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"But who was there to describe her?"

The Manuscripts of Dorothy M. Richardson's *Pilgrimage*

by Kelly M. Barratt St-Jacques

Submitted to the School of Graduate Studies
of the University of Ottawa
in partial fulfillment of the requirements
for the degree of Doctor of Philosophy
in English Literature

March, 1991



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To Raymond, Kaitlin, and Daniel,
for providing the love, the encouragement,
and the time that made it possible for me to finish.

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INTRODUCTION

Pointed Roofs, the first chapter-volume of Dorothy Miller Richardson's novel *Pilgrimage*, was published in 1915. At that time, James Joyce's *A Portrait of the Artist as a Young Man* was being published serially in *The Egoist*, and Virginia Woolf had published her first novel, *The Voyage Out*, but would not begin work on *Jacob's Room* for five years. Scholars who now wish to examine the paths each of these literary pioneers took to their particular versions of the narrative technique that came to be known (much to Richardson's dismay)¹ as "stream of consciousness" are confronted with varying amounts of manuscript evidence. In the cases of Joyce and Woolf, the amount of manuscript material is overwhelming. There are manuscripts for all of the novels and many of the shorter works. In certain cases preliminary notes or reading notes exist as well, making it possible for scholars to trace a work's genesis from barest idea to complete autograph manuscript (and from there to typescript, which in many cases is also extant).² The student of *Pilgrimage*, however, has no such wealth on which to draw. Today only three manuscripts are known to have survived: complete manuscripts of *Pointed Roofs* and *Dawn's Left Hand* (the tenth volume, published in 1931), and a partial manuscript of *Dimple Hill* (the twelfth volume, published for the first time in the collected edition of 1938).³

Perhaps the small number of manuscripts is the reason they themselves have received little critical attention. Richardson's work has, however, been the focus of such attention, particularly in recent years. *Pilgrimage* itself has been examined seriously and in depth, and the coherent aesthetic theory found both in *Pilgrimage* and elsewhere in Richardson's writings has been described in detail and commented on at length. What has been lacking to date is a close examination of the three extant manuscripts to determine whether they might shed further light on Richardson's fictional method. The manuscripts indicate that while she was writing what appears to be an essentially autobiographical work, Richardson nonetheless carefully manipulated and painstakingly reshaped the raw materials provided by her memory (by all accounts phenomenal in its capacity for detailed recollection)⁴ in order to create a novel that would satisfy as far as possible her own criteria for modern fiction. This dissertation's study of the revisions from manuscript to text in the light of Richardson's own aesthetic theory provides insights into some of her main areas of concern in the development of this form of the novel and into some of the methods she employed to address these concerns.

Since the appearance of *Pointed Roofs* in 1915, *Pilgrimage* has been the subject of widely diverging critical

responses, though not in as great numbers as Richardson's importance to English literary history warrants or as her work itself merits. Gloria Fromm provides a select bibliography of writings about Richardson in her *Dorothy Richardson: A Biography* and annotated bibliographies in three articles which appeared in *English Literature in Transition* in 1961, 1971, and 1975. The fluctuations in critical opinion of *Pilgrimage* and consequently in Richardson's literary reputation have also been examined by Shirley Rose in her 1973 article, "Dorothy Richardson: The First Hundred Years"; by Carol Jane Bangs in the first chapter of her 1977 doctoral dissertation (1-32); and by Linnea Marie Aycock in the first chapter of her 1983 doctoral dissertation (1-60). In recent years, studies have addressed other important aspects of Richardson's work. Fromm's biography of Richardson establishes what is known about her life and examines the relationship between it and the life of her protagonist, Miriam Henderson. Gillian E. Hanscombe's *The Art of Life: Dorothy Richardson and the Development of Feminist Consciousness* (1982) provides a detailed look at the ways in which Richardson dealt in both her life and her fiction with the "problem" of being a woman in the twentieth century. Shirley Rose's articles "Dorothy Richardson's Theory of Literature: The Writer as Pilgrim," and "The Unmoving Center: Consciousness in Dorothy Richardson's *Pilgrimage*" provide thoroughly detailed

accounts of the key aspects of Richardson's coherent aesthetic theory as they apply to the modern novel in general and to her own novel in particular.⁵

To date, however, very little attention has been paid to the three extant *Pilgrimage* manuscripts as a potential source of insights into the fictional method Richardson employed as she composed and revised the novel. The manuscript of *Pointed Roofs* was first mentioned by John D. Beresford in his introduction to the first edition:

I have read "Pilgrimage" three times.

The first time it came to me with its original wardrobe, a different dress for every mood; and in some places the handwriting of the manuscript clothed the thought with the ragged urgency of haste; and in others it wore an aspect incredibly delicate and neat, as if the writer had caressed each word before setting it down. I decided then that "Pilgrimage" was realism, was objective. The influence of the varying moods I inferred from the vagaries of the holograph, inclined me to believe that the book presented the picture of a conscious artist, outside her material, judging, balancing, selecting. (v)

From 1915 until 1977, readers knew nothing about the manuscript except what Beresford's lyrical introduction had told them.

With the appearance of Gloria Fromm's biography of Richardson in 1977, readers were made aware of the continued existence of the manuscripts.⁶ The biography devotes three and a half pages to a discussion of the manuscript of *Pointed Roofs* (68-72), in the course of which Fromm comments on Richardson's consideration of the problems of autobiography and gives a general theory about the nature of Richardson's revisions. In addition, Fromm mentions the two other manuscripts briefly. She refers to the revisions of a single passage in the manuscript of *Dawn's Left Hand* (262) in order to demonstrate a notable difference in attitude between Dorothy and Miriam. A note to the chapter indicates that she received a copy of the manuscript from the late J. H. Thompson, to whom Richardson had originally sent it. Later, when she reaches that part of her study which deals with *Dimple Hill*, Fromm accords a single parenthetical sentence to the manuscript: "(The town is identified as Chichester in the manuscript, but is unnamed in the published text)" (315). To date, this has been the most complete study of the manuscripts available.

Hanscombe refers in a note to the manuscripts, but does not specify which ones and does not make clear whether or not they are still extant: "Richardson wrote in her

manuscripts the letters I. R. -- which stood for 'Imperfectly Realized' -- against passages which seemed to her mere listing or recording" (37). Thomas Staley mentions the manuscript of *Pointed Roofs* briefly, saying that Richardson's efforts to write a novel "produced a manuscript in tiny, medieval handwriting, the first 'chapter,' *Pointed Roofs*" (25), but like Hanscombe he does not indicate whether he knows the manuscript to be extant. I have discovered no other references to the manuscripts.

Dorothy Richardson did not keep the autograph manuscripts of all of the chapter-volumes of *Pilgrimage*. In part this was a result of the frequency with which she changed her residence. She wrote to Joseph Prescott in a letter published as one of his "Seven Letters from Dorothy Richardson" that

all work was done amidst the incessant occupations (&, possibly more destructive, preoccupations) of servantless housewifery complicated by three packings and uprootings each year: from our London flat, for which each winter a tenant had to be found, to Cornwall, for my husband's health, where in pre-war times retreats that in summer were worth many guineas per week, were gladly let for the winter months, for a song, to tenants who would "keep the place

dry & keep down the rats", & thence, from our winter solitude, for our annual spring holiday, to Trevone, hub of the universe, with a shop, a post-office, &, finally, an omnibus: -- (to-day Trevone is a flourishing resort) thence our third move, the return to London & a few months of delightful social life plus visits to friends & relatives at a distance, until the equally delightful retreat, in the autumn, to solitude.

(109)

Such an annual routine made it very difficult to keep any papers not perceived to be absolutely necessary. In addition, Richardson guarded her privacy carefully, telling Prescott in another letter, "Always so far, save on one occasion, I have refused [biographical] data. I gave in on behalf of the publisher of a translation who was, I felt, both plucky & ill-used" (103).⁷ Perhaps to some degree this reticence extended to her working manuscripts as well. The reasons for wishing to preserve the manuscript of *Pointed Roofs*, the first chapter-volume, are obvious. In the *Biography* Fromm writes that in 1930, Richardson received a visit from a young man named Rupert Clive-Cook, whose purpose in calling on her was

to buy the manuscripts of her novels. She had kept only one, however, that of *Pointed Roofs*, which Alan did not want her to sell. But if

manuscripts were a possible source of income, she would begin to preserve them. Even though she now sometimes used the typewriter . . . she resolved to write and revise the current volume [*Dawn's Left Hand*] entirely by hand. She would probably get more for the manuscript than for the finished book, she said. (241)

That Richardson did not keep the manuscript of *Clear Horizon* and kept only a partial manuscript of *Dimple Hill* indicates that her prediction for the *Dawn's Left Hand* manuscript was not fulfilled.

Today the manuscripts are held by three different libraries in the United States: the complete manuscript of *Pointed Roofs* by the Beinecke Rare Book and Manuscript Library at Yale University as part of the Dorothy Richardson Papers; the complete manuscript of *Dawn's Left Hand* by the McFarlin Library at the University of Tulsa (Oklahoma); and the partial manuscript of *Dimple Hill* by the Harry Ransom Humanities Research Center at the University of Texas at Austin.⁸

The manuscript of *Pointed Roofs* is written in black and blue inks on individual leaves of a variety of paper: thin white, lined; thin green, lined; and thick white, lined, all measuring 25 cm. in length by 20 cm. in width, are the most commonly used. Interspersed amongst these lined leaves

are many smaller leaves (18 cm. in width by 23 cm. in length) of thick white, unlined paper written with a thicker pen nib. There are 336 pages on 284 leaves. Richardson's calligraphy varies, as Beresford noted in 1915, from a small, precise, and ornate hand to a large, bold one. In general each manuscript page begins with a catchword, the last word of the preceding page. The chapter numbers are indicated at the beginning of each chapter; section numbers have often been changed in the course of revision. Richardson used several methods to signal revisions to the manuscript. She indicates deletions by striking through the material she wishes to omit, generally with a single horizontal line. It is almost always possible to read the words she has struck through, in part because the ink used in the cancellations generally appears to be more diluted. There are, however, a few cases where the cancellation is so heavy as to render the word indecipherable. Single letters, words, sentences, or longer passages Richardson wishes to add are inserted either *currente calamo* within the same line,⁹ above the line, or in the left-hand margin. Both pen and pencil are used in the corrections. Occasionally Richardson rewrites a sentence in the top margin. From the differences in her hand and from the similarity and relative brevity of the smaller, unlined pages, it appears that in some cases she has removed pages of an earlier draft and

replaced them with rewritten material on these smaller pages. In general, the manuscript is clear and readable.

The manuscript of *Dawn's Left Hand* is written in fountain pen on cream lined paper (now browning) measuring 25 cm. in length and 20 cm. in width. There are 240 leaves. The title page states in the upper right hand corner: "To John Hinsdale Thompson, valued reader & correspondent, This ms. is sent with the author's kind regards & good wishes." The title *Amabel* has been crossed out, and *Dawn's Left Hand* has been written in beneath it. The original dedication, "To John Cowper Powys," has also been crossed out.¹⁰ This manuscript has the appearance of a fair copy; the hand is consistent, and there are far fewer emendations than on either of the other manuscripts. Deletions are generally indicated by striking the word through with a pair of horizontal lines. Most of the deleted words are still readable. Occasionally a longer passage is deleted with a wavy line up and down through the passage or with a series of diagonal lines. Insertions are made either above the line in which they are meant to appear or in the left-hand margin. There are no chapter numbers in the manuscript; breaks are indicated by the notation "Three-line space."

The partial manuscript of *Dimple Hill* is written in black ink on lined notebook paper measuring 25.4 cm in length and 20.4 cm in width. Emendations are in pencil and blue ink. The notebook adhesive was along the top edge, but

almost all the leaves are now separated.¹¹ Above the first line of the first page, Richardson has written on the left "Rose Cottage" and on the right "Nov. 1. '35." Dimple Hill is written to the right of centre, in a fainter and therefore possibly later hand than the other inscriptions. Deletions are again indicated by striking through the word or words in question, either with a single or with a double line. Most of the deleted passages are still readable. Longer passages are occasionally struck through with a series of diagonal lines. Insertions are generally made either above the line in which they are meant to appear or in the left-hand margin, but occasionally Richardson has rewritten a sentence in the top margin. There are no chapter numbers in the manuscript; breaks are indicated by one of the following notations: "space," "one line," "two lines," "three lines."

The three extant manuscripts represent only a fraction of the pre-publication materials that once existed. There must have been manuscripts of all the chapter-volumes of *Pilgrimage*. There may also have been typescripts of each; we know from Beresford's introduction to the 1915 first edition of *Pointed Roofs* that at one time a typescript of that novel existed. This typescript (and any other hypothetical typescripts) may or may not have been corrected by Richardson; it is clear from a comparison of the extant

manuscripts with the corresponding texts that changes were made at some intermediate stage, but there is no way to determine now whether those changes were made to a later draft of the manuscript, to a typescript, or to galley or page proofs.

Nevertheless, the extant manuscripts form a solid basis for reaching a fuller understanding of the fictional method Richardson employed in the creation of *Pilgrimage*. The movement from manuscript to final text provides a fresh view of some of the most serious and recurring problems Richardson encountered as she put her theory of the "new" novel into practice and a fuller understanding of the solutions she devised for dealing with those problems. Richardson decided to shape a novel out of the events of her own life and then, within a third-person narrative context, to confine that novel to a single consciousness; it was a decision that had far-reaching consequences, some of which would not have been apparent to her until she was well along in the writing process. Chief among them were the need to provide that single consciousness with an approximation of the breadth of vision supplied in earlier novels by voices external to the central character and the need to ensure that readers perceived the account of her protagonist/narrator as credible and reliable. It is on such aspects of Richardson's fictional method that this dissertation concentrates.

Part I of this study reviews the key theoretical ideas that guided Richardson as she began the writing of her novel and examines what is revealed in the transition from manuscript to text about the immediate technical implications of those ideas as Richardson strove to depict a character and its world entirely from within the character's own mind. Chapter 1 provides a review of Richardson's theory of the modern novel; Chapters 2 and 3 provide an examination of its technical implications for the writing of the first chapter-volume of *Pilgrimage*, *Pointed Roofs*, using both representative multiple illustrations (Chapter 2), and an extended illustration (Chapter 3). Part II focuses on Miriam Henderson, the sole consciousness to which readers are given access in *Pilgrimage*, in the light of Richardson's decision to provide no external checks and balances to her heroine's perspective. It discusses how, in each of the three works for which manuscripts exist, the movement from manuscript to text reveals the methods Richardson uses to ensure Miriam's reliability and credibility and to expand her necessarily limited point of view. Two chapters devoted to *Pointed Roofs* reveal Richardson increasing Miriam's reliability by emphasizing her maturity and her distance and detachment from those around her. These chapters again employ representative multiple illustrations (Chapter 4) and an extended illustration (Chapter 5) comparing manuscript and printed text. Chapter 6 shifts attention to *Dawn's Left*.

Hand, in which Richardson's revisions transform her depictions of Miriam's intense relationships with Hypo Wilson and with Amabel in such a way as to broaden Miriam's perspective, allowing readers access to areas of Miriam's consciousness they had only glimpsed in earlier novels. Chapter 7 discusses *Dimple Hill*, where Richardson's revisions add depth to her depiction of Miriam, giving readers a fuller understanding of her strength, of her religious conversion, and of the conflict she experiences as she is torn between her London and Sussex worlds.

The study concludes with three appendices: Appendix I presents alternative readings found in the manuscripts; Appendix II presents several longer manuscript passages, possibly autobiographical in nature, which do not appear in the text; Appendix III presents facsimiles of sample pages from each manuscript.

Editorial Conventions

Texts Used: Throughout the dissertation I have referred to the manuscripts as such (or by the abbreviations MS and MSS) and to the printed version of each novel as the "text." The primary reference is to the four volume 1967 collected edition of *Pilgrimage* as reprinted by Virago (London: 1979). The first collected edition, published in 1938, gave Richardson a chance to correct some of the more glaring errors of the first editions. The posthumous 1967 edition is a reprint of this earlier collected edition, but with *March Moonlight* included for the first time. As far as I have been able to ascertain, except for its introduction the Virago edition is identical to the 1967 collected edition and is therefore likely a photo reproduction. In those instances where I have referred to an edition other than the Virago (i.e. the first editions of *Pointed Roofs* or *Dawn's Left Hand*), I have indicated this clearly.

Pagination: Richardson numbered the pages of the different manuscripts rather sporadically. I have renumbered them consecutively from beginning to end. Where Richardson's own number exists, I have included it as well, in square brackets. Because I give both manuscript and text page references and on occasion refer to both the first and the collected editions of a work, as many as four page numbers may appear after a quotation. The order followed will be:

(1) actual manuscript page; (2) [Richardson's manuscript page number]; (3) first edition page; (4) Virago page. The collected edition is in four volumes, for which I will use Roman numerals. In my main discussion, page numbers for *Pointed Roofs* always refer to volume I, while those for *Dawn's Left Hand* and *Dimple Hill* always refer to volume IV). In other cases, references will be given by both volume and page number.

Symbols used: Because I am not producing an edition of the manuscripts, I have not felt it necessary to reproduce their physical appearance. In quotations from the manuscripts I have retained Richardson's original spelling and have followed her in using the ampersand for "and." My main concern in quoting from the MSS, however, is to represent Richardson's additions and deletions without employing unnecessary editorial apparatus. I have used the following symbols:

- < > Word(s) within angle brackets are interlinear additions or emendations.
- < \ / > Word(s) placed within oboli inside angle brackets are additions within a larger addition.
- { } Word(s) within brace brackets are marginal additions or emendations.
- ~~she~~ Word(s) struck through are deletions.

~~she~~ Word(s) struck through and placed within oboli are deletions within a larger deleted passage.

[] Square brackets have been reserved for editorial comments. They are used as well to indicate the following:

[ship?] A doubtful reading

[?] An illegible word

Because Richardson often employs repeated stops to indicate gaps in the flow of consciousness, one more symbol is necessary. To avoid confusion, any ellipsis which has been supplied by me will be indicated by the addition of square brackets, [. . .] or [. . . .]. All other sequences of stops are Richardson's own. In quotations from the manuscripts, I have reproduced the number of stops supplied by Richardson herself.

PART I**RICHARDSON'S "NEW" NOVEL: THEORY AND PRACTICE**

CHAPTER 1

The Theory

Dorothy Richardson articulated her aesthetic theory and her beliefs about the modern novel in various theoretical writings, autobiographical sketches, responses to questionnaires, and interviews, most of them belonging to the period of the 1920's and 1930's. These works have not escaped the attention of literary critics; in fact, most scholarly studies of *Pilgrimage* refer to one or more of them. Shirley Rose's "Dorothy Richardson's Theory of Literature: The Writer as Pilgrim," is an excellent cohesive account of all of the major issues in Richardson's literary theory as they appear over the scattered writings of her career. What is neither as well documented nor as closely studied is that these ideas, which Richardson did not formulate for others until much later, were taking definite shape in her own mind as early as 1912, when she began wrestling with her convictions about the modern novel in general and their implications for the literary techniques she would employ in the writing of her own novel.

In Dorothy Richardson's theory of literature as it is expressed throughout her writings, the reader is of paramount importance. Shirley Rose states: "Because the initial step into the world of literature is through reading, she elevates this activity to the status of a

creative art analogous and complementary to the art of writing, and gives it close serious attention" (20). Anticipating the work of the reader-response critics, Richardson emphasizes the role of the reader in every literary work and the necessity of collaboration between reader and writer. In a 1921 interview included in an anthology of writers' opinions, she speaks about the future of the novel. She believes that all novels will have "a far wider acceptance, in the immediate future, than ever in the past" (Starr: 90) and that both romance and realism still have something to offer modern readers. In addition, however, Richardson is enthusiastic witness to the birth of a new form of the novel, one which will involve the reader much more actively than ever before:

The third form of the novel, still in its infancy, whose exponents are unable to accept either the demons and fairies of romance or the 'facts' of 'nature-study' as adequate accounts of the world, and place their emphasis on the individual, whether 'average' or exceptional, will continue to hold writer and reader at home in the universal marvel of existence. It may be described either as a reaction from realism, though within it realism finds its fullest aesthetic development, or as a new birth of romance; romance at last become real and brought

home to stay. For just as it is realism at its fullest aesthetic development, so also it is romance in its simplest, truest form. Where it reaches its aim, it weaves for the reader the eternal romance of his own existence and demonstrates that aesthetic recreation is to be had not only by going far enough out, but also by coming near enough home. (91)

Richardson believes that the "first masterpiece" of this new form of the novel will be both thrilling and confusing to its readers: it "will at once reveal the possibilities and confound, as a masterpiece always will confound, exact classification" (91). Certainly her personal experience of critical response to *Pointed Roofs* gave her understanding of the difficulties in classifying "new" novels.

Most important in Richardson's definition of the modern novel is the notion that the work will engage the reader in a new and more powerful way. As Rose explains, "As usual, he would supply another dimension to the work, but now, and ideally, the new dimension would be the result of a more profound contemplative activity" (22). The "contemplation" referred to by Rose is crucial to Richardson's aesthetic theory. When asked about the relevance of art to the modern world, she responded that

the relevance of 'art,' of all kinds and on all levels, to 'existing conditions,' at all times

and in all places, resides in its power to create, or arouse, and call into operation (but not to direct -- that is the business of ethics) the human faculty of contemplation. In other words: while subject to the influence of a work of art, we are ourselves artists, supplying creative collaboration in the form of a reaction of the totality of our creative and constructive and disinterested being rather than with our partial, which usually means interested and calculating being. (West: 94)

The active participation of the reader is essential if a work is to succeed. Partial attention is not sufficient: readers in the Richardson scheme of things must collaborate with the writer by bringing their own creative faculties to bear on the text they are reading. Richardson believes that a reader responds to literature through a linking of his or her consciousness with that of the writer, and, in what has become a well-known passage in a 1933 autobiographical sketch, she makes clear what is involved in this process. Because of the importance of the passage to all of her work, I quote it here in full:

"The mind" may be or may become, anything from a rag-bag to a madhouse. It may wobble continuously or may be more or less steadily focused. But its central core, luminous point,

(call it what you will, its names are legion)
the more or less continuously expanding from
birth to maturity, remains stable, one with
itself thruout life.

We all date our personal existence from our
first conscious awareness of reality outside
ourselves. And this awareness is direct and
immediate, *preceding* instruction as to the
nature of the realities by which we are
surrounded. Instruction and experience can
enrich and deepen but can never outdo or replace
this first immediate awareness. It recurs, in
different forms, thruout life.

Literature is a product of this stable human
consciousness, enriched by experience and
capable of deliberate, concentrated
contemplation. Is not this consciousness the
sole link between reader and writer? The
writer's (and the reader's) brain may be "on
fire," his imagination may construct this and
that, but the contemplative center remains
motionless. Does not the power and the charm of
all literature, from the machine-made product to
the "work of art," from the book which amuses or
instructs to the one which remakes the world and
ourselves (*why* do we recognize it?) reside in

its ability to rouse and to concentrate the reader's contemplative consciousness? (Kunitz: 562)

While the rest of the mind expands and matures through learning, the "central core" of being remains still and unchanged throughout the course of a person's life. From this core comes the contemplation necessary to produce a work of literature, which reaches out to the corresponding core in the reader. The writer of any literary work, then, seeks the collaboration of the reader in what is in essence a shared creative experience.¹

Richardson's beliefs about the nature of literature were the cause of great difficulty when she came to write her own novel. She was not satisfied with any of the novels she had read:

The material that moved me to write would not fit the framework of any novel I had experienced. I believed myself to be, even when most enchanted, intolerant of the romantic and the realist novel alike. Each, so it seemed to me, left out certain essentials and dramatised life misleadingly. Horizontally. Assembling their characters, the novelists developed situations, devised events, climax and conclusion. I could not accept their finalities. Always, for charm or repulsion, for

good or ill, one was aware of the author, and applauding, or deploring, his manipulations [. . . .] In either case, what one was assured were the essentials seemed to me secondary to something I could not then define, and the curtain-dropping finalities entirely false to experience. ("Data": 139)²

In late 1912, alone in a Cornwall cottage and profoundly aware of what she did not like in the works of others, Richardson began to write her novel. After she had "put down a mass of stuff" (Morgan: 400), however, she was forced to set it aside "at the bidding of a dissatisfaction that revealed its nature without supplying any suggestion as to the removal of its cause" (*Pilgrimage* I: 10). Richardson knew then that she could not proceed as her predecessors had:

When I first began writing *Pilgrimage* I intended to take on in the usual way. Then in Cornwall, in solitude, when the world fell completely away, and when I was focussing intensely, I suddenly realized that I couldn't go on in the usual way, telling about Miriam, describing her. There she was as I first saw her, going upstairs. But who was *there* to describe her? It came to me suddenly. It was an extraordinary moment when I realized what could and what could

not be done. Then it became more and more thrilling as I saw what was there. And hopeless of making it clear. (Morgan: 400)

Here Richardson attributes to a single moment the insight that would lead to the creation of her specific formal contribution to the development of the novel. Her discovery hinges on her question, "Who was there to describe her?" This is the problem that perplexed Richardson as she tried to write her novel, the reason for the dissatisfaction she experienced with the "considerable mass of manuscript" (*Pilgrimage* I: 10) she had had to set aside. Richardson's solution is implied, not stated: no one is there to describe Miriam; in effect, she must describe herself, and it is she who is the narrator of *Pilgrimage*.³ At the end of *March Moonlight*, Miriam says, "While I write, everything vanishes but what I contemplate. The whole of what is called 'the past' is with me, seen anew, vividly. [. . .] Contemplation is adventure into discovery; reality" (IV: 657). What Miriam writes is the novel we have just read, the representation of the "contemplated reality" that began to have "its own say" for the first time when Richardson was isolated in Cornwall, trying to write *Pointed Roofs* (I: 10).⁴

Having decided to limit herself to Miriam's point of view alone, Richardson realized with excitement "what could and what could not be done." As May Sinclair noted in the

insightful review of Richardson's first three novels that gave the term "stream of consciousness" to literary critics:

Obviously, she must not interfere; she must not analyse or comment or explain. Rather less obviously, she must not tell a story or handle a situation or set a scene; she must avoid drama as she avoids narration. And there are some things she must not be. She must not be the wise, all-knowing author. She must be Miriam Henderson. She must not know or divine anything that Miriam does not know or divine; she must not see anything that Miriam does not see. She has taken Miriam's nature upon her. (58)⁵

Further, because Richardson strictly limits herself to Miriam's consciousness as it is at the moment of the narrative, she cannot allow herself the insights that knowledge of Miriam's future could provide:

Since Dorothy Richardson conceived the novel after her religious and meditative experiences which occupy the twelfth book of *Pilgrimage*, she could have presented Miriam's life with that far-off perspective constantly implied. Instead she chose to locate the reflective center in the present of Miriam's on-going life. In that present Miriam can reflect on the passing moment or meditate on the past, typically the past of

last night or last week. The future and its perspectives are closed to her; and though they are known to her creator, they cannot be used

. . . . (Thomson: 14)

The works of her predecessors offered her no example of the kind of "reflective center" she visualized.

Dissatisfied with all of the novels she had encountered in the past, Richardson developed a new novel form in which the narrative voice avoids any approach to omniscience. Everything that we know about what is happening to Miriam and what is going on within her mind, we know from Miriam herself. Our insights are her insights, and any limitation in our understanding of people or events is caused either by Miriam's own lack of understanding or by her neglecting to provide us with information that she herself takes for granted and therefore does not reflect upon. While at times the reader may be aware of certain truths which because of her youth or naïveté Miriam does not comprehend (such as Fräulein Pfaff's real reason for sending her away in *Pointed Roofs*), ironic distance is never an element of the narrative.⁶ To use Dorrit Cohn's term, the narrator of *Pilgrimage* is completely "consonant": she does not remain "emphatically distanced from the consciousness [she] narrates," but rather "remains effaced" and "readily fuses with the consciousness [she] narrates (Cohn: 26).⁷ Even those phrases and sentences which for the sake of

convenience Richardson allows to stand outside Miriam's immediate consciousness, such as "She stirred the fire" (I: 16), or "Miriam got quickly to her feet and felt for matches" (I: 17) provide the reader with no information that Miriam does not possess.⁸

Richardson's theoretical beliefs had serious implications for the writing of her novel, many of which had to be faced in the first chapter-volume. The manuscript of *Pointed Roofs* provides evidence of some of Richardson's areas of concern as she attempted to realize these theoretical ideals in her first major fictional work.

CHAPTER 2

The Practice I: Multiple Illustrations from *Pointed Roofs*

Having come to the conclusion (expressed so strongly in her theory) that she must limit herself strictly to this single point of view, Richardson set out to give it full expression in her novel. It is not surprising that the manuscript of the first novel, *Pointed Roofs*, gives the clearest indication of some of Richardson's problems and concerns as she struggled to represent a consciousness believably within the confines of a fictional narrative. Gloria Fromm, in her brief discussion of the *Pointed Roofs* manuscript, says: "The manuscript also shows, when it is compared with the printed text, that Dorothy first recorded, in their raw state and as she experienced them again, the inchoate feelings of the seventeen-year-old girl. Then, in the act of revision, she gave form to these feelings without refining (or falsifying) them" (69). While she wanted her portrayal of Miriam's consciousness to be as true to her own apprehension of it as possible, Richardson was very aware of her medium. The manuscript revisions reveal her authorial control as she selected and shaped the incidents supplied by her memory in order to meet the particular demands of the novel form as she created not an autobiography but an accurate depiction of Miriam's fictional consciousness.

One of Richardson's concerns was to bring readers as close to Miriam as possible. Because Miriam alone would have to present all of the information in the novel, Richardson set about to ensure that the distance between Miriam's and the reader's perceptions of people, places, and events was minimal. The revisions to the manuscript reveal that one of the ways in which she achieved this was by reducing the amount of external observation in the novel. As John Rosenberg explains, Richardson believed that "With the first words, Miriam must be on her own, pushed out into the tide of her life, and the reader there with her; and the whole of what followed -- events and perceptions -- must be refracted through Miriam and told in her voice alone" (53).¹ Richardson realized that it would be impossible for Miriam to see and describe herself (her attitude, her appearance) except at certain special moments (for example, when she has occasion to look in a mirror) and that such description, if it were provided, would have to be supplied by an external observer, someone looking at Miriam. Since this would run contrary to her plan for the novel, demanding the presence in it of another consciousness, Richardson changed a number of passages in the manuscript so that the reader would see Miriam only as she could see herself, described neither in too much physical detail nor in terms that could not believably be attributed to Miriam herself. Richardson was aware that the task which she was giving her readers was a

difficult one, demanding an exceptional degree of awareness and concentration. She therefore had to take care not to strain credibility by diverging from her chosen path, by asking in one place that readers accept everything as coming from Miriam alone while in another place presenting them with information that Miriam could not realistically possess.²

One early example of such a change occurs as Miriam reflects on her voyage to Hanover, specifically of the difficult Channel crossing. In the manuscript, Miriam's arrival at the ship is described in this way:

Then after what seemed like a great loop of
time, ~~during-which-she-saw-{}-herself~~ <spent>
going helplessly up a gangway towards 'the
world' she had stood, ~~stiff-with-determination,~~
face to face with the pale polite stewardess in
her cabin. (21[20]/27)

If taken literally, the first cancelled phrase requires Miriam actually to see herself going up the gangway. Taken in its figurative sense, it distances Miriam from the reader by placing her further away in time. As well, the second cancelled phrase, which seems at first a fairly innocuous description of her physical appearance, in fact employs inappropriate vocabulary which might well be considered better suited to an author's overt depiction of a character than to the expression of a believable degree of self-

awareness. In the interest of psychological realism, such vocabulary demands that someone else be observing Miriam's attitude as she meets the stewardess. Richardson's deletion of these references in revision avoids such serious potential problems.

A similar example occurs when Miriam sees her father talking to "the Dutchman who had helped her off the boat and looked after her luggage" (27). Miriam realizes that her father is discussing her and feels that she wants "to draw herself upright and shake out her clothes" (27). The original version in the manuscript is quite different: "~~She felt-very-crumpled-&-shabby-on-her-coil-of-rope-&~~ wanted to draw herself upright and shake out her discouraged clothes. ~~She-{felt-sh}-must-be-looking-awful/-deplorable~~ (23[20]). Here again Richardson removes the external description of Miriam that distances her from the reader. As originally written, the passage requires that Miriam have the ability to stand apart and look at herself; it is at once both too descriptive (that she is "crumpled & shabby" would be difficult to assess from her vantage point) and too metaphoric (the reference to her clothes as "discouraged" is awkward at best) to be taken for her thoughts. If it had been left as it first appeared in the manuscript, the passage would have presented readers with a failure of realistic probability, demanding that they suspend disbelief in order to accept a rather laboured description of her own

appearance as a faithful representation of Miriam's thoughts. As it appears in the text, however, the sentence simply states Miriam's desire to match and to appear worthy of the impression her father is creating. In the process of revision, Richardson sacrificed an arguably stronger visual image in the interest of psychological accuracy and adherence to her own concept of the novel.

Other revisions to the manuscript also serve to lessen the distance between Miriam and the reader. Some of these are as simple as the removal of any direct reference to Miriam herself, since such reference necessarily places the reader one remove further from the events of the story by demanding an external view of Miriam. In effect, the reader, rather than watching Miriam as she observes, is allowed to participate in her observation. For example, in a description of the room Miriam shares with Harriett, the manuscript reads: "She felt the length of the long room its curtained recesses stretching away into space" (14), while the text simply states that "The curtained recesses of the long room stretched away into space" (22), shifting the focus from the acts of perception to Miriam's actual perceptions themselves. The same effect is achieved in the change from "~~She-could-see-her-turning-at-last~~" to "She had turned" (50[38]/37) and from "She perceived that it was the stained glass windows that made the Schloss Kirche so dark" to "It was the stained-glass windows that made the Schloss

Kirche so dark" (123[104]/76). In each instance the reader is made to approximate more closely Miriam's apprehension of her world, without self-consciousness about the act of awareness. The removal of direct references to Miriam's acts of perception in cases like these gives added credibility to Richardson's decision to make Miriam the narrative focus of her own experiences.

Other changes deprive the reader of information Miriam does not yet possess, thereby making possible a sense that reader and protagonist experience almost simultaneously. When Miriam and the other girls are uncertain as to why Fräulein has chosen to speak at length about "sponge-bags," for example, the reader, too, is kept wondering. While the original manuscript version reads, "<All was well.> Soaps & sponges could all go in the English bags,~~but-these-who~~ ~~wanted-to-swim-must-have-bathing-caps~~" (167[140]), the final version withholds the revelation of the girls' destination a little longer: "All was well. Soaps and sponges could go in the English bags. Judy's downcast crimson face began to recover its normal clear flush, and the Germans joined in the general rejoicing. They were to go, Miriam gathered, in the afternoon to the baths. . . ." (96).

Such revisions reveal a narrative stance that is purposely unobtrusive. Because the narrator is Miriam herself and because as narrator the more mature Miriam consciously chooses to restrict herself to the knowledge and

self-awareness of which the younger Miriam as protagonist is capable at any given point in time, the narration must be limited strictly to Miriam's knowledge, comprehension, and experience of events so that the reader may as nearly as possible share her perceptions and identify with her consciousness. And since hers is the consciousness of a seventeen-year-old girl who is on her own for the first time, it stands to reason that in some cases her understanding of herself and of her experiences will not be complete and that in other cases she will not pause in the torrent of her thoughts to give names to the emotions she feels. Many alterations to the manuscript have the effect of keeping the narrative faithful to the actual self-awareness likely in a young girl; several times Richardson removes a direct statement of Miriam's emotion at a given moment and replaces it with an account of her thoughts or reactions, leaving the reader to deduce the emotion behind them because the youthful Miriam, as insightful as she is, could not or would not herself identify her feelings by name. So, for example, when Miriam is thinking about her old school in London, she comes to the conclusion that it was very different from and much more modern than the German one in which she now finds herself. The original manuscript version tells us precisely how this realization affects Miriam:

Most of the girls <perhaps> had not been
 affected <by it>. But some had. She had.
~~It-<This-realisation>-stirred-her-to-an~~
~~intensity-of-longing-for-some-sort-of~~
~~return~~ The thought stirred her. ~~strangely-~~
 She had. It was mysterious.-&-disquieting-
 (137[114]/81)

In the text the passage appears without the cancelled portions: readers are told neither of Miriam's longing to return to her days as a student at the London school nor of the sense of uneasiness that accompanies her new understanding of this part of her past. They must deduce from the intensity with which Miriam describes herself in relation to the pupils at Fräulein Pfaff's institute the depth of her feelings about her own days as a student and about her inability to fit in with the other girls.

Another instance of this type of revision occurs earlier in the novel, when Miriam, on her way to Germany, is contemplating her certain failure as a teacher in Hanover. She believes that at one point it will become clear to everyone that she is an impostor, that teaching is "beyond her scope"(30), and she will then have to find some other way to survive. In the text she thinks, "Perhaps she could find some English people in Hanover who would help her. There was an English colony, she knew, and an English church. But that would be like going back. That must not

happen"(30). In the manuscript, however, Richardson had originally told us exactly how Miriam felt about such a "going back": "There was an English colony, she knew, and an English church. ~~But-this-idea-depressed-her inexpressibly.~~ (But that) it would be like going back. That must not happen" (33[27]). We are left in the final version to recognize Miriam's depression at her certainty that she will fail and at the idea that she would then have to return to England (in the form of the English people in Hanover) without her telling us directly that that is how she feels.

Still another example can be seen when Miriam visits the Catholic church in Hoddenheim. The priest has taken the Fräulein and the girls into the little room behind one of the chapels, and Miriam finds that she is very moved by it. The text reads: "The minutes were passing; soon they must go. She wanted to stay. . . more than she had ever wanted anything in her life she wanted to stay in this little musty room behind the quiet dim church in this little town" (120). The manuscript gives us a different view; it is much more definite about Miriam's feelings: "~~What-was-it?--Who-could tell-her-what-it-was-here-away~~ in this little town in this little musty room behind the quiet dim church ~~that-made-her so-~~{?}~~>intensely-happy~~" (209[176]).³ Again the reader understands Miriam's feelings even though Miriam herself does not give a name to them. That she longs so desperately

to remain is clear evidence of her joy at being in the little room; there is no need for the narrative to include a direct statement of Miriam's happiness. Because it does not do so, the passage is much more faithful to the intensity of Miriam's emotional reaction to her situation.

