Notes on 'Pilgrimage'

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Chapter 3

Annotations
Volume III

III  Deadlock

TIME  1 October 1900 to mid-year 1901

12.26–27 Covent Garden  Covent Garden market was north of the Strand. *A Pictorial and Descriptive Guide* [1899] says: “The covered central avenue, lined with shops in which the most exquisite and costly fruits are displayed, is about the middle of the day quite a fashionable resort...” [194]. Between 5 and 7 A.M. was the best time for middle class shoppers to visit.

13.37–38 the Canadians and the foreigners  A reference to characters in *Interim.*

14.2 Petticoat Lane  Located near Middlesex Street, Whitechapel, it was a thriving street market in second-hand clothes.

14.2 Saint Paul’s  The famous cathedral is located in the very heart of the City (see 2:75.9) and on its highest elevation. *A Pictorial and Descriptive Guide* offers a very detailed description, 219–34.

14.2–9 There’s not many stays ’ere long. . . . A man writing. . . . “human odds and ends”. . . literary talk  The male author of these statements is unidentified.

15.21 There’s a new comet  This event appears to be fictitious. Books on the subject have failed to suggest any possibilities. More telling, the Index to the London *Times* mentions no such phenomenon, though it does record a comet over Chile on 30 and 31 October 1899, and another over Australia, South Africa, and Wisconsin in April 1901.

16.18–23 “Looking at the stars one feels the infinite pettiness of mundane affairs. I am perpetually astonished by the misapplication of the term *infinite.* . . .”  He
had always objected only to the inaccuracy not the dreary-weary sentiment. The "always" suggests that Miriam is recalling a saying of her father.


19.12–13 as it was in the beginning is now and ever shall be. Oooo. And now to Godthefather... Miriam is quoting *Gloria Patri,* the lesser doxology, which is repeated several times in the Church of England service: "Glory be to the Father, and to the Son: and to the Holy Ghost. As it was in the beginning, is now, and ever shall be: world without end." This is followed by the Apostles' Creed [see 1:20.18–19], beginning: "I believe in God, the Father Almighty..." And see 253.3; 4:183.26–27, 484.4.

19.32–33 Cléo de Mérode going back sometimes, with just one woman friend, to the little cabarets Trained as a dancer at the Opéra of Paris, Cléo de Mérode [1875–1966] was one of the most celebrated beauties of the Belle Époque. In 1896 King Leopold of Belgium began an association with her. She left the Opéra in 1900, and until 1914 toured the capitals of Europe in a series of triumphant ballet performances. This piece of gossip about her suggests that from 1900 on, when she was in Paris, she used sometimes to visit the haunts of her earlier romantic liaisons.

20.11–13 "If I have shrunk unequal from one contest, the joy I find in all the rest becomes mean and cowardly. I should hate myself if I then made my other friends my asylum." Miriam adds: "Emerson would have hated me." Whether Emerson or not, the quotation remains unidentified.

20.13–15 Emerson... thinks evil people are necessary. Ralph Waldo Emerson, "Compensation," *Essays: First Series:* "The same dualism underlies the nature and condition of man. Every excess causes a defect; every defect an excess. Every sweet hath its sour; every evil its good" (*Works,* 2:98). Emerson goes on to speak of faculties, etc. If this is Richardson's source, she has distorted Emerson who is saying not that evil people are necessary but that evil is an unavoidable component of each individual life. And see 51.6–7. For Emerson, see 2:188.26–27.

20.17–18 Lewes said it is the relief from pain that gives you the illusion of bliss. I have not found the source of this idea in the writings of George Henry Lewes [1817–1878]. Compare these lines from the last stanza of Thomas Campbell's ballad, "The Ritter Bann": "One moment may with bliss repay / Unnumbered hours of pain..." See also 4:240.5–8.


21.18 the British Museum See Index; also 24–25, 30, 55–65.
22.30 Renan  Joseph Ernest Renan (1823–1892), French philologist and historian.

22.31–32 Parfaitement; j’ai toujours été fort intéressée par la philosophie. Just so; I have always been deeply interested in philosophy.

23.4 brumming  Humming (rare, from German brummer: to hum). See also 65.10.

23.11 the Spinoza book  See 189.16–17.

23.14 Stopford Brooke  A popular later Victorian theologian and literary critic (1832–1916), who wrote and lectured widely. Miriam is probably thinking of his English Literature from A.D. 670 to A.D. 1832 (London: Macmillan, 1875). There were frequent new editions, including one in 1900 with a chapter on English literature 1832–1892. See 132.1.


23.15–23 Emerson . . . He must read Emerson; one could insist that it was the purest English and the most beautiful  Emerson had always been controversial in England, and often criticized and condemned. But during the 1890s his personal life and his writings were frequently admired. Miriam’s views here reflect those of the time. See William J. Sowder, Emerson’s Impact on the British Isles and Canada (Charlottesville: University Press of Virginia, 1966), especially ch. 5, “The Groves of Academe.” And see 2:188.26–27.

23.33–34 No continental could fully appreciate Emerson; except perhaps Maeterlinck  Maurice Maeterlinck (1862–1949), Belgian poet, dramatist and essayist, who wrote in French, is very important to Miriam in Deadlock and the subsequent novels of this volume. Here she is thinking especially of Maeterlinck’s profoundly appreciative essay on Emerson published as introduction to a French translation of Emerson’s Essays (Sept essais d’Emerson, Bruxelles, 1894). For Emerson, see 2:188.26–27. For the many citations of Maeterlinck’s works, see Index.

23.35–36 something more simple, with less depth of truth . . . Shakespeare  See 1:33.8.

24.2 Darwin was bad, for men  See 1:169.35–170.4.

24.9 whether there was still a nebular theory  The answer, as the author well knew, was yes. The Encyclopaedia Britannica, (1899), vol.17, begins its article: “The nebular theory is a famous hypothesis which has been advanced with the view of accounting for the origin of the solar system. It is emphatically a speculation. . . Yet the boldness and the splendour of the nebular theory has always given it a dignity not usually attached to a doctrine which has so little direct evidence in its favour.” The writer concludes however that it is an almost
necessary consequence of the laws of nature as presently understood. Any good encyclopedia will explain the theory.

24.11–12 that man in the *Revue des Deux Mondes* saying that the first outbreak of American literature was unfortunately feminine In the MS of *Dimple Hill*, at that point when Miriam is reflecting on Emerson just before she has her vision, she suddenly thinks: "Who was it who said that the beginnings of American literature were unfortunately feminine passive? Who? Münsterberg . . . courting Germany" (20). Hugo Münsterberg (1863–1916) was a well-known American psychologist of German birth and education. Though he wrote widely, I cannot find that he ever graced the pages of the *Revue des Deux Mondes*. However, in his book *American Traits from the Point of View of a German* (1901; repr. Port Washington, NY: Kennikat Press, 1971), he proposes that in America most social and cultural domains are dominated by women: "all the non-political functions of public life must slowly take, under these conditions, the stamp of the feminine taste and type, which must have again the further effect of repelling man from it more and more. The result is an effemination of the higher culture, which is antagonistic to the development of a really representative national civilization . . ." (158). He does not in this context specifically mention literature. But he does mention, of course, that in Germany the higher culture is still led by men. For the MS of *Dimple Hill*, see Kelly Barratt-St-Jacques, "But who was there to describe her?" The Manuscripts of Dorothy M. Richardson’s *Pilgrimage* (Ph. D. diss., University of Ottawa, 1991), 261.

24.13 Mill thought intuition at least as valuable as ratiocination Mill’s idea is expressed more precisely at 4:416.20–22, and is discussed there.

26.22 the little green volume See 111.4–11 and 111.6–7.


26.32 Vitmann Walt Whitman (1819–1892).

27.3 ach-ma The beginning of a common and vulgar Russian exclamation: Ekhl! Mat tvoiu. Screw your mother. Though rarely an indication of happiness or contentment, it is sometimes used as in Michael’s case almost unconsciously. Whether Richardson knew what the expression signified, we will never know. Personally, I expect she did. See also 28.8, 29.17, 42.9; 4:604.31.

28.17–18 a sort of pamphlet, in French See 29.3–18.

28.23–24 one of the most fine lectrours of Sorbonne; membre de l’Académie See 29.3–18. The Sorbonne was the most renowned college of the University of Paris. L’Académie française, comprised of 40 members, most of whom were prominent writers, strove to establish a pure and correct standard of French. Its conservative stance towards the language has persisted. See 59.5–13 and 118.26.

28.26 “Nur auf deutsch kann man gut philosophieren” Only in German can one
philosophize well. The more common German sayings are: Only in Greek; and, Only in Greek or German can one philosophize well.


28.31 Tarde Gabriel de Tarde (1843–1904), French sociologist and criminologist, who was interested in the psychosocial basis of crime. Richardson reviewed the translation of his fictional utopia, Underground Man, foreword by H. G. Wells [London: Duckworth, 1905] [Fragment d’histoire future, Lyon, 1904], “A French Utopia,” Ye Crank 5 (April 1907), 209–14.

28.36 [Michael Shatov] spoke Norman English in German idiom For a possible interpretation of this obscure statement, see 155.4–5.

29.3–18 the lecturer . . . the assertion that it is curious that the human faculty of attention should have originated in women. . . . "he is a great p-sycho-physiologiste." The psycho-physiologist who wrote the pamphlet (28.17–18) and lectured on the subject of "Attention" (see 28.23–24) was Théodule Ribot (1839–1916), professor of experimental psychology of the Sorbonne from 1885, and of Collège de France from 1889 to 1896. He was not a member of the Académie Française. His Psychologie de l’attention (1888) went through many editions. There he wrote: “As for living, even as a savage, it is necessary sometimes to do boring work. We know that this burden falls to women who, even while the men sleep, work from fear of being beaten. It is therefore possible, although this seems at first a paradox, that it is through women that voluntary attention has made its entry into the world.” [Il est donc possible, quoique cela semble d’abord un paradoxe, que ce soit par les femmes que l’attention volontaire ait fait son entrée dans le monde.] See the 14th ed. (Paris: Félix Alcan, 1919), 62.

29.26–27 Max Nordau . . . Degeneration Max Simon Nordau (1849–1923), German author, most famous for Degeneration (1892, English translation 1895), in which he attempted to establish a relationship between genius and degeneration. The book had a major impact on public thinking during the 1890s, reinforcing the alarm aroused by the Wilde scandal and the excesses of Decadence.

29.27–30 He had written Die conventionellen Lügen der Kulturmenschheit. . . . a truly marvellous white-haired old man This work, published 1883, denounced nineteenth-century institutions, and particularly religion, for their failure to answer the needs of humanity. The 7th German edition was translated as Conventional Lies of Our Civilization (London: Heinemann, 1895). [In the United States a translation appeared in 1884.] To the youthful Michael in 1900, Nordau at 51 is an “old man” but intensely alive.

