have been examined by more able hands, I will address the last item, as it is a feature that reappears throughout our chapters.

Various Richardson scholars have proffered their readings of the sudden shifts in tense and point-of-view. As previous discussed, Joanne Winning's commentary on the shifting pronouns within a short paragraph argues that the change from 'She' to 'I' is an assertion of Miriam's autonomy from an object position to a subject position. Similarly, Deborah Longworth reads this shift as a change in vantage point: it occurs when Miriam shifts from the one being observed (she, you) to the one observing (I) (Parsons 30). Before the appearance of Winning and Parsons' studies, which were published in 2000 and 2007 respectively, Trudi Tate, in her Introduction to Richardson's collection of short stories, *Journey to Paradise* (1989), had already noted this shift between 'I' and 'She'. Introducing

the short story “Excursion”, Trudi observes,

> All of this is *remembered* in the *first person*, but when Gran suddenly returns to the *present*, the narrative changes and Gran becomes ‘*she’*. The reinforcement of *the gap between past and present* makes Gran’s memories more immediate and vivid to her than her current experiences. The story shifts again between ‘I’ and she’, undermining the reader’s sense of quite *who* is narrating. (Trudi xxx, my emphases)

Let us turn to the text of ‘Excursion’ to confirm Trudi’s analysis. In the beginning of this short story, a few young people are discussing the weather and the potential chance of doing something. Throughout these two initiating pages, Gran is the narrating ‘I’, and the tense Richardson uses here is the present tense. Then, Gran hears the ‘Black and tan collie. Hurling himself, all alone, along the empty esplanade’ (Richardson, *Journey*, p.98), which brings her back to ‘the journey’ she once undertook. After recounting the journey as the ‘I’ with the length of five pages, the reader suddenly encounters the line ‘Smiling, she was aware of Jane.’ (ibid 103) The narrator changes from ‘I’ (Gran) abruptly to ‘She’, as if there is a hidden narrator who has been over watching Gran’s retelling. This unexpected switch naturally leaves the reader aghast, and successfully undermines ‘the reader’s sense of quite *who* is narrating.’ (ibid)

Obviously, this confusing practice cannot be considered orthodox. Yet, to Gran at that moment, this piece of memory remembered with an ‘I’ is actually ‘more immediate and vivid to her than her current experiences.’ (Trudi xxx) The shift between the first-person narration and the third-person narration aims to strengthen Gran’s sense of the present, and her identity as the subject of her own memory. As Gran submerges herself deeper into her past, she becomes a part of what she possesses [her memory], and what she experiences in her past defines her current existence. Again, this enacts Richardson’s aesthetic principle: the overarching significance in rendering the flow of one’s momentary experiences, regardless of its chronology, correctness, and convention. To Richardson, this is a faithful portrayal of life and experience, which are the source of artistic creation, if not beauty.

Life might have a form, but it cannot be a form that is prescribed by absolute logic, precision, and correctness, apart from the certainty that living declines or tilts towards dying. Its mechanism cannot be constantly mechanical. Imperfections are a part of life and what this life creates. Therefore, an artwork that is true to life is bound to embrace, rather than to escape, from human imperfections and imprecisions. This positive attitude towards the 'negative' underpins Pallasmaa's fragile architecture, as well as Richardson's *Pilgrimage*.

Note

[1] Juhani Pallasmaa, *The Eyes of the Skin: Architecture and the Senses* (West Sussex: John Wiley& Sons, 2005), p.52.

[2] Giuliana Bruno, *Atlas of Emotion: Journeys in Art, Architecture, and Film* (London: Verso, 2002), p. 56.

EPILOGUE

‘The world acts, and we respond in kind’ (McCann, ‘Wild Being’, p. 2). As a pair of interlocutors, we are in perpetual conversation with the world; in an action-reaction duet that drops its curtain only when our time in this world is due. When we become conscious of the fact that the world ‘external’ to our bodies is what we primordially are encrusted with and intrinsically possess, our corporeal, perceptual, affective, and intellectual faculties are no longer entirely ours—they become the spaces where our being and the ‘external’ world intermingle. In this way, the resultant artistic expression of such a phenomenon is, by nature, architectural: embodying the coming together of the body, spaces, and arts. ‘My expression is never mine alone’ is then a precise encapsulation of such a phenomenon (ibid 6). This statement from McCann is also a poetic statement that recapitulates *Pilgrimage* and the main concern of the present discussion: Miriam’s journeys through the space of various natures, rendered through an aesthetic construct that encompasses the coming together of the body, spaces, and arts.

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