One final example of this type of change must suffice; it occurs when Miriam is summoned for "Haarwaschen." After Millie leaves her, Miriam goes to gather her things together for her trip downstairs to Frau Krause. The manuscript reads, "Collecting her music she went vaguely and incredulously upstairs. This was school with a vengeance. ~~Miriam-felt-outraged-~~ This was boarding-school. It was abominable. She Fraulein Pabst {Pfaff} indeed!" (87-88[75-76]/59). In the interest of psychological realism, the text does not contain the blunt statement of Miriam's feelings. Miriam's strong emotion is obvious from the rush of her thoughts; in her upset and emotional state, she would be very unlikely to pause and label it.

Each of these changes is evidence of Richardson's attempts to represent more faithfully the consciousness of her protagonist, without intrusion by the more mature Miriam who as narrator could interpret the significance of events. Such revisions make possible for the reader a more complete mirroring of Miriam's experiences. At the same time as she dealt with these concerns, Richardson had to find a way to represent the independent movement of Miriam's thoughts,

given to the reader without any narratorial comment at all. The *Pointed Roofs* manuscript suggests that she quickly realized the usefulness of quoted monologue in such instances.

Dorrit Cohn, in her discussion of this method of presenting consciousness, points out that "the quoted interior monologue became a fully established technique about the middle of the nineteenth century," but that in the pre-Realist novels (such as *Tom Jones* or *Little Dorrit*) "the volume of their monologues was normally turned up quite as high as in drama" (58). The Realists, on the other hand, took the inner voice for granted and assumed its silence, but they drew "attention to the duality of viewpoints" with a "repeated shifting back and forth between report and quotation" that produced "a proliferation of inquit formulas" (61).⁴ Cohn singles out *Ulysses* as "the novel that brought the most radical change in the integration of quoted monologue with the surrounding narrative text" (62) and says that "the presence of quoted monologues without explicit signals of quotation in a third-person context is a touchstone for the influence of *Ulysses* on the novels that followed in its wake" (63). However, years before the publication of *Ulysses*, unaided by Joyce or by anyone else, Dorothy Richardson arrived at the same technique for presenting Miriam's unfettered thoughts without intrusion by the narrator.

Finding the narrative techniques of her predecessors cumbersome and of limited use in depicting independent thought free of narratorial comment, Richardson sought other ways to simulate in writing Miriam's actual thought processes. In her quoted monologues, Richardson frequently uses ellipsis in passages of text, "without explicit signals of quotation," as a technical device for representing the natural gaps in the verbal progression of Miriam's thought. This, the most obvious of Richardson's idiosyncrasies of style, is one of the most consistently used devices in the novel. It has the effect of allowing the reader to move through Miriam's mind and to follow the flow of her thoughts much as she does herself. So, for example, when Miriam is sitting in the German church, she thinks, "Certainly it was wrong to listen to sermons . . . stultifying . . . unless they were intellectual . . . lectures like Mr. Brough's . . . that was as bad, because they were not sermonsEither kind was bad and ought not to be allowed . . . a homily . . . sermons . . . homilies . . . a quiet homily might be something rather nice . . . and have not *Charity* -- sounding brass and tinkling cymbal. . . . Caritas . . . I have *none* I am sure. . . . Fräulein Pfaff would listen [. . .]" (73). The many instances of ellipsis in this passage represent the pauses and jumps in the formulation of Miriam's thoughts.

In the manuscript there is evidence that Richardson was exploring the implications of her technique as she wrote. There are some instances in which she removed words or phrases and used ellipsis in their place, rendering Miriam's thoughts less syntactically ordered and therefore arguably more realistic, such as in the cancellation of several words in the following passage: "She tried to account for it by ~~the-contempt-of-German-men-for-women~~. . . . German men despised women" (125/77). This type of change is also evident in a passage that describes Miriam's first attendance at the German church. The passage appears in the manuscript in two versions, the second (later) of which is the same as the one in the text: "They were singing a hymn. The people near her had not moved. . . Nobody had moved. The whole church was sitting down, singing a hymn. What wonderful people. . . Like a sort of happy tea-party . . . everybody sitting about -- not sitting up to the table . . . happy and comfortable." The earlier version, which is cancelled in its entirety with a large wavy line, is quite different:

They were singing a hymn. ~~No-one-<the-people~~
~~near-her-had-not>-moved.~~ <She supposed nothing
 had moved.> <What wonderful people they were.
 It was like a sort of happy \. . ./ tea-party --
 everybody sitting about happy & comfortable.
 That was the right way to sing hymns.> Emma

found Miriam's place -- ~~the-tune-was-familiar---~~

~~of-course~~ & pointed to the hymn. (120[102]/75)

The earlier formulation of the passage is more conventional than the later, which uses ellipsis to represent the movement of Miriam's thoughts.

By far the greater number of revisions to passages with ellipsis, however, show Richardson revising in the opposite direction, making more complete syntactic units and supplying information that in her first writing she had left out. It seems possible that Richardson, knowing that she was breaking ground in the use of this new device and realizing that she was already demanding a great deal of her readers, may have lost confidence in their ability to understand fully what she was trying to do and that she then decided to make some minor concessions to narrative convention. For example, the manuscript's "Only the pretty girls . . All looking --" (96) appears in the text as ". . . Only the eldest pretty girls . . . all on their hands and knees looking into the mirror. . ." (64). While the later version provides the reader with a more complete verbal description of the picture in Miriam's mind, it does so at the expense of a psychologically realistic representation of the fragmentation and rapidity of thought.

Many of the examples in which this type of movement toward syntactical completeness is evident occur in the long, rather mystical section near the end of *Pointed Roofs*

that represents the progress of Miriam's thoughts from the time she begins turning about feverishly in her bed (after imagining herself explaining to Eve that her trip to Germany has not really been a financial burden on the family) until the time she wakens to a "perfect morning." This, easily the most intense passage in *Pointed Roofs* and one of Fromm's chosen examples of how Richardson gives "form" to Miriam's "inchoate feelings," was substantially altered even as it was created. Some of the changes are fairly minor; for example, the manuscript's "They pinned up that notice on a Roman Catholic church . . . & all the sly priests looked at them . . . torture & dark places & cruelty" (297[255]) becomes in the text "They pinned up that notice on a Roman Catholic church . . . and all the priests looked at them . . . and behind the priests were torture and dark places . . ." (169). In this passage, Richardson has added a prepositional phrase and the linking verb "were," thereby making more complete syntactic units.

In other more significant revisions to this section, Richardson supplies details that make it easier for us to follow the movement of Miriam's mind, even though in doing so she may be less faithful to her desire to represent that mind accurately. Therefore, while the manuscript reads, "Mr. Brough was a clear-headed man & he couldn't imagine how he stayed in the church . . . ~~There was that hymn Pater~~ ~~liked~~ Milton . . . that sickening sickening idiot humbug

Eve . . . meek . . . with silly long hair. . . ."

(298[257]), the text says instead, "Mr. Brough was a clear-headed man. She couldn't imagine how he stayed in the Church. . . . She hoped he hated that sickening, sickening, idiot humbug, Eve . . . meek . . . with silly long hair . . ." (170). In the text's version, the connection in Miriam's mind between Mr. Brough and Eve is supplied for us, and we do not have to follow Miriam at quite the same pace as we did in the original.⁵

Other changes, while at first glance they might seem minor, in fact provide further evidence of Richardson's awareness of the necessity of shaping her depiction of Miriam's consciousness to suit the structural demands of a literary work, the type of revision Fromm recognized. For example, what appears in the manuscript as "She glanced at the backs of the books in the book-case in the dining-room at home . . . Iliad & Odessey [sic]. . . going in boats & doing embroidery . . . that little picture in the corner of a page . . Hector & Andromache . . ." (295) becomes in the text "She conjured up a vision of the backs of the books in the bookcase in the dining-room at home. . . . *Iliad* and *Odyssey* . . . people going over the sea in boats and someone doing embroidery . . . that little picture of Hector and Andromache in the corner of a page . . ." (168). While they provide interesting evidence of an apparent concession to the reader's need for coherence, the small details

Richardson supplies in the interest of grammatical completeness are of little importance. However, the change from "She glanced at the backs of the books" to "she conjured up a vision of the backs of the books" is worthy of special attention because it provides evidence of Richardson's control of the quoted monologue technique. Richardson exchanges a verb indicating that Miriam physically sees the books for one that makes it clear that they appear only in her mind's eye. She does this again in the changes from "She held to the sight of these two books" to "She held to the memory of these two books" (295/168-9) and from "She saw Eve sitting listening in the window space" to "She imagined Eve sitting listening in the window space" (294[253]/168). Since all three revisions occur within the space of two manuscript pages, it is clear that Richardson made a conscious decision to alter her method of setting up the long passage to follow. The new formulation more accurately depicts the imaginative activity in which Miriam is engaged, while at the same time serving as an indicator that takes the place of standard devices for separating the monologue from the narrating voice. The long quoted monologue that follows is effective largely because of the smoothness of transition between the voices of narrator and protagonist, a smoothness enhanced by Richardson's choice of Miriam as the narrator of *Pilgrimage* and by her conscious

decision to maintain total consonance between the two voices.

The most interesting change to this section of the novel occurs early in Miriam's fevered contemplations. After moving in her thoughts from the bookshelf at home to "Luther's Germany," she opens her eyes "serenely." The manuscript proceeds directly from this point to "Luther . . . pinning up that notice Why is Luther like a dyspeptic blackbird? Because the Diet of Worms did not agree with him" (296). The text, however, adds at this point a long passage that includes the most complete impression of Miriam's mother in the whole of *Pointed Roofs*:

Her eyes opened serenely. Tranquil moonlight lay across the room. It surprised her like a sudden hand stroking her brow. It seemed to feel for her heart. If she gave way to it her thoughts would go. Perhaps she ought to watch it and let her thoughts go. It passed over her trouble like her mother did when she said, "Don't go so deeply into everything, chickie. You must learn to take life as it comes. Ah-eh, if I were strong I could show you how to enjoy life. . . ." Delicate little mother, running quickly downstairs clearing her throat to sing. But mother did not know. She had no reasoning power. She could not help because she did not

know. The moonlight was sad and hesitating.
 Miriam closed her eyes again. Luther . . .
 pinning up that notice on a church door
 (Why is Luther like a dyspeptic
 blackbird? Because the Diet of Worms did not
 agree with him.) . . . (169)

Here again there is evidence of Richardson's imposition of literary form on her materials. In the later version of the passage, she allows external factors (e.g. the moonlight) to interrupt the rapid flow of Miriam's thoughts and tells us something of the reasoning behind the passage to come. We see Miriam considering whether or not she should "let her thoughts go," while in the manuscript they simply forge ahead, with the reader following breathlessly. In the text Richardson makes clear that Miriam is seeking a solution to her problems and some succour in a time of distress and that it is for this reason that her thoughts turn to her mother.⁶ When she subsequently must dismiss her mother as a source of help, Miriam notes that the moonlight is no longer "tranquil," but rather "sad and hesitating," and she closes her eyes once more. The moonlight and her physical sense of sight, then, become the literary devices for moving out of and back into the torrential rush of Miriam's thoughts, and the associations and processes of thought leading to the passage that follows are accounted for to some extent,

giving it a more complete literary shape than it had in the manuscript.

Besides using ellipsis as a means of representing the incomplete, leaping nature of the thought process, Richardson also employs other innovative techniques in her attempt to create a realistic depiction of a fictional consciousness. For example, several times in the novel Richardson changes a descriptive passage with the result that it appears more a representation of Miriam's impressions of a person than a description of a character by an omniscient narrator. When Miriam is for the first time at supper with the girls at Fräulein Pfaff's institute, she looks at her fellow lodgers and describes them to the reader. In the manuscript there are two versions of this passage, the first and earlier of which is cancelled with large diagonal lines. In it, Miriam says when she reaches the Martins, "<She knew exactly what they were like as her eyes returned to the her plate.> -- they had the claret-coloured merino dresses they had worn all day with <hard> linen collars & cuffs. <The front part> ~~Their~~-front strands {of their hair} mouse-coloured hair was <were [sic]> strained back from high broad foreheads & tied with brown bows at the back of the head to fall & flatly join the flat mass of straightfalling hair" (51[39]). In the second manuscript version and in the text, however, the Martins are presented to the reader rather differently:

Her eyes, after one glance at the claret-coloured merino dresses with hard white collars and cuffs, came back to her plate as from a familiar picture. She still saw them sitting very upright, side by side, with the front strands of their hair strained smoothly back, tied just on the crest of the head with brown ribbon and going down in 'rats'-tails' to join the rest of their hair, which hung straight and flat half-way down their backs. (39)

As it appears in the text, the passage omits all of the occurrences of "they had," and the resulting description seems less distant and a more accurate representation of the image that remains in Miriam's mind. Much the same type of change can be seen in cancellations such as "She-had <Her> large expressionless rich brown eyes ~~that~~ flashed slowly & reflected the light" (53[41]/39) and "~~&-in-the-chair~~ & people, not many people. ~~They-looked-like~~ a troop, a little army under the high roof, with the great shadows all about them" (123[104]/76). In each case readers are left with the sense of a person relating her own thoughts and impressions rather than of a narrator describing her characters.

Because Richardson was largely on her own as she began the writing of *Pointed Roofs* and had no example to show her either the possibilities or the limitations of her chosen form, she had to wrestle with any number of minor technical

points during the creation of the novel. The idea of memory, for example, appears to have been somewhat problematic for her.⁷ She seems to have decided not only that the narrated account of Miriam's memories should be more selective than it is in the original version,⁸ but also that references to memory or to specific passages in the novel as "memories" could create difficulties; several revisions to the manuscript, therefore, show Richardson removing phrases such as "she remembered" or "the memory." So, for example, the manuscript's "She remembered the dreadful experiences of playing before people" (56[44]) appears in the text as "She thought of dreadful experiences of playing before people" (41), and the manuscript's "Miriam's throat contracted <at that memory>" (88[76]) becomes simply "Miriam's throat contracted" (59). While there are too few examples for any definitive conclusions about this type of change, Richardson may have felt that since the whole of *Pilgrimage* was in one sense a series of memories, to refer to any one thing as "remembered" or as a "memory" was to set it apart without sufficient justification.

All of these types of revisions reveal an author who was struggling with her craft, trying to take the narrative form of her day and shape it into something which would carry readers well beyond the reach of the what novelists had attempted up to that point. Trying for the first time

to stay totally inside a protagonist's consciousness, to remain faithful to that consciousness while at the same time giving it literary form, Richardson was confronted with a number of technical problems. The manuscript of *Pointed Roofs* gives an indication of at least some of the solutions that presented themselves to her at this point in her career.

CHAPTER 3

The Practice II: An Extended Illustration from
Pointed Roofs

While any discussion of the revisions to *Pointed Roofs* must of necessity range over the entire manuscript, selecting brief representative examples, it is important to remember that Richardson did not work on individual sentences or phrases in isolation. Because she possessed definite ideas about the novel of the future but was in the early stages of her writing unsure how to realize her ideals as fiction, Richardson had to revise her earliest work extensively. The first six pages of the manuscript provide an excellent indication of Richardson's struggle to find a balance between a strong literary structure and the faithful representation of psychological reality as she perceived it. The only way to appreciate the extent to which she exercised artistic control and shaped the raw materials provided by her memory is to reproduce these pages in full and to examine them in detail.

Pages one to six of the *Pointed Roofs* manuscript are written in two different hands (page one and the first paragraph on page two are written in a different ink and appear to be in an earlier hand than the rest of page two and pages three to six). These early writings present a very different opening for Richardson's novel than the opening of the text. A comparison of the two versions gives

readers the opportunity to see Richardson taking the raw details supplied by her memory and imagination and giving them literary shape. At the cost of sacrificing to some extent the psychological veracity of her portrayal of Miriam's consciousness, Richardson takes what appears in the manuscript as a series of rather loosely connected impressions and creates in revision a carefully crafted narrative. The situation existing as the novel opens and the characters of Harriett and Eve and of Miriam herself all undergo change in the process.

The manuscript of *Pointed Roofs* begins:

Chapter One

There was nothing left to do until Eve & Harriett came home with the parcels.

Miriam went slowly upstairs, seeing the pattern of the carpet all the way.

The long low room was shadowy in the firelight. The sight of her Saratoga trunk made her stand still in the doorway.

The old room, with its old look had gone. She was-outsid

She moved clumsily to one of the windows.

She could see the form of the huge May tree on the front lawn & the row of pollarded limes hiding the lawn from the roadway. She stood

looking down into the shadows. The sense of the past stirred within her. ~~<She-would-never-see the-room-again-with-its-old-look>~~ Memories began-to-flow. She would not-face them.

Someone might come into the room at any moment. She turned & went down the length of the room & knelt by the fireside. Upon the quiet road beyond the lime-trees came the rumble of wheels. The gate squeaked & the wheels crunched slowly up the drive & stopped near the porch. There was a moment's silence. ~~<Her>-Miriam's-face listened-~~ She shrank when the ripple of notes broke & knelt on gazing into the fire with the one hand on the mantel-shelf so that she could rise quickly.

Summers came brimming to her. Summer mornings, roses in bloom along each side of the winding, [page 2] gravelled pathway beyond the dewy lawn & all the day to come. Long afternoons, the turning of the day the coming of the night. People going to & fro amongst the long days & no end anywhere. And here was the end. {As} The piano-organ was playing<ed> "The Wearin' O' the Green." It [she?] took-Miriam-back-to-her-last day-at-school-six-months-age-----She-was running-home-in-tears-along-the-tree-lined-part

~~of-the-Upper-Richmond-Road-haunted-by-visions-of~~
~~school.~~ [Later hand begins here.] Her her mind
~~carried-her-back-to-the/-over-/last-day/~~ six
 months & she felt herself running home in tears
 along the Upper Richmond Road from the last day
 at school. [page 3] <She had thought as she ran
 of> a morning in the choral class in the Large
 Room when the sunlight suddenly poured over them
 as they sang . . . <years of> summer afternoons
 in the cool north room, the sound of turning
 pages & the hum of the garden beyond the
 sunblinds Lilla . . . the-change-that
~~had-come-after-she--&-Lilla-had-laughed-&-she~~
~~had-seen-specks-of~~ (the specks of) bright amber
 in the brown of Lilla's eyes as she laughed
 . . . their-~~{?}~~-together, washing their hands in
 the recess opposite the Kindergarten, about
 freewill & heaven . . . Lilla, <wistful . . .>
 with her good looks & her clothes & her settled
 future, sometimes wistful . . . the day when
 they had talked of the tiresome need of being in
 love . . . that moment <day> when Lilla lifting
 her brown hands all glistening to the roller-
 towel had half-turned an-unmoved <her> face, the
 solid blue-black curls all hanging one way
 against the glazed tiles of-the-recess, &-said

{her listless} ~~in-a-listless~~ voice <saying> "his
 name is Piers." . . . She stirred the fire. The
 twilight was thickening. The windows were quite
 dark. The flames shot up. There was a darting
 of shadows about the room. Miriam watched them
~~for-a-moment~~ & then stared once more into the
 fire & mused. ~~helplessly~~. (Since school) It had
 been a splendid summer . . . bound Contemporary
 Reviews & Lecky & Darwin -- forgetting [page 4]
 everything -- & roses waiting in the garden to
 be worn in the afternoon -- Eve & Harriett
 somewhere about washing blouses & copying
 waltzes from the library packet Eve
 opening the door -- looking so admiring -- "Come
 & bang!" -- rushing across the hall to the
 drawing-room, the flap of the grand piano
 falling against the ~~if~~ turned-back lid . . . The
 Mikado, Der Freischutz, The Holy Family Duets,
 the Erl-König¹ -- Venetian Song with Eve playing
 the accompaniment. . . . And getting to play
 tennis so much better . . . that pink cotton
 dress green at the edge that day, slogging,
 slogging, driving, serves, just over the net --
 no one else did them quite like that, driving a
 furrow along the damp earth the ~~last-d~~ last heat
 of the American tournament -- not caring about

anything -- even the secretary couldn't take
 them -- how angry he had looked -- brown brown
brown eyes coming back at the end of the season
 every Saturday -- coming quickly, white
 twinkling figure far away along between the rows
 of holly hocks -- making all those others
 nothing -- nothing -- silly flirtations -- &
 coming all the winter -- every Saturday -- every
 Sunday -- dancing every few dances -- & sitting
 near in church -- & yesterday Why did he
 say Play [page 5] Abide with me if he didn't
 care --? & be so quiet & never say anything --
 He would forget. "Play Abide with me Play
 Abide with me" -- so quietly. The others were
 nothing -- just excitements to be proud of --
 deliberately hooked -- nothing. Why didn't he
 say Don't go, or When are you coming back.
 [Net?] A word of certainty -- . . . Eve saying
 He looked perfectly miserable --
 "What do you mean? Miserable? I don't
 understand." I-was twelve &-he-was fifteen
 <years old>. . . . its always been-me <the same>
 that time when I hurt my foot
 Abide with me . . . & then putting on his
 overcoat & going away down the steps
 Governessing & old age to save up for.

Perhaps Miss Gilkes was right Get rid of men & muddles & have things clear & simple & be happy. Make up your mind to be happy. "You can be perfectly happy without anyone to think about" wearing that large cameo brooch, -- white long flat-fingered hands & that little quiet laugh

The organ beneath the windows had reached its last tune.

[page 6]

Before the last notes had died away the door opened.

"What a dim religious! Did you hear the Intermezzo? Its simply freezing! We got your old collars You may thank me. Eve would have got things with little rujabiba frills . . ." Eve lit the gas.

"Are they piquet?"²

"Oh, goody, she's too grand to open her parcels."

"Go hon*" What are things like tonight?
<downstairs?>

"Oh, I don't know. It's awful I believe things are worse. I wish I'd got brains."

"So you have. More than me."

"Oh -- reely."

"You know I know girls that things are as absolutely ghastly as they can be But you know it's perfectly fearful to face that old school when it comes to the point.["]

Harriett turned the gas to a <roaring> flare & lowered it again.

" -- lovely" Eve was saying -- "all new & jolly & think how you will enjoy those lectures, you'll simply love them." [end of MS page 6]

The first thing readers notice about the text's version of the opening section when they compare it with this one is that it makes the situation at the beginning of the novel much clearer. In his study of Richardson, Caesar Blake says of the opening of *Pointed Roofs*: "So softened are the outlines of objective time and place, and so vague must the factual content of Miriam's reflections be at this point, that the reader is really forced to fix upon the refracting consciousness itself for 'significance'"(97). Had Blake read *Pointed Roofs* in manuscript form, he would have had a better sense of just how "vague the factual content of Miriam's reflections" could be. One of the most obvious results of Richardson's revisions to these opening pages is that additional background information is filled in. Although as narrator the more mature Miriam remains, as we have seen, completely consonant with the consciousness of

her youthful self as protagonist, she plays a greater role in the text than in the manuscript, supplying details that help readers to follow the progress not only of Miriam's thoughts but also of the narrative situation. Readers are told in the first paragraph that Miriam moves through the "March twilight" on the landings and that her immediate surroundings are quiet and isolated: "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." The narrator makes clear that the silence and solitude mean that Miriam will "have time to think about the journey and decide what she [is] going to say to the Fräulein." Moreover, the second paragraph says that "Tomorrow it [Miriam's new Saratoga trunk] would be taken away and she would be gone" (15). The opening scene is set: it is springtime, and Miriam is concerned about leaving the next day for what is evidently not a vacation. That she must decide what to say to "the Fräulein" suggests that her "journey" will take her to Germany, although the purpose of that journey is not made clear at this point. Because the manuscript provides none of this narrative detail, its opening creates a much stronger impression that readers have entered in the middle of a suspended action. The noted presence of the Saratoga trunk and the assertion that "She would never see the room again with its old look" are the

only indications that Miriam will soon be leaving. The manuscript version is arguably truer to our experience of our own thought processes: Miriam does not supply in the manuscript all of the narrative details found in the text because they form a part of her self-knowledge and of her familiarity with her surroundings that is understood without being acknowledged in conscious thought. It cannot be denied, however, that by broadening Miriam's perceptions in revision, Richardson has given conscious literary shape to the novel's opening scene. The result is that while the text represents a departure from the novels which precede it, it demonstrates as well Richardson's awareness of the need to retain, to a degree, some of their forms.

The text's version of the passage continues to provide narrative details and background that are omitted in the manuscript. When Miriam hears the "rumble of wheels" on the drive, the narrator immediately explains what has appeared: "It was the Thursday afternoon piano-organ, the one that was always in tune. It was early to-day" (15). Readers now know what day of the week it is, and they are told here in the text more quickly than they are in the manuscript that the music Miriam hears comes from a piano-organ. Later, after Harriett and Eve have joined Miriam in her room, the text again provides background, this time about the situation that has prompted Miriam to leave. While in the manuscript Richardson has made the conversation between the

three girls brief to the point of being cryptic, in the text she rounds it out, revealing a great deal of information both in several additional speeches and in the comments of the narrator. The manuscript's "Oh, I don't know. It's awful I believe things are worse. I wish I'd got brains" becomes in the text:

"I don't know," said Eve. She sighed thoughtfully and sank into a carpet chair under the gas bracket. Miriam glanced at her troubled eyes.

"Pater's only just come in. I think things are pretty rotten," declared Harriett from the hearthrug.

"Isn't it ghastly -- for all of us?" Miriam felt treacherously outspoken. It was a relief to be going away. She knew that this sense of relief made her able to speak. "It's never knowing that's so awful. Perhaps he'll get some more money presently and things'll go on again. Fancy mother having it always, ever since we were babies."

"Don't, Mim."

"All right. I won't tell you the words he said, how he put it about the difficulty of getting the money for my things."

"Don't, Mim."

Miriam's mind went back to the phrase and her mother's agonized face. She felt utterly desolate in the warm room.

"I wish I'd got brains," chirped Harriett, poking the fire with the toe of her boot.

(17-18)

What is in the manuscript a mere suggestion of trouble at home ("It's awful I believe things are worse"), a form of familial code that in reality would probably need no elaboration, becomes in the more consciously literary text a complete and yet succinct revelation of the family's problems. The text demonstrates Richardson's awareness of the reader's need to understand the situation as fully as possible: Miriam's father has lost his money, and her mother is agonized both by the harshness of her husband's words to their daughter and by their undeniable truth. The text makes clear that while Miriam feels she has to leave, she is at the same time glad she will not be a witness to the tension that is likely to worsen in the future.

Besides clarifying the situation at the opening of the novel, the text also reveals the characters of the two sisters in more detail. In the manuscript Miriam and Harriett converse, while Eve does not speak until the end of page six. In the text, however, Eve, who is described as "thoughtful" and "troubled," speaks briefly earlier in the passage and seems unwilling to discuss the family's

situation, while Harriett, in keeping with her character as it emerges over the course of the novel, first offers the very straight-forward response "I think things are pretty rotten" and later, when Miriam has persisted in talking about their father until both she and Eve are obviously upset (since it seems clear that "Don't, Mim [. . . .] Don't, Mim" is to be attributed to Eve), speaks up in an attempt to change the subject. The inquit phrase "chirped Harriett" clearly indicates the change of tone that the youngest girl's words represent; after this, the subject of the family's financial difficulties does not come up again.

In fact, the text's more detailed presentation of Eve and Harriett begins as soon as they enter the room. In the manuscript they are not described at all; in the text Miriam looks "with a new curiosity at Harriett's little, round, firelit face, smiling tightly between the rim of her hard felt hat and the bright silk bow beneath her chin" and draws comfort from Eve's "scarlet serge dress, and the soft crimson cheek and white brow of the profile raised towards the flaring jet" of gas (17). Such physical description adds warmth to the scene and helps characterize Miriam as a keen observer of everything around her. Taken together with the text's more detailed revelation of Miriam's plans for the immediate future, it suggests as well that she is looking at these particular faces with an intensity born of

her knowledge that she will not have occasion to regard them as closely for some time to come.

Besides being drawn in more detail in the text, the characters of the two sisters are altered slightly to emphasize the closeness of the relationship between Miriam and Harriett. While in the manuscript Miriam thinks back over the summer gone by and remembers "Eve opening the door -- looking so admiring -- 'Come & bang!' -- rushing across the hall to the drawing-room, the flap of the grand piano falling against the turned-back lid . . . The Mikado, Der Freischutz, The Holy Family Duets, the Erl-König -- Venetian Song with Eve playing the accompaniment. . . ." (4), in the text she laments that there will now be "no more Harriett looking in at the end of the morning, rushing her off to the new grand piano to play the *Mikado* and the *Holy Family* duets" (16). This change renders the passage truer to the characters of the two sisters as they emerge over the course of *Pointed Roofs*: Harriett is the spirited one with whom Miriam spends the most time, Eve the more sedate sibling with whom she has only recently become close.³

While the text includes more information about the narrative situation and the characters of Miriam's sisters, it actually tells readers less about Miriam herself than the manuscript does. Her memories about certain people and events from her past are presented much more briefly in the text, appearing there only as suggestions of what exists in

the manuscript. Though Richardson chose to remove some of the *information* about her protagonist provided in the original version by the free association of memories, she left in its place a more tightly crafted narrative and a stronger, more unique character.

The most noticeable omissions from the manuscript occur in the references to Lilla, evidently a classmate, and to the "white twinkling figure" who the day before has told Miriam to "*Play Abide with me.*" In the manuscript, Lilla is an integral part of Miriam's musings about school; in fact, Miriam's description of Lilla and her reminiscence about a particular conversation she and Lilla had are presented at such length that Lilla appears to be the focal point of Miriam's memory of her entire school experience. In the process of revision, however, Richardson reduced Miriam's thoughts of Lilla to a single phrase in the paragraph describing school:

It had begun that tune during the last term at school, in the summer. It made her think of rounders in the hot school garden, singing-classes in the large green room, all the class shouting "*Gather roses while ye may,*"⁴ hot afternoons in the shady north room, the sound of turning pages, the hum of the garden beyond the sun-blinds, meetings in the sixth form study Lilla, with her black hair and the

specks of bright amber in the brown of her eyes,
talking about free-will. (16)

The Lilla of the text's passage is a mere suggestion of her manuscript self. Miriam no longer discusses with her either heaven or the "tiresome need of being in love," nor is Lilla described in the detail the manuscript provides. From the evidence of the manuscript, it appears that Lilla, like Ulrica and, much later, Amabel, is a woman to whom Miriam is strongly attracted; even the brief reference in the text implies that she is the single most important person in Miriam's experience of school. While the manuscript makes the attraction and the importance of Lilla to Miriam clearer, there are several possible explanations for the sharp reduction of this passage in revision. First, the disproportionate length of the manuscript's discussion of Lilla results in a lack of balance in the reminiscence about school which, while it may be a more accurate representation of the natural flow of thought, detracts from the focus necessary in a literary work. Rather than concentrating solely on Miriam and on her powerful reactions to the situation in which she finds herself, the reader is forced to turn aside and focus on the vivid portrait of Lilla. Second, the text's version leaves Miriam more isolated from her peers than she is in the manuscript; even though the text's reference to Lilla suggests how important she is to Miriam, the passage gives no indication that the feeling is

reciprocal. Third, the lesser importance ultimately given to this attraction (and, as I have indicated elsewhere, to Miriam's attraction to Ulrica) makes the powerful relationship with Amabel dramatically new and different in Miriam's life.⁵

The "white twinkling figure" is also discussed in less detail in the text than in the manuscript. In the manuscript, as Miriam stares into the fire and "muses" about the months that have passed since she finished school, she gives a great deal of attention to "getting to play tennis so much better" (4). Readers soon discover the reason for this, as thoughts of tennis lead naturally to thoughts of "the secretary" of the tennis club, presumably the "white twinkling figure" readers find in both manuscript and text. In the text Miriam's musings are of a different cast. Richardson gives shape to her narrative in revision, adding a paragraph making clear that while Miriam reminisces about her past she is also taking stock of her future. After poking the fire Miriam thinks, "That summer, which still seemed near to her, was going to fade and desert her, leaving nothing behind. To-morrow it would belong to a world which would go on without her, taking no heed. There would still be blissful days. But she would not be in them" (16). Rather than the manuscript's series of seemingly unrelated memories, again arguably more psychologically realistic but at the same time more difficult for the reader

to follow, the text presents a litany of all that Miriam is leaving behind, important elements of which are the tennis club and "a white twinkling figure coming quickly along the pathway between the rows of hollyhocks every Saturday afternoon" (16). The text does not include Miriam's detailed thoughts about a specific dress and her "slogging, slogging, driving serves, just over the net" (4); again these thoughts are of disproportionate length and detract from Richardson's main focus in the passage, in this case Miriam's sense of the loss of something irreplaceable. Besides removing these thoughts, Richardson also deleted some further discussion of the man we know from *Backwater* to be Ted (i.e., the mention of his eyes and the indication that Miriam has known him for a long time) as well as the references to "all those others" that make clear he is not the first man in Miriam's life. The text's Miriam, who makes no mention of any "silly flirtations," appears less youthful than that of the manuscript, and again an attraction to another person is suggested rather than described in some detail.

In the paragraph immediately following the discussion of Ted, the manuscript's "Governessing & old age to save up for" (5) becomes in the text "There was nothing to look forward to now but governessing and old age" (16), making this sentence Miriam's morose conclusion concerning Ted and his failure to state his intentions clearly. This subtle

change demonstrates the main thrust of Richardson's revisions to this long opening section. The raw details and memories she recorded in the manuscript are given narrative shape: they are linked more carefully, explained more fully, and selected with an eye to the consistent formation of the character of the protagonist who is *Pilgrimage*. And yet a reader of the manuscript who is also aware that Richardson believed, as Blake states, that the "inner life is the reality, and that must be the material of fiction which creates the illusion of reality" (Blake, 14), can not help feeling that she would have regretted having to accommodate the reader by sacrificing a degree of psychological realism to the needs of more explicit narrative shape and significance. The extended illustration provided by these opening pages of the *Pointed Roofs* manuscript demonstrates that while the text possesses undeniably tighter writing and structure, it does so at a price Richardson must at times have been loath to pay.

PART II
THE "PARTICULARITIES OF CONSCIOUSNESS"

In her account of Richardson's theory of literature, Shirley Rose identifies some of the "qualities and compositional elements" that Richardson observed in the "new" novel, "the experimental novel during the immediate post-World War period" (20-21):

[Richardson] sees the novel of the future as *intensifying* certain qualities of traditional fiction: the limiting of attention to the specific consciousness of the character and exploring it in depth; highlighting the character's individuality rather than his universality; in other words, giving the utmost emphasis to the particularities of consciousness without regard to their general application to the rest of mankind. The reader would become involved in terms of his specific experience in life, rather than as generalized man. (22)

Given Richardson's emphasis on the "particularities of consciousness" as the focus of the reader's attention in the "new" novels, it is apt that the consciousness presented in her own novel is both highly individual and fiercely independent. While an average woman might have been the ideal protagonist for a novel that had as its goal the teaching of certain general precepts or universal truths, such a figure was not suited to the type of novel Richardson envisaged. Indeed, since for readers the fascination of the

new novel lies in the necessity of their recreating the character's consciousness within their own, it follows that for such a novel the perfect protagonist is one whose similarity to his or her fellows has been de-emphasized and whose individuality has been made the focal point. It is this marked individuality that is for the reader both the most engaging and the most difficult aspect of the fictional character Richardson created in *Pilgrimage*.

Finding the raw material for the creation of Miriam Henderson in her own life, Richardson had ready access to the qualities that could set her protagonist apart. As an artist, possessing a gift for languages, a remarkable memory, and an ecstatic nature, Richardson was certainly not an average person. All of these aspects of her own being were available to her when she came to shape the fictional consciousness that would carry the entire weight of the novel.

At the same time, however, within the new novel form Richardson developed, Miriam's individual nature carried with it the potential for problems. Richardson's decision to provide no checks and balances external to Miriam's consciousness meant she had to find ways to make certain that readers could accept as valid and reliable Miriam's necessarily limited perceptions of the people and events in her life. The solution Richardson arrived at was two-fold: Miriam had to be placed in such a position that the acuity

and scope of her vision could be ensured, even in those cases where her own understanding of what she saw was limited by age or circumstance; and her dealings with others had to provide a kind of external perspective, even though the relationships themselves would be presented entirely through her consciousness. These relationships made it possible for Richardson to broaden Miriam's perspective both along a horizontal axis, by giving Miriam the opportunity to reveal more of her self as she interacts with others in new and different situations, and along a vertical axis, by plumbing Miriam's consciousness ever more deeply. An examination of the extant *Pilgrimage* manuscripts indicates that in the process of revision Richardson subtly altered aspects of Miriam's character, as it is expressed individually and as it is revealed in her relationships with others, with the result that her point of view is both given additional credibility and expanded.

CHAPTER 4

Pointed Roofs I: Multiple Illustrations

Throughout the five-month period covered in *Pointed Roofs*, Miriam is seventeen years old. Richardson was at great pains to restrict herself in her portrayal of Miriam to the sentiments and the knowledge such a young person would believably possess. At the same time, however, she had to shape Miriam's consciousness to suit the purpose for which it was intended: to serve as observing, experiencing, and recording self in the context of her creator's own beliefs about the modern novel. In that context, Richardson needed to maintain a sense of psychological realism and create a believable portrait of an individual seventeen-year-old girl while at the same time ensuring that Miriam's account would be seen to be valid and reliable. The evidence of the *Pointed Roofs* manuscript indicates that, as she revised, Richardson gave added maturity to Miriam's portrait and a sense of greater reliability to her necessarily limited perceptions by removing or changing some of the more obvious indications of Miriam's youth. In addition, Richardson also increased Miriam's reliability by providing her with additional distance from those around her, thereby expanding her point of view and leaving her freer to observe and interpret their actions and reactions. In these ways she enhanced Miriam's credibility.