30.4–9 the Louvre . . . the Venus In the world’s grandest art gallery, Michael admires what the nineteenth century regarded as one of the greatest statues of
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classical antiquity, the Venus de Milo. Though dating from c. 100 B.C., this sculpture was until the 1890s regarded as a work of the 4th century B.C.

30.20 the Elgin Marbles  The famous works of Greek antiquity, including the Parthenon frieze by Phidias or his pupils, procured in Athens in 1806 by Thomas Bruce, seventh Earl of Elgin, transported to England, and later housed in the British Museum. Also 65.6.

31.23 the Queen's Hall  See 2:345.5.

34.29 the British Pharmacopoeia  The British Pharmacopoeia (London: Spottiswoode, 1864), the definitive reference work on drugs and their use, was frequently updated and reissued under the direction of the General Council of Medical Education.

35.21 St Pancras clock  See 2:21.27 and 96.19. It is mentioned again at 329.35.

37.15–16 and Mary hid all these things in her heart  Compare Luke 2.19: "But Mary kept all these things, and pondered them in her heart.”

37.25–26 Justice is a woman; blindfold  Justice is “often represented in art as a goddess holding balanced scales or a sword, sometimes also with veiled eyes, betokening impartiality” (OED: Justice 7). Apart from the figure of Justitia on Roman coins, the earliest visual representation I have found is Giotto’s in the Scrovegni Chapel, Padua (circa 1305). There she is represented as a seated figure, serene and crowned, weighing in the scales held in her right and left hand the figures of right and wrong. She looks into the distance, but is not blindfold. The fresco is reproduced and discussed in Basil de Selincourt, Giotto (London: Duckworth; New York: Charles Scribner’s, 1905), 156–58.

40.7 Bitte, verzeihnen Sie  Please forgive me

41.2–42.3 Emerson  See 2:188.26–27, and below.

41.29–32 since I have had that book [Emerson’s Essays], I have not wanted to read anything else . . . except Maeterlinck . . . and in a way he is the same  Miriam probably has most in mind the latter’s mysticism. See Maeterlinck’s Ruysbroeck and the Mystics . . . , trans. Jane T. Stoddart (London: Hodder and Stoughton, 1894). This book includes his introductory essay on Emerson (23.33–34). See also 128.35. For Emerson, see 2:188.26–27.

43.31 St Petersburg  The Czarist capital of Russia at this time. Under the communists it was known as Leningrad.

45.2–5 A German, not a Russian ethnologist . . . declared that the Russians were the strongest kinetic force in Europe.  The word kinetic from Greek (moving) is a scientific term as in kinetic heat. The OED files show its first usage in the extended sense of active or dynamic in Wells, The War of the Worlds, the chapter “The Man on Putney Hill”: “he was still optimistic, but it was a less kinetic, more thoughtful optimism.” This ethnologist is quoted again at
4:637.38–638.3 and identified as a friend of Michael's. At this point in Deadlock, Miriam has known Michael only four days. Possibly she is here recalling one further detail from Michael's long disquisition on Russia; and later on she was introduced to the ethnologist. Richardson, in an unpublished letter of 30 July 1944 to S. S. Koteliansky, wrote: "Ages ago, when I was very young, a German ethnologist with a job at the St. Petersburg Acad. of Science solemnly assured me that the Russians were the strongest kinetic force in Europe" [Gloria Fromm transcription).

45.15–22 Tourgainyeff. . . . 

45.15–19 Tolstoi. . . . The works of Count Lev Nikolae­vich Tolstoi (Leo Tolstoy, 1828–1910) were beginning to be widely translated into English by 1890. See 221.10–12.

45.31 Swift

46.7–13 Myne-Reat. . . . Was Mayne Reid a novelist? Those boys' stories were glorious. . . . "a noble three-bladed knife, minus the blades" Thomas Mayne Reid (1818–1883), a British novelist of Irish birth, wrote popular adventure fiction. I have not found the source of the quotation.

46.14 The Ebb-Tide

46.17–24 Gorki's short stories. . . . the bakery and the yard: the fighting eagles, the old man at the prow of the boat with his daughter-in-law

46.36 Vienna Café, in Holeborne The Vienna Café and Restaurant, ladies' dining saloon, billiards, smoking rooms, 24–28 New Oxford Street [Kelly's Directory, 1896]. It was at the corner of New Oxford and Hart Street, a block from the junction with High Holborn and three short blocks from the British museum.
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A splendid photo of its elegant interior in 1897 is included in The Streets of London, 21.

47.10 glahnend Unidentified. The word is not standard German.

47.21 uralt very old

48.33 voll full

50.16–17 Lovely Woman, by T. W. H. Crosland Published in 1903, this book "brought widespread protests from women readers for its elaboration of the opinion that women were 'out of hand to an almost irremediable extent.' The book ultimately sold more than 100,000 copies." See Gloria Glikin [Fromm], "Dorothy Richardson's Pilgrimage" (cited at 2:83.28), 40. Miriam encounters Crosland's book in 1900.

50.27–28 Mrs Hemans's poetry Felicia Dorothea Hemans (1793–1835) was a popular and sentimental English poet, most famous for "Casabianca" ("The boy stood on the burning deck").

51.6–7 Even . . . positive and negative, north and south, male and female . . . why negative? See, "Compensation," Essays: First Series, which describes a world of "Polarity, or action and reaction." The world is "thus dual." However, Emerson does not intend his polarities to form a chain of parallels. "An inevitable dualism bisects nature, so that each thing is a half, and suggests another thing to make it whole; as, spirit, matter; man, woman; odd, even; subjective, objective; in, out; upper, under; motion, rest; yea, nay" ([Works, 2:96–97]). This sequence does not imply that man is odd and subjective, nor that woman is even and objective. The phrase "male and female" appears near the beginning of the paragraph, the phrase "positive and negative" does not appear in this context. The question, "Why negative?" is answered near the end of Emerson's essay. "Everything has two sides, a good and an evil." This is a worldly truth. But there is a "deeper fact." "The soul is. Under all this running sea of circumstance, whose waters ebb and flow with perfect balance, lies the aboriginal abyss of real Being. Essence, or God, is not a relation or a part, but the whole. Being is the vast affirmative, excluding negation. . . ." ([Works, 2:120–21]). It appears that Miriam's reading of Emerson is at this point superficial and poorly informed. The earlier comment about him at 20.13–15 confirms this impression. For Emerson, see 2:188.26–27.

51.8–10 Maeterlinck gets nearest in knowing that women can live, hardly at all, with men, and wait . . . for men to come to life. How can men come to life; always fussing? Miriam has been reading Maeterlinck's essay in Le Trésor des Humbles (Paris: Mercure de France, 1896); trans. as "On Women" in The Treasure of the Humble, by Alfred Sutro, (1897; London: G. Allen, 1908). (I quote below from the translation.) Maeterlinck associates women with the mystics (94). Compared to men, they are "nearer to God, and yield themselves with less
reserve to the pure workings of the mystery” (84). “A look, a kiss, and the certainty of a great invisible presence: all is said; and I know that she who is by my side is my equal…” (87). No wonder Miriam thinks highly of Maeterlinck. As for men, he says: “It is we who do not understand, for that we never rise above the earth-level of our intellect” (86–87). Women “have communications with the unknown that are denied to us.” And when life demands of us treasures from that unknown realm, men “vainly offer to the imperious, undeceivable circumstance the false trinkets that their intellect has fashioned. But the woman never forgets the path that leads to the centre of her being…” (88). Miriam puts Maeterlinck’s ideas in her own language. Her insistence on masculine fussiness is a transposition of Maeterlinck’s stress on the worldly and superficial. This essay by Maeterlinck appears to figure again in Pilgrimage at 4:640–42. See also “The Inner Beauty,” Treasure of the Humble, 208. And see 23.33–34.

51.27 “Where did you get that hat? Where did you get that tile?” “Where Did You Get That Hat” (1888), a popular song with words and music by John J. Sullivan, an American vaudeville comedian, based on a theme from Wagner’s Lohengrin and Die Meistersinger.

52.36 B. M. J. British Medical Journal. See 2:220.18.

53.3–27 “Schenck”. . . “Schenck’s theory. . . the reproduction of the race
British Medical Journal had no article by or about Schenck at this period. However, the other leading journal, The Lancet [28 May 1898], 1472, reviewed: Schenck’s Theory: The Determination of Sex. By Dr. Leopold Schenck, Professor at the Imperial and Royal University and Director of the Embryological Institute in Vienna. Authorized translation. London: The Werner Company, 1898. “Perhaps no medical question of the last twelve months has excited so much interest among a considerable section of the public as the newspaper announcement that Dr. Schenk of Vienna had discovered a method of determining the sex of children.” The degree of interest may be gauged from the fact that the English translation was published simultaneously with the German original. Schenck’s theory was that the sex of the offspring tends to be the opposite of that of the more vigorous of the two parents. It is just possible that Richardson in recreating this episode deliberately altered Schenck’s name and the name of the journal; it is more likely that she misremembered them. Though the three years from September 1897 to September 1900 are not, apart from a passing reference, accounted for in Pilgrimage, this affair from 1898 has been worked into the narrative for 1900. Neither medical journal, by the way, had further disclosures from Schenk in 1900 or 1901. Miriam recalls Schenk’s ideas at 4:527.22–24.

54.8 the Holborn Library Miriam does not mean the library of this name located in 1900 at 10 John Street, which would be very much out of the way from the
British Museum, but the St. Giles’ public library at 198 High Holborn on the south side at the junction of High Holborn and New Oxford Street.

54.17 Tottenham Court Road  See 2:29.31.
58.16 Anakarayninna in English  See 59.37.
58.21–22 [In the British Museum Reading Room] his goal “midst all those literatures” Unidentified.
58.32 Carlyle’s French Revolution  Thomas Carlyle (1795–1881) published this work, subtitled A History, in 1837.
58.37 the Revue des Deux Mondes and the North American Review  These two long-established journals were published respectively in Paris and in Boston/New York.

59.5–13 “the complete discours de l’Académié française . . . the most perfect modeles.” . . . fascinating subjects, one of them Mr Gladstone! For Gladstone, see 1:70.26. When a newly appointed member entered the Academy, he gave an address on the achievements of the deceased person whose place he had taken. Since Gladstone had obviously not been a member of the Academy, it is unclear how he could have been the subject of one of the “discours.”