That Miriam is not a typical seventeen-year-old girl is quickly apparent to readers of *Pointed Roofs*. What is perhaps not so readily perceived by some is that Miriam is seventeen. In his *The Psychological Novel, 1900-1950*, in fact, Leon Edel says that had he known from the beginning of his reading that Miriam was such a young girl (Miriam does not make any reference to her age until page 55, at which point she admits to being "only seventeen and a half"), he would not have had such difficulty understanding her, relating to her, or even liking her. Even on his second reading, Edel found that his "interest lagged" because, in his words, "The heroine struck me as immature and wholly without interest."¹ Had Edel been presented with Miriam as she appears in the manuscript, however, he might have realized more quickly that the immaturity he found so troublesome was the result of her youth; the original versions of a number of passages that were revised in the manuscript reveal a Miriam who is more girlish in many of her expressions and in some of her actions and whose thoughts have an effusiveness that is largely absent in her character as it exists in the final text. While the Miriam who remains in the text is still a credible portrait of a young girl, Richardson's revisions increase the level of her maturity. This added maturity serves to increase as well the validity of her accounts of events and impressions; had Miriam been left as she originally appeared in the

manuscript, readers might well have been tempted to dismiss the record of her youthful consciousness without according it the attention merited by her strong, individual perspective.

Several revisions to the manuscript show Richardson removing phrases or sentences that had served to intensify Miriam's expression of her thoughts and emotions, with the result that Miriam presents her point of view with greater maturity. When she is at the Schloss Kirche with her students for the first time, for example, she hears and thinks about the German version of the hymn beginning "Now thank we all our God;" in German the hymn contains neither the "we" nor the "our" and is therefore far less objectionable to her than the English version. In the text Miriam then looks at the people around her: "Emma and Clara were chanting on either side of her. Immediately behind her sounded the quavering voice of an old woman. They all felt it. She must remember that. . . . Think of it every day" (76).² In the manuscript, Miriam adds more emphasis to her admonition: "Emma & Marie were chanting on either side of her. Immediately behind her sounded the quavering voice of an old woman. They all felt it. ~~They were-all-the-same--- somehow---\sometimes/-<somewhere>.~~ She must (She must) remember that. . . . ~~if-only-she-could-remember-that.~~ Think of it every day" (123[104]). In the manuscript version the repetitive rhythms of the passage give it a greater urgency

than it has in the text, and Miriam seems moved by an impetuous youthful determination to change her outlook.

In his study of Richardson Caesar Blake expresses the belief that in *Pointed Roofs* Miriam is "essentially and consistently adolescent in several extravagances of feeling" (27). However, an examination of several passages cancelled in the manuscript reveals that originally Miriam possessed more girlish enthusiasm and a greater tendency towards dramatic and rather effusive statements that could put her authority as observer and interpreter of events in doubt. At breakfast on her second day in Hanover, Miriam considers how the Fräulein feels about the English girls. The text says, "She wondered whether Fräulein liked the English girls best. . . . She paid no attention to the little spurts of conversation that came at intervals as the table grew more and more dismantled. She was there, safely there -- what a perfectly stupendous thing -- 'weird and stupendous' she told herself" (52). The manuscript, on the other hand, reads:

She wondered whether Fraulein liked the English girls best. . . . Oh,--how-interesting-it-all-was
 ----&-how-glad-she-was-she-had-get-there. She
 paid no attention to the little spurts of
 conversation that came at ~~If-it-were-not-for~~
~~the-teach~~ intervals as the table grew more &
 more dismantled-~~looking~~. <She was there, safely

there -- what a perfectly stupendous thing --

"weird & stupendous" she told herself>.³

(74[62])

While the sentence Richardson added later ("She was there [. . .]") does express Miriam's happiness and even incredulity at being in Hanover, it does so in a way that is somehow less ingenuous; it no longer has quite the same girlish tone as the original sentence ("Oh, how interesting it all was -- [. . .]"). The revised sentence preserves the tone of youthful enthusiasm while at the same time avoiding the excessive effusiveness of the original.

The same kind of naïve effusiveness can be seen in several single words or short phrases that Richardson cancelled in other passages. For example, the text's "Where was Fräulein Pfaff all this time? Perhaps somewhere hidden away, in her rooms, being 'done' by Frau Krause" (65) appears in the manuscript as "Where was Fraulein Pabst<faff> all this time? Was she, ~~eh-surely-not~~, was she, too, somewhere hidden away, in her room, being 'done' by Frau Krause?" (98-99[84-85]); its "Oh yes, besides seeing them all she wanted them to hear her play. . . ." (66) reads in the manuscript, "Oh yes, besides seeing them all she wanted them, most awfully, to hear her play . . ." (101[87]); and its "Perhaps she would have grown up a Churchwoman . . . and 'lady-like.' Never" (81) is in the manuscript "Perhaps she would have grown up a churchwoman & 'ladylike.'

{No. Never}" (136-137[113-114])). In each case Richardson has removed Miriam's more emphatic (and at the same time more immature) statements, with the result that she has remained faithful to Miriam's emotions while at the same time giving them more controlled and adult expression.

Other revisions revealing much the same thing involve Richardson's cancellation of incidences of hyperbole and over-statement in Miriam's expression. At such moments the reader of the manuscript can see that Richardson originally allowed Miriam to get caught up in her emotions and to engage in a form of youthful exaggeration which, while it is arguably realistic, is detrimental to the establishing of a tone of reliability in the reporting of her perceptions and impressions. When she is on the way to Hanover, for example, and is thinking about the certain disaster in store for her, she vows that she will not return to England. The text reads, "She would rather stay abroad on any terms -- away from England -- English people" (30). The manuscript, however, reveals that Richardson had originally allowed Miriam to get more carried away: "She would rather stay <in> abroad on any terms -- <away from England & English people> ~~in-a-work-house-even-than-go-back~~" (33[27])). The same type of change occurs in a passage appearing shortly after this one, where the manuscript's cancellations indicate that Miriam was once again going to express herself more vehemently than Richardson ultimately allowed her to:

"<Whatever happened> She would hold to that. ~~-She-would-hold at-all-costs---She-would-lie-her-way-through,-if-need-be,-to that~~" (33[27]/30). Both passages reveal a character more given to dramatic overstatement than the Miriam of the final text, a character who therefore appears younger and more naïve. The early occurrence of these passages in the novel indicates that changes to them might be explained by Richardson's developing understanding of the implications of such obvious indications of Miriam's youth. Other cancelled incidences of hyperbole in the manuscript, such as Miriam's reference to her wet hair as "two horrible <limp> Gorgon twists <tendrils>" (92[79]), which became in the first edition simply "two tendrils" (61-62), further support the idea that in the process of revision Richardson was tempering the youthful exuberance of her main character. Similarly, when Miriam awakens after having been up for part of the night watching a thunderstorm with the rest of the inhabitants of Fräulein Pfaff's, she lies in bed relishing her feeling of strength. The text reads, "She wanted to have the whole world in and be reconciled" (150), but the manuscript shows that Miriam had originally carried the thought further: "She wanted to have the whole world in & be reconciled. ~~in She-wanted-to-say-this-is-me,-this-is really-me,-one-look-that-would-never-be-forgotten-&-would make-misunderstanding-impossible-forever~~" (259[222]). Here again the manuscript's initial formulation gives the

impression of a younger, more ingenuous character than the Miriam of the text. This is not to say that Miriam as she appears in the final text is no longer a believable representative of seventeen-year-olds, who by definition are prone to intensity, effusiveness, and exaggeration. Such overstatement is characteristic of the speech of young people, but its potential for calling Miriam's credibility as reporter into question cannot be denied, and Richardson therefore had to weigh the demands of psychological realism very carefully against the possible damage to readers' faith in Miriam's point of view. The revisions indicate that in her depiction of Miriam's fictional consciousness, Richardson pared away some of these typically youthful forms of expression but left the reader with a clear sense of the emotions they were in the original formulation intended to reveal.

That Richardson was deliberately shaping the creative expression of her own memories to suit the needs of the fictional consciousness she was creating can also be seen in a number of cancellations and changes to the manuscript that reveal her making Miriam's speech more formal and therefore arguably more mature. At the end of the first day of her stay in Hanover, Miriam is "gratified" to find that both her German and her French are quite good, and in the text she thinks as well that "her English was all right -- at least, if she chose. . . . Pater had always been worrying about

slang and careless pronunciation" (47). The reader of the manuscript can see that Richardson's original formulation of the last sentence was itself colloquial: "Pater had always ~~gone-on-at-them~~ <been worrying> about slang & careless pronunciation" (66[55]). Besides correcting the rather ironically inappropriate phrasing in this passage, Richardson also removed contractions from other passages, with the result that the sentences are more formal in the text than they were in the manuscript. Though in themselves these changes might not appear noteworthy, in the light of Miriam's reference to her father's insistence on correct English they take on greater importance, revealing at the same time both the weight of her father's opinions in her life and her acute awareness of her role as a teacher of English. So, for example, "'It's so extraordinary'" appears in the text as "'It is so extraordinary'" (286[247]/164), and "'Well you see ~~there~~ ther're all sorts of things happening at home'" becomes in the text "'Well, you see there are all sorts of things happening at home'" (321[278]/182). In each case Richardson subtly renders Miriam more articulate, the introduction of increased formality helping to shape her portrait as a young woman very conscious of her position as linguistic role model. This awareness of her role, unusual in one so young, helps to give an air of added authority to Miriam's observations.

Changes to two other passages indicate that in terms of Miriam's behavior as well as of her speech, Richardson revised the manuscript with an eye to making Miriam's youth less obvious than it originally was. Both of these stem from the Fräulein's tirade about "Young girls . . . who talk . . . of men" (178). At one point the Fräulein says that "Like a dawn, like a dawn for purity should be the life of a maiden. Calm, and pure and with holy prayer." The text at this point continues, "Miriam repeated these words in her mind, trying to dwell on the beauty of Fräulein's middle tones." In the manuscript, however, the reader is given a different view of the exact nature of Miriam's repetition:

Like a dawn, like a dawn for purity should be
the life of a maiden. Calm, & pure & with holy
prayer --

~~Kahlum-&-pewre-&-with-hoe-ly-pray-er-repeated-M~~

Miriam repeated these words in her mind trying
to dwell on the beauty of Fraulein's middle
tones. (314[271])

In the cancelled line the reader sees Miriam in the process not only of repeating but also of mimicking Fräulein Pfaff's pronunciation in her mind. Later, when the girls gather in the basement to discuss Fräulein's outburst, they come to Miriam and wait for her to say something. The text reads, "They stood waiting for some word from her. She dropped her eyes and caught the flash of Gertrude's swinging steel

buckles" (181). The manuscript shows Miriam then engaging in a similar rather childish activity: "She dropped her eyes & caught the flash of Gertrude's <swinging> steel buckles. She kicked the side of her basket" (319 [276]). Both of these passages give the impression of a Miriam who reacts to the Fräulein's outburst in a less mature manner than readers see in the text. Because Miriam exhibits more diffidence towards the Fräulein and more restraint in her response to the tirade in the text, her interpretation of its significance there is more credible than it is in the manuscript.

Another series of revisions to the manuscript also shows Miriam becoming more mature; from these passages Richardson deleted references to emotions that could be construed either as signs of Miriam's youth or as indications of weakness in her. Though the removal of any one of them would not significantly alter the reader's understanding of Miriam's character, together the deletions leave the impression in the final text that she is somewhat more reserved in her expressions of feeling. For example, when Miriam and the other girls attend the English church on her second Sunday in Hanover, she muses about the "poor cold English things" who are singing a hymn:

Miriam suddenly became aware of Emma Bergmann
standing at her side with open hymn-book,

shaking with laughter. She glanced sternly at her, mastering a sympathetic convulsion.

Emma looked so sweet standing there shaking and suffused. Her blue eyes were full of tears. Miriam wanted to giggle too. She longed to know what had amused her . . . just the fact of their all standing suddenly there together. She dared not join her . . . no more giggling as she and Harriett had giggled. She would not even be able afterwards to ask her what it was. (72)

The manuscript version of this passage gives the reader a clearer sense of the extent to which Miriam is torn by the sight of Emma. Manuscript page 113[96], which appears by its hand to be an earlier one than that which precedes it, begins with this scene in the middle of a sentence:

by the sudden sight of Emma at her side shaking with giggles. She endured one sympathetic convulsion -- Emma looked so sweet in her pink suffusion, her blue eyes brimming with tears, Miriam longed to know why she giggled . . . &-to <She wanted to> giggle too, at-anything,-at-the mere-fact-of-standing-solemnly-there-together, at-a-hole-in-a-glove,-a-false-or-~~<{?}>~~-misplaced note-from-a neighbouring-pew,-<best-of-all>-to giggle-at-nothing-<at-all>-as-she & Harriett had <often> done -- then she stiffened & supported

the child as best she could with a radiating sternness. She hoped Fraulein Pabst<faff>, sitting just behind with the English girls, had not seen. 4

Here Miriam, who "endures" rather than "masters" the "sympathetic convulsion" of silent laughter, obviously wants very much to behave in a childlike manner, as Emma is free to do, but realizes that her role as teacher forbids it. As well, the reader of the manuscript is given a clearer picture of Miriam's own former indulgences in such action with Harriett and of her concern with Lily Pfaff's impression of her. Richardson's movement in revision away from the considerable introspection found in the manuscript gives Miriam greater assurance and composure and places less emphasis on her sense of regret for the lost freedom that has been the price of independence.

Another example of a revision of this type occurs when Miriam accompanies Emma to the dentist. As described in the text, the experience is an unnerving one:

Assailed by a loud scream, followed by the peremptory voices of two white-coated, fiercely moustached operators, one of whom seemed to be holding Emma in the chair, Miriam had started from her sofa in the background. 'Brutes!' she had declared and reached the chair-side voluble

in unintelligible German to find Emma serenely
emerging from unconsciousness.⁵ (85-86)

In the manuscript two cancelled sentences give the reader further indication of how deeply distressing all of this is to Miriam: ~~"The-real-eries/-meanings-of-the-child-under {later?}--The-visits-brought-home-to-her-the-desolations-of boarding-school-where-trials-must-be-undergone-without-the support-of-sympathising-&-admiring-parents---She-came-away from-them-chilled-&-daunted"~~ (144-145[121-122]). The cancelled reference to parents suggests that Miriam is thinking of her own parents, her own school days, and perhaps her own feelings about undergoing "trials" without any support, as might any young girl alone for the first time in a position like the one in which Miriam finds herself. The deletion of these revelations of feeling in the text helps give the impression of a young woman who is more resolute and independent than her manuscript counterpart. The result of all of these revisions in which Richardson removes some of the more obvious indications of Miriam's youth is that the atypical individual whom readers meet in the pages of *Pointed Roofs* has a strength and maturity that suit her admirably for her role as observer and interpreter of her world.

Besides increasing the maturity of Miriam's character in her revision of *Pointed Roofs*, Richardson also alters the

manner in which Miriam interacts with other people. Here too there is evidence that Richardson has carefully shaped Miriam's thoughts and feelings with an eye to ensuring the reader's acceptance of her point of view as reliable. It is in her relationships with others that Miriam's individuality is most readily apparent to the reader. Both at home in England and during her stay in Hanover, Miriam very often seems isolated from the people with whom she lives and works, set apart from them by the singular quality of her perception and interpretation of the world around her. This same isolation, however, suits her well to the purpose of Richardson's "new" novel, since it leaves her free to act as observer and gives the reader access to her detailed impressions of others. Because Miriam is to a certain degree detached from the people and events in her world, she is able to take note of everything that goes on around her, to interpret its significance, and to record it for readers without the biases that deeper emotional involvement would make unavoidable. At the same time, by providing readers with the opportunity to observe Miriam's interactions with others, both in her family and at Fräulein Pfaff's, Richardson makes it possible for them to assess the accuracy of her interpretations and the limitations in her knowledge without questioning the acuity of her physical powers of observation.

Even within her own family Miriam is not completely comfortable; the early pages of *Pointed Roofs* make it clear that of her three sisters only Harriett has in the past been truly close to her; her new intimacy with Eve has been occasioned by her imminent departure for Germany. The reader has the sense that Miriam stands apart from the rest of the family, observing them and recognizing her own difference from them. While she is obviously well-liked by her household (as she is later by several inhabitants of Fräulein Pfaff's institute), she herself is more conscious of that which sets her apart than of that which links her with them. In fact, as she prepares to go down to breakfast on the day of her departure for Hanover, Miriam is stunned by Harriett's revelation that everyone in the house finds her attractive and by the realization that they will miss her: "they were all downstairs, liking her. She could not face them. She was too excited and too shy. . . . She had never once thought of their 'feeling' her going away . . . saying good-bye to each one . . . all minding and sorry -- even the servants" (24-25). Readers cannot overlook the psychological veracity of this aspect of Miriam's portrait; most will surely acknowledge that they too recognize their eccentricities and distinctly individual traits more readily than they do those things that make them attractive to, or in which they are most like, others. Certain changes to the manuscript show Richardson revising passages with the result

that Miriam's self-acknowledged role as a somewhat aloof recorder is even more apparent. For example, when Eve leaves Miriam in her bedroom and goes to get water so that they can "make [themselves] glorious" (21), Miriam regards her departure intently. The manuscript reads, "Miriam watched her as she went slenderly down the <long> room -- the great oval of dark hair, the narrow back neck, narrow back, the tight, plump little hands" (11). The text's description, however, is different: "Miriam watched her as she went down the long room -- the great oval of dark hair, the narrow neck, the narrow back, tight, plump little hands hanging in profile, white, with a blue pad near the wrist" (21). Because of its inclusion of colours in the description of Eve's hands, the latter version is more pictorial. It gives a stronger sense of Miriam as an astute observer while at the same time leaving the impression, because she is able to take note of such things, that she is more detached from the emotion of the scene. While the text's more detailed presentation could be seen as evidence of Richardson's desire for greater realism, such physical description is also a device she uses to distance Miriam from the kind of intense emotion that could unduly influence her perceptions. A comparable instance occurs in her description of the Fräulein during her rather mad speech (178), in which Miriam consciously turns to observation of physical traits as a means of removing herself mentally from

what is going on around her. The emotions involved in the two scenes are certainly very different, but the use of the device itself is similar: Richardson moves Miriam away from the emotions filling the air around her and in the process makes it possible for her to judge events more accurately.

Richardson also made changes of this type in a passage describing Miriam's father as she sees him on their arrival in Holland. Miriam is excited by the strangeness of everything around her and particularly notices a "tremendous saffron-coloured hoarding announcing in black letters 'Sunlight Zeep'" (28). When she exclaims over this and receives no response from her father, she turns her attention from the novelty of her new surroundings to her companion. The manuscript version of the passage says:

She listened to his slightly uneven stride at her side.

Glancing up she saw his face eager & excited.

He was not listening. (25)

The final version alters and gives more detail to this description:

She listened to his slightly scuffling stride at her side.

Glancing up she saw his face excited and important. He was not listening. He was being an English gentleman, "emerging" from the Dutch railway station. (28)

Again Miriam appears to be describing a family member from a different perspective and more acutely in the text than she is in the manuscript. The use of the adverb "scuffling," conjuring up an image of hesitant or of dragging feet, leaves the impression that Miriam has perceived in her father either age or a certain weakness that the manuscript version does not necessarily imply. Her reference to his "being an English gentleman" makes clear that, although she does not seem to condemn them, she is completely aware of the airs he is assuming. Both changes suggest that, as Richardson revised the novel, Miriam acquired a new understanding of her father's follies and foibles, perhaps a deeper understanding than readers might expect from one so young but perfectly in accord with Miriam's role as acute observer in the novel.

Even her close relationship with Harriett is given a slightly different colouring and a sense of greater distance in the text than it had in the manuscript. When Miriam awakens on her last morning at home to find Harriett hanging over the side of the bed, she is touched that her sister has revived what is apparently an old game between them. In the manuscript she thinks, "Harry, old Harry, jolly old bright-eyed pal <Harry>, had remembered the Grand Cereimonial" (13[13]). Although the text with its "old Harry, jolly old Harry" (22) makes the special relationship between the two girls clear, it does so in a manner that is free of some of

the emotion that accompanies the passage in the manuscript. Because of its more informal and colloquial tone, the "bright-eyed pal" of the manuscript seems at once warmer and more youthful. Another revision occurring later in the novel also subtly diminishes the extent of the sisters' attachment to each other and therefore gives readers the sense of a greater impartiality in Miriam's descriptions. Miriam is looking at letters from home, one from Eve and the other "a scrawl from Harriett, pure slang from beginning to end" (66). In the manuscript, however, the letter from Harriett is described in more detail: "a scrawl from Harriett, pure slang <from beginning to end> to the effect that life was not worth living largely because Miriam was in Germany" (100[86]). Richardson's decision to delete the last part of the sentence affects the reader's understanding both of Harriett's character and of the relationship between Miriam and her sister. While Miriam is still undeniably closer to Harriett than to anyone else in her family, these revisions indicate a tempering of the attachment, with the result that in this relationship too Miriam is more detached and more capable of unbiased assessment than she was in the original version.

It is at Fräulein Pfaff's institute in Hanover, however, that Miriam's distance from all of her companions is most obvious. With the Fräulein herself Miriam's relationship is complex and unsettling, particularly because

of her blindness to Fräulein Pfaff's feelings for Pastor Lahmann. As well, although she seems at first to be quite taken with Mademoiselle, the girls' French instructor, Miriam becomes progressively more distant from her. Miriam's removal to one of the downstairs bedrooms is the occasion of the final separation between them. And though she does at times feel some warmth for one or another girl at Fräulein Pfaff's, on the whole she is unable to respond to them or to become part of either the English or the German group. The manuscript shows the progression in Richardson's depiction of these relationships; in the case of Mademoiselle, Richardson actually lessens Miriam's antipathy for another character, and although this does nothing to reduce her isolation, it serves to increase her reliability and maturity. In the cases of the Fräulein and the girls, Richardson chooses to have Miriam stand more obviously apart from those around her, allowing her greater opportunity to observe them and to record their actions accurately.

Miriam's relationship with the Fräulein is complicated by her innocent inability to comprehend all that is going on around her. Here an examination of the manuscript gives readers the sense that in revision Miriam was further distanced from the other inhabitants, who seem to understand more clearly. It is this relationship with the Fräulein that gives the clearest indication both of the limitations

in Miriam's vision and of some of the means Richardson employs to expand that vision for the reader. Throughout her stay in Hanover Miriam is keen to impress Fräulein Pfaff and to live up to her expectations, something that she cannot possibly do because she is not aware, as the other girls clearly are, of one of the most important aspects of the Fräulein's character. Two additions in the text, both appearing after Miriam has been told that she is to move to one of the downstairs bedrooms, give Miriam's ill-fated desire to please more emphasis than it has in the manuscript. The changes from the manuscript's "It would be quite easy now that this had happened to write & tell them that the Pomerania plan had come to nothing" (235[199]) to the text's version, which adds "Evidently Fräulein approved of her, after all" (135), and from the manuscript's "[. . .] Miriam's interest ~~did~~ changed to excited thoughts of Fraulein deciding who should sleep with the servant, a new servant -- [. . .] " (237[201]) to the text's "[. . .] Miriam's interest changed to excited thoughts of Fräulein -- not hating her, and choosing Mademoiselle rather than herself to sleep with the servant, a new servant -- [. . .]" (135) heighten the reader's awareness of the importance to Miriam of Fräulein's apparent good will towards her at this point in the novel. At the same time, the revisions add a certain degree of irony to the more obvious fall from favour that occurs shortly thereafter and indicate clearly to the

reader that though Miriam is unable to understand everything that is happening at the institute, she nevertheless records it faithfully.

Though she does not know it, Miriam's innocent liking for Pastor Lahmann lies at the heart of her problems with Fräulein Pfaff. In revising the manuscript Richardson made it clearer that Miriam is set apart from the others at the institute by her lack of understanding of this crucial fact. Gloria Fromm pays special attention to the scene that indicates most clearly Miriam's inability to comprehend fully what is happening around her.⁶ In this passage Miriam and Pastor Lahmann have met by chance in the saal. As Fromm explains, "Lahmann, mildly aroused by the sight of the fair-haired, bright-cheeked, happy Miriam, begins a low-toned flirtation that throws her quite off balance." Fromm goes on to describe Lahmann's request to see Miriam's glasses and adds,

. . . Miriam, cowed, takes them off. Without them, half of her already limited youthful vision is gone, and it would seem that at this point in the manuscript, since the handwriting takes on a radically different appearance, Dorothy must have removed her own glasses and finished writing the scene under the same handicap as her heroine. Both of them are looking at the same time at the blurred image of

Lahmann as he gazes into the "lame eyes" of the
 "poor child," and remarks how "vairy, vairy
 blonde" she must have been as a child. (70)

In the manuscript the scene ends almost immediately after this point, but in the text, as Fromm points out, "three additional paragraphs round out this scene by characterizing for the reader the woman whose nature the girl can only sense" (70). The Fräulein is described in the text as having "speechless waiting eyes," while Pastor Lahmann examines his fingernails, obviously uncomfortable (130). Fromm adds that "Miriam does not understand the significance of this silent drama and its sexual overtones, but she registers it, unconsciously absorbing the charged air, thereby broadening her own narrow view for the reader" (70).

From this point on, uncertainty governs Miriam's stay at the institute. In the section immediately following this one, Fräulein Pfaff wants Miriam to rebuke the new servant as she serves dinner. When Miriam, who simply does not understand quickly enough what is being asked of her, fails to comply, she is ridiculed by Fräulein Pfaff. In the manuscript the chapter ends, "Pretending to be occupied with those about her she sat examining the look Fraulein had given her she hates me Perhaps she did from the first. . . . She did from the first I shall have to go Minna . . Pomerania" (230[194]). In keeping with the changes to the emotionally charged scene

with Pastor Lahmann and the Fräulein that has immediately preceded this, in the text Miriam's thoughts end differently: ". . . she hates me. . . . Perhaps she did from the first. . . . She did from the first. . . . I shall have to go . . . and suddenly, lately, she has grown worse . . ." (131). Because Miriam has recorded the scene in detail, readers recognize at once, though Miriam herself clearly does not, the reason for Fräulein's sudden bad humour.

Miriam's isolation in innocent ignorance finally culminates in the Fräulein's wild tirade about men and chastity after the departure of Mademoiselle. Having been dismissed as "shameless," the girls go downstairs together. In the manuscript, Miriam turns her attention from the deplorable speech to some letters from home:

As they all trooped downstairs to where the housekeeper was sorting the great baskets of laundry in the basement hall Miriam glanced mechanically at her crushed sheets roll of foreign notepaper. A few words caught her eye scrawled by Harriett along the upper margin of one of Eve's pages "I've got a new racquet, a Slazenger's Demon, you can use it".

She sat down on the last step. Fraulein would not come. She had gone to her room.

"Dearest Mim -- [. . . .] (316)

In the text, however, Miriam cannot so easily dismiss the scene from her mind. The passage that follows is much longer and reveals that Miriam finally realizes what is to come, even though she never fully understands what has gone before:

Mechanically Miriam went downstairs with the rest of the party. With the full force of her nerves she resisted the echoes of Fräulein's onslaught, refusing to think of anything she had said and blotting out her image every time it rose. The essential was that she would be dismissed, as Mademoiselle had been dismissed. That was the upshot of it all for her. Fräulein was a mad, silly, pious female who would send her away and go on glowering over the Bible. She would have to go, go, go in a sort of disgrace.

The girls were talking all round her, excitedly. She despised them for showing that they were disturbed by Fräulein's despotic nonsense. As they reached the basement she remembered the letter crushed in her hand and sat down on the last step to glance through it.

"Dearest Mim [. . . .]" (179)

Here again Miriam registers the emotional intensity of a scene without fully understanding all of its underlying

causes. Once more Richardson has expanded Miriam's point of view; readers are provided with a faithful and objective account of what has occurred, in spite of the obvious limitations in Miriam's comprehension, and at the same time they are given the opportunity to experience with Miriam the pain and bewilderment of the whole situation.⁷

While Miriam increasingly comes to realize the impossibility of her ever pleasing Fräulein Pfaff to an extent that would allow her to remain in Hanover, she is also ultimately distanced from the other women there, again affording her greater opportunity to observe and to interpret their actions and reactions in a disinterested and yet insightful way. Her first impression of Hanover is of Mademoiselle's preceding her to the attic room they are to share. Caught up in the excitement and anxiety of arriving at Fräulein Pfaff's, Miriam sees the picture Mademoiselle presents as fascinating:

She had turned when they reached the candle-lit attic with its high uncurtained windows and red-covered box beds and, standing on the one strip of matting in her full-skirted grey wincey dress with its neat triple row of black ribbon velvet near the hem, had shown Miriam steel-blue eyes smiling from a little triangular sprite-like face under a high-standing pouf of soft, dark

hair, and said: "Voilà!" Miriam had never

imagined anything in the least like her. (37)

Quite quickly, however, Miriam begins to notice facets of Mademoiselle's appearance and character that she does not find attractive, and eventually her opinion of the French governess is decidedly unfavourable. Certain changes to the manuscript show, however, that Richardson actually tempered Miriam's distaste by making some references less dismissive as she revised the novel, thus avoiding the possible criticism that Miriam's judgement is too negative to be accepted by readers as accurate. During Miriam's early weeks in Hanover, when she is left to her own devices and has no duties assigned to her, she often watches Mademoiselle going into the *saal* to preside over music lessons. Though she herself would love to be playing in the *saal*, she finds the idea of there being a third person present at a private lesson "abhorrent." She then visualizes Mademoiselle in the room, and the text's version reads:

Miriam could see her sitting in the *saal*, wrapped in all the coolness of her complete insensibility to music, her eyes bent on her work, the quick movements of her small, thin hands, the darting gleam of her thimble, the dry way she had of clearing her throat, an accentuation of the slightly metallic quality of

her voice, expressing, for Miriam, in sound,
 that curious circumspect frugality she was
 growing to realize as characteristic of
 Mademoiselle's face in repose. (85)

The manuscript version of this unflattering portrait of
 Mademoiselle is still more negative:

Miriam could see her sitting in the saal, her
~~bird-like-head-bent-over-her-needlework~~, wrapped
 in all the coolness of her complete
 insensibility to music, her ~~strange-little-bird-~~
~~like-head~~ <eyes> bent over <on> her work, her
 the quick gestures <movements> of her small thin
 hands, <the darting gleam of her-gleaming her
 thimble> the dry thin way she had of clearing
 her throat, a sound <gesture> that was an
 accentuation of the slightly metallic quality of
 her voice, & expressed, for Miriam, in sound,
 that <curious> sense of <circumspect> frugality
 she (grew <was growing> to realise as) always
 found <felt>-to-be the dominant characteristic
 of the French girl's face at whenever-she
 happened-to-see-it in repose. (143[120])

Richardson's decision not to include in the text her
 original references to Mademoiselle as "bird-like" results
 in a description that is not dismissive and derogatory to
 the same degree as the manuscript's version and can

therefore be accepted more readily as an accurate assessment. In addition, the change from Miriam's statement in the manuscript that she "always found" the "circumspect frugality" to be characteristic of Mademoiselle's face to the statement that she was "growing to realize" this to be so suggests a greater reserve in the formation of her impressions.

Another cancellation in the manuscript also tempers the negativity of Miriam's depiction of Mademoiselle, thereby making that depiction more reliable. Miriam is thinking about her inability to teach anything to the German girls; in the text she comes to the realization that she despises them and that "She could do nothing. Her fine ideas were no good. She did less than silly little Mademoiselle. And all the time Fräulein, thinking she was talking and influencing them, was keeping her . . . in Germany" (95). In the manuscript, however, Richardson had at first included an extra sentence: "She did less than silly little Mademoiselle. ~~But-she-thought-her-three-Germans-would rather-walk-silently-with-her-than-be-with-Mademoiselle-Frau~~ And all the time [. . .]" (165[138]). The cancelled sentence provides a further slight on Mademoiselle's character by implying that her chatter is of little interest to the German girls. While removing the rather spiteful remark does not significantly alter the nature of Miriam's feelings for Mademoiselle, the change helps to ensure that

Richardson's protagonist retains her reliability as an observer and does not lose her credibility by resorting to childishly jealous commentary.

At the same time as it affects the depiction of the relationship between Miriam and the French girl, however, the sentence cancelled in the manuscript in the previous example also suggests a closer bond between Miriam and her pupils than that which appears to exist in the text. Other revisions have much the same effect; they show Richardson removing expressions of warmth for or attachment to the other girls from the final versions of various passages, with the result that in the text Miriam stands more obviously apart from them and is more likely to be capable of objective interpretation of their actions. For example, when it is Millie's turn to perform at the *Vorspielen*, Miriam watches her come out of her corner: "She attracted Miriam at once with the shell-white and shell-pink of her complexion, her firm chubby baby-mouth, and her wide gaze" (46). Phrases cancelled in the manuscript show Miriam admiring first Millie's "honest eyes" and then the "honesty of her eyes" (64[52]) in addition to the physical characteristics she notes. The deletion of these phrases makes the sentence more objective and less emotional; it removes the sense that Miriam has made a quick favourable judgement about Millie's character and leaves the impression

that her attraction to Millie pertains only to the visual image she presents at the *Vorspielen*.

Other cancellations also imply a certain inability or unwillingness in the Miriam of the text to warm towards the German girls, again leaving her distanced from them. During Miriam's first English lesson she asks each of the girls to read so that she can work with them on their pronunciation. While Miriam considers their difficulties with the language and the ways in which she might help the girls to overcome them, Minna continues to read. The text says, "Minna's voice went on. She would let her read a page" (55). In the manuscript, though, Minna's reading at first seemed to trigger a response in Miriam: "~~Meta's~~^{<inna's>} voice went on. ~~She-liked-Meta,-in-a-way---She-<felt>-unconsciously felt-th~~ She would let her read a page" (80[68]). Perhaps Richardson decided that this was not an appropriate time for Miriam to consider any liking for Minna; whatever the reason for its cancellation, however, the original manuscript sentence made clear, as the text does not, that very early in her stay in Hanover Miriam felt some warmth for the girl. Similarly, when she accompanies Minna to her aurist, she is revolted by his place of business. The text reads,

She learned with horror that Minna was obliged every few months to submit to a series of small operations at the hands of the tall, scholarly-looking man, with large, clear, impersonal eyes,

who carried on his practice high up in a great block of buildings in a small faded room with coarse coffee-coloured curtains at its smudgy windows. The character of his surroundings added a great deal to her abhorrence of his attentions to Minna. (86)

In the manuscript, however, the focus of the final sentence is not so much on the physical surroundings as on Miriam's feelings during the visits to the aurist: "She was obliged to sit at close quarters sharing Minna's pain" (146). The manuscript version emphasizes Miriam's unavoidable participation in Minna's sufferings; the text does not mention Minna's pain at all, leaving the reader with the impression that Miriam's sense of propriety and decency is engaged rather than her sympathy.

A number of revisions indicating this kind of increased distance from (and, by extension, increased objectivity towards) the other girls at Fräulein Pfaff's occur in descriptions of Ulrica Hesse, the striking German girl who is from the beginning so fascinating to Miriam. Though Miriam's attraction to Ulrica is apparent in the text, the passages cancelled from the manuscript indicate its power still more clearly. When Miriam first sees Ulrica, for example, she is described in the manuscript as "a girl with the smoothest, purest oval of pale face Miriam had ever seen" (44[33]), a much stronger formulation than the text's

"a girl with a smooth pure oval of pale face" (34). Miriam and Ulrica are then introduced and shake hands, but Ulrica visibly withdraws when she learns that Miriam is a teacher. The text reads, "The fingers relaxed, and Miriam, feeling within her a beginning of response, had gone upstairs" (34). The manuscript adds a phrase to the sentence: "The fingers relaxed & Miriam feeling within her a faint beginning of response to the onslaught she had sustained had gone upstairs" (45[34]). Here the strength of the language used makes it possible for readers to perceive more readily the extent to which Miriam's emotions are involved in her descriptions of Ulrica. Later, after Fräulein's discussion of "sponge-bags" and the revelation that the girls are going to the baths, readers are told that "Ulrica's eyes went from face to face as she listened and Miriam fed upon the outlines of her head" (97). The text continues, "She wished she could place her hands on either side of its slenderness and feel the delicate skull and gaze undisturbed into the eyes," but the manuscript adds to the description of Ulrica's eyes: "She wanted to arrest & reassure them; to do something that would take away that look of questioning" (168[141]). Again the pull towards Ulrica and the desire for some kind of special relationship with her are more obviously expressed in the earlier version than in the later. Richardson's decision to delete these passages detracts from the intensity of the rather mysterious force

of Miriam's attraction to Ulrica, once again leaving her more distanced from a companion at Fräulein Pfaff's than she was in the manuscript and more capable of describing her without the bias that a stronger emotional attachment virtually guarantees.

The cumulative effect of all of these revisions to the manuscript of *Pointed Roofs* is that in the text Miriam stands more obviously apart and that she is therefore able to interpret and to record her impressions with what readers will perceive as greater maturity and insight. The danger that readers might simply dismiss as having no bearing on reality any work that limited itself strictly and unwaveringly to the point of view of a single consciousness was one that in the course of her revisions Richardson had to face squarely. *Pointed Roofs* owes much of its power to her many efforts to safeguard Miriam's air of objectivity and maturity while at the same time emphasizing the individuality that requires the reader to become involved with Miriam "in terms of his specific experience in life, rather than as generalized man."

CHAPTER 5

Pointed Roofs II: An Extended Illustration

Again (as in Chapter 3) a thoroughly revised section of the *Pointed Roofs* manuscript provides an extended illustration of the kinds of revisions demonstrated in the previous chapter. The pages transcribed here describe the events which take place upon the girls' return from the walk on which they were sent by the Fräulein following her argument with Pastor Lahmann. Once more readers see Richardson shaping a scene and giving it literary form as she revises it, expanding the scope of Miriam's vision by providing narrative details that flesh out the scene for the reader and that make the sequence of events clearer and easier to follow. More importantly, Miriam's character is altered so that her distance from the others in Hanover is again more obvious than it was in the manuscript, with the result that she is able to observe them and to interpret events for the reader with increased objectivity and credibility.

Manuscript pages 187-191[158-161] read:

[page 187] Breakfast the next morning was a gay feast. The mood seizing the girls at the lavishly-decked tea-table awaiting them on their return from their walk still held them. Fraulein <behind her tea-urn> had reached the

fullest expansion of smiling indulgence Miriam had yet seen. After tea she had suggested games & permitted charades. Several ~~<All>~~ of the scenes, after the first three or four which were taken from Millie's memories amplified by Gertrude & Bertha, were invented & arranged by Miriam. She had begun with a timid suggestion as the ~~<Eng.>~~ girls stood for a moment ~~<at a loss>~~ in the dimly-lit hall; ~~outside-the-dark school~~ & after that ~~until-supper-time~~ ~~<for the rest of the evening>~~ she took the lead unquestioned -- she found herself making up scene after scene with surrounded by eager & excited faces ~~<in the hall>~~ -- she felt that her raised voice as she disposed of suggestions, saying decidedly "no -- that wouldn't be so clear -- this is the thing we've got to bring out" getting her way, dropping off into delighted laughter as she arranged ~~farfetched~~ ~~<the detail of>~~ absurdities, must be heard by Fraulein Pabst~~<faff>~~ waiting with the Germans in the brightly-lit saal ~~<with lowered lights>~~. She felt Fraulein's eye on her as she plunged into the dim schoolroom -- its long table turned & pushed alongside the windows ~~<its great doors flung wide>~~ -- & rapidly arranged effects,

disappeared<ing> only to come in again generally
 <usually> <by the general vote> in the principal
 rôle. She felt that the charmed subjugation of
 the girls, Gertrude[']s huge smiling raucous
 approval, Bertha's intelligent support, Jimmie's
 delighted comments "You're a genius Hendy!
 Who'd [page 188] have dreamed you had it in
 you?" must have their counterpart in the saal.
 She saw the row of faces shining in the gloom
 lit faintly from the far end of the saal & heard
 Fraulein's & Clara's voices as the words were
 guessed. "Erd-beere" was guessed at its second
 syllable; "Pumpernickel" only in its final
 completeness. Dreaming for a moment in the dim
 schoolroom near the windows & the closed door of
 the little room whence the scenes were lit, she
 felt herself in a vast space. The ceiling &
 walls seemed to disappear She wanted
 to have a big scene . . . something for herself
 . . . something serious & big . . . a statue
 . . . someone beyond her little choice of girls
 . . . she must have Ulrica . . . something that
 would bring in Ulrica . . .
 "You think of something" she had said to the
 girls, pushing them out.

She could hear their voices led by Bertha
Martin. The dark heights above her went up to a
sky . . . Ulrica

She turned quickly & went out to her girls.

"Bee-hive", they had chosen. The girls would
guess it as Bienenkorb -- & be

[page 189] wrong --

Fraulein was always talking of her bee-hive
. . . . everyone knew the English word
but they would guess Bienenkorb . .

"Why not Waldstrasse at once?" someone objected.

"No" said Miriam radiantly, "we'll have Romeo."

"That'll be so long. Four bits altogether if
they don't guess at once."

"They'll guess" said Miriam to satisfy Solomon &
rapidly arranged farcical scenes for the
separate syllables.

They were not guessed. She sent round to the
audience through the little¹ [page 190] saal
door for Ulrica who came serenely wondering &
was induced by Miriam "You've only to stand &
look down -- nothing else" to mount the
schoolroom table in the dimness & standing with
her hands on the back of a draped chair to gaze
down at Romeo's upturned face. Bertha
Johnstone's pale profile with her hair drawn

back & tied at the nape of her neck & a loose cloak round her shoulders would Miriam knew <felt> be the best presentation of a youth they could contrive & arranged her, turning her up-turned face so that the audience would catch its clean outline.² But at the last moment urged by Solomon, Bertha withdrew. Miriam put on the cloak, lifted its collar to hide her hair & standing with her back to the audience, flung up her arms towards Ulrica as the gas was lit behind the little ~~door-of~~ schoolroom door & turned slowly up. She stood motionless gazing at the pale oval face bending gravely towards her from the gloom. For a moment she saw <felt the radiance of> stars above her & heard the rustle of leaves then voices broke from the saal Ach, ach wie schön Ach Romeo Romeo -- wer ist unser Romeo -- she heard Fraulein[']s smiling, singing, affectionate voice -- "Wer ist er, der Karl!"³ -After-an-uproarious-supper
&-shortened-prayers/

[page 191]

Taking the top flight that night three stairs at a time Miriam reached the garrett first & began running round <about> the room at a quick trot fists closed &-elb arms bent <doubled> & elbows

wen back. Qu[']est[-]ce que vous avez appealed
Mademoiselle laughing at the door with open
face.

In comparing this passage with the revised version in the text, readers can see (as they do in the revised opening section of *Pointed Roofs*) Richardson's unpolished manuscript material becoming the controlled literary narrative of the text. Again additional minor details help the narrative flow more smoothly and make it clearer. Richardson adds to the opening paragraph the information that the "momentous walk" took place "the day before," without which the time sequence of the opening is rather confusing. She also includes the phrase, "They had all come in feeling a little apprehensive" (107), which, although it does not further the development of the story, does make the narrative situation clearer by indicating the marked contrast between the girls' feeling on their return home and the one that takes over when Fräulein meets them with "the fullest expansion of smiling indulgence Miriam had yet seen." The same kind of narrative link is seen in the addition of "It was enthusiastically welcomed" (107) to the discussion of Miriam's timidly suggested charade; while the girls' reaction might be deduced from the manuscript, its open statement in the text helps the narrative move forward more smoothly.

Another example of one of the ways Richardson shapes her material for the sake of narrative clarity is seen in the text's description of the "catch." The manuscript gives an account which, while its meaning would be quite clear to Miriam herself, appears rather disjointed to the reader. The text, however, describes the jest much more succinctly, allowing the reader to recreate the event in his or her consciousness more easily, but does not significantly compromise psychological realism:

They had chosen "beehive." It would be a catch. Fräulein was always calling them her Bienenkorb and the girls would guess Bienenkorb and not discover that they were meant to say the English word.

"The old things can't possibly get it. It'll be a lark, just for the end," said Jimmie. (108)

Although the text deletes the manuscript's statement that "everyone knew the English word" (189), its account of the joke the English girls intend to play is much clearer and more economically phrased. The text also adds Miriam's response, "No[. . . .] They'd hate a sell," which sets up perfectly her decision to overrule the girls and "have Romeo," and includes as well the information that she "Shroud[s] the last syllable beyond recognition," which shows Miriam has no intention of being deprived of the "final tableau" she has planned (108). Revisions such as

these indicate a method Richardson employs to expand Miriam's point of view: she includes small details which Miriam would not necessarily provide in her own mind but which are invaluable to the process of imaginative recreation Richardson believes must take place in any successful reading experience.

More important than such changes to the narrative situation, however, are the alterations to the character of Miriam that take place in the revision of this passage. The text's version is much clearer in its revelation of the effect the events have on Miriam, again broadening Miriam's perspective and allowing the reader greater insight into her character. With the opening words of the second paragraph readers know beyond any doubt that "For Miriam it was an evening of pure delight" (107), something which they might deduce as the manuscript version progresses but are never told directly. As well, when Miriam returns to her garrett at the end of the evening of charades, the manuscript describes her "running about the room at a quick trot" and gives Mademoiselle's amused reaction to the impromptu dance. The text, however, provides additional information about Miriam's reaction to the evening:

The high garret looked wonderfully friendly and warm in the light of her single candle. It seemed full of approving voices. Perhaps one

day she would go on the stage. Eve always said so.

People always liked her, if she let herself go. She would let herself go more in future at Waldstrasse.

It was so jolly being at Waldstrasse. (109)

The text presents readers with an unequivocal statement of the significance Miriam has attached to the evening's events, something which in the manuscript is only implied by her very excited and energetic behavior upon reaching her room. Miriam's additional reflections will also lend some irony to the scene when the reader recalls them later, since she does not "let herself go" any more in the future than she has in the past and eventually is told by Fräulein that her inability to do so prevents her from being a true teacher.

Other changes in the depiction of Miriam's character make more obvious the extent to which Miriam stands apart from the others in Hanover. In the revised version of the passage, readers have the sense that Miriam is functioning as an instructor rather than as a peer. In the manuscript Miriam does not make her first "timid suggestion" until after three or four charades ("taken from Millie's memories amplified by Gertrude & Bertha") have already been acted out; in the text the English girls manage only one charade before they are "at a loss" as to what to do next and permit

Miriam to provide direction. The manuscript's Miriam "[takes] the lead unquestioned" (187) instead of being "allowed to take the lead" as she is in the text (108), and the manuscript describes her "getting her way, dropping off into delighted laughter as she arranged the detail of absurdities." In both cases the Miriam of the manuscript, although she waits a little longer to make her initial suggestion, dominates the game much more forcefully and seems much more relaxed and confident that she will be accepted by the girls than does the text's Miriam. In the manuscript Miriam is a part of the performing group, described as "disappearing only to come in again usually by the general vote in the principal rôle," while in the text she assumes a more adult position in relation to the other girls, directing the scenes rather than performing in them (with the exception of the final tableau). In addition, Richardson deleted from the text Miriam's feeling "that the charmed subjugation of the girls, Gertrude[']s huge smiling raucous approval, Bertha's intelligent support, Jimmie's delighted comments 'You're a genius Hendy! Who'd have dreamed you had it in you?' must have their counterpart in the saal" (187-88[158-unnumbered]). The removal of this rather effusive passage both renders Richardson's protagonist somewhat humbler and makes her youthful exuberance less apparent, leaving her more mature than she is in the manuscript. Besides heightening the reader's

sense of Miriam's maturity, however, the revision also puts more distance between Miriam and the English girls, who in the text display no such admiration. The directorial function Miriam fulfills in the text is one that is well suited to her role as teacher, setting her apart from the girls in a position of some authority. The manuscript version, on the other hand, includes Miriam in the girls' camaraderie by making her one of the key performers and by describing their enthusiastic support of her. Though in both versions Miriam takes part in the evening's entertainment, in the text she does not participate at the girls' level or function as one of them as she does in the manuscript, and she is therefore better able to regard their actions objectively and to give an accurate account of events.

As well as altering Miriam's relationship with the English girls, the revisions to this passage provide further evidence of the changes in Richardson's presentation of Miriam's feelings towards Ulrica. As she does in other revisions, here too Richardson lessens the obvious power of the attraction Ulrica holds for Miriam and gives greater objectivity to Miriam's descriptions of her. When the end of the evening approaches and Miriam feels the need to have a different sort of charade performed, the manuscript version concentrates on her express desire to include Ulrica

in the tableau she is planning. The text's version of the passage, however, has a different focus:

She wanted a big scene, something quiet and serious -- quite different from the fussy little absurdities they had been rushing through all the evening. A statue . . . one of the Germans. "You think of something this time," she said, pushing the group of girls out into the hall.

Ulrica. She must manage to bring in Ulrica without giving her anything to do. Just to have her to look at. The height of darkened room above her rose to a sky. (108)

In the manuscript the "big scene" is described as "something for herself," strongly suggesting the personal importance of this last charade for Miriam. That she decides in the manuscript to use Ulrica even before she sends the girls into the hallway indicates that this decision, too, is of central importance to her. In the text Miriam decides only to use "one of the Germans," and her choice of Ulrica seems to be based largely on the girl's aesthetic appearance; Miriam decides to bring her in "without giving her anything to do. Just to have her to look at" (108). The manuscript, on the other hand, with its "she must have Ulrica . . . something that would bring in Ulrica . . ." lends a tone of urgency to Miriam's decision to use the German girl. Even the ecstatic "The dark heights above her went up to a sky"

(188) is more clearly associated with Ulrica herself and her effect on Miriam in the manuscript than in the text, in which readers have the sense that the ecstatic episode is tied in with Miriam's desire to use Ulrica merely as a beautiful object for the audience "to look at." The text's addition of the description of Ulrica's "great eyes alight with her evening's enjoyment" (108-09) further emphasizes the physical attractiveness that makes Ulrica so suitable for the silent tableau. At the same time as the visual impact of Ulrica's rather ethereal appearance is heightened in the text, Miriam's personal attraction to Ulrica is de-emphasized, becoming in this case a more general assertion of the girl's beauty.⁴ At the end of the tableau Miriam stands "gazing at the pale oval face bending gravely towards her from the gloom" (190/109), physically separated from Ulrica by only the height of a schoolroom table. As is so often the case in Richardson's revised version of *Pointed Roofs*, however, the actual distance between Miriam and her companion is much greater; she stands apart, observing all that goes on around her and interpreting and recording it with an increased detachment that helps ensure readers can not easily dismiss Miriam's account as being so coloured by her own emotional involvement as to be unworthy of the close attention it demands.

CHAPTER 6

Dawn's Left Hand

As is the case with *Pointed Roofs*, in *Dawn's Left Hand* many of Richardson's revisions to the manuscript affect the reader's understanding of the individual consciousness of her protagonist. In the revisions to the later work, however, Miriam undergoes change particularly in terms of two of her most important relationships in the volume, those with Hypo and Amabel. These characters are two of the major influences in Miriam's personal life; as Linnea Marie Aycock states, "Miriam is attracted equally to both because they represent opposing forces in her own psyche" (233). *Dawn's Left Hand* records key moments in Miriam's relationships with both Hypo and Amabel: she consummates her love affair with Hypo, and she meets Amabel and almost immediately recognizes an undeniable, intimate bond with her. It is not surprising that in her revision of *Dawn's Left Hand* Richardson was still making changes to Miriam's character as it is revealed in her relationships with Hypo and Amabel (and, by extension, to the characters of these two as they are perceived by Miriam). Although Richardson had undoubtedly worked out most of the central elements of her protagonist's maturing personality by this point in her writing of *Pilgrimage*, in revision she refines the intense relationships in *Dawn's Left Hand* which allow her to expand

Miriam's perspective and to give readers access to areas of Miriam's consciousness that they had only glimpsed earlier. While the evidence is sketchy since the number of changes is quite small, it seems to indicate a movement in revision towards the portrayal of a stronger character who is more in control of her emotions and who possesses greater self-knowledge than was evident in the manuscript, in short a keen and objective observer who seems a natural outgrowth of the carefully reshaped Miriam arising from the revisions to *Pointed Roofs*.

The manuscript provides evidence that in her portrayal of the romantic relationship between her protagonist and Hypo Wilson (a relationship which, while it begins in *The Tunnel*, reaches its peak in *Dawn's Left Hand*) Richardson was still working out some of the details of its effect both on Miriam and on her perception of Hypo. A revision of this type can be seen in the passage describing Miriam as she enters the restaurant that is to be the scene of an evening of "romance" with Hypo. Thomas Staley refers to this scene as the "climax of *Dawn's Left Hand*," and adds that in it, "Miss Richardson brilliantly renders Miriam's complex human emotions and sets them against a careful portrayal of Hypo Wilson's biological needs and human drives" (110). On her way to the room where she will meet him, Miriam thinks about Hypo's obvious plan to seduce her and acknowledges her own

deep desire to discuss her feelings about the situation with him at some later time. The manuscript at this point reads:

~~Philosophising, in-another-half-lit-room-~~

Well, it was what she most wanted, to begin with: to remove a barrier of which he was aware without understanding its nature. In another half-lit room. Perhaps the same room. No, he had murmured a different number. Never again would she see the features of that room save in memory, where already they had a kind of beauty.

~~Disreputable-rooms,-&-stressful,-but-vile-only~~

~~when-thought-of-as-scenes-of-moral-coercion-~~

~~Frightful,-irreparable,-the-only-unpardonable~~
crime.¹ ([138])

The text's version of the passage is much shorter and more suggestive of the state of Miriam's mind:

Philosophizing: Well, it was what she most wanted,² to remove a barrier of which he was aware without understanding its nature. It would be difficult, almost impossible, in a half-lit, shamefaced room. Perhaps the same room. Whose features, in memory, had already attained a kind of beauty. (218)

The text omits the statements that make clear the room is definitely not the same one in which Hypo and Miriam had met the week before, leaving the impression that whether it is

or is not does not matter, that all rooms in all dingy restaurants are the same when they are used for similar purposes. The text also makes clear, as the manuscript does not, that Miriam knows in advance she is not likely to be successful in fulfilling her desire to remove the barrier that exists between her and Hypo. While the "half-lit, shamefaced room" that may or may not be the scene of their last such meeting will still preclude any real communion between them, it is not as vehemently denigrated in the text as it is in the manuscript. If, as Staley says, "the reader notes from the beginning of the long chapter that Miriam is coolly detached in spite of her involvement with Hypo" (110), it is in part because Richardson has tempered some of the more powerful sentiments expressed in the manuscript.

Later in the volume, when Richardson depicts the morning after Hypo and Miriam's night together at his home, she again makes changes that result in a different picture of Miriam and of her reactions to the affair, one in which Miriam is stronger and more aware both of her own feelings and of the limits to Hypo's capacity for understanding those feelings,³ and in which she is therefore more capable of presenting a faithful account to readers. Hypo has begun the morning in a manner different from that to which Miriam is used, "Departing to his morning without even the usual inquiry as to how hers was to be spent" (260). That Miriam's reaction to this treatment was something Richardson

was rethinking as she revised is evident in the changes she made to three different passages in this part of the novel. In the first, Miriam watches Alma move down the room and go into the study in which Hypo is working, and the text reads:

With her eyes on the inaccessible interior
whence he might yet come forth before settling
down for the morning, or which yet, if Alma did
not stay too long, might be the scene of the
dance now urgent in all her limbs and whose
moment was already passing, she ran up the short
flight of stairs and halted to look out through
its landing window upon the neglected backward
view: houses, grey seaside villas climbing the
hill, a small, ancient omnibus ascending so
slowly that it scarcely seemed to move; but
moving, alive. (260)

The manuscript adds to this account the information that Miriam runs upstairs because she is "unable to hang inactive about" ([209]), making her appear more unnerved and unsettled by Hypo's behaviour than she is in the text.

A second passage also undergoes changes that alter the extent of Miriam's reaction to Hypo's actions (or lack thereof). Having decided that she will not wait for Hypo to come to her at a time of his choosing, she tells Alma that she is "going out," knowing there is a chance that although until now he has left her on her own, Hypo "might presently

be searching the house for her, cheerfully expecting the usual walk" (262). Alma makes clear, however, that Hypo will not notice Miriam's absence, and Miriam suddenly understands the significance of his actions. The text says:

Methodically, deliberately, he was leaving her to herself. To demonstrate a principle: elimination of the personal. She might consider herself either the victim or the honoured partner in this demonstration for whose sake he was leaving her equally cut off from the resources of her far-away London life and from the life down here that he well knew was centred, throughout its brevity, upon himself.

(263)

The manuscript version of the passage reveals a different level of response in Miriam. Here Richardson describes Hypo as leaving Miriam alone to demonstrate not "a principle" but "his principle" (my emphasis); though subtle, the revision reduces the personal element in the demonstration since Hypo now seems to be trying to share with Miriam a disinterested way of acting which she, as a mature individual, should know how to make use of rather than some general but personal "principle" he has created solely for the sake of keeping his relationships more ordered and less encumbering than they might otherwise be. As well, in the manuscript the

passage continues beyond the point at which Richardson ultimately ended it:

She might consider herself either the victim or the honoured partner of this demonstration for whose sake he was leaving her equally cut off from the resources of the eager, far-away London life & from the life down here that he knew was centred, throughout its brevity, upon himself, to face the odious <vacant> hours.

~~<Methodically he was allowing her to face the/ at its startling worst, the depth of isolation>.~~

(212b[211])

The cancelled references to "odious" hours and to the "depth of isolation" in the manuscript make Miriam's pain far more obvious than it is in the text, and she appears to be affected more deeply by Hypo's withdrawal from her. The text shows a Miriam who is certainly bothered by his actions, but who is stronger in her reaction to them than she is in the manuscript and is therefore more likely to be able to interpret them objectively. In keeping with the manuscript characterization of Miriam's response as one born of pain, the manuscript version of the paragraph immediately following that cited above reads:

Her hurt ranged out over the world, out into space, seeking relief. To let it wear itself out unrelieved ~~would be foul uncleanness.~~ <would be>

-H-humiliation, in her person, not of herself, but of that which must immediately avenge itself.

(212b[211]-212c[212])

The reaction of the text's Miriam, however, is quite different; there she appears less a victim than a combatant:

Her anger ranged out over the world which was too small to contain it, out into space, vainly seeking relief.

To let it wear itself out unexpressed would be humiliation, in her person, not of herself alone, but also of something quite impersonal, sternly and indignantly demanding vengeance.

(263)

In the later version, Richardson depicts Miriam as a woman furious with Hypo for his game-playing rather than as one wounded by his testing of her. Although the intensity of Miriam's feeling is greater in the text than in the manuscript, she also reveals there her increased understanding of the situation: she realizes that she will never get the vengeance she desires, that she seeks relief "vainly," because Hypo would not understand her emotions even if she were to attempt to express them to him.⁴

Besides making changes to passages concerning Miriam and Hypo, Richardson also alters some sections describing the relationship of Miriam and Amabel, with the result that Miriam is stronger and more confident than she is in the

manuscript. One of these passages describes Miriam's evening with Hypo at her special restaurant, Donizetti's. Miriam is thinking about Amabel even as she is spending intimate time with Hypo, indicating the equally prominent position of these two important characters in her mind. As Aycock notes, Amabel "proves to be his most formidable rival, taking over Miriam's thoughts from the moment they meet. Both relationships build in intensity throughout *Dawn's Left Hand* as Richardson alternates between their competing claims on Miriam's emotions" (226). Sitting with Hypo in the restaurant, Miriam finds herself thinking about Amabel even as she contemplates the likely result of any attempt to begin a conversation with him. The text says that imagining his various possible responses to such an attempt, Miriam "grew self-conscious, aware of having slipped too far away, and sadly anticipated that in the second about to follow the one that was flashing by, he would, assuming the blankness of her mind, be amiably embarking upon one of his entertaining, life-darkening improvisations" (235). In the text this self-consciousness leads her to begin speaking immediately, telling Hypo an anecdote about Donizetti and Michael Shatov. The manuscript, however, adds details to this account, saying that Miriam is "self-conscious, aware of having slipped too far into the state he had always provoked in her of feeling that she represented truth that had no words" and revealing

that even as she begins to speak to Hypo, her mind is elsewhere. Miriam begins her relating of the anecdote in the manuscript "With almost a prayer that was also an apology to Amabel for the lameness of the words <discourse> she felt Amabel must somehow be hearing" (166b[166]).⁵ In this passage, as in the passages discussed above, the manuscript depicts a Miriam who is less self-assured than her counterpart in the text, who in her concern with what both Hypo and Amabel might be thinking of her reveals a degree of insecurity about herself and of uncertainty about her relationship with each of them at this moment that places her objectivity in doubt.

Changes to a second passage also demonstrate Richardson's working out of the relationship between Miriam and Amabel, especially of Miriam's view of her self as she sees it reflected by her newest friend. Thinking about many of the people from her past, Miriam realizes that recent years seem "to bury all that went before," and she wonders what life would "amount to if these links were severed" (251). Amabel, she knows "will remain with [her] forever, a test, presiding over [her] life with others" because Amabel stands permanently in my view of life, embodying the changes she has made, the doors she has opened, the vitality she has added to my imagination of every kind of person on earth. And stands, too, insisting on marking the

boundary, where she falls short and is in awe of me: of my "wisdom" and, strangely, the strangest of all her ascriptions, of my "gift of speech." (251)

Again the manuscript's version of the passage goes farther than the text's in revealing the depth of Miriam's feeling:

She stands permanently in my view of life
 embodying the changes she has made, the doors she
 has opened, the vitality she has added to my
 imagination of every kind of person on earth. And
 with her own consent sharply marking the place
 where she falls short and I stand in awe of me.
 Where I stand permanently in her way with my
 "wisdom" & "sweetness" & "gift of speech", &
 sharply marking the place where I fall short of
 her & she fills me with shame. ([195])

In the manuscript, Miriam's admission of a sense of shortcoming in the face of Amabel's compelling vitality again makes her seem less in control of herself and of her emotions than she is in the text, where the passage has a far more impersonal and detached, albeit curious and interested, air. Worthy of note as well is the manuscript's inclusion of "sweetness" in the list of qualities that lead Miriam to "stand permanently in [Amabel's] way."

Richardson's decision to omit this from the later version suggests an unwillingness to focus attention on this aspect

of Miriam's character; the text's concentration on her "wisdom" and "gift of speech" is better suited to the character of the protagonist as it emerges over the course of the novel, especially in the light of other changes that contribute to a stronger, more forceful portrait of Miriam.

Another revision also shows an alteration in the way Richardson describes Miriam's self as it is reflected by Amabel. As Hypo and Miriam are about to make love he says, "You are a pretty creature, Miriam. I wish you could see yourself" (231). In the text the narrator continues, "With the eyes of Amabel, and with her own eyes opened by Amabel, she saw the long honey-coloured ropes of hair framing the face that Amabel found beautiful in its 'Flemish Madonna' type, falling across her shoulders and along her body [. . . .]" The manuscript, however, describes "the long honey-coloured ropes of hair framing the rather homely Germanic face" ([160]). Richardson's decision to delete the description of the face Miriam "saw" as a "rather homely Germanic" one, a phrase which again suggests some weakness in Miriam's self-image, provides further evidence that in revision she was subtly strengthening her portrait of Miriam's consciousness, especially in relation to two of the most important people in Miriam's life at this point in the novel.

While she was making alterations in her depictions of Miriam in her relationships with Hypo and Amabel, Richardson

also effected other revisions that leave the reader with slightly different impressions of each of the three characters as individuals. Given that the mature Miriam is the narrator of the novel, any changes Richardson makes to descriptions of other characters, and particularly to descriptions of those who are of central importance in Miriam's life, will also affect the reader's understanding of Miriam herself and of her feelings towards other individuals in *Pilgrimage*. Though changes to the character of Miriam herself are not numerous, they do provide further support for the idea that in revision Richardson was rendering her somewhat less vulnerable and more self-aware, in short a more reliable observer and interpreter of events and impressions. At the end of her evening with Hypo and Alma at the opera, for example, Miriam prepares to take her leave of them. In the manuscript, the passage describing her feelings at this point is quite short: "It was time to go, but to go, knowing that it had set itself within the chain of moments, {that were all one moment,} home through the midnight streets on foot, heavy with the wealth of living" ([66]). In revising the passage, however, Richardson made it much longer and more expressive of Miriam's state of mind:

It was time to go, to drop away and face the walk home, alone, through the chilly midnight streets . . . that began to cast, as soon as a

space of lamplit stillness lay between her and the scene she had left, their old, unfailing spell. Unsharable. Although, to-night, the mellow, golden light, falling upon deserted roadway and silent grey stone building, was deepened by the glow of the hours from which she had come forth. (173)

Here the manuscript's "wealth of living" with which Miriam is "heavy" is explained much more fully, giving readers a more complete understanding of Miriam's warm feelings both for her London and for the evening that has passed. There is a sense of a building of emotion in the passage:

Richardson begins by emphasizing Miriam's solitude and the chill of the night, but she concludes the paragraph with an image of warmth. Although the "spell" cast by the streets is said to be "unsharable," it is "deepened" by what has gone before. The passage therefore ends by including Miriam in the world and by stressing her awareness of the importance of others in her life and in her mind.

Another brief change in the text also suggests a Miriam who is in a subtle way stronger and perhaps more mature than the one in the manuscript. Thinking about the "old Sundays" with Jan and Mag, Miriam decides that they were "left perfect, an everlasting possession" (205). In the manuscript the passage continues,

In spite of the curious {occasional} flaw: the way the girls sometimes agreed, though-as different-from-each-other-as-they-could-possibly be <amidst all their complete differences>, in a half-mocking, humorous indulgence for her moods & tenses. (118)

In the text the passage ends on a different note:

In spite of the curious occasional flaw: the way the girls agreed, amidst all their complete differences, in a half-mocking, *humorous* indulgence for all she tried to express to them.

(205)

Instead of being given to "moods & tenses" as she is in the manuscript, Miriam has much to say to her friends. By changing a single brief phrase, Richardson places Miriam in the role of communicator that is so central to her being throughout *Pilgrimage*. While in the text the protagonist seems to be trying to communicate matters of some importance to Jan and Mag, in the manuscript she appears younger and given to girlish caprice.

A cancellation from the manuscript is also worthy of note here since its omission renders Miriam less cruelly critical and by extension more self-confident and more reliable in her descriptions of others. In the text, Miriam is thinking at work one day about the society wife who "might say briskly: 'One must be alone at times' . . . or,

'I'm quite fond of my own society, occasionally,'" and she concludes that "the solitude this kind of woman suggested would be populous with humorous, common-sense reflections on life and humanity" (202). In the manuscript, however, Miriam's train of thought had originally continued, characterizing that solitude as "~~the-solitude-of-the frustrated---Fatty-degeneration-of-the-consciousness- Horrifyingly-missing-the~~ essential both in society & in solitude" ([113]). By deleting Miriam's more vicious criticism of the society woman, Richardson has both made her assessment seem more acute and left Miriam in a position of greater strength; in the text's version she does not need to ridicule someone else in order to make herself seem more aware and self-possessed by comparison.

Changes to passages delineating the character of Hypo are more numerous. Some of these simply have the effect of describing him more fully, giving readers a clearer sense of his personality as it is perceived by Miriam, while a number of others work together to make his portrait gentler than it is in the manuscript. Readers receive additional information about Hypo when, during Hypo and Miriam's evening together, she is telling him a story about the arrival at work of a letter for her. In the middle of the story Miriam is diverted by a linguistic concern. The manuscript reads:

"Came a rat-tat. I do dislike that form, don't you? Came this and that; even in poetry. Perhaps because came is itself such an ugly sound. {†} Won't bear the weight of suspense"

"Proceed, Miriam." ([153])

The text continues, adding a detailed account of Miriam's thoughts as she speaks:

"Perhaps because 'came' is such a poor sound. Won't bear the weight of suspense. . . . Now *kahm* --" Reverie advanced upon her, suggesting the interest to be found in considering the relative powers of English and German words. He cherished Saxon English for its sanguine force and rich earthiness, but did not know how continually vivid was German, with its unaltered, ancient pictoriality, every other word describing an action or an object so as to bring it before the eyes; even the terminology of philosophy being directly descriptive.

"Proceed, Miriam." (227)

While the bulk of the passage concerns itself with a comparison of the relative strengths of the English and German languages, Miriam's thoughts also make clear that Hypo is not aware of the richness of either language in the same way that she is. Hypo is interested only in her

telling of the anecdote (and later chiefly in knowing whether or not the letter she received was from him) and does not share her fascination with languages for their own sake, a small piece of information that is useful to readers when they come to assess the suitability of Hypo as a lover and companion for Miriam.

Several other changes, rather than providing additional information about Hypo's character, have the cumulative effect of making Richardson's portrait of him in the text gentler than it was in the manuscript. During the course of their evening together, for example, Miriam comes to see Hypo much more clearly than ever before. He remarks at one point that she is having her "first share of domesticity," and the narrator says:

She looked across the few inches of space that separated them as across a gulf on the hither side of which he sat awaiting response to his adroit attempt to steer her thoughts, and met his eyes and saw re-enthroned in them the comedic sprite that gave him ceaseless entertainment and would not let him live. (225)

In the manuscript, however, Miriam sees not "the comedic sprite" but the "spirit of mockery" re-enthroned in Hypo's eyes ([150]). Although neither the "comedic sprite" nor the "spirit of mockery" will "let him live," the connotations of the former are more urbane than those of the latter, in

which Hypo seems to be enjoying himself at Miriam's expense. Much the same thing can be seen in the change from the manuscript's "evidence, if it were to convince, must be given in his language of 'cold fact'" to the text's "evidence, if it were to convince, must be given in his language of 'honest fact'" ([152]/227) and from the manuscript's "He knew, accepted this kind of experience, had perhaps gone through it himself, and yet remained unmoved" to the text's "He knew, then, and accepted this kind of experience, had perhaps gone through it himself, and yet remained incurious" ([154]/228). In each case the word or words used in the text have connotations that are in a subtle way more positive than those used in the manuscript. Since all of these changes occur in the long section describing Hypo and Miriam's evening together, they give Miriam's overall perception of him at this crucial point a somewhat gentler tone and leave the reader with the sense that she is in the end more sympathetic towards him and therefore arguably more objective in her account of his actions than she was in Richardson's original formulation.

Despite the centrality of the other key player in *Dawn's Left Hand*, Amabel, to the whole of the volume (in fact the original title of the manuscript was *Amabel*),⁶ the evidence of the only manuscript that has survived seems to indicate that her character was left largely unaltered at this stage in the course of revision. With a single

exception, the few changes Richardson made to the character of Amabel deal with her personality as it is revealed to Miriam through her physical being, that facet of Amabel which immediately catches and holds Miriam's attention. When Miriam first sees Amabel's "pale oval of face" at her club (immediately reminding readers of an earlier "pure oval of pale face" to which Miriam was attracted [I, 34]), the narrator in the text describes the girl as "motionless in a final pose which she seemed to offer as part of her plea, head sideways down-bent as if listening, arms held close to her silken form as if to subdue it to a touch of severity" (175). In the manuscript, however, the narrator says that Amabel's arms are held "close to her silken form as if to strengthen-&-give-to-it <subdue it.> a touch of severity" ([68]).⁷ In the later version there is no mention of any necessity for or any attempt by Amabel to "strengthen" her "silken form"; she seems instead to be trying to keep her great energy under control by force, to expose only as much as she thinks Miriam capable of accepting at this moment.

Later in the course of their conversation together, Amabel comments on the combination of Miriam's nationality and her personality which is to her so curious: "'Yes, you are English, that is the strange thing,' she remarked in a polite, judicial tone, 'and so different,' she added, head sideways, with an adoring smile and a low voice thrilling with emotion" (190). She then makes a rather startling

gesture toward her new friend, one which the manuscript describes in this way:

Her hands came forward, one before the other,
 outstretched, very gently approaching, & while
 Miriam read in the girl's eyes the reflection of
 her own motionless yielding, the hands moved
 apart ~~&-came-gently-to-rest-on-either-side~~ her
~~knees-against-which-the-face-\\had/-dropped~~
~~<down,>-&-now-lay-pressed-&-hidden~~ & it was the
 lovely face that touched her first, suddenly &
 softly dropped upon her knees that now were
 gently clasped on either side. ([93])

The text follows the manuscript's final version (without the cancelled sections) and adds the information that Miriam's knees "now were gently clasped on either side by the small hands." The changes represented by the cancellations place the focus on the approach of the hands and on the touch of Amabel's "lovely face," making the passage more sensual than in the original version, where Richardson spends more time describing the progress of movement than the actual touch.⁸ The inclusion of the reference to Amabel's "small hands" is also important, since by this point readers are well aware of Miriam's feelings about her own large, mannish hands and recognize at once that Richardson is expanding Miriam's perspective by symbolically indicating a marked contrast

between the two women while at the same time suggesting that they will complement one another.

The one revision that does not deal with Amabel's physical appearance occurs later in the novel, when Miriam is attempting to describe something of Amabel's nature to Hypo. She says:

"Incongruities amuse her. She can make them amuse me, but has to wait for me to see the point and I can't, yet, for long, or with any real satisfaction, keep my eye on that way of looking at things. I am distracted by attending to her technique, and by the sense that there is something about all these people that is independent of her and outside her knowledge, something they can't express either to her or to themselves and that I share and yet, when I am with her, I feel it is something we ought to shake off and I know that for them as well as for me the memory of her will be a challenge they can never get behind." (244-45)

The manuscript's version of this passage includes two further sentences that do not appear in the text. At the end of her long speech Miriam says of Amabel, "'She has no doubts or uncertainties,'" to which Hypo's original response, cancelled in the manuscript, was "'You must let me meet this young woman'"([183]). Richardson's omission of

the former from the text leaves Miriam's reasons for thinking that Amabel's memory "will be a challenge [she] can never get behind" more powerful because they are more mysterious, suggested rather than stated. Her substitution of Hypo's question, "'Is she pretty?'" for his earlier expressed desire to meet Amabel reveals something of the nature of his interest in what Miriam is telling him and again intimates that he does not share some of Miriam's very basic intellectual and emotional concerns. Each of these changes, though brief, increases the reader's awareness of the power of Miriam's attraction to Amabel and of her fascination with how different the girl is from herself.

Taken together, all these revisions give readers a renewed appreciation of the strength of the unique consciousness Richardson has created in *Pilgrimage*. Miriam's growth in maturity and self-confidence places her in a position from which she is able to assess with increased objectivity the significance of the events that occur in the novel. In *Dawn's Left Hand*, where Miriam's two key relationships are so intense and so crucial to her development, that position is essential to readers' faith in the reliability of her accounts.

CHAPTER 7

Dimple Hill

Dimple Hill, the last of the *Pilgrimage* chapter-volumes to be completed and published during Richardson's lifetime, was a difficult book for her to write. Fromm states that in the early days of its creation, Richardson had

trouble getting into *Dimple Hill* for two reasons. First, now that Miriam had left London, she had to move against an entirely new background. *Dimple Hill* required the buildup of much new atmosphere, in contrast with that which had accumulated in the old volumes. Second, Dorothy had begun to feel an increasing distance between her self of the present and the past. Though she had apparently recovered from her illness, she had suffered a genuine breakdown nevertheless, and she found that her restored self seemed not quite the same as the original.

(*Biography*: 299)

Richardson herself referred to the difficult circumstances under which *Dimple Hill* was written in a letter of November 25, 1938, to E. B. C. Jones: "D. H., though shorter than I liked[,] is a little longer, I think, than C. H. [*Clear Horizon*]. Part of it was written, the first part, after a breakdown due to much translation, under the time-pressure

of French & German books to boil the pot. Dents, as Duckworth never did, bind me to dates & that paralyses me." These structural and personal obstacles had to be overcome if *Dimple Hill* was to be successful in depicting Miriam at the crucial period of spiritual revelation and growth contained in its pages. Here Miriam undergoes a sudden major change in her way of looking at the world. The revisions Richardson made to the manuscript indicate how she worked to enlist what she referred to as the "creative collaboration" of the reader (West: 94), in spite of any personal difficulties she had with the novel.