59.37 Anna. . . . Karenine  Anna Karenine by Count Lyóf Tolstoi, trans A. C. Townsend (New York: F. M. Lupton, [1892]; also New York: Munro’s, copyright 1898). Townsend’s translation is the only early one to employ this spelling. Others used the form Karenina, while the Constance Garnett version of 1901 opted for Karenin. The British Library does not hold a copy of the Townsend translation, which carelessly and radically condenses the novel to a modest 250 pages. See also 58.16, 60.3–6, 60.34–35, 222.3.

60.3–6 Why had the translator altered the surname? . . . His word . . . sounded like a face cream  Compare 2:54.7 with its face powder, La Dorine de Poche and 272.2 with its Harlene shop. Miriam’s criticism of the translator would not be sensible if the translation in question were into French. I mention this because the French version issued by Hachette in 1885 and frequently reprinted used the spelling Karénine. The British Museum catalogue records the 2nd ed. of this French translation, 1886.

60.34–35 Tolstoi. He is Layvin, and Kitty is the Countess Tolstoi.  In the novel Anna Karenina, the strong marriage is that of Levin and Kitty. And see 222.3.

64.27 unattained  Unpossessed. Attained, along with its variants, is one of Richardson’s favorite words, used more than a dozen times in Vol. IV alone.

64.33 Tourgainyeff and Madame Viardot  Turgenev (see 45.15–22), had a long-standing love affair with the French singer Pauline Viardot-Garcia.

65.28 Lucy Snowe was impressed by St Paul's dome  Lucy, in the opening of chapter 6 of Villette, was so impressed by St. Paul's that she went up into the dome.

67.16 Moy Wort!  A London accent: My word!

67.31 Miss Hood's song  Miss Hood is not otherwise identified, nor is this episode. The immediately following conversation, 67.33–68.11, may be between Miriam and an unnamed woman at Mrs. Bailey's dinner table, or a recalled conversation from sometime earlier.

68.8–10 “Je n'en vois pas la nécessité, you would say, like Voltaire?” “The necessity of living? Then why didn't he hang himself, G. K. Chesterton, discussing the fame of this anecdote, says we have all seen it attributed “to Talleyrand, to Voltaire, to Henri Quatre . . . and so on.” See Heretics (London, 1905), ch. 11, 147. The popularity of the story is presumably due in part to fin de siècle fascination with pessimism and suicide. [See John Stokes, In the Nineties [New York: Harvester Wheatsheaf, 1989], ch. 5: “Tired of Life,” 115–43.] According to W. Francis H. King, ed., Classical and Foreign Quotations (London: J. Whitaker & Sons, 1904; Detroit: Gale Research, 1968), 152, the point of the anecdote and its sources are as follows: “The Abbé Desfontaines, scribbler and libellist [1685–1745], on being brought up before Comte d'Argenson, the Intendant of Paris, for some grave literary indiscretion, pleaded, by way of excuse, 'Il faut bien que je vive' (I must live somehow). To this Argenson replied, Je n'en vois pas la nécessité.' [I don't see the necessity of it.] The source is found in Voltaire, and the saying goes back to Tertullian. Miriam's response, “The necessity of living?” shows her familiarity with the anecdote. But her next statement, “Then why didn't he hang himself” suggests that she fails to enter into the wit of the retort for she seems to think the point of the barb applies at least as much to the speaker (Voltaire) as to the recipient. It is typical of Miriam's unrelenting seriousness and anxious fair-mindedness that she should identify with the wretch in the story and so turn the point of retort back on the speaker. Miriam's controlling idea in this discussion is that man has, within his own soul, such a richness of being that the material things he seeks in the world are not necessary. [Continued below at 68.10–11.]

68.10–11 “I suppose because he taught in song what he learned in sorrow.” The person with whom Miriam is speaking allows the assumption to stand (see 68.8–10) when making this reply, which is a sophisticated and euphonious paraphrase of Shelley's well-known lines (544–46) from Julian and Maddalo: “He said: 'Most wretched men / Are cradled into poetry by wrong, / They learn in suffering what they teach in song.'” Richardson had encountered this last line casually misquoted ("we" replacing "they") in H. G. Wells's essay “The Literary Regimen,” in Certain Personal Matters, 50.
68.12 Maeterlinck had explained in words what life was like inside. Compare Miriam's thought at 77.1-4: "In speech she could produce only things other people had said and with which she did not agree. None of them expressed the underlying thing. . . . Why had she not brought down Maeterlinck?" In both these passages Miriam is almost certainly thinking of The Treasure of the Humble (see 51.8-10) which persistently affirms the deeper life of the soul that is forever present beneath the trivial distractions of consciousness. For Maeterlinck, see 23.33-34.


68.16-18 Maeterlinck would call them innocent questions . . . behind which they gently greet each other. I have not found a precise source for this comment. It may be a generalization. See 430.23-25 and the passage from Maeterlinck cited there. And see 23.33-34.

68.21-22 the chapter on silence and then the piece about the old man by his lamp. "Silence" is the opening chapter of The Treasure of the Humble (see 51.8-10). In a later chapter, "The Tragical in Daily Life," Maeterlinck opposes traditional tragedy of action and passion to a modern (and also ancient Greek) tragedy of the inward, invisible and spiritual. In a highly developed image, of which I quote only a portion, he first mentions Othello and then goes on: "I have grown to believe that an old man, seated in his armchair, waiting patiently, with his lamp beside him; giving unconscious ear to all the eternal laws that reign about his house . . . submitting with bent head to the presence of his soul and his destiny . . . I have grown to believe that he, motionless as he is, does yet live in reality a deeper, more human and more universal life than the lover who strangles his mistress, the captain who conquers in battle, or 'the husband who avenges his honour'" (105-106). One might also think of the grandfather in L'Intruse waiting for death to come to his daughter. In this one-act play, first published in 1891, the old man is blind and sits beside a lamp. If Miriam were thinking of this work, she might also have in mind a pun on the word piece / pièce. However, the essay is the more probable reference. The old man and his lamp are referred to again at 298.24-29.

70.37 Donald Braden The name is probably fictitious.

71.2-4 "Good talk and particularly good stories are not expected of women, at dinner-tables. It's their business to steer the conversation and head it off if it gets out of bounds." Compare Richardson's letter of 16 January 1950 to Vincent Brome in which she quotes H. G. Wells: "It's the job of women to steer soc. intercourse. Keep things within bounds" [Windows, 632-33].

74.18 Ludgate Circus At the intersection of Farringdon and Fleet Streets.

75.4-6 she could face and let slip the risk of anything for any one, anywhere, rather
than the pain of renouncing personal realization. For Miriam, as for her creator, personal realization was, in the simplest but fullest sense, to be, then to know and to write that being to participate in the sense of one's being and, through writing, allow others to enter into the mysterious factuality of personal realization.

75.33 The Bells The Polish Jew (1869), a play by Émile Erckmann (1826–1890) and Alexandre Chatrian (1826–1890), was trans. into English by Leopold Lewis (1870) as The Bells, and made famous by Henry Irving who played Mathias. And see 4:26.17–18.

75.36 Woburn Place See 2:30.11.

76.23–24 “There has not been any civilization in the world yet. We are still all living in caves.” A patient of Mr. Hancock probably said this. It does not sound like Mr. Hancock or any of the Orlys.

77.4 Maeterlinck See 23.33–34 and 51.8–10.

79.15 Weymouth See 1:362.28.

80.2 Miss Scott See 2:347–48.

86.27–30 the recurring picture of a form, drifting, grey face upwards, under a featureless grey sky, in shallows, “unreached by the human tide” Both the image and the quotation are unidentified.

92.8–9 That was the other side of Maupassant’s “hourra pour la petite différence” commis voyageurs Maupassant’s “hurrah for the insignificant difference” traveling salesmen. I have not found this quotation from Guy de Maupassant (1850–1893), but the quoted words may be what the salesmen said about the characteristic differences of men and women. In a letter to Bryher of 11 December 1931, Richardson comments on the sexes: “Extreme types on either side merge a bit into the other, but though this makes for illumination there is still a distinction that is much much more than Maupassant’s petite différence—Chopin remains a man & George Sand a woman” (Windows, 229).

93.1–3 In heaven there is neither marrying nor giving in marriage... but Kingsley said, “then that has nothing to do with me and my wife.” Matthew 22.30: “For in the resurrection they neither marry, nor are given in marriage, but are as the angels of God in heaven.” Also Mark 12.25 and Luke 20.35.) In a comment on Matthew 22.24–28, Charles Kingsley (1819–1875) wrote: “Therefore all I can say about the text is... that it has nought to do with me and my wife. I know that if immortality is to include in my case identity of person, I shall feel to her for ever what I feel now.” See Charles Kingsley, His Letters, and Memories of His Life, ed. by his wife, 2 vols. [New York: J. F. Taylor, 1903], 2:116. This undated letter is followed by another commenting on Matthew 22.30.

96.15 a gramophone OED, 1888. The Brodies in 1900 have the latest technologi-
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cal advance: see 96.37, 99.25. And so does Hypo Wilson in 1903: see 347.5–7; 4:260.36.

96.20–21 "People grieve and bemoan themselves, but it is not half so bad with them as they say." Emerson, Essays: Second Series, "Experience," 3:48. [See 2:188.26–27.] Compare Miriam's thought in The Tunnel: "People go on about things, because they are always trying to remember how happy they are." [2:211.22–24]

96.37 Edison-BELL RECORD! This London company began issuing cylinder recordings in 1898.

98.13–15 She saw the sun shining on the distant hill-tops, the comrades in line, and the lingering lover tearing himself away for the roll-call. Unidentified. The song, not to be confused with "Molly Darling," is presumably related to the Boer War, for which see Index.

99.25 Molly Darling "Mollie Darling" [1874] was by William Shakespeare Hays [1837–1907]. It began: "Won't you tell me, Mollie darling...." The song continued to be popular, being issued on an American Edison cylinder in 1912. But I have found no record of an Edison-Bell cylinder from around the turn of the century.

103.16 the Baws The Boers (of South Africa).

103.17–18 Wawkup and Poole Carey Eve is speaking of British officers in the war in South Africa: Major General Andrew G. Wauchope [1846–1899], who died at the battle of Magersfontein; and Major General, Sir Reginald Pole-Carew [1849–?], who after serving in India, Afghanistan and Egypt, was Commander of the Coldstream Guards, 1895–99; and Commander of the Guards Brigade in South Africa, 1900; he survived the war. Dictionary of Indian Biography [London, 1906; repr. New York: Greenwood Press, 1969].

107.1–15 the little unlocated street... its spell broken and gone See 2:136.4.

107.18–19 London was her pillar of cloud and fire As the Israelites left Egypt they were guided by a pillar of cloud and fire: Exodus 13:21, 22 and Numbers 14:14.

108.29 shines out, durchleuchtend shines through (to illuminate)

109.11 Christian ideas have made English civilization Benjamin Kidd may be behind this thought: see 235.9–10.

109.12–13 you believe we are grabbing diamond mines Undoubtedly a reference to the Boer War. Once the war was won, South Africa and its diamonds became part of the British Empire.

with the body of his son. . . .: 'Wir reiten, Pieter, reiten / Durch unsere kleine Welt, / Zum letztenmal wir beiden, / Weil Gott nun so gefällt. . . .' (We are riding, Pieter, riding through our little world, together for the last time, because God has ordained it so. . . .)" (294). Originally in French, "Les Camps de concentration au Transvaal [1901], the work of a caricaturist on L'Assiette au beurre, Jean Veber, was so atrocious (showing, for instance, British soldiers kicking emaciated Boer women) that it was censored by the Préfecture de Police and provoked a British demand for an official apology. Copies nevertheless sold like hot cakes . . .” (256). In Germany it circulated widely under the title Das Blutbuch von Transvaal. "Der Letzte," with its bitter theme, served as end-piece to this work, which was published in Berlin by the satirical weekly Lustige Blätter (288). On the continent, hostility to the Boer War was intense, further complicating divisions of opinion within Britain itself. No wonder Miriam agonizes over who is right.

109.35–37 They have discovered, proved, that there was Christianity in Britain ... long before the Romans came Since Caesar's incursion was launched in 54 B.C. and the Roman conquest of Britain began in 43 A.D., this statement is, on the face of it, absurd. Possibly Richardson was generalizing from the statement by Tertullian (c.160–c.230) in Adversus Iudaeos, written somewhere around 200, that Christianity was present in parts of Britain beyond the Roman settlement, by which is understood the west of Britain. (Richardson, living every winter in Cornwall, might have been especially attracted by this idea.) These and other pockets of Christianity which later spread from Ireland, though they had gradually been paganized, preceded the coming of the Roman Church to Britain in 597 in the person of Saint Augustine. It is most likely, however, that Richardson had somehow come to accept as true the legend that Joseph of Arimathea, bearing the Holy Grail containing drops of Christ's blood, had journeyed to Britain some years after the crucifixion where at Glastonbury he established the first Christian church.

110.10–13 in every case of religious authority, secular development has been held back. Your Buckle has completely demonstrated this in a . . . consideration of the civilizations of Europe Henry Thomas Buckle (1821–1862), History of Civilization in England (1857–1861). [I will quote from the second English edition, 2 vols., as issued New York: Appleton, 1861.] Buckle completed only the introductory portion of his history of English civilization, which was in turn only one part of a planned general history of civilization. His attempt to establish laws of history and to treat people in the mass was immensely influential in nineteenth century historiography. The point raised by Michael is one of Buckle's persistent themes. For instance, concerning developments in France in the sixteenth century, he says: "this is one of those innumerable instances which teach us that no country can rise to eminence so long as the ecclesiastical power possesses much authority" (1:368). See also 111.1–5, 111.4–11,
111.16–20, 150.14–17; 4:416.20–22.

110.17 the Chiswick villa See 1:349.19.


110.36 Inner Circle In Regent’s Park, named at 113.28. See 2:172.31.

111.1–5 this thesis of the conditions of the development of peoples . . . has made your Buckle so precious to the Russian intelligentsia Buckle (see 110.10–13) held that human actions are governed by fixed and regular laws (1:ch. 1), and that intellectual progress is in part the result of material conditions: primarily climate, food and soil, which determine the accumulation of wealth; and the general aspects of nature, which determine in the mind of the perceiver an inclination either to imagination or to understanding (1:ch. 2).

111.4–11 Buckle. . . . in this splendid little edition of World Classics. . . . This Richards must be a most enlightened publisher History of Civilization in England, 3 vols., World’s Classics (London: Grant Richards, 1903–04). We note that this episode takes place late in 1900. And see 110.10–13.

111.6–7 edition of World Classics, the same as your Emerson Ralph Waldo Emerson, Essays, World's Classics, vol. 6 [London: Grant Richards, 1901]. See 2:188.26–27.

111.16–20 [Buckle's] mind is perhaps greater than even your Darwin. . . . What is wonderful is his actual anticipation, in idea, without researches, of a large part of what Darwin discovered more accidentally In Michael’s enthusiastic view, Buckle anticipated Darwin in proposing that intellectual development, like Darwin's evolutionary development, was determined by material conditions. Richardson shared Michael's outlook. In "Comments by a Layman," Dental Record 36 [1 April 1916], she called Buckle "that remarkable prophetic pre-Darwinian thinker" (190). See 110.10–13.

111.22–35 Darwin’s conclusions. . . . when they know Darwin was mistaken, there will be an end of Herbert Spencer. . . . First Principles Spencer (1820–1903), who presumed to take all knowledge as his province, was expounding a theory of evolution based on Lamarck’s idea of the inheritance of acquired characteristics before Darwin published The Origin of Species (1859). He soon integrated Darwin into his system, but without giving up his Lamarckian beliefs. In First Principles (1862) he deployed a general theory of evolution as a unifying philosophical principle. In later two- and three-volume works he extended his system by elaborating on the principles of biology, psychology, sociology, and ethics, the latter in The Principles of Ethics, 2 vols., 1892–93. Miriam, who is uncomfortable with Darwin, is exasperated by Spencer’s systematic scientific pretensions and by his belief that ethical behavior is the result not of the individual’s choices but of his adaptive responses to
external conditions. Miriam's negative attitude to Spencer coincides with the decline in his reputation in the 1890s. See 2:94.38–95.1 for T. H. Huxley on this topic.

111.35 Faraday  See 1:32.11.

112.13–15 That Thomas Henry Huxley should come off best in an argument was quite as important to him as spreading the Darwinian theory. See 2:94.38–95.1 and the discussion at 2:222.31 and 223.2–4. Here Miriam seems to have specifically in mind Huxley's famous put-down of Bishop Wilberforce.

112.18–19 Darwin, who was a most gentle creature  In contrast to Huxley's vigorous public defence of evolutionary ideas, Darwin was retiring and seldom entered into public debate.

113.18–19 Chamberlain is a damned liar!  Joseph Chamberlain (1836–1914) was colonial secretary in the British government from 1895 to 1903. He was unjustly blamed for contributing to the start of the Boer War (1899–1902).

114.11 a blue umbrella bus  Omnibuses were painted various colors to distinguish the different lines. Several of these lines ran along Euston Road. For instance, Baedeker, London, 1902, lists No. 47: Victoria to Kings Cross via Oxford Circus, Tottenham Court Road and Euston Road. It was called the Royal Blue line, and the omnibuses were blue. A Pictorial and Descriptive Guide says: "The Railway Stations at Baker Street, Portland Road and Charing Cross are connected with Piccadilly Circus by railway omnibuses—the Metropolitan, distinguished by the large umbrella over the 'box seat'..." [108].

114.12–13 That goes only to Gower Street  Travelling east, Miriam will be several blocks short of her destination.

114.25–28 there was one...gazing untrammelled at visions like her own, making them true, the common possession of all who would be still.  Compare 430.12–28. Maeterlinck's ideas on stillness and silence are relevant here, though no precise parallel has come to my attention. See 68.21–22, 146.19–24.


118.28 Lahitte  Unidentified. The entire episode involving Lahitte has that reality-is-stranger-than-fiction quality, but I have found no scholar of this name or of the much more common Laffitte or Laffitte who might have served as model. The name may be fictitious.

118.36–38 a French translation of a Russian book revealing marvellously the interior, the self-life, of a doctor  Written by Vikentiï Vikentievich Smidovich (1867–1945) under the pseudonym: "V. Vcressaïef" (French spelling), Zapiski vracha was published in Russian in 1901 and issued in French: Mémoires d'un médecin, trans. S. M. Persky (Paris: Perrin, 1902). Smidovich's account of his
medical training, his aspirations and disillusionments, his struggles with poverty and depression, and his acute awareness of his limitations and the even more radical limitations of medicine itself, is vivid if a little rambling. Within four years of its original publication, the book had been translated into French, German and English. Its appeal was owing to the sensitivity of the author and the explicitness of his descriptions of medical procedures. Note that the French text of 1902 is being discussed in December 1900. See 120.11–14, 120.33–121.5; 4:146.24–26.

119.15–27 Alors un faible chuchotement se fit entendre au premier . . . à l’entrée de ce bassin, des arbres . . . se fit entendre . . . alors une faible parapluiie se fit entendre au premier— . . . There must be some meaning in having so passionately loved the little book without having known that it was selections from French prose Unidentified. One would like to know what French Reader this quotation is from, but there seems little hope of identifying it: “then a faint whispering was audible on the first floor” [Miriam’s translation; what follows is my own] . . . at the entrance to the ornamental lake, some trees . . . was audible . . . then a faint umbrella was audible on the first floor— .

119.29–30 Durch die ganze lange Nacht, bis tief in den Morgen hinein All through the long night, until deep into the morning. This appears to be a memory of an unidentified saying Miriam recalls from her stay in Germany. It is a common expression, reminiscent in idea though not in exact wording of “Reitenleid” by Georg Herwegh, beginning “Die bange Nacht ist nun herum, / Wir reiten still, wir reiten stumm.”

120.11–14 That idea of the rush of mixed subjects coming to the medical student too quickly one after the other for anything to be taken in, is awful, and perfectly true See 118.36–38. Smidovich exclaims about this problem near the end of chapter 3: “My head spun round at the mass of new, totally divergent information to be assimilated—which, however, it was impossible to dispense with. We were busy from morning till evening, we had no time to read up in medicine, let alone outside subjects. We were in a sort of fever, flitting from clinique to clinique, from lecture to lecture, from laboratory to laboratory, in a kind of delirium.” I quote the English translation, The Confessions of a Physician, 42, for which see 4:146.24–26.

120.20 Leibniz Gottfried Wilhelm, Baron von Leibniz (1646–1716), German philosopher and mathematician.

120.27 No wanderjahre See 2:92.20.

120.33–121.5 “I will read you a passage from later . . . it deals of intimate matters.” . . . Every one ought to know . . . that a perfectly ordinary case leaves the patient sans connaissance et nageant dans le sang. See 118.36–38. The passage is not later but in chapter 1 of Memoires d’un médecin, and describes the first child-birth the Doctor attended. The French text, after the birth, contin-
ues: "Celui-ci sortit enfin; il avait une énorme enflure sanguinolente sur le côté gauche de la nuque, son crâne était informe et pointu. L'accouchée était sans connaissance, le périne déchiré, nageant dans le sang" [16]. The last sentence translates: "The birth-mother was unconscious, the perineum torn, swimming in blood." Richardson has condensed the sentence for dramatic effect. And see 4:146.24–26.

121.11 John Bull The symbol of England, from The History of John Bull, a series of pamphlets issued in 1712 by John Arbuthnot. And see 234.31, 4:89.21, 520.28.