Most of *Dimple Hill* takes place in Sussex on the farm of a Quaker family, the Roscorlas, where Miriam has come to spend the six months' recovery time she has arranged for herself. Fromm points out that the novel is a "reworking of and an adjustment to the stage Dorothy Richardson had reached in 1907 (Miriam seems more advanced in some respects and less so in others than Dorothy had been)" (*Biography*: 316). Furthermore, while in the novel Miriam does not arrive at the point of writing "middles" for the *Saturday Review* (which Richardson wrote in 1907-08), Richardson sometimes uses the same material in *Dimple Hill* that is found in them. Fromm points out that by comparing the novel with the middles, readers can see "Dorothy Richardson's fidelity not so much to fact as to the sense of the fact, and her ability to retrieve the consciousness that had

experienced Sussex and the Quakers nearly thirty years before. From this ability the wholeness of the novel stems, for Miriam's consciousness embraces and absorbs all" (*Biography*: 316). Just as it was in the earlier volumes, Miriam's individual consciousness, painstakingly shaped, is in *Dimple Hill* the sole focus of the reader's attention and the sole source of the reader's information. Though Richardson had published eleven chapter-volumes before writing *Dimple Hill*, revisions to its manuscript reveal that her struggle to find the best means of accurately capturing and representing that consciousness was unceasing. In revising the manuscript, Richardson altered the reader's understanding of Miriam's character both in its own right and in the context of her relationships with other people. Her revisions have the effect of increasing Miriam's reliability and credibility and of giving readers a deeper knowledge of Miriam's consciousness and a clearer sense of the extent to which she is torn between the two worlds that call to her: London, with its independence and its freedom to do and be what she chooses, and Sussex, where an essential stillness answers a deep need in her spirit.

Several revisions to the manuscript show Richardson increasing Miriam's strength of character in a manner reminiscent of that seen in the two earlier manuscripts, by deleting certain references indicating a lack either of self-confidence or of maturity, thereby leaving the

impression of a stronger, more self-possessed, and therefore arguably more reliable Miriam than the one in the manuscript. The majority of the deletions are brief, their implications of a weakness or an undue youthfulness in Miriam's character subtle; however, since Richardson provides readers with nothing outside of Miriam's consciousness by which they can judge her interpretations and perceptions, even such small revisions can have the effect of confirming the validity of Miriam's observations and judgements. For example, what appears in the manuscript as "Thankfully one could use her affliction [i.e. the affliction of the nearly deaf old woman who owns the house at which Miriam is staying] as a cloak yielding protection from indoor exposure [. . .]" ([11]) becomes in the text "Her affliction would be a cloak, a protection from indoor exposure [. . .]" (411).¹ The sense of relief evident in the manuscript version suggests Miriam has in the past felt the need for and sought such protection. In the text, however, the "cloak" provided by the "affliction," while welcome, is something which presents itself unexpectedly and without any forethought or feeling of necessity. Other revisions which result in a sense of increased self-confidence and maturity in Miriam include the change from the manuscript's "Far away below stress & tumult, in the cool fresh twilit deeps of her innermost consciousness" ([33]) to the text's "Far away within the cool twilit deeps

of her innermost consciousness" (430); and from the manuscript's "'A nice evening,' she ventured apprehensively, returning the smile" ([36]) to the text's "'A nice evening,' she ventured, returning the smile" (433). In each case, brief indications of uncertainty or unease are deleted from the text's version of the passage, and Miriam is rendered stronger and more capable of interpreting her experiences in a manner readers will be able to understand and to accept as valid.

One longer passage demonstrating a revision of this type originally showed Miriam engaging in what could be perceived as a rather startling and immature activity. As Mrs. Peebles is leaving Miriam to her tea after a brief conversation, she pats the tea cosy on her way out, a gesture described as "a silent sign, a tribute to their meeting" (421). The manuscript continues,

Executing a <dignified> cake-walk round the table to the tune of "Happy Darkies," Miriam reached her chair & sat down in the renewed stillness. Everything is known. Silently communicated. Just having stood there, <without any manner for the old lady,> silent & thoughtless upon the outmost edge of her <one's> own life, had been enough. ([23-24])

The text contains no reference to Miriam's happy dance, saying only, "Just having stood there, without any *manner*

for the old lady, remaining relaxed as if alone, rather than keyed up to sustain an invasion, had been enough" (421-422). The image conveyed by the manuscript version is one of Miriam as joyfully self-congratulatory; the text leaves the impression of Miriam as wondering over the surprising new ease with which contact has been made. Richardson's revision gives the reader a more controlled and refined sense of what this encounter has meant to Miriam.

Further revisions to the manuscript also contribute to making Miriam's portrait stronger, by removing phrases or sentences which show her to be in the throes of self-doubt or in which she is being self-deprecating. Such negative emotions would make unbiased and accurate observation difficult, since Miriam's concern with her own subordinate position in relation to others would necessarily colour her interpretation of their actions. After Miriam's first experience of the Roscorlas' form of grace, she begins her meal happy that "beyond the small courtesies belonging to the distribution of food, there was no talking." She realizes that "If she were not with them where they abode, someone, the one most sensitive to atmosphere, aware, within the stillness, of the uneasiness of an alien accustomed to ceaseless vocal accompaniment to the process of feeding, would have come to her rescue" (470). In the manuscript, Miriam describes the "alien" who is herself in more detail, as one "accustomed to ceaseless vocal accompaniment to the

process of social feeding, & unable, in face of the flow of vital silence, to initiate it" (89[23]). Here Miriam presents herself as one lacking in certain necessary social graces. The deletion of these phrases from the final version of the passage removes the sense that Miriam sees this as a failing in herself. In fact, throughout *Pilgrimage* her opinion of such social gestures (and of herself when she employs them) is unfavourable, and this revision is therefore in keeping with Miriam's conscious individuality and her perception of herself as one who is not by nature a social creature.

Another instance in the manuscript in which Miriam can be seen to be revealing this kind of a lack of confidence occurs upon her arrival at the Roscorla home. The maidservant greets Miriam at the door and shows her in, and Miriam studies her appearance, comparing her to a servant from Miriam's own past. The text continues, "When again this face was visible and the pale blue eyes once more met her own, Miriam received with joy their cold, unseeing gaze" (434). A sentence that Richardson cancelled in the manuscript shows Miriam to be a great deal more interested in the servant and in the servant's impression of her than she is in the text:

When again this face was visible & the light
blue eyes once more met her own, Miriam received
with delight their pale, absent <unseeing> gaze.

The newly-arrived paying-guest, would not, by a Quaker servant-by <servant-maid,> be treated with any class-accentuating ceremony.

~~Fulfilling-her-duties,-this-woman,-not-even
trying-to-ascertain,-by-an-investigatory-glance,
whether-one-were-a-lost-soul-or-in-a-state-of
salvation,-remained-far-away-in-her-invisible
world. ([38])~~

In the manuscript, Miriam is noticeably conscious of her status as an outsider and a "paying-guest" in the Roscorla household and appears concerned with the maid's perception of her class and of the state of her soul. The revision removes this sense that Miriam feels vulnerable and deserving of judgement or that she is self-conscious about her social class as she enters the Roscorla home.

In another example, Richardson's revision also indicates a tempering of Miriam's narrated self-assessment, this time at a moment when she sees an image of herself as she believes she is perceived by the female members of the Roscorla family. The text reads:

The voices of mother and daughter, sounding together, showed her herself as seen by the speakers, staring directly along the space occupied by the readers, a witness of enormity. Recalling her eyes, she projected from them, in order to make them appear all-welcoming instead

of half critically observant, an amiably
 meditative gaze suggesting one absent-minded,
 slow to take bearings. (459)

In the manuscript, Miriam's description is rather less
 gentle:

The voices of mother & daughter, sounding
 simultaneously, showed her herself as seen by
 the speakers: staring directly along the space
 occupied by the readers. Recalling her eyes,
 the eyes of the stranger whereinto, so that to
 make them appear accepting, even, deceitfully,
 all welcoming rather than half-critically
 observant, she projected a<n> <amiably>
 meditative gaze suggesting one absent-minded,
 slow to take bearings, not yet fully arrived at
 the party [. . . .] (75 [11a])

Miriam's negative description of the projected gaze as
 deceitful and her insistence on her place as a "stranger" in
 the midst of the Roscorlas again give readers the sense that
 she is less confident than she appears in the text.

One final example of a revision of this type must
 suffice. While Miriam is alone in the greenhouse, thinning
 the grapes that hang in the arbors there, she ponders what
 to do about the "berries" that will inevitably fall to the
 floor. She considers leaving them for someone else to pick
 up and realizes that he or she "might suppose she imagined

them refuse to be swept up and destroyed. But Richard knew she knew they were not refuse" (477). The manuscript adds information about the effect of this realization on Miriam: "But he <Richard> knew that she knew they were anything-but <not> refuse. The wretched little outcasts would pile up, as the morning went on, upon her conscience" (102[33b]). Here, as in the other deleted passages, Miriam reveals a lack of confidence and seems overly concerned about what others might think of her. The image of the grapes as "wretched little outcasts" suggests that she attaches excessive significance to her actions. By removing this sentence, and others like it, Richardson leaves Miriam with a stronger self-image. She is more assured, less worried about how her actions will appear to others, and therefore more likely to assess those actions correctly; in short, she is the type of character readers have come to expect in the fiercely independent protagonist of the novel.

Besides increasing Miriam's strength and self-assurance through such deletions, Richardson also made several additions to the manuscript which reveal to the reader more of Miriam's essential self, thereby expanding the depth of Miriam's perspective. Revisions of this type demonstrate Richardson's struggle to find the means to ensure readers' participation in and understanding of Miriam's journey of self-discovery, since it is only through Miriam's self-revelation that they can understand the motivations for her

actions and the feelings aroused by her experiences. Some of the additions are quite brief; for example, the manuscript's "Clear evening light, stillness; inhabiting the room" (82[18]) appears in the text as "Clear evening light, stillness; so fully inhabiting the room that one felt, coming in, like one being admitted to a lovely ceremonial" (465). Similarly, what is given in the manuscript as "And all three [great aunts and an uncle] in possession, beneath distressful appearances, of what her eight-year-old mind had dimly recognised as an independent extension of each personal life, glad & free" ([39]) is in the text "And in them all, something that her eight-year-old mind, feeling its way, unhappy in the restricted surroundings, scared by the mysterious illiberality, had dimly recognized as an independent extension of each personal life, glad and free" (434). In each case, readers are given a clearer sense of Miriam's emotions at a given moment, allowing them to understand better the significance of the moment for her.

Two longer passages in the novel are also revised and expanded by Richardson, with the result that readers are given a more complete understanding of the inner workings of Miriam's consciousness. The expanded passages provide readers both with a more detailed view of that consciousness and with indications of the difficulties Miriam faces as she attempts to reconcile the two worlds in which she lives in *Dimple Hill*. In the first passage to be examined here,

Miriam goes out to see what the Roscorlas' gardens look like after a rainstorm. In the manuscript, her walk around them gives rise to some musing about the gardens themselves and their purpose in this Quaker household:

Meanwhile the two gardens, the one that was nearly all wide lawn sentineiled & shaded on three of its corners, by this morning's shadowy chestnut & the sycamore balancing it across the way, by the high larches so decorously grouped between it & the approach to the side entrance of the house, the wide pathway along whose margin their fellow[s] marched single file round into the front garden, & the lovely little walled pleasaunce beyond the stable-yard, were unfrequented. But cherished. Available-but unused <A treasured superfluity, &> like the <absurdly \cruelly/ condemned> proletarian parlour, a temple undesecrated by the presence of the implements of daily toil, kept always brightly radiant & available &, though never used, a refreshing harbour for the mind. (80-811[16-177])

In the text, however, the gardens provide inspiration for a great deal of serious meditation, during which readers get a much clearer picture of Miriam's impressions and emotions on this occasion:

Apprehensively, not on their account, but for the peace of her own mind, she wondered whether they could ever be fully alive to the gardens about the house, to the original intention with which this place was built? House, large garden, a unity, complete. The wide lawn, sentinelled and shaded on three of its corners, by this morning's shadowy chestnut, the sycamore balancing it across the way, the high larches screening it from the approach to the back of the house and marching, single file, round into the front garden; the lovely little pleasance beyond the stable yard. Whether, when socialism came and every one was a worker, there would be any joy left uncontaminated? Women, Hypo said, were the great garden-lovers, and indeed they inhabited gardens, while most men, until old age, only visited them. Made them, and worked in them; for women. Men to make, and women to love that which is made. If Swedenborg is right, the "uncreativity" with which men reproach women is explained and justified.

She remembered shrinking from the mere spectacle of the family in Barnes who did their own housework, and kept their garden in order, shrinking from the idea of house and garden thus

inhabited; loved with a horrible difference. Coming to the tennis-club or to a dance, they came always partly tired, used up. Like men from offices, they could never be considered fully there. Were there only on leave, and one could see in their eyes the tethered look of servants. They enjoyed their outings, a little too obviously and excessively, with the joy of those temporarily set free, never with the rapture of those inhabiting unthreatened territory.

To make. To love what is made. If making things is humanity's highest spiritual achievement, then women are secondary and the question for the Fathers should have been, not have they souls but have they spirits? But is making pictures and bridges, and thumbscrews, humanity's highest spiritual achievement?

Becoming aware of having wandered back into problems forever left behind on the hillock by the ridge and that in this new world were without significance, she recaptured the question here being asked aloud. The answer was ready, reassuring. The sensitive creatures by whom she was surrounded were certainly alive to the beauty of their gardens. A treasured

superfluity. Like the proletarian parlour so cruelly condemned by commonsensical half-wits. A temple undesecrated by the presence of the implements of toil. Kept always swept and available. Rarely used, but always operative, a refreshing harbour for the mind. (463-464)

Unlike the manuscript passage, which simply presents a description of and some thoughts about the two gardens around the Roscorla home, the text's version gives an account of the thought process that occurs as Miriam looks at the gardens after the rain. In revising the passage, Richardson made it possible for readers to share with Miriam some of her deep concerns and to see that the old life Miriam feels she has left behind "on the hillock by the ridge" is still very much alive within her, giving them the added insight they require if they are to correctly interpret the way events unfold in *Dimple Hill*.

Rather than beginning with a description of the gardens as the manuscript passage does, the text immediately poses the problem that troubles Miriam as she looks at them, the question of whether the Quaker family can "ever be fully alive" to the gardens and to the "original intention" with which both house and gardens were built. The implication of the question is clear: Miriam herself is certainly alive to and aware of the full importance of the gardens. From her first memory on through her life, Miriam has always been

alert to the deep significance of the gardens about her; gardens as places of refuge are a recurring image in *Pilgrimage*.² Only after revealing Miriam's primary concern does the text passage go on to present the physical description of the "House, large garden, a unity, complete" with which the manuscript passage begins.

From this point, Miriam's thoughts move on to the larger implications of her question and of her love of such havens as these gardens represent. The problems of the world steal into what is in the manuscript a much simpler observation of her physical surroundings, providing an indication of the fundamental problem that will plague Miriam throughout her stay in Sussex: because so much of her essential self is inextricably linked to London and everything that world means to her, it will never be possible for Miriam to become part of the Roscorla family, regardless of her yearning for the stillness embodied in their way of life. Miriam's mind turns from the gardens themselves to the idea of socialism and the question of whether after its advent "there would be any joy left uncontaminated." This subject brings Hypo to Miriam's mind, and thoughts of Hypo inevitably give rise to meditation on the general issue of women and men. Beginning by considering the fundamentally different ways in which men and women make use of gardens, Miriam's thoughts move on to the notion of creation and "uncreativity." Her words

bring to mind sentiments expressed by Richardson in a 1925 article entitled "Women and the Arts:"

The art of women is still on the whole either mediocre or derivative [. . . .] Cancel out all the variable factors; the pull of the home on the daughter, celibacy, the economic factor and the factor of motherhood, each of which taken alone may be said by weighting the balance to settle the matter out of court and taken all together make us rub our eyes at the achievements of women to date -- cancel out all these and imagine for a moment a man and a woman artist side by side with equal chances and account if we can for the man's overwhelming superiority.

There is before we can examine our case one more factor to rule out [. . . .] This elusive and enormously potent factor is called ambition. [. . . .] And though the quality of a man's ambition takes naught from the intrinsic value of his work, an ambition to the extent that it remains a thirst to be recognized as personally great, is a form of despair. And it is a form of despair to which men are notoriously more liable than are women. A fact that ceases to surprise when one reflects that, short of

sainthood, a man must do rather than be, that he is potent not so much in person as in relation to the things he makes. (47)

If Miriam's rhetorical question, "But is making pictures and bridges, and thumbscrews, humanity's highest achievement?" leaves any room for doubt on Richardson's position, Richardson's own words in "Women and the Arts" do not. There is no question that in the mind of Miriam's creator, and in Miriam's mind, "being" is a greater achievement than "doing" and "To love what is made" is at least as vital as "To make."

Miriam's memory of a "family in Barnes who did their own housework, and kept their garden in order" appears in the middle of this long section, introduced by her first consideration of the notion "Men to make, and women to love that which is made" and followed by its echo, "To make. To love what is made." The powerful and deeply personal tone of Miriam's impressions of the family make obvious her own feelings about the kind of refuge the garden -- in fact any garden -- represents for her. Clearly the reader is meant to understand that Miriam herself enjoys her sojourns in such places "with the rapture of those inhabiting unthreatened territory," a strongly expressed sentiment that indicates how well the Roscorla home fulfils this one of her essential needs. Having reached the point in her meditation at which the necessity for the kind of "spiritual

achievement" women provide becomes apparent to her, Miriam is brought up sharply, realizing that she has been wandering in areas of thought she believed had been "forever left behind." Only then does the answer to her initial question, whether the Roscorlas fully appreciate their gardens, present itself to her. Like Miriam herself, "The sensitive creatures by whom she was surrounded were certainly alive to the beauty of their gardens. A treasured superfluity [. . . .] Rarely used, but always operative, a refreshing harbour for the mind." By adding this lengthy account of the progress of Miriam's thought, Richardson has made possible the reader's more complete understanding of both the importance of the gardens to Miriam and the extent to which she is still bound psychologically to her former London life. The manuscript version of the passage, which lacks all of the text's additional personal insight, presents little more than a hint that Miriam has any deep feelings on the subject. Richardson's revision gives the reader access to areas of Miriam's consciousness that are only suggested in the manuscript, providing them with broader knowledge of the conflict that troubles Miriam throughout her stay in Sussex.

The second of these long passages that Richardson extensively added to and revised describes the momentous event which occurs on the very "hillock by the ridge" to which Miriam refers in the passage just examined. This

experience, the moment of Miriam's mystical religious awakening, is central to all of *Pilgrimage*. It is worthy of note that while Richardson's account of this, the most crucial of Miriam's religious experiences, is thoroughly revised, several less significant ecstatic experiences (such as Miriam's vision of the dripping water wheel and her heightened perception of the stars above her during her Romeo charade, both found in *Pointed Roofs* [pp.44, 109]) are left largely untouched. This is strong support for Fromm's previously-mentioned theory that by the time Richardson began the writing of *Dimple Hill*, she "had begun to feel an increasing distance between her self of the present and the past" (*Biography*: 299), making it more difficult for her to capture the essence of the experience. The revised passage, one and a half times the length of the manuscript version, gives readers a much more complete account of the manner in which Miriam experiences the conversion that will so markedly affect the rest of her life. As the account begins, Miriam is outdoors, leafing through a book about Emerson which had been given to her years earlier by Michael. "Opening the book at random," she has "heard the voice of Michael" (415) and has been reminded of a conversation they once had on the subject of Emerson. This memory provides the starting point for a long meditation that plays with some of Emerson's ideas and recalls the opinions about Emerson himself expressed by various

important people in her life. Miriam then returns to her book and reads "glancingly, from phrase to phrase, losing threads when quotations from the essays brought back the surroundings wherein they had become inhabitants of her consciousness" (419).

It is at this point that Miriam comes across "A familiar quotation, one that for years she had carried about like an amulet and in the conflict of ideas had long since forgotten" (420). The manuscript then describes the powerful experience which follows:

Before she could place it or remember <recall> exactly to<wards> what {happy} conclusion it had always been a point of departure, it <had> struck down through her and vanished, leaving only the shock it had brought, a physical shock, passing, ~~like electricity,~~ down through her body & carrying with it all she knew and was, bringing ~~a closing-up~~ ~~of the~~ <so that she found herself> {with the} book closed, looking up to take astonished counsel with the world about her, & see<ing> the {ridge,} sunlit, larger than life-size, blazing with light more vivid than sunlight & more radiant, moving, in all its parts, alive and conscious & as if smiling towards her. It was still: a sunlit, tree-trimmed ridge. Risen <rapturously> to her

feet, she turned, seeing the distant far-off
 {invisible} world irradiated with the vanished
 vision <light>, filled with the humanity she had
 longed to avoid & now <was> longing at-once to
 be amongst. "I know, I know," she laughed.

"I've seen God. He grinned <smiled> at me
 <slyly>; almost poked me in the ribs. What a
 blind fool I have been." ([22])

In revising this section of the passage, Richardson included
 a far more detailed account of Miriam's perception of the
 ecstatic conversion experience:

Before she could place it or recall the
 conclusion towards which it had always been a
 point of departure, it had struck down through
 her and vanished, leaving only the shock it had
 brought, a physical shock passing through her
 body, carrying with it all she knew and was, so
 that she found herself looking up to take
 astonished counsel with her forgotten
 surroundings and discovering, upon the upper
 foliage of a group of trees in the dense mass at
 the far end of the ridge, a patch of bright
 colour in a golden light so vivid that for a
 moment she seemed to discern, as if they were
 quite near, each of the varnished leaves. Risen
 to her feet, she found the radiant patch more

distant and less bright, a small splash of brilliant colour such as she had seen a thousand times before, picked out from a spread of dark tree-tops by a ray of haze-screened, shadowless sunlight. But the rapture that had seized and filled her emptied being at the first sight of it still throbbed to and fro between herself and that far point upon the ridge, and still she felt the sudden challenge of that near, clear vision, like a signal calling for response; and like a smile, of amusement over her surprise.

"I know," she heard herself exclaim towards the outspread scene whose grey light could no longer deceive. "At last I know! I have seen the smile of God. Sly smile." Urging with tremulously apologetic fingers the book that with such faithful punctuality had served its turn, out of sight into a convenient pocket, she saw upon the jocund, sympathetically listening grass-blades at her feet a vestige of the vanished radiance and looked thence into her mind and found there, bathed in its full light, the far-off forgotten world from which she had fled and, with a last glance at the sunlit trees, turned to run and seek it there. (420-421)

A comparison of the manuscript and text versions of this passage indicates that in revision it became both more detailed and more powerful. The extended description of the conversion's far-reaching effects on Miriam makes possible the reader's fuller apprehension of the impact of the experience. Clearly in this Richardson's was not an easy task; as Evelyn Underhill explains in her influential work, *Mysticism: A Study in the Nature and Development of Man's Spiritual Consciousness*:

Commonly, . . . mystic conversion is a single and abrupt experience, sharply marked off from the long, dim struggles which precede and succeed it. It usually involves a sudden and acute realization of a splendour and adorable reality in the world -- or sometimes of its obverse, the divine sorrow at the heart of things -- never before perceived. In so far as I am acquainted with the resources of language, there are no words in which this realization can be described. It is of so actual a nature that in comparison the normal world of past perception seems but twilit at the best.

Consciousness has suddenly changed its rhythm and a new aspect of the universe rushes in. The teasing mists are swept away, and reveal, if

only for an instant, the sharp outline of the
Everlasting Hills. (178)

Given Underhill's assertion that "there are no words in which this realization can be described," Richardson had a formidable challenge before her in trying to depict Miriam's conversion. By adding extensively to the account, however, she gives readers a better chance of approaching an understanding of Miriam's particular "realization."

The beginning of the passage, essentially unchanged from manuscript to text, fits well with Underhill's description of the conversion experience as "single and abrupt." The impact of the quotation Miriam reads is said to have "struck down through her and vanished, leaving only the shock it had brought, a physical shock passing through her body, carrying with it all she knew and was." The manuscript description focuses on Miriam's looking up to see the ridge and the light with which it is ablaze. What Miriam sees before her is very much a "sharp outline of the Everlasting Hills." In the text, however, Richardson makes clear as well that as Miriam raises her eyes from her book to look about her, she is "taking counsel" with a world she has "forgotten" in the shock of the moment. Light is at the centre of both the manuscript's and the text's descriptions, again in keeping with Underhill's account of mystic experience:

What is the nature of this mysterious mystic illumination? Apart from the certitude it imparts, what is the form which it most usually assumes in the consciousness of the self? The illuminatives seem to assure us that its apparently symbolic name is really descriptive; that they do experience a kind of radiance, a flooding of the personality with new light. A new sun rises above the horizon, and transfigures their twilit world. Over and over again they return to light-imagery in this connection. Frequently, as in their first conversion, they report an actual and overpowering consciousness of radiant light, ineffable in its splendour, as an accompaniment of their inward adjustment. (249)

In both accounts of the experience, therefore, light is of necessity central. However, rather than describing the light as "moving, in all its parts, 'alive & conscious & as if smiling towards" Miriam as she does in the manuscript, Richardson focuses in the text on the effect of the brilliance on Miriam, who looks at a distant patch of trees and sees them bathed "in a golden light so vivid that for a moment she seemed to discern, as if they were quite near, each of the varnished leaves." This change again provides readers with added insight into the impact of the

experience, giving them the chance to see through Miriam's eyes how the world is transformed by it. In the text's description, Miriam's "twilit world" is transfigured, making it possible for her to see everything more clearly, an effect which is not as apparent in the Manuscript account.

It is after this point that the manuscript and text versions diverge most significantly. A comparison of the two indicates that the text, with its increased revelation of Miriam's perceptions and emotions both during and after the experience, allows readers to understand and appreciate more fully the significance of the moment and its monumental effect on Miriam's life. In the manuscript, Miriam rises "rapturously" to her feet and sees the "invisible world irradiated with the vanished light" and "filled with the humanity" she now longs to "be amongst." In the text Miriam also rises to her feet, but she continues to focus on the distant trees on the ridge, which now are lit with a light such "as she had seen a thousand times before." Unlike the manuscript, the text reiterates the power of the "rapture that had seized and filled her emptied being." In addition, it refers to her "vision," rather than to the light, as "smiling" and adds that she felt the vision "like a signal calling for her response." The response elicited is also different: the manuscript presents a picture of Miriam laughing aloud, conspiratorially enjoying her jest with a God who she says "almost poked me in the ribs"; the text, on

the other hand, shows her speaking aloud involuntarily, hearing herself "exclaim towards the outspread scene whose grey light could no longer deceive." The Miriam of the text has also seen the "sly smile" of God, but there is no feeling that He has been joking with her. Rather, He is "amused over her surprise" at what she has in a sense always known. In the text, it is only after Miriam hears her own exclamation of revelation that she turns her attention back to the physical reality represented by the forgotten book and the "far-off forgotten world." As Miriam puts the book away, the text again reveals her heightened perceptions. Just as each of the leaves of the trees was visible during the ecstatic experience, now she sees "upon the jocund, sympathetically listening grass-blades at her feet a vestige of the vanished radiance." The power of the experience remains the focus of the passage; when Miriam looks at last towards the world, she finds it bathed in the full light of her vision that has now faded from the trees, and she runs to seek the vision there. Carol Jane Bangs says that now "Miriam need no longer seek solitude in social isolation, for she has learned that there is another, better kind of solitude -- that which can be experienced with others, a shared solitude" (172). However, in the text it is not primarily humanity but rather the radiance of the conversion experience which Miriam seeks in the distant world towards

which she is running at the end of this section, a change that is again in keeping with Miriam's individual nature.

The passage continues in both manuscript and text with an account of Miriam's thoughts as she runs. In the manuscript, this account is quite brief:

The upturned faces of daisies & buttercups were taking no harm from the pressure of swift feet going joyously in search of "people." Far away, in amongst that luminous human crowd towards which indiscriminately her heart was-going <went forth,> lived her man, serious-minded, outwardly rather grave, sustaining the dark turmoil of existence in the strength of the secret light & joy. Into his life she would disappear, blending her light & joy with his, ready to face & endure all things until together, indistinguishable from each other, they should reach the end, & the beginning.³ ([23])

Again the text provides a more detailed account of Miriam's perceptions and feelings:

Joy checked and held her as she flew up the rising ground, stilled for a moment her craving for the sight of a human form, turned her running to a dance, swung her arms skywards to wave to the rhythm of her dance and pull upon the very air that it might lift her.

Scarcely touched, the upturned faces of the many flowers took no harm.

Approaching the solitary house, she went quietly. Between her and the luminous human multitude welcoming her from far, familiar surroundings grown as new and as strange as was every step of this oft-trodden little pathway, between her and her man, the unknown sharer of the transfigured earthly life, quietly going his way amongst those distant friends, there waited in the battered old house, as within a shrine, the first of the new, heaven-lit humanity, a part of her own being, confidently approaching its end. (421)

In revising this part of the long passage describing Miriam's conversion and its aftermath, Richardson significantly altered the consciousness readers encounter there, leaving the impression of a Miriam who is more outwardly-turned and more cognizant of the extent to which her entire world has changed. In the manuscript, Miriam runs off ostensibly in search of "people," but her thoughts are actually centred on the existence, "in amongst that luminous human crowd," of "her man." The manuscript leaves the impression that what Miriam has gained from the experience is the certainty that there is a spiritual life-partner waiting for her somewhere and that her purpose will

now be to find him and "disappear" into his life, "blending her light & joy with his, ready to face & endure all things until [. . .] they should reach the end, & the beginning." Such a conclusion to this momentous occasion is startling, given Miriam's consistent rejection of the traditional female role, and it is therefore not surprising that Richardson subordinated this idea in the revised version of the passage.⁴

The text broadens both the effect of the conversion on Miriam and the reader's understanding of it. Miriam is described as pausing in her race towards humanity to dance on the hill, swinging "her arms skywards to wave to the rhythm of her dance and pull upon the very air that it might lift her." The "upturned faces" of the many flowers are seen to take no harm from this rapturous dance, rather than from feet running towards "people"; the reader has the sense that all of nature is in tune with Miriam at this moment, sharing her experience and adding to her joy. Then, as Miriam approaches the world once more, she goes "quietly," as if aware of the magnitude of the minutes to follow in the "solitary house" where awaits "the first of the new, heaven-lit humanity." The "man," the "unknown sharer of the transfigured earthly life," is mentioned in the text, but he is referred to in the same context as the rest of the "luminous human multitude," as something in the distance, of less importance than that which is waiting in the "battered

old house, as within a shrine, [. . .] a part of her own being, confidently approaching its end." The overall effect of Richardson's revisions to this lengthy passage is that readers are given a much clearer sense of the experience's impact on Miriam than they had in the original formulation in the manuscript. Miriam's vision is expanded to encompass more of the world around her, giving her the broader perspective that makes it possible for readers to understand and identify with her detailed and believable account of her life. She seems more acutely aware of her own place both in the newly-perceptible universe and amongst its inhabitants, whose part in her own being she has never fully appreciated until this moment.

Miriam's relationships with several of those other inhabitants of her individual universe are the focus of a considerable amount of attention in Richardson's revisions to *Dimple Hill*, just as they are in the two earlier manuscripts. An examination of revisions to facets of Miriam's relationships with Florence and Grace Broom and Amabel (representing London's hold on her) and the Roscorlas (representing the essence of the Sussex experience) provides further evidence that the consciousness of Richardson's protagonist was far from crystallized in her mind as she began work on the penultimate volume of her novel sequence, particularly since Miriam faced in it the difficult struggle

between two opposing elements in her nature. This conflict, by enabling readers to see new facets of Miriam's consciousness and to see more deeply into that consciousness, expands her point of view in both breadth and depth.

When *Dimple Hill* opens, Miriam is on a trip to Chichester with Florence and Grace Broom, who are among her oldest and most trusted friends. The number of revisions to passages depicting their relationship in what is actually a very short section of the novel leaves no doubt that in *Dimple Hill* capturing the essence of the relationship between Miriam and the Broom sisters created some problems for Richardson, even though it was a relationship that had begun as far back as the second volume of *Pilgrimage*. The difficulty of having to describe them in a new setting, away from the Banbury Park home which Miriam associates with them, and the necessity of Miriam's breaking away from them and from the London life they represent meant that Richardson had to accomplish a great deal in a limited amount of space in the novel. The union between Miriam and the Brooms is an interesting one; it becomes clear very quickly that Miriam and the Brooms, particularly Florence, have very different interests and ways of travelling. Readers are also told, however, that whenever Miriam visited their home in Banbury Park, "so complete on each occasion was the transference from weariness and lonely

responsibility to surroundedness and irresponsible ease, that [. . .] her daily life became a past upon which no future opened" (405). As Bangs notes, "The returns to the Brooms are, in fact, a return to herself, to the self that has persisted, unchanged, throughout the years she has spent in London, years in which her outward life and social connections have undergone many changes" (93). The complex nature of Miriam's relationship with Florence and Grace is also evident from the revisions Richardson made to her depiction of it, revisions that indicate an increase in Miriam's feelings of isolation from the Brooms in spite of her real fondness for them, feelings that make it possible for her to leave them and pursue fulfillment alone and that give a sense of increased objectivity to her account of their actions and emotions.

The opening of the novel provides one example of the manner in which Richardson's revisions give an increased sense of Miriam's distance from Florence and Grace. The manuscript of *Dimple Hill* begins:

She wished of course to see the Cathedral. But not to pounce upon it immediately after breakfast & poke about among its vitals. She would see <& feel> it, as far as her worldliness & intermittent scepticism allowed, in the way of the <handsome,> ascetic-looking young man, the sight of whom, sitting in the railway-carriage

aloof & meditative over his illuminated missal,
had reminded her that they were bound for a
cathedral town. (1)

The text makes much clearer that Miriam is contrasting the way she would choose to see the cathedral to the way in which the Brooms will undoubtedly visit it:

Why pounce upon the cathedral? There it stood, amidst its town, awaiting them, three little people about to join the millions over whom in its long life it had cast its shelter and its spell. In strolling about, they would come upon it, see it from various points of view, gradually wear down the barrier between it and themselves, and presently, either together or alone, venture within its doors. But for Florence and Grace there would be no venturing. Boldly, all eyes, they would march in, and immediately begin to poke about amongst its vitals. Privately she decided for going alone, sloping secretly in and seeing it and feeling it, as far as her intermittent scepticism allowed, in the way of the ascetic young man, the sight of whom, sitting in the railway carriage aloof and meditative over his missal, had reminded her that they were bound for a cathedral town. (403)

The manuscript begins with a statement of Miriam's desire to see the cathedral. The sentence that follows, "But not to pounce upon it immediately after breakfast & poke about among its vitals," indicates that Miriam is in disagreement with a manner of visiting it that has suggested itself to her, but it does not make clear with whom that manner is associated. The text opens with greater force, its rhetorical question "Why pounce upon the cathedral?" immediately giving the paragraph a confrontational air which sets the tone of the relationship between Miriam and the Brooms on this vacation. The description of the cathedral that is "awaiting them" and of the "millions" of people who have viewed it in the past begins to give a sense of the way in which Miriam feels such a place should be approached. The text then makes clear exactly who might be more inclined to "pounce"; unlike the other visitors (with whom Miriam can be taken to identify), people who take time to get a sense of the cathedral before they respectfully "venture within its doors," Florence and Grace will "march in," entering the building "Boldly, all eyes" and "immediately begin to poke about amongst its vitals." Miriam's realization of this fact leads her to decide to go by herself, "sloping secretly in" instead of visiting it with the Brooms. The tenor of Miriam's travels with Florence and Grace is established in this opening paragraph: clearly their way of touring is antithetical to her own,

suggesting other more fundamental differences in their natures and indicating as well the way in which Miriam's London life is antithetical to the life she will lead in Sussex.

The powerful mixed feelings associated with the Brooms continue to be made clear after this point, and another revision further emphasizes Miriam's distance from Florence and Grace. Miriam recognizes her initial reaction as "annoyance with their remembered technique in the handling of excursions" (404), and acknowledges how strongly she is attached to them in spite of their obvious differences. Such positive thoughts lead her to suggest a compromise: "'You shall go and examine the inside of the cathedral and I will stand about outside, and stare'" (408). The text then reads, "Florence's accepting giggle reminded her how easily the two of them could be kept entertained and how, while day by day they were occupied with their objects of interest, she would be able to wander, near at hand, alone" (408). While there is some indication of warmth towards Florence and Grace in this sentence, its central point is Miriam's realization that the compromise will allow her to go her own way, undisturbed by them. The original continuation of the sentence, cancelled in the manuscript, suggests that initially Miriam's thoughts were centred on the Brooms and on what the three of them could share despite her individual wanderings:

Florence's satisfactory, accepting giggle reminded her how easily they <two of them> could be kept entertained & how, while <day after day> they were ~~successively~~ occupied with their Cathedral & Market Cross, the museum & various other places <objects> of interest, she would be able to wander, accessible <near at hand> but alone, <.>⁵ in thought-free, drunken realisation & gladly, ~~to~~-hear at each reunion, ~~to~~ hear, without taking in <what they said>, the sounds of their familiar, evocative voices reporting {describing}, <on the homeward way,> on what they had <been> seen; while here, as together they went through the ritual of life in lodgings, her own improvisations on anything & everything that came to hand, would be the sheltering medium of secret psalms of joy.

([7])

While the original manuscript passage makes clear that Miriam is happy with the solution that has occurred to her, it does so in a way that emphasizes her warm feelings for Florence and Grace and her contentment that at the end of her day, they will be there, contributing in their own way to the success of her vacation. In cancelling this section of the passage, Richardson leaves only the paradoxical "near at hand, alone" to suggest that Miriam is glad the Brooms

are with her, thereby heightening the impression of her isolation from them and of her freedom to part ways with them when the need arises.

This feeling that Miriam is isolated, especially from Florence, is further reinforced by an extensive addition to the manuscript which describes an unexpected confrontation between them. After Miriam tells Florence and Grace that she is "'never going to think anymore'" (408), Florence says, "'You never worry about anything, do you, Miriam?'" (409). The manuscript continues:

It was not a question, but a statement put in the form of a question, as if to give the prisoner a chance. A summing-up, Florence's judgement, accumulated during the years & at last, & only because, for the first time, one was not a <her> guest, come easefully forth; [~~<forever mingled with her memories of BP>?~~]⁶ <to remain forever, a marginal note, \set/ by a disinterested commentator, ~~upon-one's-record~~ against \[one's] own version of/ one's record at Banbury Park. ([9])

In the text, Miriam's reaction to Florence's comment is more detailed and more vehemently negative:

Florence's judgement, accumulated during the years and at last, and only because, for the first time, one was not her guest, coming

easefully forth; to remain, unless now it could be dislodged or in some way transformed, a marginal note, set by a disinterested observer forever against one's own version of one's record at Banbury Park. Stung into defence, Miriam turned from Florence's disturbingly half-true picture of herself as a fickle, insincere, easy-going creature evading all issues, to that of the kind of young woman Florence would approve: mature, calculating, making terms with circumstance, planning to outwit it, playing for security. Facing back to Florence's demand for worry, she hit out [. . . .] (409)

The manuscript has no trace of the anger evident in Miriam's thoughts as they are presented in the text. The revision emphasizes the marked differences in perception between Florence and Miriam that are revealed in this "strange collision with an unknown Florence" (409). The confrontation results in Miriam's questioning of all her memories of Banbury Park and of her own place there, leaving her open to a search for a new refuge to replace the one which Florence's statement to a certain extent takes away from her.