122.20–22 Guelph eyelids and Guelph cheeks coming down below her chin making great lengthways furrows on either side of it The Guelphs were an ancient and aristocratic European family, represented in more modern times by the House of Brunswick and the British royal family. The portraits of Queen Victoria in later life show these features quite well. The files of OED do not record a usage like this.

122.31–32 “I've today seen your queen. She's just a vurry homely little old lady.”

Now, at the end of 1900, Miriam recalls an American at Mrs. Bailey's in the summer two years ago summing up his view of Queen Victoria [1819–1901].

123.24 the Shah Muzaffar-ud-Din (1853–1907), Shah of Persia (modern Iran), assumed the throne in 1896. In 1900 he came to Europe for medical reasons. He was in St. Petersburg on July 14 and arrived in Paris on July 29. He was also in the news because of his policies which affected the continuing rivalry between Britain and Russia for controlling influence in Persia. EB 21:243–44.

124.8–13 The day we left our first home... I ran back and kissed the warm yellow stone of the house Babington, the childhood home she is leaving (at age six, Michael says), is the same home associated with her earlier garden memory from age three, recalled at 1:316.38.

124.23–24 the small house by the sea This memory echoes the Richardson family's move to Worthing when Dorothy was eight. For its significance, see the second paragraph of "Beginnings," Journey to Paradise, 111; also Fromm, Dorothy Richardson, 24.

124.25 the house at Barnes See 1:32.35.

125.17 arrière-boutique back-shop

125.23–24 a story of Andreyeff See 139.31–140.17 and 146.9–14.

125.29 It is half eleven In English this expression means half-past eleven, but in Dutch and German usage it means half-past ten [Partridge, 522–23]. Michael is following the continental custom. They travel to the East End, eat, and leave at midnight [129.24]. Compare 136.19–20.

125.29–30 We will go to my dumme August my stupid/dull August. They go to a
German restaurant. Presumably it is run by a person named August, a name that by its very nature may suggest someone stolid or blockish.

125.30 **East End** The term is used for that part of London lying north of the Thames and east of the City proper (see 2:75.9), that is, east of Aldgate and the Minories. It was best known for the Port, the Docks, and extensive working class housing, including slums. See also 290.1, 426.3.

125.32 **Aldgate** The station was at the point where Aldgate High Street joined Whitechapel High Street, more than three miles east and south of Bloomsbury.

125.34 "**Stube**" with "**Gebirge**" "a room" with "a mountain range"

126.14 **Für mich ist es absolut als wär ich in Hannover.** For me it is absolutely as if I were in Hanover.

126.15 **Kellner** Waiter

126.28 **alles rein und sauber, blank poliert** everything pure and clean, brightly polished

127.21–22 **Hier kann man wenigstens vernünftiges Bier haben!** Here at least one can have a decent beer!

127.27 **this story** The book by Andreyev. See 125.23–24.

128.17–18 **There is a dead level of intelligence throughout humanity.** Because silence or a single word sounds the secret of the universe, the idea of intelligence is redefined. This saying takes its shape from that at 2:211.21–22: there is a dead level of happiness all over the world. And see 146.24–26.

128.19–21 **she had learned most of her French by reading ... one book** This is presumably the book of "selections of French prose" described at 119.15–24.

128.33 **Balzac** See I:9.8–9.

128.35 **Emerson** See 41.29–32; also 2:188.26–27.

130.5–6 **a Russian song with words of Pushkin and music of Rubinstein** Aleksander Sergeevich Pushkin (1799–1837), Russian poet, and Anton G. Rubinstein (see 1:47.10–11), Russian pianist and composer. The reference is probably to Rubinstein's song, "Heard Ye His Voice" (Vernahmet ihr), with words from the Russian of Pushkin.

130.6 **Chaliapin** Feodor Ivanovich Chaliapin (1873–1938), Russian bass famous for such roles as Boris Godunov and Ivan the Terrible. See 200.20.


132.5–7 **Perfect quotations ... the long description of Pompilia** See Browning's *The Ring and the Book*, Book 7, which represents events from the point of view of Pompilia, the central female character of the narrative. And see 1:79.30.
133.34–35 she found her room strange, the new room she had entered on the day of her arrival. See 2:13.30–31 where the table is covered with a cloth.

136.19–20 your fish . . . it has stood since half-nine Michael, again relying on the continental usage, means since 8:30. Compare 125.29.

136.32 bise du nord cold north wind

139.31–140.17 she read the first two stories . . . Andreyeff . . . began turning into rounded English words the thorny German text Leonid Nikolaevich Andreyev (1871–1919), Russian short story writer and dramatist. Concerning the German text, see 146.9–14.

146.9–14 Andreyeff . . . the pathos of those little boys and the man with the Chinese mask is his subject . . . a “masterly study” of a little boy The references are to the short stories “Petka at the Dacha” (Pet'ka na dache, 1899) about the little boy, and “Laughter” (Smekh, 1901) about a student who dons a Chinese mask. According to Alexander Kaun, Leonid Andreyev: A Critical Study (1924; Freeport, NY: Books for Libraries Press, 1969), the first book of Andreyev’s work translated into German was Der Abgrund (1903). In any case, it is unlikely that “Laughter” (1901), probably first published in a periodical, could have appeared in a German or French text by June of 1901, the date of this episode. Later material has been called upon to supplement the experiences of 1901.

146.19–24 Tragedy; curtain. But there never is a curtain and, even if there were, the astounding thing is that there is anything to let down a curtain on; so astounding that you can’t feel really, completely, things like “happiness” or “tragedy”; they are both the same, a half-statement. This expression of the miracle of being has close parallels with Maeterlinck, who elsewhere in Deadlock is explicitly invoked. The chapter “The Tragical in Daily Life” in The Treasure of the Humble (see 51.8–10) begins: “There is a tragic element in the life of every day that is far more real, far more penetrating, far more akin to the true self that is in us than the tragedy that lies in great adventure. . . . Its province is . . . to reveal to us how truly wonderful is the mere act of living, and to throw light upon the existence of the soul, self-contained in the midst of ever-restless immensities; to hush the discourse of reason and sentiment, so that above the tumult may be heard the solemn, uninterrupted whisperings of man and his destiny” (97–98). See also 68.21–22. For Maeterlinck, see 23.33–34.

146.24–26 Everybody is the same really, inside, under all circumstances. There’s a dead level of astounding . . . something. This entire paragraph further explores the ideas “there is a dead level of happiness all over the world” (see 2:211.21–22) and explains in what sense this statement might be true. For Emerson, see 2:188.26–27.

148.9–11 being beguiled by gross sentimentality because of its foreign dress and
the fascination of transforming it  The reference is to Andreyev's short stories; see 146.9–14.

148.20–149.13 Round the far-off lake were feathery green trees. . . . The flower-beds were in sight, gleaming in the gaps between the tree trunks along the broad walk.  They are in Regent's Park. A Pictorial and Descriptive Guide (1899), 40, describes the scene. The lake is to the west. "In the eastern portion of the park, the Broad Walk runs across it. This is lined with parterres of gay flowers and large chestnut trees, which in the spring present a sight which rivals in beauty that of the famous avenue of these trees in Bushey Park."

149.16–17 this man who preaches for the conversion of infidels, Jews, Christians, and other unbelievers  See 149.30: he is one of "these people who yell at crowds." Michael is reminded of this man as they leave the park. The association would seem more appropriate to Hyde Park with its well-known soapbox orators, but there can be no doubt they are leaving Regent's Park.

150.14–17 There is the question as to whether a human being isolated from his fellows would retain any human characteristics. Your great Buckle considered this in relation to the problem of heredity.  I have not found that Buckle directly comments on this issue. But when he discusses the role of nature versus nurture in the moral and intellectual progress of men, he implies the position Michael suggests: "Here, then, lies the gist of the whole matter. The progress is one, not of internal power, but of external advantage. The child born in a civilized land, is not likely, as such, to be superior to one born among barbarians; and the difference which ensues between the acts of the two children will be caused, so far as we know, solely by the pressure of external circumstances; by which I mean the surrounding opinions, knowledge, associations, in a word, the entire mental atmosphere in which the two children are respectively nurtured." See Buckle, History of Civilization in England, 1:128; and above 110.10–13.

152.4–5 Do you think that the race is sacred, and has purposes, superman . . . Nietzsche  Miriam's questions about Friedrich Nietzsche (1844–1900) touch on his philosophy in the areas of race, the overman (Übermensch), and will. For further comment, see 482.23–24.

153.1–27 The picturesque building had been there, just around the corner, all these years. . . . she drew up . . . at the side of the strange low ecclesiastical-looking porch  The reference is to the Passmore Edwards Settlement which opened in 1897 in Tavistock Place. A Pictorial and Descriptive Guide says: "The building is of red brick with stone dressings, and has a distinctly novel appearance. There is a large public hall to seat 450 persons, a number of class rooms. . . . University Extension Lectures . . . are given" (277). Weinreb calls it one of the best examples of Art Nouveau in London (500). The main entrance is a projecting square of white marble with a rounded arch over a deeply recessed
door, thus the ecclesiastical look. The building was renamed the Mary Ward Settlement in 1921. It was indeed “just around the corner” from Endsleigh Street. By walking south and then east around Tavistock Square, Miriam would find herself at the entrance to Tavistock Place. The building was in the early 1990s still handsome and well preserved, with the lecture hall as Miriam describes it (156). See also 156.1–5.

155.1–5 Two girls . . . in reform dresses, talking eagerly in high-pitched, outturned, cultured voices, their uncommunicating selves watchfully entrenched behind the polite Norman idiom. OED offers no help with Norman or with reform dresses, in case this costume might be a clue to the status of the speakers. My impression is that these girls are reform-minded aristocrats. At 2:408.9–10 Miriam reflects that “the Prince of Wales uses the elegant Norman idiom.” In both instances there may be an association, in respect to language usage, between Norman and aristocrat. I have not found such linguistic association elsewhere. But it is possible that Richardson made the connection because of Anglo-Saxon Superiority, a work with which she was familiar either because she herself had read it (see 2:251.38–252.2 and especially 252.2–4, where Miriam’s shift of thought from the Anglo-Saxon people to problems of population parallels the argument of Demolins) or because she had frequently heard its ideas expounded by Mr. Charles Baly, the model for Mr. Orly (see 4:201.9). Demolins in his striking Introduction dramatizes the predominance of the Saxons over a sequence of peoples, the Celts, the Angles, the Danes, and finally the Normans [viii–xvii]. From the Norman element has survived “the law of primogeniture, the hereditary nobility, and House of Lords. . . . Moreover, the spirit of snobbery is another result of Norman influence” [vi]. The association of Norman with aristocrat is summed up in the following concise paragraph: “The gentleman is the Saxon form of a superior class, as the noble is the Norman form” (132). In a letter to P. B. Wadsworth, 27 September 1943, Richardson says of Rebecca West: “As to her style, the contortions produced by efforts to avoid saying anything simply, determination to use always the minutest Norman idiom & phrase, are as excruciating as they are pathetic . . . .” [Windows, 481]. This would suggest that Richardson was contrasting language based on plain Anglo-Saxon to language affectedly parading French and Latin derivations.

155.16 a syllabus This syllabus outlines a series of lectures by J. McT. Ellis McTaggart [see 158.33], and has been published as “Introduction to the Study of Philosophy” in McTaggart’s Philosophical Studies, ed. S. V. Keeling (1934, repr. Freeport, NY: Books for Libraries, 1966), 183–209. Keeling’s note about the lectures is valuable:

To those at Cambridge who were not studying philosophy, McTaggart became widely known through a course of introductory lectures he used to deliver at Trinity on Friday evenings every year from 1899 to 1914, and after the War until his death. The Syll-
labus of that course, from which the present paper is reprinted, was prefaced by this note: “These lectures are chiefly intended for those students who, though not engaged in the systematic study of Philosophy, may desire to learn something of the objects, methods, and present problems of Metaphysic. No previous knowledge of the subject will be assumed, nor will any course of reading be required in connection with the lectures. The treatment adopted will not be historical, but will deal mainly with the present position of metaphysical inquiries.”—That these lectures were brilliantly successful in the ways that are the most important philosophically is commonly agreed and known. 

The syllabus is divided into IX parts, and within each part the sections are numbered. In what follows references will take the form: IV.2., that is, part IV, section 2. Since Richardson’s quotations from McTaggart are usually exact, it is apparent that she depended not on notes but on the syllabus itself as she wrote these pages of Deadlock. See below 156.1-5, 157.18-21, 157.30-32, 159.4-11, 162.3-6, 171.27-28, 172.13, 172.20, 173.9-10, 175.35-37, 327.19-21.

156.1-5 the cover of her syllabus. “The Furthermore Settlement” . . . It was one of those missions; to bring culture amongst the London poor . . . “devoted young men from the universities.” The reference is to the Passmore Edwards Settlement (see 153.1-27). It may be doubted that the author would forget so distinctive a name as Passmore Edwards. She seems rather to have been playful in the substitution of Furthermore. The quotation about the young men is presumably from the cover of her syllabus. Miriam’s less than enthusiastic attitude to the Settlement may be explained by the tendency of such organizations to self-congratulatory righteousness, a tendency reflected in the account offered by the Encyclopedia Britannica: “SOCIAL SETTLEMENTS, associations of men and women of the educated classes who take up residence in the poorer quarters of great cities for the purpose of bringing culture, knowledge, harmless recreation, and especially personal influence to bear upon the poor in order to better and brighten their lives” [25:308].

156.26-27 like the Royal Institution See 2:100.13-15.

157.18-21 “The progress of philosophy . . . is by a series of systems; that of science by the constant addition of small facts to accumulated knowledge.” The Syllabus of the first lecture differs from the text of the novel: “I.16. Metaphysic and Science advance in quite different ways. Science, by small and frequent additions to a body of generally admitted truths. Metaphysic, by the substitution of one complete system for another.”

157.30-32 “A system . . . very generally corrects the fallacy of the preceding system, and leans perhaps in the opposite direction.” Syllabus: “I.18. The continual succession of opposed systems in philosophy may be regarded dogmatically—from the point of view of one of the systems, or sceptically—as a ground for distrust of all of them.” The following image of the drunken man
is presumably an example of the kind of lively detail McTaggart added to his discourse.

159.4–11 "I think I have said..." The paragraph that follows is a slight modification of the statement which appears in the Syllabus at I.6. The concluding sentence about theology echoes the last statement of I.2: "Theology deals with metaphysical problems, but not always in a metaphysical way."

162.2–3 relieved to find that science is only half true  See 159.4–11.

162.3–6 But I can't see why he says that metaphysic is no practical use. It would make all the difference every moment, to know for certain that mind is more real than matter. The following statements in the Syllabus may be related to Miriam's comment, "I.7. What is the practical utility of Metaphysic? Does it give us guidance? I do not think that a man's views on questions of practice are much affected by his views on metaphysical problems." "I.8. The utility of Metaphysic is to be found rather in the comfort it can give us—which is still more directly practical." "I.13. But if we go farther, we may succeed in arriving at a belief in Idealism, and that gives us a much more cheerful view of the universe." See 171.27–29.

162.15–16 candle-lit turnip ghosts  A turnip lantern "is the hollowed rind of a turnip employed as a lantern" and a turnip-ghost is "a simulated ghost or apparition of which the head is formed by a turnip lantern." OED

163.14 Haldane's Pathway to Reality  Richard Burdon Haldane, The Pathway to Reality. Being the Gifford Lectures... 1902–3 [London: John Murray, 1903]. The reason Haldane appears in this context is that he, like McTaggart, was one of Britain's leading exponents and interpreters of neo-Hegelian philosophical idealism. His book had the further advantage that its second half brought in the findings of science and mathematics to reinforce its arguments. Haldane was a skilled lecturer who made philosophical abstractions as palatable as possible to non-professionals. Still, it was "stiff reading" [163.22], as the lady says. This episode takes place in the spring of 1901.

164.12–13 her Marie Dulciaux cloak  The English first edition is the same, but the American first edition [New York: Knopf, 1921], 206, correctly reads "her Lucie Dulciaux cloak." The idea (see 159–60) is that the cheap raincoat, combined ingeniously with the toque and lace, creates a fashionable effect attributable to the wearer, Lucy Dulciaux. Whether this correction was made by Richardson or by an alert editor at Knopf is not known. The correct name is used at 4:424.5 when Miriam recalls a later conversation with her.

164.28 Hegel  Georg Wilhelm Friedrich Hegel (1770–1831), a German philosopher whose absolute idealism offered a more hopeful view of the universe than did the ideas of Haeckel.

164.30 acceptance of Haeckel made her sad  Ernst Heinrich Haeckel
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(1834–1919), German biologist and philosopher, was the leading exponent of Darwin’s ideas in Germany. “He evolved a mechanistic form of monism based on his interpretation of Darwin’s theories . . . .” CE, 840

166.7 Tsa. Presumably a characteristic of Michael’s speech. It is not in Russian a word or exclamation.

167.7–8 this war, the British Empire, and the subject races The Boer War or South African War (1899–1902) led to the defeat of the Dutch settlers (thus one more subject race) by the British, and the establishment of the Union of South Africa. See 98.13–15.

167.30–31 If it was right to make a refuge for the Jews here, it is still right and England will never regret it. From 1881 onwards increasing numbers of Jews fled persecution in eastern Europe and especially in Russia and Poland. Some of these found their way to England which had no immigration policy. One of the peak periods of immigration was from 1899 to 1902. Most Jews settled in London’s East End where the poor working-class British citizens bitterly resented their foreignness and their economic competition. As early as 1891 there had been attempts in Parliament to bring in legislation to control the flow of foreigners. This agitation, increasing during the 1899–1902 period, is the background to Miriam’s remark which represents the classic liberal stance on the subject. In the aftermath, Parliament after bitter and prolonged debate passed an Aliens Bill in 1905 which had some limited effect in controlling the arrival of aliens. It is worth noting that Michael’s analysis of English Jews is based on his acquaintance with those already established in English society. They have become British and even share the national chauvinism, as Michael views it, concerning the Boer War. See Bernard Gainer, The Alien Invasion: The Origins of The Aliens Act of 1905 (London: Heinemann, 1972), especially 1–6, 182–198.

168.7 the days at Basel This is the first reference to Michael Shatov’s stay in Switzerland. Presumably it was from there that he entered France for the first time on his way to England [30.2]. Fromm, Dorothy Richardson, records that his prototype, Benjamin Grad, “had suffered a breakdown at the age of twenty and had spent a year in an asylum in Basel” (42).

168.34 wehmütig melancholy

168.38–169.2 the strange beautiful Old Testament figure in modern clothes, the fine beautifully moulded Hebrew head, so like his own This is probably a reference back to Miriam’s view of Michael as “an old old Jew, immeasurably old” (168.23).

169.5–7 Micawber . . . The man who is always waiting for something to turn up. In Charles Dickens, David Copperfield, Mr. Micawber’s pecuniary difficulties in a variety of circumstances left him perpetually hoping for something to turn up.
Herzl is certainly a man with a plan. . . . The Zionist Movement . . . is not altogether Herzl. Theodor Herzl (1860–1904), born in Budapest, founded modern Zionism and devoted the last years of his life to the idea of founding a Jewish state.

The few just men, who save the city. Miriam refers to Genesis 18 where Abraham intercedes with the Lord to save Sodom from destruction if fifty "righteous" men are found to dwell there. Abraham then works the necessary number down to ten righteous men, but dares ask no more of God.

But even existence is not quite certain. . . . Descartes said, my existence is certain, that is a fallacy. René Descartes (1596–1650), philosopher and scientist, expressed this belief in the famous dictum: Cogito, ergo sum: I think, therefore I am. See also 171.9–10.

Materialism . . . has the recommendation of being a monism. Miriam is attending McTaggart's fourth lecture "IV. Materialism and Presentationism." This paragraph is comprised of the Syllabus sections IV.2, 4, and 5. See 155.16.

"Idealism was weakened. . . ." For this paragraph, see Syllabus IV.6 and 7(part).

"It still remains the belief to which most people tend" See Syllabus IV.7(part), 8, 10, and 11 for this paragraph. McTaggart's comment on dualism in section 10 refers back to lecture III, sections 5–12.

Moreover presentationism is incompatible with the truth of general propositions. See Syllabus IV.17 and 18. McTaggart adds in section 20 that presentationism is more often called Sensationalism or Phenomenalism. See 175.35–37.

If a hand suddenly appeared writing on the wall As it did during Belshazzar's feast. See Daniel 5.

She had travelled back . . . nine years to the day . . . of her first meeting with her newly recovered word. Jevons. William Stanley Jevons (1835–1882), was an economist and logician who developed a theory of utility in his book The Theory of Political Economy (1871; 2nd ed. 1879). Miriam recalls her experience in 1892 when she was 16 with this, the only one of the English books "that had any connection with life" (175.10). See 175.17–34.