That Richardson had difficulty deciding how best to reveal this psychological separation from the Brooms, however, is evident in revisions which remove earlier

indications that Miriam recognizes a certain hostility in Florence. Richardson's decision to deny the reader this additional preparation for the final confrontation between them has the effect of heightening the impact of the encounter. After Miriam arrives at her solution to the problem of sight-seeing, she looks across the table at which she is seated and meets the eyes of Florence and "the penetrating gaze she had so often encountered in turning suddenly toward her from the midst of some lively to and fro of narrative and response at the Banbury Park dinner-table" (408). The text continues, "But to-day, instead of sinking back into her dark eyes the moment Florence knew it to be observed, it remained, transforming the occasion, making it as deep and as interminable as itself" (408). The manuscript version of this passage reveals that Miriam is decidedly uncomfortable under Florence's gaze: "But to-day, instead of sinking back into the dark eyes the moment Florence knew it to be observed, it remained, transforming the occasion, making interminable the small space between herself-&-Florencee them, across which Florence surveyed her with the<se> horribly intimate eyes<.> of-a-stranger-who-has taken-the-measure-of-one's-smaller-self" ([8]). Miriam then turns her thoughts to Mag and Jan, trying to escape from the startling encounter with Florence, but to no avail. The text reads,

Returning from this vain flight, she found
 Florence's gaze, veiled now by a scorn so lively
 as to lift a corner of her delicate mouth, still
 fixed upon her. "Couldn't you?" she demanded,
 unable to banish from the insincerely
 ingratiating tone the tremor of self-
 consciousness. (408)

Again the manuscript version is more strongly indicative of Miriam's discomfiture; Florence's gaze is said to be "deepened now to a scornful hostility," and Miriam's "insincerely ingratiating tone" is further characterized as one "whose motive was the removal of the gloom spread by the spectacle of Florence mysteriously devoured & devouring [. . .]" ([8]). The deletion of these earlier references to Miriam's extreme uneasiness during this encounter with Florence reduces the reader's knowledge of the distance between them. However, since the passages appear just before Florence's "demand for worry" and Miriam's angry response to it, the removal of the manuscript's strong prior indications of hostility gives greater impact to the final confrontation which allows Miriam to remove herself from the hold of the earliest sharers of her independent London existence.

At the same time as she changes Miriam's relationship with the Brooms in the course of her revision of the novel, Richardson also alters her depiction of Miriam's

relationship with Amabel, making the power of Miriam's continued attachment to Amabel less obvious than it was in the manuscript and giving less prominence to Amabel in her thoughts. Because the move to Sussex represents such a radical break with the life Miriam has been living in London, it stands to reason that thoughts of Amabel, who is such a fundamental part of Miriam's experience of that life, should be relegated to the background. Michael and Amabel, who are not with her on the travels described in *Dimple Hill*, play a key role in enabling her to reach the Roscorla home. In fact, it is Michael who suggests that Miriam might go there, writing in one of his letters to her while she is away, "'If you are seeking a quiet place for your writing, why should you not go to the family of my fellow-boarder here, which lives only a quite small journey from where you are and is willing for boarders?'" (429).⁷ Miriam's relationships with Amabel and Michael are at a crossroads of sorts; they have become a couple just as she had wished, solving to some extent her problem that each has become too attached to her and leaving her free to move away from both of them to an extent that would have been impossible earlier.

While Michael and Amabel's relationship has resulted in the loosening of their respective holds on Miriam, however, her comparative freedom has a price: she becomes painfully aware of "jealousy, showing its mean little face and

clutching hands," an emotion which disappears with a vision of "Amabel alone and unchanged, however surrounded and accompanied" (429). A revision to the manuscript results in Miriam's decreased acknowledgement of the impact of losing Amabel to Michael. After reading a letter from Amabel, Miriam's thoughts return to her London. The text reads, "And in that far-away, troublous London, the abode, for oneself, of so many frayed, loose ends, at this moment and for ever Michael was safely within Amabel's all-penetrating radiance" (426-427). The manuscript version gives a stronger sense of Miriam's feelings about this situation:

And now, in that far-away troublous London, the
 abode for oneself of so many frayed loose ends,
 at this moment & forever ~~she-was-irradiating~~
 Michael <was safely within that all-penetrating
 radiance. Incredible. True. However
~~inconceivably-strange,-this-was-the-memory---~~
~~purgings-truth-&-consolation--bitterness~~ <Balm
 for the helpless sadness> of a long series of
 memories, <.> ~~transforming-<setting>-them-into~~
~~\in-their/-their-right-proportions-~~ ([29-30])

The increased emphasis in the manuscript on Miriam's perception of Amabel's union with Michael as unbelievable (their relationship is described as both "Incredible" and "inconceivably strange") and the reference to Miriam's thought of them together as "Balm for the helpless sadness

of a long series of memories" give readers the impression that in the manuscript Miriam feels more strongly the loss of the "radiance" that will now shine on Michael.

A further revision to the manuscript changes the nature of Miriam's response to the fading of her jealousy as well. The text says that "With an almost audible snap, the last link parted that had held her to the past. Released, she could seek those to whom she belonged. But they made no sign, and the open spaces of her first vision of freedom no longer attracted" (429). The manuscript is more revelatory of Miriam's feelings, giving the impression that in spite of the dissolution of her jealousy, Miriam's general enthusiasm for life is, at least for the moment, significantly dampened. After Miriam perceives the breaking of the last link to her past, she thinks,

Alone now, <henceforth> unhampered by even the occasional nudging of the demand for a backward glance, she could go in search of her own pathway. Whither? The open spaces of her first vision of freedom no longer attracted.

Imagining herself selecting a bourne & deliberately moving thither, she groaned at the <deceptive> spectacle. Free to move, & almost forcibly urged away-from <ahead,> she desired only stillness. Stillness in the far-off

<indiscoverable> company of those who knew what
lay within its depths. ([32a])

The manuscript depicts a Miriam who is much more seriously deflated by her bout of jealousy than is her counterpart in the text and at the same time reveals more about what it is that Miriam now seeks, the "stillness" that she will find in the Quaker household. Significantly, these two passages occur after the conversion experience in the course of which readers have seen Miriam's perspective on life change dramatically. Given the effect of that experience, it is logical that the relationship between Michael and Amabel should be less upsetting than it would otherwise have been. Richardson's revisions therefore put Miriam's feelings of jealousy into a more reasonable perspective than that found in the manuscript.

In several other revisions Richardson also reduces the extent to which Miriam reveals her attachment to Amabel, in these cases by removing references to Amabel and in the process turning Miriam's thoughts inward. As Miriam pictures Amabel and Michael walking together after he has come to ask for news of Miriam, she feels certain that Amabel,

hearing, in the sound of their mingled voices,
the echoes of the future, would have held away
the weariness so swiftly coming upon him in any
conversation failing to reach his central

interests, exercising her power to visualize and to interpret with an art so perfect that he would be unaware of it, and would identify the pleasantness of the hour with his relief in getting news of me. (428)

In the manuscript Miriam believes that Michael would "identify the pleasantness of the hour" not with her, but with Amabel's "personal charm." The manuscript adds, "A charming girl. And, after many walks & talks, the {a possible} solution of all his personal <nearest> problems ([32]). By removing the further references to Amabel's attractiveness, Richardson decreases the emphasis Miriam places on her "charm." In the text Miriam's final understanding of how Michael would be won over is therefore centred more on herself and less on Amabel than it was in the manuscript.

The other revisions that change the depiction of the relationship of Miriam and Amabel, taking references to Amabel out of Miriam's thoughts and in the process revealing less about Miriam and about their life in London, occur much later in the novel, when Miriam is at the home of the Roscorlas. In the first, Miriam comes to breakfast on Sunday morning and, finding herself alone at the table unexpectedly, feels "even the reflected sunlight powerless to banish the sense, falling upon one in being alone in this usually populous room, of essential loneliness (489-490).

In the manuscript, Miriam's thoughts go further; she finds the sunlight

powerless to hold back the realisation of essential loneliness, of being still upon the path that had brought so many lonely meals not realised as lonely until Amabel appeared & that now, after a week of meals with these people from whom talk blossomed from [?] <an> unembarrassing silence rather than in answer to a common demand for the screening of thoughts, seemed a piteous deprivation. (116[45])

The part of the sentence that does not appear in the text reveals a great deal about Miriam and about her feelings for Amabel. Miriam admits there the essential emptiness of her life before Amabel became a part of it, an emptiness which now, in the light of the time she has spent with the Roscorlas, she sees as a "piteous deprivation," but which she had not acknowledged earlier in *Pilgrimage*.

Richardson's decision not to include the continuation of the sentence in the final text of the novel significantly alters the impact of the passage, leaving Miriam's feeling of loneliness at the table unrelated to anything, or to anyone, in her past and removing any suggestion that Amabel is in her thoughts as she breakfasts so far from her London world. The only indication that anything may have been lacking in Miriam's existence in London (and might perhaps be missing

again, given Amabel's attachment to Michael) is her deep feelings for the way of life she finds in Sussex.

The last deletion that results in a removal of Amabel from Miriam's thoughts and consequently a reduction in revelation about Miriam herself occurs shortly after this point, when Miss Roscorla enters the room looking "Fresh and bloomy in a blue alpaca," her eyes shining "with a happiness that was something more than the quiet happiness of everyday" (490). Miriam is amazed by the transformation in Miss Roscorla, since "last night, at eleven, awaiting Alfred [. . .] she had been pallid with a weariness too great to be banished by a little sleep" (490). While in the text the paragraph ends here, in the manuscript Miriam admits that she recognizes the kind of fatigue she had seen in Miss Roscorla's face the night before as "the only too familiar weariness that in recent years had poisoned so many a precious Sunday, making almost unendurable Amabel's dramatic intensities" (117[46]). The deletion of this personal insight again moves Miriam's mind away both from Amabel and from the negative aspects of her London life (which are not acknowledged in the text), focusing her thoughts on the immediate circumstances and leaving her stronger as a result. In addition, Richardson's removal of these two instances in which Miriam thinks about Amabel in connection with times in her life that were less than happy means that in this chapter Miriam's only thoughts of Amabel and of

their time together in London have positive associations: Miriam remembers laughing with Amabel (488) and later wonders whether if Amabel were to meet Richard on a Sunday she would be able to "re-realize him as tiger, tiger burning bright" (492)). These moments, which indicate Amabel's (and, by extension, London's) continuing presence in Miriam's thoughts, build towards the realization with which the manuscript of *Dimple Hill* ends: as Miriam considers the startlingly different "Sunday Richard" but then sees the familiar smile of the one who by this point has become so central to her appreciation of the Quaker home, she turns her thoughts to Amabel once more and understands that "If Amabel could only see him thus, she would perceive, through any disguise, his rich, deep culture" (120-121[49-50]). One of the key elements in Miriam's attraction to Sussex is in this final sentence held up for scrutiny by the London world which Amabel represents, the world to which Miriam will return in spite of the rural "culture" which calls her to remain.

Richardson's efforts to give readers a clear understanding of the extent to which Miriam is pulled between her London and Sussex worlds are evident in revisions which affect the depiction of Miriam's relationships with the two strongest influences in Sussex, Rachel Mary and Richard Roscorla. These revisions indicate Richardson's concern with capturing for her readers the

essence of these two powerful, complex relationships; she gives readers greater insight into the reasons that Miriam is both attracted to their Quaker world and unable to become part of it.⁸ Aycock sums up Miriam's difficulty in *Dimple Hill*: "Feeling that she has at last found her spiritual home, she convinces herself that she can overcome the potential barriers that arise. But no matter how seductive this world appears, total acceptance of its codes would mean the same sacrifice of her freedom as all the other shelters that have tempted her" (262). Miriam is in the end unable to remain with the Quakers.

Miriam's relationship with Miss Roscorla grows out of a mutually recognized bond but falters upon their realization of certain fundamental differences. As Richardson revised the manuscript, she increased the level of Miriam's introspection about this relationship, turning Miriam's thoughts inward to give the reader access to more of her feelings towards the Quaker woman. In essence, Miss Roscorla serves as a foil for Amabel, representing Sussex in much the same way that Amabel represents London. Miriam initially feels drawn towards the Roscorlas because of "the remembered quality of Quaker women" (439), and she almost immediately senses a bond with Miss Roscorla, who, as Doris Walters points out, "More than anyone else Miriam meets, . . . lives the mystic attitude which is such an important part of Miriam's own personality" (64-65). In revising the

manuscript, Richardson enhances her portrait of Miss Roscorla, making the reasons for Miriam's attraction to her and to her way of life more obvious, but she also sharpens her focus in Miriam's significant encounter with Miss Shillingfold, the point at which Miriam first recognizes that, despite her yearning for the peace and stillness of the Quaker way of life, she is not after all a Friend.

As Richardson revised the manuscript, she changed Miriam's perception of Miss Roscorla, highlighting the attractive elements and removing or downplaying those that are less positive. Such revisions help to ensure that the reader understands and readily accepts Miriam's rapid attachment to Dimple Hill. For example, as Miriam wanders around the farm, getting a sense of her surroundings, she finds herself on the country road and remembers "with displeasure" Miss Roscorla's telling her that along that particular road "an occasional motor car was known to pass" (450). In the text Miriam then thinks: "Miss Roscorla told her little stories very well, with quiet gusto. Her description had set the old washer-woman visibly there, tall and erect upon the crown of the road, refusing to budge for the advancing 'machine saying brr, brr, in such an authority manner'" (450). The manuscript's original formulation of this description introduces a discordant element into an otherwise positive statement: after remembering that cars do occasionally use the road, Miriam notes, "But not without

local opposition. Miss Roscorla told her little stories well, with gusto, but was not a good mimic. Could not change <either> her voice or her pronunciation. A good sign, a sign of a certain sort of trustworthy integrity" ([59])). While the manuscript, like the text, continues with an account of the "vivid picture" Miss Roscorla's story brings to Miriam's mind, and while Miriam ostensibly believes Miss Roscorla's lack of skill as a mimic to be a point in her favour, it is difficult to see this aspect of Miriam's evaluation as anything other than a criticism, particularly in light of Miriam's and of Richardson's own notable talent in that area.⁹ By choosing to remove this element from Miriam's account of Miss Roscorla's story, Richardson makes that account a vehicle of unqualified praise for Miss Roscorla's story-telling, thereby giving the reader an increased sense of one aspect of Miriam's attraction to the Quaker woman while at the same time helping to protect the objectivity that is threatened by a description in which Miriam appears to compare Miss Roscorla unfavourably with herself.

The qualities which contribute to making understanding and communion possible between the two women are also made clearer by a revision wherein Richardson added to a description of Miss Roscorla's words and actions in such a way that readers are made aware of Miriam's positive perception of her. After the family has completed tea on

the occasion of Miriam's "second appearance amongst the gathered party" (456), Miss Roscorla prepares to leave the table. In the manuscript, her actions are described simply: "Straightening her shoulders, Miss Roscorla rose from the table bound for pursuance of the activities <labours> that had formed <through all the years> a continuous background for the achievements whose story had filled the time since the men left the table (78[14]). The text, however, adds to the description details that indicate one facet of the kinship Miriam senses with her:

Flushed and glowing, Miss Roscorla rose and turned to the window, lingering there a moment and remarking on the beauty of the light, contemplating it while she gathered herself to pursue the labours that through all the years had formed a continuous background for the achievement whose story had filled the time since the men left the table. (461-462)

Miss Roscorla's pausing to look at the light indicates a foundation for a bond between her and Miriam (in whose ecstatic perceptions light always plays such a crucial role). Doris Walters states that Rachel Mary has throughout her life "been sustained by that 'guidance from within.' It has given her a mystic's sensitivity to light, beauty, music; and an appreciation of the value of silence and the communion possible for two like Rachel Mary and Miriam who

understand that value" (66-67). At the same time, the addition makes clear that Miss Roscorla's interests extend beyond the day-to-day running of the household, again increasing the possibilities for contact with Miriam, contact which is an integral part of her attraction to the life she discovers in Sussex and which allows that life to rival the vitality she knows in London.

If incidents such as these reinforce the reader's awareness of the similarities between the two women, it is in their very different perceptions of Miss Shillingfold that Richardson begins to suggest the impossibility of any true union and the inevitability of Miriam's eventual departure from the Roscorla home. Miriam's complex feelings towards Miss Roscorla are even more obvious in the manuscript, in which the pull of Miriam's London life, as evinced in her anger over Miss Shillingfold's censure of militant feminists, is more detailed and in which at the same time the sympathetic connection between Miriam and Miss Roscorla is more obvious than it is in the text. The text sharpens the focus of the passage by removing some of the extreme emotion that renders Miriam's judgement suspect and by underscoring the crucial elements that suggest her inability to remove from the core of her being that part of her self which is still tied to London.

When Miriam returns from pruning the grape vines to find Miss Shillingfold in the kitchen with Miss Roscorla,

she sits with them during what turns out to be the end of Miss Shillingfold's expostulations about feminists. The unexpected brief encounter becomes significant because it brings Miriam's London life rushing back upon her. The manuscript reveals that in its initial formulation, the incident had even greater importance and occasioned a stronger response from Miriam. When Miss Roscorla goes to see Miss Shillingfold out, Miriam sits alone, fuming. In the text she thinks: "Impressed, unresistant, Miss Roscorla is showing her to the door, but will return. And find me still here, rooted in wrath. Unable to move until I have expressed it. Back in my old world, my old rampant self" (483). The original manuscript version gives a more detailed account of Miriam's feelings:

Impressed, ~~accepting~~, unresistant, Miss Roscorla is escorting her to the door, & <but> will return; & will find me still here, rooted in wrath. Unable to move <,> ~~until-I-have-hit-out;~~ ~~That-woman-has-put-me~~ back into my old world, my old, rampant self, a stranger in this abode of peace & forced to risk alienating these people by defending ~~while-only-partially-approving,~~ the <tiresome> militant<s> ~~suffragists~~ against even that woman's smug unimaginativeness. (108[38])

In the manuscript Miriam expresses her anger much more forcefully, revealing a need to "hit out" at someone before

she can move from the spot to which she now feels rooted. In addition, readers have a heightened sense of the extent to which Miriam sees this incident as endangering both her relationship with the Roscorlas and the peace and security she has achieved through her conversion experience. She reveals that although her support for the militants is less than whole-hearted, she is incapable of ignoring Miss Shillingfold's attack on them, and she is angrier because the emotions she is experiencing are the very ones she had wished to abolish forever. The text tones down the anger which might cloud Miriam's judgement, while at the same time giving a clear sense of the extent to which the incident has thrown her back into the world she thought she had left behind. In the manuscript, Miriam, with Miss Shillingfold's words echoing in her mind, asks herself how she should handle the situation: "Let the matter go? Pretend, when Miss Roscorla comes back, not to have a beating heart & burning wrath? Against the complacency of this female rather than [for?] the suffragists" (108[38]). Richardson's decision to delete the stronger indications of Miriam's feelings has the effect of increasing readers' sense of her reliability in her recounting of the episode while giving a succinct presentation of the dilemma with which it presents her.

The extent of the incident's effect on Miriam is also heightened in another revision, in which Richardson removes

Miriam's rather unrealistic belief that Miss Roscorla might still have the ability to cause Miriam's negative emotions to dissipate, allowing her to return to the peace she believed she had found. When Miss Roscorla returns to the room, the text says:

Miss Roscorla came in, came down the room
towards one, smiling and rubbing her little
hands together, her way of saying 'Well, and how
are we getting on after all this time?'
Perceiving that something was wrong, she came
quite near and stood still, looking up, still
with her smile, that now held a question. (483)

The manuscript gives an increased sense of the relief that Miriam experiences upon Miss Roscorla's return and of the healing power that she associates with the Quaker woman:

Miss Roscorla came in, approached, brought
herself &, already, relief, along the room
<towards one,> smiling & rubbing her little
hands together, her way of saying well, & how
are we after all this time, expressing her
selfless readiness to move with one in any
direction, to listen with interest to the sudden
expression of even the remotest of one's
thoughts. Come quite near, she looked up, with
deepened smile, silently enquiring where one
might be. (109[39])

The description of Miss Roscorla's return as it appears in the manuscript dwells on Miriam's feelings of attachment towards her rather than on the undeniable influence of her former self with which Miriam has been confronted. Just the sight of Miss Roscorla begins to relieve some of the anxiety and tension Miriam is experiencing in the face of the unwelcome intrusion of her former self into the Quaker life. While the manuscript is more specific about the nature of their bond and the extent to which Miss Roscorla is ready and willing to understand anything that troubles Miriam, the text suggests Miss Roscorla's intuitive realization of Miriam's inner turmoil and therefore gives that turmoil more prominence than it has in the manuscript. After Miss Roscorla's final words, "'Miss Shillingford's a Friend, a born Friend'" (484),¹⁰ cause Miriam to understand that she herself is not a "born Friend" (the manuscript's "truth" which in the text she realizes with "horror"), Miss Roscorla looks upon her with forgiveness and is prepared to encompass her once more within the family. The text, while it too shows Miss Roscorla to be forgiving, removes Miriam's more positive feelings towards her and turns its attention to Miriam's apprehension of the devastating effect of the revelation unwittingly occasioned by Miss Shillingford's words.

In the chapter following the encounter with Miss Shillingfold, during the course of which the manuscript

ends, Miss Roscorla also figures prominently, and here again there is evidence that as Richardson revised she was working out the ramifications of the relationship and the extent to which Miriam would turn inward and reveal her own feelings rather than concentrating on Miss Roscorla. Miriam has taken refuge in the little sitting-room on Sunday morning, only to be joined there by Miss Roscorla. While the manuscript version of the episode devotes more time to Miriam's perceptions of Miss Roscorla's nature, the text concentrates on Miriam's own emotions during the encounter and her feelings about Miss Roscorla's part in it. Miriam listens to Miss Roscorla and makes awkward attempts at "suitable conversation" (in this case on the subject of the dishevelled appearance of the servant girl). In the manuscript she thinks that "If one could control the glad disturbance created by Miss Roscorla's unexpected little invitation, & refrain from backward & forward references the sense of the day & the shared moment would ~~presently-obtain~~ ~~its-tribute~~ <presently> be clear<.> ~~between-them~~" (113[42]). In the text, however, there is little suggestion that the interruption Miss Roscorla represents is a welcome one: "If it were not too late, for already, everything, indoors and out, seemed debased, if one could fully control the disturbance created by Miss Roscorla's unexpected little invitation, refrain from backward and forward references, a shared sense of the occasion would presently become

perceptible" (487). The text's version concentrates on the negative way in which the conversation has influenced Miriam's perception of everything around her and does not give the impression that the occasion is worthy of any "tribute." In the text, the most Miriam can hope for is that a "shared sense" of the Sunday morning she was so enjoying before her encounter with Miss Roscorla may at last become "perceptible," perhaps never as "clear" as it will in the manuscript, which is not surprising given that this episode follows the unsettling meeting with Miss Shillingfold and the largely unwelcome self-knowledge Miriam has gained from it.

When Miss Roscorla next speaks, the manuscript and text again give different versions of the effect of her words on Miriam, the manuscript providing details indicating that Miriam's thoughts and impressions are turned outward, centred on Miss Roscorla rather than on Miriam herself. The text reads:

"I think," said Miss Roscorla, stirring her tea, and the longing to hear what she was about to say ran neck and neck with the desire to arrest her and to laugh, as so often, upon this opening for communication, one had done with Amabel, over a mutual conviction of the inadequacy of speech, "Eliza rather enjoys making herself look like a sweep." (488)

The manuscript version of the passage gives a detailed and favourable account of Miriam's thoughts about Miss Roscorla as she speaks:

"I think," said Miss Roscorla, stirring her tea, & one was at once aware of a desire, running neck & neck with the longing to hear what she was about to say, to arrest her & laugh, as so often one had done with Amabel, over the oddity of attempting to bring <confine> ~~thoughts-down~~ ~~into~~ <in> words.¹¹ Breaking in on roaming thoughts, the modulations of her voice, the family voice, like Richard's, but with less depth of tenderness, like her mother's, but fuller & stronger, struck one afresh as directly expressive, making <the> words <it used> stand out in the fullness of their inadequacy, eternally hopeless approximations, dependent at their best for whatever vitality they might have, upon the parenthetical statements of the voice employing them that alone had power to dim or increase the surrounding light -- "-- rather enjoys making herself look like a sweep."¹²

(115[44])

The manuscript devotes a great deal of time to an exploration of Miriam's impressions of Miss Roscorla, giving the sense that she is lost in her own thoughts while she

listens to the voice of the other woman and considers its power. The text's account, on the other hand, which reduces the passage to the expression of a recollection stirred by Miss Roscorla's words, centres on Miriam's recollection of moments shared with Amabel in London, effectively moving Miriam's mind away from Sussex and towards the past life that she now realizes is such a compelling influence on her. While in the manuscript Miriam appears to be concentrating not only on what Miss Roscorla says but on all the cadences and strengths of her voice, in the text she is involved in introspection and scarcely seems to be listening; Miss Roscorla's words provide only a trigger for a memory of her London life.

As the conversation progresses, the text continues to direct readers' attention to the effect of the encounter on Miriam rather than to her impressions of Miss Roscorla, providing readers with added insight into her emotions during their talk. As Miriam listens to Miss Roscorla speak, the manuscript says, "And the sound of her voice & the sight of her radiance deepened the glow of everything she touched [. . .]" (116[45]). The text gives more information about Miriam's feelings: "And the sound of her voice deepened the glow of everything she touched and I was sure that if she really did find time to join me on my walks, I should still see everything as I did when alone, as one could with a member of one's own family" (489). While

the manuscript turns reader's eyes towards the "radiance" of Miss Roscorla, the text ensures that they remain squarely on Miriam and that the reader considers not Miss Roscorla as she deepens the glow of all she touches but how that deepening affects Miriam, particularly since immediately after this there comes for Miriam "that moment that cast a darkness and left me desolate and the homestead chilled and darkened" (489), the moment at which she realizes yet another fundamental difference between herself and the Quakers she lives with and admires. Coming as they do at the beginning of another lengthy consideration of Miriam's inability to lose herself completely in the Quaker way of life, these revised passages, with their increased concentration on her feelings and memories, indicate to the reader the importance for Miriam of the self-examination that follows, concerning the special status which she almost instinctively accords Sundays and which has no part in the Quaker life. It is also significant that later, when Miriam finally understands the Quaker feelings about Sunday and wishes to share her new knowledge with Miss Roscorla, it is too late: their meeting has long since ended, and the Quaker woman has removed herself from the room just as surely as she was removed from Miriam's earlier thoughts during Richardson's revisions of the scene. Though Miss Roscorla remains a key figure in the whole of Miriam's experience as it is described in *Dimple Hill*, these

revisions have the effect of moving her further into the background. Thoughts of her are subordinated to Miriam's introspective exploration of the Quaker way of life and of the manner in which her past life has influenced her present experience so as to prevent any permanent commitment to the life of essential stillness Miss Roscorla represents.

The last of the important relationships that undergo some change in the course of Richardson's revisions is the one between Miriam and Richard Roscorla. Miriam's attraction to Richard and to his way of life are obvious in the novel, but the deeply rooted differences between them are also clear. In revising the manuscript, Richardson gave a more positive and more detailed presentation of Richard, making it possible for readers to understand better the reasons for Miriam's attraction to him, but she also greatly expanded a scene which indicates clearly that any lasting relationship between them is unlikely. The result of these revisions is that readers are given a better sense both of Miriam's powerful yearning toward the Quaker way of life and of the undeniable hold her London life has over her.

In two passages Richardson removes some details from her description of Richard, with the result that the portrait that remains is more positive. When Miriam first meets the male members of the Roscorla household at the breakfast table (much to her surprise, since Michael had not mentioned the existence of any brothers), Richard is telling

Alfred about something he saw on a trip to London. Miriam makes a comment, and when Richard responds, she sees in his face "the innocent blind satisfaction of the male who discovers in a woman, newly met, [. . .] a flattering echo of his own imaginings" (441). In the text she then wonders whether "This handsome, battered giant was the household referee? The centre of meal-time talk, uneasy in silence?" (441). In the manuscript the current of Miriam's thought proceeds further: "This <handsome> battered giant, out-turned towards the world & preferring speech to silence, was the referee of this Quaker household?, the centre of meal-time talk?, leaving quite to themselves those who did not converse with him upon his own, easily discernible, anecdotal terms, in an everyday currency loaded with misinterpretations?" ([47]). In both versions Miriam qualifies her conclusions about Richard by admitting that there is "a deep difference between him and the average talkative male, a Quaker difference," but given the value Miriam places on silence (indeed it is to her the single most appealing aspect of Quaker life), her belief that Richard is not as comfortable with silence as he is with words would not be a point in his favour. The manuscript's more detailed account of Miriam's rapidly-reached conclusions about the kind of speech Richard undoubtedly uses and prefers is far more pejorative than the brief suggestion in the text that he may be "uneasy in silence."

A passage to which Richardson added Miriam's detailed thoughts about Richard's day on the farm also results in readers' clearer realization that she may be attracted to him and to his way of life, but at the same time it indicates the potential problems that make any real relationship between Richard and Miriam unlikely. A late supper is drawing to a close; the manuscript reads: "The meal was over & the talk that had outlasted it. <& had brought home R's day>. The party was ready, after-its manner,-unhurried-&-deliberate, to break up" (92[26]). In the revised passage as it appears in the text, Miriam does not dispense with thoughts of Richard's day so quickly, but rather goes into great detail about what she has learned from the dinner conversation:

The meal was over, and the talk that had outlasted it and had left in her mind a record, constructed from his brief references and the asides he had sent across the table when anything was said that might puzzle her, of Richard's day at the farm. She saw him interviewing his foreman, the man with only one eye, "good enough to do the work of three"; working side by side with his labourers who got through more work, more quickly, on the supplied lemonade than others did on their beer, and didn't at all mind the little extra money;

wandering in "the little copse," which she saw as a lovely little solitude apart from the main mass of the woodlands, quiet, sunless, as to-day it must have been after the morning's work and before the onset of wind and rain, sunlit, all broken light and shadow, lying in darkness, touched by dawn, known in all its states by the visionary, appreciative eyes of the tweed-clad figure strolling thoughtfully, parenthetically.

Two things disturbed: the new artificial fertilizer sent down from town, threatening the fundamental welfare of the land, suggesting the kind of interference with natural processes inspiring gentle George Taylor's outburst against intensive cultivation -- "Bad enough that they should poison the land. But its [sic] not only the land the fools are poisoning. They know not what they do" -- and the punctuation of Richard's homeward ride by dismountings that revealed it a social progress.

The party was ready to break up. (472-473)

Richardson's decision to add this lengthy descriptive passage, which does not exist in any form in the manuscript, results in a major shift in the focus of the reader's attention. Rather than moving directly from Miriam's observation of the silence that falls as the meal and the

meal-time conversation end to a comparison of that silence with others occurring during the meal, as she does in the manuscript, Richardson pauses to give a detailed account of Richard's day as Miriam visualizes it. Because of this change of direction, the reader must put aside for a moment attempts to understand Miriam's experience of the quality of the stillness and turn instead towards Richard, on whom Miriam's attention is now concentrated. The picture Miriam presents of the one-eyed foreman and of the labourers with their lemonade is a gentle one which makes evident her attraction to the quiet life on the farm. Overall, however, the passage does much more: it shows both the extent to which Miriam is attracted to Richard personally and the problems inherent in their relationship. When Miriam's thoughts turn to the "little copse," readers are alerted by the presence of the words "which she saw [. . .]" to the fact that she is no longer repeating either "brief references" or the "asides" Richard sent her. The words that follow are very much Miriam's own, and they indicate her sense of communion with Richard at this moment. She describes the beauty of the "lovely little solitude," dwelling (as by now the reader surely expects) on the play of the light and shadows within it, and she expresses her belief that Richard understands and appreciates it even as she herself would. There can be no mistaking the import of her description of Richard as having "visionary,

appreciative eyes"; clearly she sees in him a kindred spirit.

Immediately after revealing her sense of a possible bond with Richard, however, Miriam's train of thought progresses to indications of those elements which will preclude real communion. Miriam is disturbed by the introduction into this natural world of artificiality in the form of fertilizer "sent down from town," significant because it again indicates the encroachment of London on the pastoral Sussex life. The echo of Christ's words, "They know not what they do," though spoken initially by someone other than Miriam, further reinforces the significance of this "disturbance" in her mind. In addition, she is troubled by the "punctuation of Richard's homeward ride by dismountings that revealed it a social progress" because such stops indicate a need for something other than the daily family life which Miriam envies for the depth of its spirituality and for the strength of the attachments between family members. Richardson's decision to end the description of Richard's day with this note of disapproval, rather than with the description of him as "visionary," means that while readers carry away from the passage increased knowledge of these two facets of Miriam's relationship with him, the more negative one is nearer in their minds. While the pages that follow present Richard in a largely favourable and attractive light, readers cannot

ignore the powerful sign Richardson has already given them that there is little hope for any lasting attachment with Miriam. The manuscript, in which none of this appears, gives the reader neither the text's valuable added insight into Miriam's feelings about Richard nor its preparation for the relationship's eventual end.

Richardson also heightens readers' awareness of the unlikelihood of true union between Miriam and Richard earlier in the novel, through revisions which reveal Miriam's perception that her relationship with Richard is initially built on false premises. After Miriam's first breakfast with the entire Roscorla family (during which she makes the comment that causes Richard to hear in her the "echo of his own imaginings"), she goes out to sit under a chestnut tree, and there she once again encounters Richard, who comes over to speak to her. His first words lead her to think that he knows of her "breakdown," but she realizes almost immediately that he has been told nothing about it. The manuscript then reads: "He had come across to talk, to pass the time of day with the new guest, politely, & to renew, in solitude, a promising acquaintance. Meanwhile he stood waiting, Quakerishly silent, looking away across the view whose further reaches would be visible, for him, above the low bank" ([53]). The revised passage in the text, however, goes further in characterizing the "promising acquaintance" Richard seeks to "renew":

He regarded her as a paying guest on a fortnight's holiday and had come across to talk, to pass the time of day and to renew, in solitude, a promising acquaintance. Mistakenly. For she had drawn him at breakfast by a social trick. Not possessing the qualities he imagined existing behind it, she could neither hold him, nor pleasantly pass his time. Here he stood, at her disposal, Quakerishly silent, looking away across the view whose further reaches would be visible for him above the bank. (446)

Again readers of the manuscript have far less insight into Miriam's discomfort and do not realize the extent to which she feels she has both betrayed herself and misled Richard. The additions to the passage make clear that Miriam finds herself in an extremely awkward position, seated before a man who is (to her dismay) "at her disposal" and who, she assumes, expects her to behave as would any "social" woman possessed of those qualities which normally go along with the type of behaviour she exhibited at breakfast. Because Miriam does not openly condemn her behaviour in the manuscript, readers do not sense there any real difficulty in this meeting with Richard. The text, on the other hand, by making that difficulty the central point of the encounter, prepares readers for the impossibility of their relationship. For although Miriam could, and indeed does,

put aside the social manner she adopted at breakfast, the fact remains that Richard was attracted by it, a strong indication that he could never be a suitable partner for her.

Two other passages Richardson added to the description of this encounter with Richard also increase awareness of how uncomfortable Miriam is and of how little hope she has of ever having any real conversation with him. As Richard stands "at her disposal," she makes an attempt at conversation, commenting on the view of the "green rim" in front of her. The manuscript describes Richard's response: "'Jack Cade,' he said, sideways-glancing to fasten her attention, [']walked along that rim nearly five hundred years ago'" ([53-54]). The revised passage provides not only Richard's response, but Miriam's interpretation of it:

"It's quite a way off," he said meditatively.

Adroit, then, to move on. Abandoning his topic without any bucolic stammer of the mind, though certainly a trifle shocked, perhaps pleasantly shocked, in spite of his disappointment in discovering her failure to respond to his challenge in the recognized way of young ladies talking with "the opposite sex." "Jack Cade," he went on, with a shadow of emphasis, and glancing to fasten her attention as he spoke,

"walked along that ridge nearly five hundred years ago." (446-447)

The manuscript provides none of this analysis of Richard's response to Miriam's words, analysis that for the most part dismisses Richard as the kind of man who would want all women to behave exactly as he has come to expect (although Miriam's thought that he is "perhaps pleasantly shocked" by her failure to play the game does leave some small hope that he might still be different from other men). Again Miriam awkwardly attempts to respond, saying, "'It looks high. Much higher than we are here. But perhaps we are rather low'" ([54]/447). The manuscript proceeds immediately to a description of Richard's reactions to her words: "His eyes left the ridge to make a little tour of the nearer ground" (54). The text, however, again presents Miriam's self-appraisal and her perception of what Richard is thinking:

The reputation for feminine intelligence and social capacity, as he was accustomed to estimate such things, so firmly established by her little display at the breakfast-table as to bring him hot-foot to her side at the earliest opportunity, lay shattered and destroyed. He saw her now gauche, as well as stupid. Nevertheless, whatever should be the outcome of this inane departure, she would now play fair, would refrain from returning, in order to please

him, to his valuable Jack Cade. His eyes had left the ridge, to make a little tour of the nearer ground. (447)

In the text Miriam is completely unforgiving in her evaluation of her previous actions and harshly critical in her estimation of how she must now appear in Richard's eyes. The very vehemence of her negative interpretation of the exchange indicates the importance of the meeting in her mind. While her criticism of the kind of manhood Richard represents at this moment in the novel is relentless, she is also keenly aware of appearing before him in an unfavourable light. The conflicting emotions reveal that her conversation with Richard is not without significance for her, and her decision to "now play fair" is a statement of her desire to be seen as she really is. To readers of the manuscript, none of this is apparent. Because they are never given an account of the many layers of importance associated with this meeting, they are again deprived of valuable preparation for the course the relationship will follow. Richardson's addition of a detailed account of Miriam's complex response to the meeting with Richard makes it possible for readers to judge everything that follows from a more informed and knowledgeable standpoint. In this short scene, readers of the text are given insight into the mixed emotions that indicate at once not only Miriam's attraction to Richard and the Quaker way of life he

represents but also the impossibility of any serious relationship with him or of any permanent move to his world.