Something about the singing, lifting word appearing suddenly on the page . . . The recovery of the forgotten word at the centre of "the philosophical problems of the present day" . . . How differently the word now fell into her mind, with "intuition" happily at home there to keep it company. If materialism could be supported empirically, there was something in it. See 175.6–8. Since McTaggart has been lecturing about idealism and materialism, it might seem that the word intended here is materialism, the more so since it is specifi-
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cally mentioned in the next sentence. However, a survey of the book by Jevons makes clear that the word must be *utility*, now euphoniously accompanied by *intuition*. Chapter 3 of The Theory of Political Economy (London and New York: Macmillan, 1871), presents the "Theory of Utility" which is central to the whole argument. There the youthful Miriam might have been struck by the sentence: "Political Economy must be founded upon a full and accurate investigation of the conditions of utility; and, to understand this element, we must necessarily examine the character of the wants and desires of man" (46). The best candidate, however, may be the opening sentence of paragraph 2 of Chapter 1; it lies at the top of 2 and is distinguished by italics: "Repeated reflection and inquiry have led me to the somewhat novel opinion, that *value depends entirely upon utility.*" The phrase "the philosophical problems of the present day" is not found in the Syllabus to McTaggart's first four lectures, nor in the opening chapters of the book by Jevons.

175.30–31 bread cast upon the waters See Ecclesiastes 11.1.

175.35–37 Meanwhile philosophy proved God. And Hegel had not brushed away the landscape. There was God and the landscape. From McTaggart’s opening lectures, Miriam leaps to the conclusion that God "is proved by the impossibility of his absence" [173.21]. She also wants to have her idealist McTaggart and her Materialism too, as her comments to Michael at 174.32–175.4 indicate. In the Syllabus to the first four lectures, the only justification for her position is McTaggart’s statement at IV.8. that "idealism is seldom really vigorous except in those who have had a serious struggle with Materialism" (see 172.25–26). See also 327.19–21.

177.4–5 “London owes much to the fact that its main thoroughfares run east and west” Unidentified. Miriam wonders if the man who wrote these words is still in London [177.9].

177.24 Easter In 1901, Easter Sunday fell on April 7.

177.24–28 an essay, about a superannuated clerk. . . . The employers gave the old man a pension, with humorous benevolence. Unidentified.

178.23 Mudie books Mudie’s, one of London’s most successful lending libraries in the last half of the nineteenth century, was founded by Charles Edward Mudie (1818–1890). These libraries charged a regular fee for the privilege of borrowing books. Because they had the option of rejecting books for circulation, they exercised considerable influence as moral censors and guardians of public taste. And see 2:66.14–15.

181.6–7 the passing of the park and the coming of the tall houses From the "shabiness of the Euston Road" [177.1–2] Miriam, who is walking to work, proceeds west between Park Square on the north and Crescent Gardens on the south, both well-treed areas, and emerges into Marylebone Road from where
she will turn south towards Wimpole Street.

183.28–30 “All expectation of gratitude is meanness and is continually punished by the total insensibility of the obliged person” Emerson, “Gifts.” The beginning of the sentence in Emerson reads: “For, the expectation of gratitude is mean, and. . . .” Essays: Second Series, Works, 3:163. For Emerson, see 2:188.26–27.

183.30 “we are lucky; we ought to be grateful” This expresses a common sentiment, and may not be quoted from a specific source.

185.11–12 “Assume an air of cheerfulness, and presently you will be cheerful, in spite of yourself.” Unidentified.


189.22–23 Dante ennobled the vulgar tongue Thinking of vulgarity leads Miriam to recall the expression “vulgar tongue” used to distinguish the vernacular dialects of Europe such as Italian from the universal language, Latin. By writing The Divine Comedy in Italian, Dante ennobled that language. Miriam may also be thinking of De Vulgari Eloquentia [On Eloquence in the Vernacular], in which Dante identified the characteristics of the vulgar tongue and more precisely of the vulgare illustre [illustrious vulgar], the language in which prose and poetry of the loftiest style could be written. See A Translation of the Latin Works of Dante Alighieri (London: Dent, 1904; repr. New York: Greenwood, 1969). For Dante, see 2:353.33–34.

190.20 Spinoza See 189.16–17.

191.26–27 her burden of being once more scattered and unhoused See 1:263.3; and for Bunyan, 1:170.33.

194.24 Jewish girls married at eighteen, or never. For a comment on Jewish women see 224.35–225.9; also the discussion of Weininger at 482.24. Weininger does not say this about Jewish girls.

199.8 Faust The opera by Charles Gounod was first performed in Paris in 1859 and London in 1863. See 2:125.15–16.

199.13 the large theatre The Italian Opera House, Covent Garden, in Bow Street. Faust was performed 8 times in 1901, including a single Saturday performance on July 20. Melba was one of three sopranos who sang the role of Marguerite. [See Wearing, 1900–1909.]
199.37–200.12 The sombre scene. . . And presently there would be daylight scenes. The opening scene of the opera is set in Faust’s study on Easter morning just before dawn.

200.20 Chaliapin See 130.6. Michael has heard him sing the role of Mephistopheles in Europe. He did not perform the role at Covent Garden during this period.

200.27 Pippa passes. It is a matter of opinion. In Robert Browning’s dramatic poem, the innocent Pippa with her happy and pious songs passes unknowingly through a corrupt world, and alters the lives of others. Pippa does not see the misery. She judges, as does each one of us, according to her own point of view.

200.38–201.1 his insistence upon a personal interpretation, surprising her in the midst of the garden scene The garden scene (Act II) is one of romantic passion. Faust’s seduction of Marguerite, engineered by Mephistopheles, is just possibly not the right occasion for Michael to become personal, that is, to press his own romantic claims upon Miriam.

201.18–19 echt, kern-gesund genuine, sound to the core

201.22–23 Kern-gesundheit healthy to the core

201.32–33 his Marguerite, yet so differently fated Michael is not Faust, she has not been seduced, but—as in the opera—they are in love.

202.8–9 back in its Christian origin, a single weak small figure, transfixed with light Miriam, crowned in the radiance of love, sees the resemblance between her own experience and that of the Virgin Mary, transfixed with light at the moment of the Annunciation.

202.14–17 No one who has been inside it can ever be the same again or quite get out. The world it shows is the biggest world there is. It is outer space where God is and Christ waits. The inner world, transfigured by love, is the true outer space. Thus the novelist, through her heroine, affirms her great argument that the traditional outer world of material things is small in comparison with the vast inner realm of space and spirit.

203.1 the way to King’s Cross station Miriam walks north to Euston Road past St. Pancras church, then east on Euston Road to the station.

205.38 “Eine für Viele” “One for many” Based on Virgil’s Aeneid, V. 814: Unum pro multis. To appease Neptune, Palinurus the steersman is swept into the sea that the others may be saved. In contrast to this, the German saying signifies a voluntary act of self-sacrifice. Miriam’s personal engagement with the thought is shown in the feminine form of “Eine.” But what good would come of her sacrifice, her death? she then asks herself. It would bring home the truth to one man only, Michael, and he would soon think her mad. See Büchmann (cited at 1:470.7–8), 543.
207.27 the park Called Banbury Park in *Backwater*. See 1:192.4–5.

209.36–37 the Salvation Army’s Band Then, as now, the Army gathered in the street where it performed band music, mainly sacred, interspersed with sermons and testimonials.

216.10–12 “I am still a feminist.” . . . ¶ The word was new to her. OED gives the first usage—from Paris—as 1894. It appears to have been rarely used until after 1900.

216.15–26 Huxleys . . . highest places in civilization See 2:94.38–95.1, 222.26–28.

217.36 “chose attendrissante; ils se rassemblaient” [a] touching thing; they were coming together. The source of the quotation is unknown. Possibly Miriam herself, in analyzing Michael’s tender feelings, has resorted to French.

218.7–8 “Wise women know better and go their way without listening” The words express a recognized truth; they are not, so far as I can determine, a quotation.

218.15 his own gentleness . . . gentillesse . . . and humanity The word in French means graciousness, engaging manner. Its Middle English meaning of courtesy, good breeding, would seem more appropriate here.

219.2–4 the real inside civilization of women, the one thing that has been in them from the first and is not in the natural man See 378.2–4, 378.12–13.

219.5–6 Women do not need civilization. . . . But it can never rise above their level. Compare 2:188.26–27.

220.13–17 Is heredity really criss-cross? . . . ¶ Oh, yes. . . . To prevent civilization going ahead too fast! If there was a prevailing Victorian view, it seems to have been that acquired characteristics were gender specific: qualities of the mother transmitted to the daughter and of the father to the son. But Michael appears to have in mind genetic inheritance. There were many theories in this area as the century reached its end. One of them, which Miriam attests to (1:31.31–34; 3:250.31–37), was that a daughter could more resemble her father and a son his mother. The idea that such an inheritance pattern would slow the advance of civilization followed logically from the common Victorian belief that men were generally more intelligent and strong willed than women. If sons regularly inherited those qualities, civilization would consistently build and advance. But as Mr. Tulliver ruefully discovered, it could be Maggie and not Tom who inherited the father’s cleverness. See *The Mill on the Floss*, ch. 2.

221.10–12 Tolstoi. And he has shown that if the principles of Christianity were applied, civilization as we know it would at once come to an end. Between 1878 when he was working on his spiritual autobiography, *Confession or My Confession*, and 1884 when he finished a vigorous summary of his studies of the
Gospels, called What Do I Believe? or My Religion, Tolstoi's principle writings were on the subject of religion. He emphasized the simplest teachings of Christ, the very ones which were most radical in their social implications. These are represented in his Union and Translation of the Four Gospels. After 1878 many of Tolstoi's writings were first published in Geneva in Russian or in Paris in French because they were not permitted in his homeland. Michael, in his European travels, would have had ready access to these publications and is well aware of their significance. See also 222.1.

221.30 terre à terre  down to earth
222.1 He [Tolstoi] got his ideas from Christ. So you say.  See 221.10–12.
222.3 Levin  See 60.34–35.
224.35–225.9 Had she anticipated ... the atmosphere of the Jewish religious and social oblivion of women? Had she had any experience of Jewesses, their sultry conscious femininity. ... human only in her consecration to relationships? For this entire passage, see the later discussion concerning Weininger and his theories about women and Jews at 482.24.
226.35 the glow that was in those other women's voices  See 198.3–11.
227.28–29 Unitarianism ... had taken it up as she herself had nearly done  This theme is not otherwise developed in Pilgrimage but is once alluded to. See 2:24.22–24.
228.22–24 The queen, who is religious, puts love before religion, for woman. ... able to change her creed when she marries  See 1:355.5–6. Alexandra, daughter of King Christian IX of Denmark, married Edward, Prince of Wales in 1863. Sarah A. Tooley, in The Life of Queen Alexandra (London: Hodder and Stoughton, 1902), reports: "Shortly before she left for England, Princess Alexandra was instructed in the rites of the Episcopal Church." She displayed an "eager desire to be conversant with the religion of her adopted country, and to fully understand the differences which existed between it and the Lutheran form of Protestantism" (26). These details were probably rehearsed in the popular press when Alexandra assumed the throne as Queen Consort to King Edward VII upon the death of Victoria on 22 January 1901. Miriam here reflects on the subject in the summer of 1901.
228.23–24 He for God only, she for God in him  See John Milton, Paradise Lost, 4.29.
III Revolving Lights

TIME Mid-July 1903 to October 1903

233.1 the large hall As the Unitarian literature (233.28–29) makes explicit, this is Essex Hall, on Essex Street which runs south from the Strand just a block east of Clement’s Inn (see 286.26–27). It was used by the Fabian Society (see 286.25–26) for its large meetings. “Essex Hall, which was rebuilt after the 2nd World War, is the head church of the Unitarian movement. It stands on the site of the first Church, which was established in 1774.” See Weinreb, 264. Wheatley (1898) says of Essex Street: “Subsequently a famous Unitarian Chapel was established here. The chapel is now turned into a lecture hall” (2:19). For Essex Hall, see 474.18–19; 4:339.36.