In her revisions to the manuscript of *Dimple Hill*, as she continued her unceasing struggle to ensure as far as possible readers' participation in her recreation of Miriam's consciousness, Richardson managed to overcome the personal difficulties that plagued its writing and to convey to readers a clearer sense of the problems Miriam faces in *Dimple Hill*. Readers are given increased insight into facets of Miriam's consciousness which have not been explored in the earlier novels; they experience with her the religious conversion that will change her forever, and they share with her both the elation of finding what she believes may be her spiritual home and the disappointment of realizing that she cannot remain there. By allowing readers access to more of Miriam's introspection as she moves through these major events in her life and by striving to ensure Miriam's objectivity as she does so, Richardson has made it that much easier for readers to collaborate with her and to recreate Miriam's consciousness within their own.

CONCLUSION

When Dorothy Miller Richardson asked herself suddenly, "'But who was *there* to *describe* her?'" and realized that no one could describe Miriam but Miriam herself, she opened the door to the development of a new form of the novel.

Pilgrimage would mark the first time in the English novel that a character was allowed to speak entirely for herself both as protagonist and as third-person narrator while strictly avoiding narrative stances commonly associated with the third-person: there would be no irony, no interference, and no judgement or interpretation based on the mature narrator's knowledge of the future of her younger self.

Richardson's decision to employ a narrative stance in which the workings of only Miriam's consciousness would be revealed and to use her own life as the basis for Miriam's story carried with it wide-ranging possibilities for expanding the definition of the novel, but it was also fraught with difficulties which the writers of less innovative novels did not face. For her novel to be successful, Richardson had to give the impression of faithfully recreating Miriam's consciousness, complete with all the disorder which is so often a part of one's experience of events. Simultaneously, however, she had to exert the utmost control over the selection and organization of the autobiographical raw materials from which that consciousness was born. This put Richardson in "the

paradoxical position of using a high degree of objectivity to render subjectivity" (Wallace: 5).

A study of the extant *Pilgrimage* manuscripts reveals that Richardson only gradually became aware of some of the implications of the novel form she described and advocated in her theoretical writings. Her revision of *Pointed' Roofs* gave her the opportunity to work out several of the technical considerations of limiting herself to a single point of view and of finding means to depict a character from the inside. In addition, however, she had a more complex issue to resolve, one that needed to be addressed in each of the thirteen chapter-volumes. Because she would provide readers with no external corroboration of Miriam's perspective, she risked their dismissing the whole of the novel on the grounds that it represented a biased and strictly limited point of view. Miriam's highly individual and fiercely independent nature made a certain amount of interest likely, but alone it was not enough to ensure that readers would accept her story as having credibility or sufficient relevance to their own lives.

When she revised the novel, therefore, Richardson had to establish a delicate balance between the increased depth of understanding made possible by the "stream of consciousness" technique she had developed and the objectivity and breadth of vision provided in earlier novels by narration external to the consciousness of the central

character. The revisions within the manuscripts and the additional revisions that appear when the manuscripts and their corresponding texts are compared reveal many of the more significant means by which she achieved that balance. Through her revisions, Richardson struggled to increase Miriam's reliability and objectivity by emphasizing her maturity and by providing her with increased distance from those about her. She paid careful attention to the relationships in which Miriam was involved, using them to provide readers with an apparently objective gauge against which to measure Miriam's actions and interpretations. She broadened Miriam's vision, allowing readers access to information that Miriam herself reported without fully understanding. And she probed ever deeper into Miriam's consciousness, expanding readers' knowledge of her basic motivations and of her most fundamental beliefs.

Richardson was a pioneer of the "new" novel and of the literary form now known as "stream of consciousness." Yet no matter how vital a new stage in the development of the novel *Pilgrimage* represented at its inception, it demonstrates as well Richardson's keen awareness of the demands placed on narrative by the reader's need for understanding and her ability to use these demands to her advantage. The revisions to the manuscripts indicate that this awareness and ability made it possible for her to round out scenes so as to broaden Miriam's perspective and for her

to give rhetorical balance and literary shape to Miriam's often "inchoate feelings." While Richardson likely regretted the need to make any concessions to the eventual readers of her novel, the revisions indicate that in many instances she borrowed from the narrative techniques of earlier novels to give a passage greater clarity or to provide the reader with additional understanding of Miriam's consciousness. In many cases Richardson moved away from an initial formulation that was more strikingly original than the version readers now encounter in the text. Nevertheless, Richardson's many innovations in *Pilgrimage* represent a major contribution to the development of the modern English novel.

At the same time as she exercised care in the use of her innovative techniques for representing consciousness, Richardson also carefully controlled and selected from the raw materials provided by her own life in the creation of *Pilgrimage*. Many passages which, given the autobiographical basis of the novel, may well have been taken from her memory, were deleted from the manuscripts because for one reason or another they were not appropriate to the nature of the fictional character Richardson was creating in Miriam Henderson. Richardson readily admitted that the character of Miriam was based on herself, but the revisions demonstrate that she was quite capable of allowing her protagonist to develop independently of her own memory of

events from her life. Readers must therefore be very cautious when attempting to fill the gaps in Richardson's purposely sparse biography by turning to the pages of *Pilgrimage*.

The extant *Pilgrimage* manuscripts provide genuine insights into Richardson's art and into the genesis of her novel. While some of the most important ones have been suggested by this study, it only begins the work of describing and analysing the *Pilgrimage* manuscripts. For example, there are hundreds of revisions that appear to be purely stylistic in nature, revisions which may well provide new information about the development of Richardson's style and about the part played in her apparent stylistic development by the increasing maturity of Miriam herself as the novel progresses.

Dorothy Richardson will probably never be popular in the way that Virginia Woolf and James Joyce are popular. However, *Pilgrimage* has secured a place for her in the history of English literature. Her unwavering fidelity to Miriam's point of view and her unceasing efforts, as evidenced in her revisions to her manuscripts, to refine the practical application of her literary theory as she moved Miriam into new areas of experience demonstrate that Richardson was possessed of an artistic integrity to equal that of any of her contemporaries.

APPENDIX I
ALTERNATIVE READINGS FROM THE MANUSCRIPTS

In her letter of March 26th, 1948, to Louise Morgan, Dorothy Richardson states:

Both you and I, then, are ploughing our way through *Pilgrimage*. I because Alan always wished the Padstow library to have a complete set in place of a single battered copy of *Pointed Roofs*. I sent them one in memory of him, and go on shuddering through the whole, to eliminate the host of printer's errors I knew must be there having met several in glancing through the books and [realised?] the iniquity of correcting proofs while doing other work against time.

Richardson also refers in other letters to the existence of errors. She writes to Rose Odle on November 27th, 1949, "Not long ago, I did, at last, what Alan had long ago wished me to do. Sent the complete set to the local library. This meant, since it is full of uncorrected printers' errors, a complete reading from start to finish." And in a letter written on October 10th, 1951, to Joseph Prescott, she says: "Incidentally: without exception, almost, everything of mine is peppered with printer's errors. Excuses for this are not, I feel, altogether self-accusations" (109). Richardson's ornate hand must certainly have contributed to some of these errors, and her preoccupation with her many "packings & uprootings" each year (Prescott: 109) made it

difficult for her to proofread her novels as carefully as she might have liked and to catch errors before they appeared in print; as she tells Rose Odle in a letter written c1950, she "never had time for serious proof-reading."

In addition to references in letters such as these to the "printers' errors" Richardson saw in *Pilgrimage*, the Richardson papers at the Beinecke Rare Book and Manuscript Library contain further evidence that she was not fully satisfied with the text as it appeared in print, even after the publication of the omnibus edition. The papers include both a small notebook in which Richardson listed some of the errors she spotted and a more extensive list of corrections prepared by Rose Odle, apparently based on correspondence with Richardson. The material in these lists was evidently prepared by Richardson based on her reading of the text alone; they consist largely of small changes to such things as punctuation, singular and plural forms, and single words (articles, prepositions, etc.) which she could see without reference to manuscripts or typescripts.

Dorothy Richardson's assertions about the presence of errors raise interesting questions for those chapter-volumes which survive in manuscript. While the overall authority of the existing text cannot be denied, especially in the cases of *Pointed Roofs* and *Dawn's Left Hand*, which were published in both the first and the omnibus editions in Richardson's

lifetime, Richardson's comments and lists of printers' errors open the door to further speculation about the accuracy of the manuscript transcriptions.

Knowledge about the editorial history of *Pilgrimage* is limited; it is not clear, for example, who prepared the typescripts from the manuscripts, nor is there definitive evidence as to whether individual novels were set from typescript or from manuscript. Fromm states that in the case of *Pointed Roofs*, Richardson "made revisions and sent the manuscript to a publisher" (*Biography*, 68), but in his introduction to the 1915 edition Beresford mentions having seen the novel in typescript as well (v). The lack of information makes it impossible to determine at what stage errors in transcription might have been made or indeed who might have made the errors. An examination of some of the typescripts which Rose Odle had prepared from Richardson's holograph letters for inclusion in the Richardson papers indicates that even a typist familiar with Richardson's hand could make errors (for example, the typist transcribes the name of Miriam's sister as "Eva" instead of Eve in a May 21st, 1921, letter to E. B. C. Jones and turns Vincent Brome into Vincent "Brame" in transcribing a February 20th, 1951, letter to Henry Savage). Authorial revision is possible right up to the moment of final printing, and the integrity of a text, especially one printed in an author's lifetime, deserves critical respect. However, given the absence of

physical evidence representing other stages in the publication process, such as typescripts or proofs containing autograph revisions, the manuscripts represent the closest approximation of an author's copy available.

The passages which follow contain alternative readings found in the manuscripts. In most cases, orthographic similarity (for example, the shape or placement of specific letters or the number of letters in a word) between the manuscript reading and the text reading given in its place signals a possible difficulty in transcription. Each passage is accompanied by a brief statement as to why the manuscript reading is sufficiently plausible to merit further examination and evaluation by scholars. The passages are presented in the order in which they appear in the manuscripts, each one in both its original manuscript formulation and its text formulation. References to the text will include both page and line numbers, separated by a period. The conventions for indicating MS page numbers appear on page 17.

I. *POINTED ROOFS*

1. little/like

MS 45[34] The girl[']s thin fingers had come out of her
furs & fastened convulsively -- little, cold,
throbbing claws on to the solid breadth of
Miriam's hand.

T 34.26 The girl's thin fingers had come out of her furs
and fastened convulsively -- like cold, throbbing
claws, on to the breadth of Miriam's hand.

In the manuscript there are three ascenders in the word following the dash, making it very difficult to accept a reading of "like." In addition, Richardson employs a simile of this type in *Pointed Roofs* only where Miriam tries to describe Gertrude's appearance when she has her hair pinned up: "[. . .] like a Japanese -- Indian -- no, Maori -- that was it, she looked like a New Zealander" (63). This is a different usage of the "like" formulation than the one the text uses in describing Ulrica's fingers. There is no indication in the manuscript that Richardson intended to delete the word "solid," which does not appear in the text.

2. one/eye

MS 49[37] No one seemed to notice her.

T 36.33 No eye seemed to notice her.

Richardson's ornate hand may have caused some problem in this case. In the manuscript, the "n" of "one" has a long

descender, making it resemble a "y" at first glance. Closer inspection reveals that the initial letter of the word is an "o," making a reading of the manuscript word as "eye" impossible. See Appendix III, *Pointed Roofs* item 1, for a facsimile of this manuscript page.

3. two/the

MS 50[38] Mademoiselle, ~~standing-holding-two-j~~ preceding her up through the quiet house carrying two jugs of hot water [. . .]

T 37.23 Mademoiselle, preceding her up through the quiet house carrying the jugs of hot water [. . .]

The manuscript provides a double opportunity to see that Richardson's original word was the more specific "two," first in the cancelled phrase and then in the sentence as it finally appears.

4. sulkily/surlily

MS 88[76] "Oui" said Miriam sulkily.

T 59.31 "Oui," said Miriam surlily.

The third and sixth letters of the word in question are graphically very similar, and the fourth letter closely resembles the "k" in "jacket," five lines above it in the manuscript, making it unlikely that the manuscript reads "surlily." The more inward-looking "sulkily" is also appropriate to Miriam's character and in keeping with the tone of the passage. Though Miriam is upset (readers are

told that "Her throat contracted") and determined that "Frau Krause should not touch her" for "*Haarwaschen*," it would seem out of character for her to vent her anger on Mademoiselle, who is merely the Fräulein's messenger.

5. steeply/deeply

MS 113[96] -- the Meter<Wald>strasse pew was in one of its darkest spaces & immediately under the shadow of a steeply overhanging gallery --

T 72.20 -- the Waldstrasse pew was in one of its darkest spaces and immediately under the shadow of a deeply overhanging gallery --

Richardson's hand is clear here. "Steeply" might be said to be appropriate to the description of the gallery as seen from below, while "deeply" could describe the perspective from within the gallery.

6. tight/tightly

MS 127[106] -- expressionless save for the bristling spikes of his tiny straw-coloured moustache & the <rapid> movements of his tight<ly> <rounded> little lips --

T 78.5-6 -- expressionless save for the bristling spikes of his tiny straw-coloured moustache and the rapid movements of his tight rounded little lips --

The "ly" is an addition to the word "tight," squeezed in between it and the word "little" which follows, making it somewhat difficult to decipher. Richardson's original formulation of the phrase was "tight little lips"; when she added the adjective "rounded," she also added the "ly" to give "tight" its correct adverbial form.

7. skirted/shirked

MS 138 That thought she skirted.

T 82.23 That thought she shirked.

That the second letter of the word is "k" and not "h" is evident in a comparison of this word with the words "these," "they," "she," "school," etc. found on the same manuscript page. In respect to meaning, the manuscript reading's sense that Miriam moves around the edge of the unbearable mental image presenting itself to her is logical.

8. derisive/decisive

MS 166 ~~As-seen-as-t~~The girls were {already} in their places<.> & <As soon as> grace <was> said she began talking in a gentle derisive voice.

T 96.5 The girls were already in their places, and as soon as grace was said she began talking in a gentle decisive voice.

Richardson's hand is clear here. The context of the passage, in which the Fräulein appears at first to be ridiculing the girls for the state of their "sponge-bags"

and other toilet accessories, makes "derisive" appropriate. In addition, it appears that in the manuscript Richardson intended a new sentence to begin with her insertion "As soon as"; whether she or the printer was responsible for the final structure of the sentence is impossible to say.

9. under/above the

MS 178[150] It seemed impossible . . . <& all that distance
under water>

T 102.17 It seemed impossible . . . and all that
distance above the water. . . .

The interlinear insertion appears to have been scrawled hastily, leaving the words somewhat difficult to decipher. However, the first letter of the word after "distance" is clearly a "u," and the word "the" is not present in the manuscript. At this point in the novel, Miriam has just seen Gertrude dive from the spring-board, disappear in the water, and then reappear near the "marble steps leading down into the water farthest from where the diver had dropped." Her reaction is therefore both to the dive and to the long underwater swim, making the manuscript formulation appropriate and idiomatic, since if Richardson had intended to refer to the dive itself, one would normally expect her to speak of the diving board's height above the water, not its distance.

10. three/these

MS 183[155] She would like to watch them she knew; three
 little German Fraus-to-be serenely happy at
 their bier table on this bright ~~spring-morning~~
 {afternoon}.

T 105.19 She would like to watch them, she knew; these
 little German Fraus-to-be serenely happy at
 their Bier table on this bright afternoon.

That the third letter of the word in question is an "r" and not an "e" becomes evident in a comparison of this word with the words "them," "their," and "throat" found on the same manuscript page. Though either reading makes perfect sense, Richardson refers to Miriam and the other girls as a group of four twice on the same page; the use of "three" here sets the "Fraus-to-be" apart from Miriam.

11. even/easy

MS 184[156] He had begun in flat even tones describing his
 visit to Geneva [. . .]

T 106.6 He had begun in flat easy tones, describing his
 visit to Geneva [. . .]

This is another instance in which Richardson employs a long descender on the letter "n." As a result, the preceding letters can be misread. Richardson uses a similar expression on MS 283[244]/163, where she describes Bertha as speaking in "cool even tones."

12. distracted/disturbed

MS 184[156] His expression distracted her.

T 106.11 His expression disturbed her.

The manuscript is quite clear on this word, and there is no reason to question its suitability in its context, where Miriam has begun to sink "into the rhythm" of the poem Pastor Lahmann is reading and has "turned towards him and fixed expectant eyes upon his face" only to find his expression an impediment to her enjoyment of the poem. However, Miriam's certainty that Pastor Lahmann's expression indicates he considers his audience to be "'young ladies,' 'demoiselles,' 'jeune filles'" might very well be disturbing to her.

14. sheeny/shining

MS 221[186] She heard the sound of her bootsoles tapping
the sheeny pavement as she hurried along . .

T 126.31 She heard the sound of her boot soles tapping
the shining pavement as she hurried along . . .

The presence of the two "e's" in the word in the manuscript is undeniable. The OED lists several late nineteenth-century examples of the use of the word "sheeny," meaning "covered with sheen; bright and shiny." The choice of the more unusual word is consistent with Richardson's practice. This particular unusual word is one Richardson likes; see also page 179[151]/103, where Richardson says of Gertrude:

"The profile was invisible, but the sheeny hair rippled in thick gilded waves almost to the floor. . . ."

14. beings/things; men/man

MS 225[190] It filled her with fury to be regarded ~~even-for~~
a-mement as one of a world of little tame
beings to be summoned by little men to be well-
willed wives.

T 129.5 It filled her with fury to be regarded as one
of a world of little tame things to be summoned
by little man to be well-willed wives.

The word "beings" is clear in the manuscript and is more precise and telling than "things." However, "things" is somewhat more insulting. The text's use of "man" for "men" is obviously an error.

15. sentence missing from text

MS 226[191] "You wear them always -- for how long?"
I've had them six months
Poor child [. . .]

T 129.23 "You wear them always -- for how long?"
"Poor child [. . .]"

This is the section of the manuscript about which Fromm says, "it would seem that at this point in the manuscript, since the handwriting takes on a radically different appearance, Dorothy must have removed her own glasses and finished writing the scene under the same handicap as her

heroine" (*Biography*: 70). The absence from the text of Miriam's response is an obvious oversight, since Pastor Lahmann's two speeches are enclosed in separate quotation marks and are presented as two different paragraphs. Perhaps Richardson's unique way of writing this scene contributed to the error, although the sentence which is missing in the text is as clear as, if not clearer than, those which follow it. See Appendix III, *Pointed Roofs* item 2, for a facsimile of this manuscript page.

16. end/side

MS 229[193] Emphatic undertones reached her from the
English end.

T 131.16 Emphatic undertones reached her from the
English side.

The word in question is rather difficult to decipher; the initial "e" is not clear. However, there is no letter after the final "d." That the English girls were normally grouped at one "end" of the table rather than on one "side" is apparent from the initial description of the table on page 49[37]/37, in which the Australian around whom they are grouped is described as sitting "as vice-president opposite Fräulein." In addition, the manuscript version of this passage includes a cancelled phrase referring to the English girls as "~~grouped round the far end of the table~~ as it were towards their chief."

17. still/stiff

MS 260[223] They were ~~se~~ absolutely still, nothing was
moving, there were no shadows.

T 150.24 They were absolutely stiff, nothing was moving,
there were no shadows.

Again Richardson's ornate hand has created a difficulty; the final "l" has a descender. However, in this description of "The trees and the grey roofs and the faces of the houses," the manuscript reading makes idiomatic sense.

18. crunching & shivering/crunchings and slitherings

MS 266[229] bumped & shaken & teased with the grinding-of
the crunching & shivering of the wheels [. . .]

T 154.10 bumped and shaken and teased with the
crunchings and slitherings of the wheels
[. . .]

The word in the manuscript has none of the ascenders which would support a reading of "slitherings." In light of the fact that the wheels are "crunching" on the gravel, it seems appropriate that they would "shiver" as opposed to slithering, which the OED defines as "Of things: to move in a slipping or sliding manner." The singular forms employed in the manuscript ring well euphonically with the singular "grinding and squeaking of the brake" in the phrase immediately following this one.

19. annoyed/amazed

MS 280[241] The sight ~~irritated~~ <annoyed> Miriam.

T 161.19 The sight amazed Miriam.

The interlinear revision is somewhat difficult to decipher, but the word following "sight" has too many horizontal strokes for the minim to be a single "m." The cancelled "irritated" provides additional support for a reading of "annoyed."

20. twist/twirl

MS 284[245] Bertha Martin was swinging her left foot out across the curb with each step, giving her right heel a little twist to keep her balance.

T 163.25 Bertha Martin was swinging her left foot out across the kerb with each step, giving her right heel a little twirl to keep her balance.

Richardson's hand makes the word in question difficult to decipher (the final letter has another of her long descenders), but there appears to be a cross on the final letter, which would suggest a "t." The use of "twist" in connection with a heel movement seems appropriate and natural.

22. stirred/stared

MS 290[250] Eve stirred, showing a faint resentment.

T 166.9 Eve stared, showing a faint resentment.

The manuscript clearly reads "stirred." This seems a logical reading; in the manuscript the faint resentment is accompanied by a slight movement.

II. DAWN'S LEFT HAND

1. "as" missing

MS [26] approaching, saying, as swiftly he passed her:

"He's early; he can wait. Sit down again"

T 150.15 approaching, saying, swiftly he passed her: "He's early; he can wait. Sit down again."

The "as" that is missing in the text is clear in the manuscript. The word, required for grammatical sense, appears to have been dropped inadvertently. This omission is noted in Richardson's list of corrections.

2. precious/priceless

MS [40] but offered as if in itself it were someone's most precious unconscious jest --

T 159.15 but offered as if in itself it were someone's most priceless unconscious jest --

The word "precious" is clear in the manuscript; "priceless" is not an improvement. Both readings are logical.

3. scene/scent

MS [70-71] giving out their small warm scent, were
surrounded not by a spring scene but by summer
in full bloom.

T 176.26 giving out their small warm scent, were
surrounded not by a spring scent but by summer
in full bloom.

The first edition of *Dawn's Left Hand* follows the manuscript in giving the reading of the word following "spring" as "scene" (88). Given the presence in the sentence of the first instance of "scent," it seems unlikely that the collected edition's reading is correct.

4. unanimous/magnanimous

MS [118] Intolerable, sometimes terrifying: the presence
of a secret, unanimous mockery [. . .]

T 205.12 Intolerable, sometimes terrifying: the presence
of a secret, magnanimous mockery [. . .]

The context of the sentence, in which Miriam is thinking about the way Mag and Jan occasionally "agreed, amidst all their complete differences," makes the text's reading improbable. Miriam sees Mag and Jan as being in league against her at these moments; it seems unlikely that she would see anything lofty or noble in their "mockery" of her.

5. relaxation/release

MS [121] seeming, at that moment, more attractive, <&, because of the deep relaxation they brought to her spirit,> cooler, than any garden could be.

T 206.36 seeming, at that moment, more attractive, and, because of the deep release they brought to her spirit, *cooler*, than any garden could be.

The interlinear insertion and particularly the word "relaxation" are somewhat difficult to decipher. It is possible that this lack of clarity created problems when the passage was transcribed; either reading would be consonant with the nature of Miriam's inner experiences.

III. *DIMPLE HILL*

1. "an" missing

MS [16] & the certainty of more conversation just ahead, preventing <an> all-forgetful absorption.

T 415.31 and the certainty of more conversation just ahead, preventing all-forgetful absorption.

Richardson's small interlinear insertion may have been overlooked.

3. those/these

MS [18] All those chaps, you know, your Arnolds & Emersons
& Carlyles [. . .]

T 417.22 All these chaps, you know, your Arnolds and
Emersons and Carlyles [. . .]

That the third letter of the word in the manuscript is "o" and not "e" is evident when the word is compared with appearances of the words "these," "there," and "they" on the same page. "Those," which points forward to the defining group of words ("your Arnolds and Emersons and Carlyles") is idiomatically correct. In addition, "those" refers to the past, which is the focus of the conversation; "these" would refer to the present.

4. malease/malaise

MS [51] distinguishable from the dishonest Anglican or
Roman Catholic eye by the absence from it, & from
the mouth beneath, of a guilty malease.

T 444.18 Distinguishable from the shifty Anglican or Roman
Catholic eye by the absence from it, and from the
mouth beneath, of a guilty malaise.

The OED lists "malease" as obsolete and under "malaise" says "Cf. MALEASE." Richardson may have preferred the sound of the earlier form of the word. However, it is quite possible that this was an authorial shift to the modern form. The change from "dishonest" to "shifty" could not be a

misreading; Richardson often changes individual adjectives in her revisions.

6. misplaced quotation marks

MS [55] "[. . .] A young man not much accustomed to country ways. 'Up from where?' he asks, 'from the centre of the earth?'" M'yes.'" Again the compression
[. . .]

T 448.3 "[. . .] A young fellow not much accustomed to country ways. When I told him the height of our hill, he asked: 'Up from where?'" M'yes. Again the compression [. . .]

The absence of the quotation marks in the text attributes the "M'yes" to Miriam's thoughts. The manuscript indicates that the phrase belongs to Richard, serving as a pause between the previous speech and the "'Ye'd hardly credit it'" of the speech that follows in order to allow Miriam time to appreciate his joke. The contraction seems a jarring note in the expression of Miriam's thoughts at this point.

7. <away> endlessly/endlessly away

MS 82[18] with the sea stretching <away> endlessly before her eyes [. . .]

T 466.9 with the sea stretching endlessly away before her eyes [. . .]

In the manuscript it is clear that "away" is meant to be inserted before "endlessly." The change in placement may or may not have been due to an error in transcription.

8. plop/flop

MS 101[32b,c 33a] But she had heard also the plop of the
berry on to the wooden floor [. . .]

T 477.11 But she had heard also the flop of the
fallen berry on to the wooden floor
[. . .]

Richardson's handwriting likely contributed to the difficulty in this passage. The "p" at the beginning of "plop" in the manuscript has a long descender which curves towards the final "p," making it resemble an "f." In terms of the context and the aural image, the manuscript reading is the more appropriate. In addition, it is not Richardson's practice to employ the kind of alliteration that is produced by the text's "flop of the fallen berry on to the wooden floor."

8. "tightly" missing; feeding/feeling; wanly/wan

MS 116[45] & one had helped oneself <from the huge pie-dish
\tightly/ packed with baked herrings,> & was
~~feeding~~ feeding a little wanly [. . .]

T 489.37 and had helped oneself from the huge pie-dish
packed with cold baked herrings and wielded the
mighty teapot, feeling a little wan [. . .]

The insertion of the word "tightly" (written in a very small hand) above the longer interlinear addition makes it difficult to decipher, allowing for the possibility that it was overlooked. In addition, the cancelled misspelled "feding" and the fact that the fourth letter of the word following the cancellation is graphically very similar to other appearances of "d" on the same manuscript page indicate that the manuscript reads "feeding," not "feeling" as does the text. The misreading of that word necessitates the change from the adverb "wanly" to the predicate adjective "wan." The paragraph continues, "finding even the reflected sunlight powerless to banish the sense, falling upon one in being alone in this usually populous room, of essential loneliness" (489-490). It is this loneliness that makes Miriam unable to enjoy her food as she usually does at the Roscorla home.

APPENDIX II
THE "DIGRESSIONS"

Richardson deleted from the manuscripts several passages that could be considered digressions. These passages, which do not result in significant alterations in Miriam's character, risked distracting the reader from the moment at hand by placing excessive emphasis on something that is not the main focus of the narrative at that point. In light of the autobiographical basis of the novel, they may be of interest to those who would seek to know more about Richardson's life. Given the scarcity of biographical information on Richardson, however, it is impossible to determine with certainty whether these passages are representations of actual experiences from Richardson's past which did not suit the fictional character she was creating or whether they are fictional accounts of experiences which she thought at first would enhance Miriam's story. Whatever the case, Richardson appears to have found these passages intrusive. In revising the manuscripts or proofs, she deleted them. I indicate where each would have appeared in the text and whether or not Richardson cancelled the passage in the manuscript.

I. *POINTED ROOFS*

1.

T 29 Monsieur . . . had talked French all the time
[. . . .] Read English to them and make them
happy.

MS 32[27] Monsieur's classes had held her keenest
happiness. dictating French prose -- &-the
~~sudden-translation-that-would-[come?]-for-her,~~
~~into-a-world-beyond-the-world-she-knew.--She-knew~~
~~she-had-somehow-lived-at-these-moments~~ -- she
remembered ~~hiding~~ once having to hide tears of
joy. If she could do that for her German girls.
Read English to them & make them happy.

This passage is cancelled with a large diagonal line. It
appears from the hand to be an earlier draft than the pages
which immediately precede it. At the top of the page,
Richardson has written, "Substitute after 'reel them off.'"
The earlier page which originally must have preceded it no
longer exists.

2.

T 31 She felt she had a right to all the knowledge
there was, without fuss . . . oh, without fuss --
without fuss and -- emotion. . . . I am
unsociable, I suppose -- she mused.

MS 38[30] wearily -- without fuss & ~~emotion~~ ---- Emotion.
 She thought of the way her mother watched her at
 meals -- She had always known she loved to watch
 her eat -- she had always been the hungriest one
 -- but that was not the thing she needed. She
 did not want her mind filled like that -- not
 flattery and feeling. What was it? . . . I am
 unsociable I suppose -- she mused.

This passage is cancelled with a large diagonal line.

3.

T 47 It gratified her to discover that she could, at
 the end of this one day, understand or at the
 worst gather the drift of, all she heard, both
 of German and French. Mademoiselle had
 exclaimed at her French --

MS 65-66[54-55] It gratified her ~~extremely~~ to discover
 that she could, at the end of this one day,
 understand or at the worst gather the drift of
 all she heard. She had half-expected that this
 would be so. She had always understood
 Fraulein at school better than the other girls
 had done. And now she was reaping the result
 of all those years with Fraulein -- all that
 learning of rules & thinking of examples --
 Fraulein's dreaded demand for Beispielen --

the days when she had torn copy books across & broken pointers, once a chair back in her wrath at the indifference of English girls & their lack of "a-curacy." And it was the same with French. Mademoiselle had exclaimed at her French.

This passage is not cancelled in any way in the manuscript.

4.

T 85 Miriam dreaded these excursions.

MS 144[121] <Miriam dreaded these excursions.> Her own teeth were {fairly} good & her solitary experience of the dentist was the relief of one skilfully [sic] rapid removal after weeks of pain ~~just-before-her-entry-for-one-of-the~~ ~~1Oxford-local1-examinations-~~

This sentence is not cancelled in any way in the manuscript.

5.

T 102 Gertrude stood before her dripping and smiling.[. . .]

In the hard clear light Miriam saw that the teeth that looked so gleaming and strong in the distance were slightly ribbed and fluted and had serrated edges. Large stoppings showed like shadows behind the thin shells of the upper front ones. Even Gertrude might be ill

one day; but she would never be ill and sad and helpless. That was clear from the neat way she plunged in through her curtains. . . .

MS 178-179[150-151] Gertrude stood before her dripping & smiling. ["See that patch" she said pointing to a slight discoloration just below her right knee "that's going to spread & spread till it covers me up." Miriam gazed <incredulously> at {the} her ruddy wet face. In the hard <clear> light she saw that the teeth that looked so splendid <gleaming & strong> in the distance were all <slightly> ribbed & fluted & had serrated edges. She moved away making a sympathetic murmur. Her mind fled from the thought of <mysterious> illness threatening Gertrude's splendour <strength> . . . <Gertrude must be showing off . . why should the spot spread? "It[']s all in the day[']s work" laughed Gertrude diving behind her curtains.

Richardson precedes this passage with a marginal note and an arrow indicating "Section 6." However, her numbering of the "sections" is not consistent in the manuscript. The passage is not cancelled.

II. DAWN'S LEFT HAND

1.

T 194 Had thought of nothing but going home to Tansley Street.

MS [99] Had thought of nothing but going home to Tansley Street.

It did not feel like abdication. It was hardly even a fleeing from the domesticity Selina thought so important to spiritual welfare. Her own share, since Selina had done almost the whole was so shadowy as to be almost non-existent.

This passage is cancelled in the manuscript with six parallel diagonal lines.

2.

T 229 "[. . .] Irreligious people are unsatisfactory in another way. Defiant."

MS [155] "[. . .] Irreligious people are unsatisfactory in another way. Agnosticism is such a puny desert. Not knowing means believing there is something to know. Vanity of the proud intellect. It[']s better to believe all the creeds."

This passage is not cancelled in the manuscript.

3.

T 239 "[. . .] Presently *novel*."MS [173] "[. . .] Presently novel."

She remembered her one attempt to write a story, secretly, for the Buttercup Series when she was keeping guard for Harriett & Gerald, ~~on-their-honeymoon~~ alone in the new house filled with wedding-presents & smelling of the <clean wood & varnish & glue of new furniture expanded in that summer's heat, & in the morning & evening freshness of the green garden. Remembered the excitement of it & the difficulty & until the ~~coming-of-the~~ long sentence at the end that had been <come> into her mind when ~~she-first~~ read she had first read ~~one-of-the-series~~ <Harriett's [1?] Buttercup story> & thought how easy it would be to ~~copy~~ <write for it>, & that ~~seemed-to-be-written-by-another-hand~~ stuck out from the story & was what had made the editors suggest ~~an-essay-that-would-make~~ ~~readers-think~~ a "serious article."

This passage is cancelled in the manuscript with a large diagonal line. See Appendix III, *Dawn's Left Hand* item 2, for a facsimile of this manuscript page.

III. *DIMPLE HILL*

1.

T 419 How could we perceive even ourselves, if we did
not somehow precede what we are?

Turning back to the early pages [. . . .]

MS [20-21] And somehow, or we could never perceive
ourselves or criticize anything at all,
preceding what we are.

one line

Here was the depth & range of Emerson's
spirit, reproduced in another man's words, a
précis of his thought, illustrated, at each
turn, by just those passages from the essays
that had brought one the deepest happiness &
reassurance. "Common experiences" felt by
Emerson so deeply & intensely that the
expression of them had come to him in a sort of
poetry that was the very <deepest> essence of
reality.

He seemed to believe that Emerson was at
once less & more than he knew. Who was it who
said that the beginnings of American literature
were unfortunately feminine <& passive>? Who?
Munsterberg . . . courting Germany. But the
world has starved for ages under the

superficialities of masculine literature.
Western, whose tragedy is that it must be "out-
turned."

This man would certainly agree that Emerson might as well have called his oversoul the undersoul or outersoul, the unfathomable, inexhaustible Novalis depths around the soul, the one certainty breaking through beneath everything; <dynamic &> more concrete than the soul that Amabel declared is either pink or blue, inclined to stoutness & more than a little selfish, however aspiring. Happy rather than joyous, wishing to store & keep rather than spend & share. Spirit. God is a spirit & they that worship him must worship him in spirit & in truth. Volatile. Not a thing. Nothing. But how why does God want to be worshipped? Worthshipped. How can man recognise the worth of a spirit unless he, too, is spirit? Man is a spirit & they that worship him must do so in spirit & in truth. If you steadily regard even a lunatic, it becomes obvious.

Fluttering the ~~first~~ <early> pages [. . . .]
In the manuscript Richardson has put one small diagonal line in the margin at the beginning of this passage on p. 20 and another after the word "obvious" on p. 21. In the margin

she has also written, "Provisionally omitted to --
'obvious,' p. 21."

2.

T 432 nothing to the fixed smile that heightened the
 shock of encountering, in place of detached
 observation, this vacuous, intentness.

MS [35-36] nothing to the fixed & ~~clearly~~ <seemingly>
 habitual smile called forth by whatever <aspect>
 of the visible or invisible world appeared
 perpetually before them & was, apparently, felt
 to be kindly. <Thus> Assuring one of the
 essential pleasantness of the habitation wherein
 this arrested intelligence had its being, the
 complacent, unchanging smile mitigated the shock
 of encountering, where one had ~~anticipated~~
 <expected> to meet the challenge of detached
 observation, either of oneself or of all the
 rest, this vacuous intentness.

This passage is not cancelled in the manuscript. See
Appendix III, *Dimple Hill* item 2, for a facsimile of this
manuscript page.

3.

T 435 Encountered in a Quaker household, although in this
 young woman, now silently departed, it might be

merely a youthfully exaggerated imitation of a deportment, it was nevertheless disconcerting.

MS [39] Encountered in a Quaker household, although in this young woman, now silently departed, it might be merely a youthfully exaggerated imitation of a deportment, ~~the-superficial-protective~~ {coloration?}-of-obedient-immaturity, it was nevertheless disconcerting. For Quakers lived here & now in heaven, daily inspired by current revelation, daily saved from the abyss above which each moment life is precariously poised, not leaning backwards against a salvation {fully} accomplished for them, ~~without-participation~~ long ago.

This passage is not cancelled in the manuscript.

4.

T 454-455 Telling its absurd tale, not quite fantasy in the sense that implies a belief in the dullness of everyday life, but a fantastic intensification of everyday people, it speaks also a creed.

MS 67[6] Telling its tale, not a <quite> fantasy in the sense that implies ~~the~~ <the> unworthiness of <of> everyday life<,> ~~to-serve-as-material-for~~ literature, but a fantastic intensification of ~~life-in-an~~ everyday <people> setting, it spoke

also its creed; the creed that had <one evening>
 wordlessly expressed itself in the <unexpected>
 sturdy impeachment of the Lycurgans when the<is>
 author <writer> <man> had loomed up unexpectedly
 in the midst of the Sussex Hall audience and,
 huskily refusing to mount the platform, had stood
 huge & rotund, with cherubic curls contradicting
 the stern cliff-like brow they embellished;
 sober, in full command of the procession of his
 thoughts, but holding on to the <a near slender>
 pillar as if for support for unsteady feet as he
 wheezed out, thinking aloud, point by point,
 <epigrammatically,> his unanswerable indictment.

The passage is not cancelled in the manuscript.

5.

T 477 the little flannel-draped entrance whose cunning
 deceit gave to her stranded mind the relief of
 movement, on past the wide duck-run [. . . .]

MS 98[30] the little flannel-draped entrances whose cunning
 deceit gave <the relief of> movement to her
 stranded mind, relaxing its clutch upon the story
 <only> farm-yard ~~ste~~ material in her possession,
 the story of the man who furnished his coop with
 a large entry for the hens & a smaller one for
 the chicks, her sole resource if his supply

should fail, going on, <single file,> past the
long wide duck-pen [. . . .]

The account of Miriam's "farm-yard material" is not
cancelled in the manuscript.

APPENDIX III
SAMPLE PAGES FROM THE MANUSCRIPTS

2.

That first evening of ^{Wald} ~~Marin~~ ^{Marin} there had been a performance that had completed the transformation of Miriam's English from of "Jewish". She had caught the word "tropics" being bandied about the long tea-table & had gathered that there was to be an informal playing of "pieces" before Dr. Paulin ^{staff} ~~Paley~~ ^{Paley}. ~~Her English~~ ^{the English} ~~girls~~ ^{girls} Miriam welcomed the event. It relieved her from the ^{burden} ~~weight~~ of being in high focus - the Relief had come as soon as she took her place at the gas-lit table. There was a ~~flaming~~ ^{flaming} animating about this meal time that had been absent from the earlier reports of the day. No one seemed to notice her. The English girls having set out two meal-times with her had ceased the hard-eyed observing which had made the long silence of the earlier reports only less embarrassing than Dr. Paulin's questioning about England. The ^{few} ~~German~~ ^{German} ~~girls~~ ^{girls}, who had never started nor indeed appeared aware of her existence talked ~~thoroughly~~ ^{thoroughly} across the table in a general exchange that included tall Dr. Paulin ^{staff} ~~Paley~~ ^{Paley} smiling - her horse-smile. Miriam provisionally called it - behind the tea-urn, as chairman. The ^{English} ~~English~~ ^{English} ~~girls~~ ^{girls} joined grouped round the far end of the table as if were towards their chief, a lean dark, dark-skinned, athletic looking ~~with~~ ^{with} ~~hot brown~~ ^{hot brown} ~~slightly~~ ^{slightly} ~~bloodshot~~ ^{bloodshot} ~~eyes~~ ^{eyes} ~~Australian~~ ^{Australian} ~~fitting~~ ^{fitting} as vice-president opposite Dr. Paulin, joined occasionally in solo efforts. Miriam noted a unanimous atrocity of accent in their English fluency. Rapid sets - one Community half.

the newly-seen pallid rounded face.

"Tell me . . . whether the slaves
are really necessary . . . May I look at
them? . . . I know something of optics."

William looked ~~kind~~ detached for tightly fitting
brice - ~~was~~ ~~stood~~ having given them
up stood - with her music in hand ~~ready to~~
~~go~~ anxiously watching. Half her
vision gone with her glasses she saw
only a dim black-coated knowledge, near
at hand, going perhaps to help her.

"You wear them always - for how long?
He had them six months."

How chief you chief & you must
thank's all you watching with more
lame lame you . . . Let me
see the eye . . . turn a little
to the right . . . So.

Standing near large he
scrutinized her vague gaze.

"And sensitive to light too."

You were very very ~~fair~~ blonde even
you more blonde than you are now
as a child mademoiselle?"

"Na gaten Jag, Herr Pastor."

Franklin Hall's smiling voice sounded from the little
door. ~~Coming through which she had come from the train.~~

8

Each occasion left her more puzzled & helpless. Now again she thought there was going to be a change. She would feel a stirring of animation in her companions. Then she would discover that some one was being discussed, generally one of the girls; or perhaps they were beginning to tell her something about Fraulein Pfaff, or talking about food. These topics made her feel ill at ease at once. Things were going wrong. It was not to discuss such things that they were together out in the air in the wonderful streets & boulevards of Hannover. She would grow cold & constrained & the conversation would drop.

And then, suddenly, within a day or so of each other, dreadful things

Strabel.

He had said the train, as if there were no other. It must be the one Great Train of the night, the Paris train, that was to be an hour late.

Confound it, she said fervently into the darkness in the manner of a travelling Englishman faced with delay that to her was nothing but reprieve, a whole extra hour in Oberland. Of which a fraction must be spent in carrying the news to the group still standing in the lamplight at the far end of the platform; meekly.

She sped along, feeling the sharp air expand once more invisibly across the snows to which she had said farewell, & began speaking, as soon as they were near enough to hear, in the fresh-mannered Oberland way of addressing strangers as if they were old friends. They turned their three heads as she reached them on the end of her ~~old~~ ^{new} communication; but absently as if being interrupted & showing that they had heard only by turning again towards each other & that they were not of the Oberland world by consulting in murmurs. Two small women, shapelers with wraps, & a man rather tall & with a customary importance in his bearing, but

173.

work together were drawing into her mind remembered moments
^{cool} in gardens & shadowy woods that were all of one quality so that many
 backgrounds were competing to represent it.

"... flat in town..."

Leisure to write.... country-house visits for holidays... "passed
 unsuccessfully across her preoccupation; each in turn emptied of reality by the
 overshadowing influence that had driven her from the Green Solitude.

"Niddles. You've masses of
 material for niddles. Criticism. You could do that on your head.
 Presently noob."

~~She remembered her one attempt to write a story,
 secretly, for the Buttercup ~~series~~ when she was keeping guard for
 Harriett & Gerald, on their honeymoon alone in the new house
 filled with wedding-presents & smelling of the ^{clean wood} Danish & pine of
 new furniture expanded in that summer's heat, & in the morning
 & evening freshness of the Green garden. Remembered the
 excitement of it & the difficulty & until the coming of the
 long sentence at the end that had ^{come} into her mind when
 she ~~first~~ ^{first} read ~~one of the series~~ ^{Harriett's Buttercup story} & thought
 how easy it would be to ~~write~~ ^{write for it}, & that seemed to be written
 by another hand struck out from the story & was what
 had made the editors suggest an ~~essay~~ ^{story} that would
 make readers think a "serious article".~~

off

11, 276

catching her on the way from solitudes to packed
human association

36.

of the visible or invisible world appeared perpetually before them & was, apparently, ^{to be} kindly. ^{There} Assuming one of the essential pleasantness of the habitation wherein this avowed intelligence had its being, the complacent, unchanging smile mitigate the shock of encountering, where one had anticipated ^{expected} to taste the challenge of detached observation, either of oneself or of all the rest, this vacuous, ^{intense} interface.

The eyes came round, still unstained by the ~~dark~~ ^{curious} smile, & projected across the intervening space, a ~~glare~~ ^{glaze} so wide & so all-encompassing that ^{for a moment} ~~she was lost in it~~ ^{she was lost in it}, becoming both the witness & the object of this horrifying glare. "A nice evening," she ventured apprehensively, returning the smile. People like this, one person like this, belonged permanently to every country district, known, always there, a common possession, ~~unforgettable~~ ^{forgettable}. He had come, ^{the reminder of} this way, in country village life, every kind of deformity & suffering is visibly, inescapably represented.

As if worked by a mechanism, the smooth plump lower lip dropped to reveal the thick extremity of a lower, ^{dreadful} ~~the~~ ^{protruding} to difficult speech. But the soft "ah" emerged as easily at the sound produced under pressure by a falling doll & with just its abrupt, toneless tone. She smiling again, she turned away, relieved. She had surely done enough, & could now compose herself to arrive in heaven.

The horses slowed for a hill, & the vehicle ceased its rattling, & the ~~strawed~~ ^{strawed} fields ~~flowed~~ ^{flowed} quietly by. Discovering a catch on the ^{stage} ~~edge~~ of her shoulder, she ~~pushed~~ ^{pushed} the pane as far as it would go & sat streaming in from the evening fields, coming between her & all that lay ahead the rich & bleak of open country under rain. ~~It shivered her,~~

NOTES

NOTES TO THE INTRODUCTION

¹ Richardson was very clear about her dislike of the term: "What do I think of the term 'Stream of Consciousness' as applied, in England, to the work of several modern novelists? Just this: that amongst the company of useful labels devised to meet the exigencies of literary criticism it stands alone, isolated by its perfect imbecility. The transatlantic amendment, 'Interior Monologue,' tho rather more inadequate than even a label has any need to be, at least carries a meaning" (Kunitz: 562). See also Richardson's Foreword to the 1938 collected edition of *Pilgrimage* (reprinted in the 1967 collected edition), in which she reiterates her objections: "Phrases began to appear, formulae devised to meet the exigencies of literary criticism. 'The Stream of Consciousness' lyrically led the way, to be gladly welcomed by all who could persuade themselves of the possibility of comparing consciousness to a stream. Its transatlantic successors, 'Interior Monologue' and 'Slow-motion Photography,' may each be granted a certain technical applicability leaving them, to this extent, unhampered by the defects of their qualities" (I: 11). Her dislike of the term was not tempered by age. Referring to students who were planning dissertations on her work, she wrote to Henry Savage in 1949 that she "was glad of the opportunity of steering these infants away from that

lamentably meaningless metaphor 'The Shroud (!) of Consciousness' borrowed some thirty years ago, by May Sinclair from the epistemologists (who have long since abandoned it) to describe my work, and still, in lit. crit.[,] pursuing its inane career" (Jan. 26, 1949).

² For a listing of the extant Virginia Woolf pre-publication materials, see B. J. Kirkpatrick's *A Bibliography of Virginia Woolf*. Facsimiles of Joyce's pre-publication materials have been published as *The James Joyce Archive*.

³ The Richardson papers at Yale also include some manuscript fragments of the posthumously published *March Moonlight*. However, these are too few and too brief to warrant inclusion in this study.

⁴ Gloria Fromm refers to the power of Richardson's memory in her discussion of *Pointed Roofs*: "One can see in the manuscript of *Pointed Roofs* (the first draft and the revisions) that she virtually relived the stay in Hanover, that she had almost total recall" (*Biography*: 68).

⁵ Rose has also written an excellent article concerning Richardson's handling of the problems created by the literary expression of time ("Dorothy Richardson's Focus on Time").

⁶ Fromm's earlier biographical article, "Dorothy M. Richardson: The Personal 'Pilgrimage,'" does not discuss the manuscripts.

⁷ It appears that Richardson was not always charitable about the necessity of providing Prescott himself with information. In a letter of February 20, 1951, to Henry Savage she mentions having received "a third data-begging letter from a professor at work upon an article for Ency. Brit. [Encyclopaedia Britannica] who gets near asking the colour of my grandmother's eyes."

⁸ In the case of *Pointed Roofs*, I was fortunate enough to be able to complete my initial research using a microfilm of the manuscript provided by the Beinecke Rare Book and Manuscript Library, Yale University Library, and subsequently to verify this research by a close examination of the manuscript itself. This examination proved the fine quality of the microfilm copy; while seeing the manuscript made it possible to distinguish the colour and quality of various papers and inks and to ascertain in some cases words which Richardson had cancelled, it did not reveal any significant new information germane to this study.

Unfortunately, circumstances did not permit my going to Tulsa or to Austin to examine the *Dawn's Left Hand* and *Dimple Hill* manuscripts. However, based on the facsimiles and descriptions provided by the libraries and on my examination of the *Pointed Roofs* manuscript, which is by far the most complicated of the three in terms of handwriting, varieties of paper and ink, extent of revisions, etc., I am confident that the validity of my conclusions is not

compromised by my inability at this time to examine the other two manuscripts.

⁹ In his edition of the manuscripts of E. M. Forster's *A Passage to India*, Oliver Stallybrass provides a concise definition of this paleographical term: "'With running pen': a more precise expression than any English term available, it is used to distinguish corrections made instantaneously during the actual writing process from subsequent revisions" (xiii).

¹⁰ For this part of the description of the manuscript of *Dawn's Left Hand* I am indebted to Ms. Lori N. Curtis, Assistant Curator of Special Collections at the McFarlin Library, University of Tulsa. She also informs me that the front of the mailing envelope addressed to Thompson has been saved, as has a piece of cardboard with the notation "received 1/18/35."

¹¹ For this part of the manuscript description, I am indebted to Ms. Cathy Henderson, Research Librarian at the Harry Ransom Humanities Research Center, University of Texas at Austin.

NOTES TO CHAPTER 1

¹ In her doctoral dissertation (1961), Gloria Glikin [Fromm] paraphrases this quotation from Richardson in a similar fashion. She adds that "To Dorothy Richardson every book was a means to establish a relationship in the form of a triangle: at the apex stood the work; the base consisted of the reader and the writer. She had attempted to achieve this three-way relationship in her earliest reviews; it remained the concern of her entire literary career" (270).

² Richardson states much the same thing in an undated manuscript fragment she entitled "Literary Essays," in which she traces her early development as a writer. Speaking of the period from 1908 to 1913, she says:

Several short stories written deliberately, each backed by an idea, & reading as if written by a man, with something added, intruding, bulging.
[. . .] Growing conviction that the extraneous matter was more essential than the interesting deliberately composed narrative, incidents & figures. Became aware of the mass lying unexpressed behind any way of presentation I had met. Except Bunyan and the mystics. To write what one knows, regardless. The novels <to date> exclude the essential: first-hand life. Assume life. Describe humanity in terms of

humanity, therefore not at all. The essential is the dialogue or conflict between the individual & -- .

³ Independently of each other, the director of my dissertation and I arrived at the same conclusions about the narrator of *Pilgrimage*. In his paper "Dorothy Richardson's *Pilgrimage*: The 1938 Foreword and the Genesis of the Novel" (unpublished, 1991), George H. Thomson argues that "The narrator of *Pilgrimage* is Miriam Henderson. Only her consciousness, 'one with itself thruout life,' can be trusted to represent both the on-goingness of Miriam's life and its 'central core . . . more or less continuously expanding from birth to maturity'" (16-17). Though my first reading of *Pilgrimage* led me intuitively to believe that Miriam was its narrator (a belief subsequent detailed study did nothing to dispel), Professor Thomson was the first to elaborate this theory coherently. My discussion in this part of the dissertation is therefore indebted to his study.

⁴ Jane Miller makes the same point, saying, "Miriam will eventually write the novel she occupies, like the rooms she creates and lovingly describes" (167). For a similar case, see John Paul Riquelme, chapter 2, in which he argues convincingly that the narrator (and by extension the writer) of *A Portrait of the Artist as A Young Man* is Stephen Dedalus.

⁵ In a letter to Bernice Elliott, in which she comments on a short story Elliott has written, Richardson gives her own version of the restrictions perceived so acutely by Sinclair: "If you let Mary tell the story you must see nothing but what she sees & you must not describe what she sees in language she would not use. If you take leave to use your own powers of description you must tell Mary's story throughout & then the thing becomes narrative & has not that sense of current experience I think you are aiming at" (n.d., c.1927).

⁶ In this I disagree with Aycock. She argues that "Irony dominates the early and middle novels. Miriam's painful self-consciousness, her sense of inadequacy, and her rebellious monologues are appropriate for a seventeen-year-old, but Richardson does not expect us to take all of Miriam's crises seriously" (42). This is a point to which she returns often, as for example in relation to *Pointed Roofs* and *Backwater* (73-78). My own belief is that while there may be irony associated with some of Miriam's actions and extreme reactions, that irony is provided by the more mature understanding of the reader and not by the narrative stance of the work. Readers perceive an irony which Miriam cannot because her understanding of her own position in relation to the world is necessarily limited by her youth. Miriam's impressions are rendered faithfully, without comment by the narrator; if readers see irony in her

"opinionated ideas and melodramatic reactions" (Aycock, 73), it is because they have independently brought their own level of knowledge and maturity to bear, not because they are urged by the narrator to judge the youthful Miriam ironically.

⁷ For her explanation of the terms "consonance" and "dissonance" in psycho-narration, see Cohn 26-33. Cohn uses *A Portrait of the Artist* as her example of the consonant narrator, but she could just as easily have used *Pilgrimage*. As Collins points out in her discussion of Miriam and Lucy Snowe of *Villette*, "The effect of this consonance is to present a sympathetic rather than ironic view of the heroines' stories" (299).

⁸ While it does seem to be external to Miriam's consciousness, such self-narration is within the realm of possibility, at least at certain points in a person's life. A young child engaged in imaginative play will often supply just such details, aloud.

NOTES TO CHAPTER 2

¹ In a letter written to E. B. C. Jones in 1921, Richardson comments on the difficulty of limiting herself strictly to Miriam's perceptions and of speaking only in Miriam's voice, particularly in the early volumes. She acknowledges that Miriam's "early vagueness accounts for the sacrifices in direct information" and adds that "It has been 'horrible' to refrain from objective description of her family [. . .] & surroundings. The people & surroundings that come later are cleared because you see her seeing them, for the first time, & share her impressions such as they are" (May 12, 1921).

² There is some evidence that at this early stage in the creation of her novel, Richardson was not entirely sure of her footing on this count. Some description that is difficult to accept as coming from Miriam, such as "Two deeply burrowing dimples drew the skin tightly over the bulge of Miriam's smile" (18), did survive into the printed text of *Pointed Roofs*.

³ I have transcribed the passage as it appears in the manuscript. However, Richardson indicates by means of an arrow that she wants the phrase "in this little town" to appear after "the quiet dim church," as it does in the published version.

⁴ Several minor revisions to the manuscript indicate that Richardson herself was interested in finding ways to avoid the use of conventional inquit phrases. Several times she removes an inquit phrase, either rewording a passage so that such a phrase is not necessary or simply proceeding without it and leaving the reader to determine who is speaking from what is said. For example, what appears in the manuscript as "'Oo -- Crumbs! My old cake in the oven['] gasped Harriett hopping to the door" (8a[8]) becomes in the text "'Oo -- Crumbs! My old cake in the oven!' Harriett^t hopped to the door" (19). A cancellation in the sentence immediately following this one in the MS serves the same purpose: " 'Funny Harriett taking to cookery. It doesn't seem a bit like her,<.>' said-Miriam." In a passage occurring later in the novel Richardson changes the wording slightly so as to avoid the use of the inquit phrase: "{She} Miriam sat up very stiffly -- adjusted her pince-nez -- &-said,-well-now-we-will-try-the-reading-again (& desperately) ordered the reading to begin again -- at Meta <Minna>" (79[67]/55). Since there are countless occurrences of inquit phrases in the novel, it is difficult to assess the significance of Richardson's alterations in these cases; there is at least a suggestion, however, that she would have preferred to handle speech in a less conventional manner.

⁵ The cancelled phrase recurs later in the manuscript. The "he" in "he couldn't imagine" in the manuscript refers

to Pater; the "She" in "She couldn't imagine" in the text refers instead to Miriam.

⁶ Fromm's discussion of this passage explains the kind of shaping she sees in the revision:

In the manuscript these passages were revised with a view to confirming their internal order. Despite the feverish quality of Miriam's thoughts, they proceed by the logic of association to form an emotional pattern. . . . The frail and sad Mrs. Henderson is meant to contrast with her laughing contemptuous father. And Miriam is meant to be seen admiring her father, loving her mother, and feeling guilty about both these feelings. (*Biography*: 72)

The precise balance and internal logic of the passage as it appears in revision are to Fromm evidence of the manner in which Richardson gave "form" to Miriam's "inchoate feelings."

⁷ The complexity of Richardson's ideas about the notion of memory are evident in a letter she wrote to Henry Savage in 1950, at a time when she herself had reached an age at which many people would have been spending a good deal of time sifting through their memories of years gone by. Richardson writes:

So many aged people look back,
nostalgically, talk of memories. For me, there

is no such thing as memory. The things that have 'happened' in one's life, all the outstanding moments, prepare themselves, so to speak, for immortality even as they pass, are investments paying increasing dividends as 'time goes on'. Past incidents, no longer seen in rotation, in illusory horizontal relationship, reveal their essential depth of relationship.

Still, everyone, every single soul, has all potentialities. Everyone lives in eternity.

All roads lead home. (March 18, 1950)

Given her strong feelings about the whole question of memory, it is very likely that Richardson accorded the issue special attention in *Pilgrimage*.

⁸ Richardson removed from the manuscript several passages, possibly taken from her own memory, that would have distracted the reader from the flow of that part of the novel in which each originally appeared. Because of their possible interest to readers of Richardson, I have included the texts of these apparent digressions as Appendix II.

NOTES TO CHAPTER 3

¹ "Der Freischütz" ("The Free-Shooter") is an opera in three acts by Carl Maria von Weber, first produced in Berlin in 1821; it was immediately and immensely popular. "The Erl-König," ("Erl-King") generally written "Erlkönig," is a dramatic song written in 1815 by Franz Schubert. It was the first of his works to be published.

² The spelling was changed to the correct "piqué" in the collected edition.

³ This new closeness between Eve and Miriam is supported by another subtle change to the manuscript. In the manuscript Harriett says, "We got your old collars You may thank me. Eve would have got things with little rujabiba frills. ." (6), while in the text she says, "You may thank us they didn't send you things with little rujabiba frills" (17). The text's version takes away the sense that Miriam and Harriett are in league together and thus makes Eve seem more a part of the little group.

⁴ The manuscript version mentions instead "a *morning* in the choral class in the Large Room when the sunlight suddenly poured over them as they sang . . ." (p.3, my emphasis). Richardson's substitution of a recurring activity for an isolated occurrence fits well with the list of other such activities which follows and also gives a

clearer sense of the poignant associations the organ's music has for Miriam.

⁵ It could be argued with reason that the toning down of these earlier relationships deprives the reader of valuable preparation for the later one. While the text does indicate the possibility of such an attachment, albeit in a manner more impressionistic than concrete, readers of the *Pointed Roofs* manuscript would more quickly recognize the attachment to Amabel as one in a series of Miriam's powerful attractions to other women.

NOTES TO CHAPTER 4

¹ Because Edel's initial negative reaction to *Pointed Roofs* and his subsequent reevaluation are typical of readers' complex responses to the novel, I quote them here at some length:

I read it first two decades ago and found I could develop no interest in Miriam Henderson and her emotional adventures in the German boarding-school to which she goes to teach the English language. . . . it seemed to me that the great defect of the book was that Dorothy Richardson had selected too dull a mind for her experiment.

Returning to *Pointed Roofs* after two decades, I found once more that my interest lagged. . . . The heroine struck me as immature and wholly without interest. . . .

I had read almost a hundred pages when I suddenly encountered this startling (to me) sentence: "She could do nothing with these girls, and she was nearly eighteen." Miriam, wearing her Victorian pince-nez is not yet eighteen! . . . Thus my whole judgement of the first volume had been coloured by an erroneous impression produced by the pince-nez, the

Saratoga trunk, and the "grown-up" airs assumed by Miriam. (67-68)

² The first edition follows the manuscript in having Miriam hear Emma and "Marie" chanting rather than Emma and Clara (113). This is obviously an error; Marie Rauchheld became Clara Bergmann in the course of Richardson's revision of the manuscript, but both the editors and Richardson herself must have missed this appearance of the character's original name. The first edition also says "was chanting" rather than the correct "were chanting," further evidence that this passage was proofread somewhat carelessly, if at all.

³ The cancelled incomplete phrase "If it were not for the teach" appears in the middle of the sentence in the manuscript. I am unable to hypothesize as to its originally intended purpose; the manuscript does not indicate why Richardson changed direction so dramatically in the middle of a complete sentence.

⁴ The entire passage is cancelled in the manuscript with a large diagonal slash.

⁵ The first edition reads slightly differently, beginning the sentence with Miriam's name: "Miriam, assailed by a loud scream followed by the peremptory voices of two white-coated, fiercely moustached operators, one of whom seemed to be holding Emma in the chair, had started

[. . .] " (130). This is one of several instances of revision between the first and the collected edition.

⁶ This is one of the two manuscript passages that Fromm discusses in detail in the biography. Because her account of the scene is so thorough, I quote it at some length here.

⁷ An earlier passage deleted from the manuscript also indicates the effect of the tirade on Miriam, but it does so in a less mature way. In the middle of Fräulein's speech, she talks of shame: " 'Shame, shame,' whispered Fraulein amidst the sobbing of the girls.' " In the manuscript, the passage continued: "~~Miriam's-tears-flowed-~~ Bother . . . bother . . . bother ~~she~~ said <Miriam> angrily to herself 'that's what she wanted. She ~~wanted~~ <wants> to make us all cry' " (314[271]/178). Here Miriam uses expletives and seems on the brink of tears herself (indeed the earlier formulation saw her crying along with everyone else), while in the text she rises above the madness and with maturity and insight intuits the true meaning, for her at least, of the tirade.

NOTES TO CHAPTER 5

¹ From "have dreamed you had it in you [. . .]" to "[. . .] through the little" (MS 188-89) is in a later hand. MS 190[160] begins with a cancellation: "All right approved Bertha in protest -- have Bien Waldstrasse. Come on then said Gertrude bless you my children my happy family." Apparently the earlier version of the preceding pages moved in a different direction than did the one that survived.

² The "clear" of both the first and the collected edition is almost certainly an error in the transcription of Richardson's hand. That the final letter of the word in the manuscript is "n" and not "r" can be demonstrated by a comparison of this word with the words "hair," "her," "on," and "Solomon" appearing on the same manuscript page.

³ This sentence, which appears in the text as "'Who is Romeo! The rascal!'" provides an example of a type of revision that occurs frequently throughout the manuscript. Many phrases or sentences that appear only in German in the manuscript are in the text either given only; in English, as in this case, or are translated into English by another character, as when "'Ach! ach! Wie schön!'" is followed immediately by "'Romeo! That is beautifoll. Romeo!'" There are at least two possible explanations for the decision to leave very little German untranslated in the text and in fact to significantly reduce the amount of

German in the novel. The first is that since England was at war with Germany in 1915, the year of *Pointed Roofs*' publication, German was not likely to have been a very popular language. The second is that Richardson (or her editors) undoubtedly realized the novel would be difficult enough for readers of its time to follow without the added complication of having several passages presented only in a foreign language.

⁴ The description of the tableau itself provides an example of another type of change that occurs in revision: the refinement of Richardson's style. The manuscript's "She stood motionless gazing at the pale oval face bending gravely towards her from the gloom. For a moment she felt the radiance of stars above her & heard the rustle of leaves then voices broke from the saal" (190) becomes in the text "Standing motionless, gazing at the pale oval face bending gravely towards her from the gloom, she felt for a moment the radiance of stars above her and heard the rustle of leaves. Then the guessing voices broke from the saal" (109). The latter version, with its use of two parallel participial phrases to foreground the main clause describing this second ecstatic moment, conveys the mood of the moment in much more syntactically sophisticated manner, creating a sentence in which the tension builds steadily towards a climax. This change and others like it indicate the nature of Richardson's stylistic polishing of the manuscript.

NOTES TO CHAPTER 6

¹ *Dawn's Left Hand* presents a special case in terms of page references. Richardson paginated the entire manuscript herself, but on occasion she seems to have removed pages and substituted others, with the result that the sequence of pagination can become rather confusing (for example, there are several pages to which Richardson gave the number 211). I have provided her page numbers (in square brackets so as to be consistent with the pagination of the other MSS) and have added my own only if the original pagination leaves unclear to which page I am referring. For example, a reference to the third page to which Richardson gave the number 212 would appear in my text as 212c[212].

² The first edition, following the manuscript, includes "to begin with" here (163). The collected edition's omission of the phrase removes the earlier versions' indication that Miriam wants more out of the evening and that "philosophising" is only a beginning.

³ In earlier writings Richardson makes abundantly clear that she doubts the capacity of men to understand and appreciate the women of her era. In her most complete and clever account of the differences between men and women, Richardson writes:

Many men, of whom Mr. Wells is the chief
spokesman, read the history of woman's past

influence in public affairs as one long story of feminine egoism. They regard her advance with mixed feelings, and face her with a neat dilemma. Either, they say, you must go on being Helens and Cinderellas, or you must drop all that and play the game, in so far as your disabilities allow, as we play it. They look forward to the emergence of an army of civilized, docile women, following modestly behind the vanguard of males at work upon the business of reducing chaos to order. ("Women and the Future": 39)

In other words, Hypo's original had a seriously limited view of the role of women in society, one which there is no reason to believe was broadened in his fictional portrait. It therefore stands to reason that the "barriers" Miriam felt between them and the limits she sensed to Hypo's understanding of her feelings were very real indeed. That Richardson's beliefs about these fundamental differences between men and women did not change as she aged is evident in a 1950 letter to Henry Savage, in which she states: "Men are practitioners, dealing with things (including 'ideas') rather than with people, obliged on every level to do rather than to be; feeble than women in their sense of being, and knowing almost nothing of women save in relation to themselves" (March 11, 1950).

⁴ In regards to this revision, Fromm theorizes that "The primary change of feeling suggests that Dorothy Richardson wanted her heroine to respond more positively and less passively than perhaps she herself had. Though in neither version does Miriam confront Hypo with her feeling, the subsequent play of her mind seems to stem from anger and to match her earlier thoughts about him" (*Biography*: 262).

⁵ There are two versions of this passage in the manuscript, of which this is the earlier. Everything from the top of MS page 166b[166] to the point at which it continues from the preceding page (i.e. "When Michael came in . . .," near the bottom of MS page 166b[166]) is cancelled with a large diagonal slash.

⁶ The second working title of the tenth chapter-volume was "Earthenware" (Fromm, *Biography* 252).

⁷ I believe that the words "a touch of severity" were also meant to be deleted. They appear on a new line in the manuscript; Richardson likely forgot to continue her strikethrough from the preceding line. There is definitely a period after the interlinear addition "subdue it," and the text's formulation "subdue it to a touch of severity" is less than satisfying.

⁸ Gillian Hanscombe writes a detailed interpretation of this passage in terms of what it reveals about Miriam in her relationships with other women as compared to her relationships with men:

The prose here has a very different quality from passages exploring Miriam's relationships with men; the flow of language is smooth and confident, the querulous note having modulated to affirmation. Richardson implicitly assures the reader that this time Miriam knew what she was feeling. The posture is dangerously difficult to describe; one woman kneeling to another is in itself suggestive of the ludicrous. But what is especially interesting about the account is its stasis. Miriam feels both held and withheld, at a midpoint where her emotions neither ebb nor flow and where Amabel's gesture needs no response. (*Art of Life*: 119)

Readers encountering the intense relationship of Miriam and Amabel are immediately aware of a qualitative difference between it and any relationship that precedes it.

NOTES TO CHAPTER 7

¹ Richardson numbered the pages of the entire *Dimple Hill* manuscript herself. However, for some reason that is not evident from an examination of my facsimile of the manuscript, after page 60 she began her numbering again with 1. I have therefore continued the original sequence of pagination after page 60. Richardson's page numbers will appear in square brackets; my own number will precede it from page 61 on.

² The recurring image of the garden is discussed at length by Aycock, who says, "The image of the garden dominates the novel, symbolizing the harmony Miriam seeks in both the human and inanimate world" (258), and by Wallace, who examines Richardson's use of the garden from a psychological perspective (143 ff.).

³ In the manuscript this passage is preceded by Richardson's injunction to herself, "One line." She frequently makes this sort of a note to indicate the way in which she wants a particular passage to be presented when it appears in printed form. In this case, her directions were not followed in the text. However, because the passage is extensively revised, it is quite possible that she herself decided to change its physical presentation.

⁴ Hanscombe gives an extended account of Miriam's rejection of traditional female roles, in which she says:

The death-giving property of the traditional role is what most appals Miriam. She is not only seeking "freedom of movement" for her own life's sake, although that is her paramount drive, but is also seeking the styles and strata of social life that will allow the sharing of real moments -- that will allow the energizing and creative experiences which she has enjoyed in isolation. Because of its inherent inauthenticity, the inability of the female role to survive in the face of those things which in some way embody real moments -- natural beauty, art and music, and thought -- makes it anathema to Miriam on moral as well as individualistic grounds. (*Art of Life*: 102)

Hanscombe outlines clearly the many occasions on which Miriam rejects outright the idea of a traditional role for herself, in spite of the fact that such a role also attracts her at times. It therefore seems out of character for her to be seeking a relationship with a man at this crucial moment of spiritual vision and personal development.

⁵ From this point on, the sentence is cancelled in the manuscript with two large crossed lines.

⁶ This inserted phrase is written very lightly at the end of the line. The insertion that follows (commencing with "to remain forever") is written in the top margin, and

Richardson has drawn a line indicating that it should be inserted at the end of "come easefully forth." In fact, the line is drawn on top of the fainter insertion. Richardson's intended reading is not clear, but the text drops the more lightly-written addition. See Appendix III, *Dimple Hill* item 1, for a facsimile of this manuscript page.

⁷ In the manuscript Michael refers to the family as "living only a quite small journey from where you <are> & willing for boarders" ([32a]). The change from this to the text's version is representative of a number of minor revisions to the manuscript of *Dimple Hill* in which Richardson increases the reader's sense of Miriam's reliability either by having her approximate more closely the speech patterns of other characters (Amabel, Michael, Richard, the "postman," the "social woman") or by giving the words of other characters in quoted, rather than narrated, form.

⁸ Richardson provides her own interpretation of the motivations of *Dimple Hill*'s two major influences on Miriam in a 1938 letter to E. B. C. Jones. Because such authorial comment is in the case of Richardson relatively rare, I quote the letter at length:

I am not sure that in any circumstances the character of Rachel Mary & the relationship between M. & R.,[sic] would have been any more explicitly stated. R. M. evaded everyone; her

face to the world being the mask of the selfless Quakeress, dropped once, on a walk with M. while she reacts to M's picture of her, R. M.'s life, & while she indirectly admits her joy in the poss.[ibility,] for her a certainty, of having M. as a sister-in-law. She has watched R. philander & extricate himself ever since his tragedy, but thought this time he was in earnest or would never have allowed herself her little remark about sisters-in-law.

R. when first he appears is visibly marked by a secret, enduring sorrow, the scars of an ill-fated romance. His & M's feeling for each other seems to me to be clearly registered again & again. Notably on the return from morning meeting and in the meeting in the kitchen after his absence from the farm. Its seriousness, in the eyes of R. M. & the Mother, is shown in R. M's response to M's sudden panic demand in the bedroom after the picnic, to be sent away, & in the Mother's campaign during her absence at Amabel's wedding. (November 25, 1938)

Richardson's comments indicate clearly the complexity of Miriam's relationship with the Quaker family and the ultimately insurmountable difficulties which, unbeknownst to her, stood in the way of any permanent attachment.

⁹ In an unpublished letter to John Cowper Powys, written about the time she was writing *Dimple Hill*, Richardson says, "There is not on earth a speech-sound I cannot imitate" (November 19, 1935). The letter is reproduced in the second volume of Hanscombe's doctoral dissertation.

¹⁰ The collected edition has a printer's error here, spelling the name "Shillingford" rather than "Shillingfold" as it appears in the manuscript and in the two other instances of its use on page 482 in the text.

¹¹ I believe that Richardson intended to cancel the word "bring" but not the word "thoughts," so that the reading of the phrase would be "to confine thoughts in words."

¹² The dash before the word "rather" at the beginning of Miss Roscorla's speech here stands for the name of the servant, which Richardson evidently had forgotten by this point. See also MS page 112[41], which reads, "'I'm afraid --'s a spectacle.'"

WORKS CITED

Fromm's *Dorothy Richardson: A Biography* provides a nearly complete primary bibliography of Richardson's writings and an extensive secondary bibliography. Although in the course of my research I read the bulk of the material listed there as well as more recent articles on Richardson, I include here only those works directly related to my study.

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"But who was there to describe her?"

The Manuscripts of Dorothy M. Richardson's *Pilgrimage*

By Kelly M. Barratt St-Jacques

ABSTRACT

Unlike some of her contemporaries, Dorothy Miller Richardson did not keep all of her autograph manuscripts. Today only three of the *Pilgrimage* manuscripts are known to have survived: complete manuscripts of *Pointed Roofs* (the first volume, published in 1915) and *Dawn's Left Hand* (the tenth volume, published in 1931), and a partial manuscript of *Dimple Hill* (the twelfth volume, published for the first time in the collected edition of 1938). To date these manuscripts have been the focus of very little scholarly attention.

The extant manuscripts do, however, form a solid basis for reaching a fuller understanding of the fictional method Richardson employed in the creation of *Pilgrimage*. The movement from manuscript to final text provides a new view of some of the most serious and recurring problems Richardson encountered as she put into practice her theory of the "new" novel and the solutions she devised for dealing with those problems. The most important issues were her need to provide the single consciousness that is *Pilgrimage* with a degree of the breadth of vision supplied in traditional novels by voices external to the central

character and the need to ensure that readers perceived the account of her protagonist/narrator as reliable. The revisions to the manuscripts also indicate that while Richardson was writing what appears to be an essentially autobiographical work, she nonetheless carefully manipulated and painstakingly reshaped the raw materials provided by her superior memory in order to create a novel that would satisfy as far as possible the criteria for modern fiction which she established in her own theoretical writings. It is on such aspects of Richardson's fictional method that this dissertation concentrates.

Part I reviews the key theoretical ideas that guided Richardson as she began the writing of her novel and examines what is revealed in the transition from manuscript to text about the immediate technical implications of those ideas as Richardson strove to depict a character and its world entirely from within the character's own mind. Chapter 1 provides a review of Richardson's theory of the modern novel; Chapters 2 and 3 provide an examination of its technical implications for the writing of the first chapter-volume of *Pilgrimage, Pointed Roofs*. Part II focuses on Miriam Henderson, the sole consciousness to which readers are given access in *Pilgrimage*, in the light of Richardson's decision to provide no external checks and balances for her perspective. It discusses how, in each of the three works for which manuscripts exist, the movement from manuscript to

text reveals the methods Richardson uses to ensure Miriam's reliability and to expand her necessarily limited point of view. Two chapters devoted to *Pointed Roofs* (Chapters 4 and 5) reveal Richardson increasing Miriam's reliability by emphasizing her maturity and her distance and detachment from those around her. Chapter 6 shifts attention to *Dawn's Left Hand*, in which Richardson's revisions transform her depictions of Miriam's intense relationships with Hypo Wilson and with Amabel in such a way as to broaden Miriam's perspective, allowing readers access to areas of Miriam's consciousness they had only glimpsed in earlier novels. Chapter 7 discusses *Dimple Hill*, where Richardson's revisions add depth to her depiction of Miriam, giving readers a fuller understanding of her strength, of her religious conversion, and of the conflict she experiences as she is torn between her London and Sussex worlds.

The study concludes with three appendices: Appendix I presents alternative readings found in the manuscripts; Appendix II presents several manuscript passages, possibly autobiographical in nature, which do not appear in the text; Appendix III presents facsimiles of sample pages from each manuscript.