233.12–13 Wimpole Street See 2:30.27.

233.15 Tansley Street See 2:30.22–24.

233.28–31 Unitarian literature . . . freedom from the problem of Christ See 2:24.20–22.

234.31 John Bull See 121.11.

235.9–10 Evolution is related development. Progress towards social efficiency. Benjamin Kidd. Miriam means that evolution is progress towards development of relationships, and thus towards greater social efficiency. She associates this idea with Benjamin Kidd (1858–1916), English social philosopher. His book, Social Evolution (London and New York: Macmillan, 1894), was an immense success, though it was attacked by well-known authors like Henry Sidgwick and H. G. Wells. Man as a social creature is the key to evolution (59). The conflict between the social organism (long term goals) and the individual (immediate goals) is irreconcilable (78). The religious impulse opposes reason (95–96) and offers a super-rational sanction (100). “A religion is a form of belief, providing an ultra-rational sanction for that large class of conduct in the individual where his interests and the interests of the social organism are antagonistic, and by which the former are rendered subordinate to the latter in the general interests of the evolution which the race is undergoing” (103). Thus the religious impulse stood in opposition to “the materialistic socialism of Marx” and the rational self-interest of individualism (241). See also 109.11. Kidd may also be at the back of Miriam’s thought at 482.33: “Communist colonies were not a solution of anything.” In a letter to Henry Savage [April 1950], Richardson says that Kidd’s Social Evolution was “the first book that struck me sideways fifty years ago. Instantly I was back in my freezing attic, ill-fed & worse clothed, solemnly remarking, in a letter, that the only thing I really cared about
was the dawn, in my mind, of a new idea! The book might have been written yesterday. Often & often, I have tried to recall its title. Now, I get it from the Times Bk Club & re-read. With deep joy. Recall, also, the fury of Wells when I opposed its central idea to his ‘scientific’ socialism” (Windows, 637).

235.21 Le superflu; chose nécessaire. Superfluity; a necessity.


240.18 the West End See 1:18.24–25.

241.29 Is this the way to Chippenham? This town in Wiltshire is 27 miles east of Bristol, and near Calne where Miriam visited Eve at the Greens (2:238–41).

242.9 Socrates Greek philosopher, 470–399 B.C.

243.17–20 Lord Shaftesbury Anthony Ashley Cooper, 7th earl of Shaftesbury (1805–1881), social reformer and statesman. He was responsible for legislation (1847) to limit the work day in factories to ten hours.

243.17 Arnold’s barbarian idea made a convincing picture, but it suggested in the end... that there was something lacking in the Greeks. In Culture and Anarchy [1869] Matthew Arnold portrayed the British aristocracy with their stress on field sports and physical grace as Barbarians. They, as well as the bourgeois Philistines of Britain, were contrasted with the Hellenistic ideal of “sweetness and light” with its simple clarity of vision which “works to make right reason and the will of God prevail.” [I quote from near the end of ch. 1.] And see 2:237.11–14.

244.6 Bond Street Old and New Bond Street run north to Oxford Street, joining it west of Oxford Circus. See 2:18.4.

244.9–10 Hanover... Waldstrasse See Pointed Roofs.

244.12 Newlands See Honeycomb.

244.23 Bloomsbury See 2:146.23.

245.1–9 that far-away moment of being driven forth seemed to bear two meanings... her original nature stored up and hidden behind the adopted manner of her bondage. This powerful meditation has a Biblical tonality but no specific allusions. The reader is reminded of mankind driven forth from the Garden of Eden, and of Israel after captivity in Egypt, wandering in the wilderness, looking to return from servitude to the promised land.

246.19 Oxford Street opened ahead, right and left That is, it opened to the east and the west. As the account which follows in the text makes more than clear, Oxford Street was during the day a very busy major thoroughfare.

246.23–24 Since the high light-spangled front of the Princess’s Theatre had changed This once famous theatre on Oxford Street near Bond had closed in 1902; thus its lights were gone. The building was demolished in 1931.
246.34–247.2 Stay here, suggested Bond Street... She turned... with a plan of working round through Soho, to cross Oxford Street painlessly where it blended with St Giles's. Apparently she plans to go south again on Bond Street, then east on a series of smaller streets parallel to Oxford, and forming part of Soho, until she reaches Charing Cross Road which runs north through Oxford Street at St. Giles's Circus. From there she would proceed north and east into Bloomsbury. For her actual course, see 273.8–9.

247.17–18 those of St Paul's evil generation, "lacking in natural affection" In St. Paul's account of the "last days" (II Timothy 3:1), he includes among the evil those "Without natural affection" (3:3). The parallel passage in Romans 1:31 uses the same words. The phrase "evil generation" is not from the King James Bible.

247.35–248.1 They were Puritans. More wonderful than she had known in thinking of them as nonconformists... They were the Puritans she had read of; but not Cromwellian, certainly not Roundheads. Miriam here separates the Puritans, first from Protestant nonconformists, the grubby tradesmen contemporary with her father, and second from Roundheads, the rebels of history who seized power and murdered King Charles. (Because Cromwell has some lingering heroic value he is named apart from the other Roundheads.) Miriam, in making these distinctions, is drawing on the Romantic tradition whose writers (Carlyle, Guizot, Hugo) changed the Great Rebellion of the 1640s [a bad thing] into the Puritan Revolution [a good thing], and in the process changed "Puritan" from a term of abuse, which it had been from the beginning, into a benign or even heroic category. J. R. Green popularized this grand transformation in his History of the English People [see 1:322.13–16; 2:189.13–14]. Miriam's new appreciation of the Puritans is immediately qualified by what must be excluded (nonconformists, Roundheads). We may also recall her earlier insight: "Charles dying for his faith was more beautiful than Cromwell fighting for his reason" [2:190.2–3]. And see 2:189.17–18.

247.36–37 nonconformists, a disgrace her father had escaped Mr. Henderson, like Richardson's own father, rejected his nonconformist background by joining the Church of England.

248.26 the darkness in them, visible As Miriam contemplates her Puritan forebears and begins playing on the image of light and dark which she will develop in the next paragraph, she echoes the famous phrase from Milton's description of Hell; "darkness visible" [Paradise Lost, 1.63].

248.34–35 But the devil was not dark, he was bright. Brightest and best of the sons of the morning. "Brightest and best of the sons of the morning" is the opening line of the hymn by Bishop Reginald Heber (1783–1826). The reference is both to Jesus himself and to the "Star of the East" which guided the wise men and shepherds to the place of the nativity. Thus Miriam's "shocking profan-
ity." See also Isaiah 14:12: "How art thou fallen from heaven, O Lucifer, son of
the morning!"

248.37 Satan was proud The idea comes primarily from Milton. Satan plays a
surprisingly small role in the Bible, apart from the Book of Job and a couple of
key passages in Revelation. Likewise the Devil, whose name is not once used in
the singular in the King James translation of the Old Testament. Nor does Sa-
tan appear in Bunyan's *Pilgrim's Progress*. (Apollyon and Beelzebub represent
the forces of evil.) Milton on the other hand gives pride of place to Satan, the
dominant figure in Books I and II of *Paradise Lost* and the very definition of
Pride, having turned away from God and inward upon his own self, enthroned
above all.

248.37–38 God... “the first of the autocrats” I have failed to find the source of
this phrase.

249.14–16 The Persians believed that in the end the light would absorb the dark-
ness. Miriam is thinking of the ancient Persians who, before their conquest
by Alexander the Great, developed the teachings of Zoroaster (c.628–c.551
B.C.). They believed that the universe was riven by forces of good and evil, light
and dark, but that good, the light, would triumph at last.

249.20 the light from the Heavenly City See 1:170.34–171.1 and Richardson's
statement from “The First Book I Remember Reading” which uses this precise
phrase to refer to Bunyan's Celestial City, the radiance of which Christian ex-
periences as he approaches and then passes through its gate at the end of *Pil-
grim's Progress*. In reaching the City, Christian—like Miriam's Puritan
ancestors—has frequently to struggle in the gloom.

250.10–11 If you're waking, call me early, call me early With the addition of
"mother dear," this is the opening line of the second section, called "New-
Year's Eve," of Tennyson's "The May Queen" (1833). The poem employs im-
ages of light and dark, life and death. And see 2:79.1.

250.12–14 So early in, the mor-ning... My belov-ed. See 1:460.29–30.

250.17–26 L'Allegro... Yet Il Penseroso knew and L'Allegro did not. Miriam in-
vokes Milton's contrasting set pieces of 1631 in praise of Mirth and Melan-
choly, the carefree and the contemplative, the cheerful and the pensive. The
order of the two poems, the greater length of the second, combined with its
somber recognition of coming night and age, give it the authority Miriam indi-
cates, the weight of the paternal Puritan side of the family. For Milton, see

251.1–2 into a firelit glow, the door closing behind her Thus obliquely, Miriam
introduces Hypo Wilson and his new home, Bonnycliff. It is briefly touched on
again as "the sun-bathed seaward garden... the various bright interiors of the
perfect little house" at 263.3–5. For a full account we must wait until 331.1–23.
253.3 world without end, amen  See 19.12–13.

253.27–28 You only want the helmet and trident. You’re Britannia  The feminine figure of Britannia symbolizes Britain. She first appeared on the reverse of British copper coinage in 1672. But it was not until the reign of George IV with the farthing of 1821 and the penny and halfpenny of 1825 that she acquired the helmet and trident to go with her shield. This heroic image of Britannia persisted on the copper and bronze coinage of Great Britain for over a hundred years, through the reign of George V [1910–1936]. Indeed on the penny it continued through 1967, after which England converted to decimal.

256.2–4 “There you are, by the way, women were the first socialists.” Havelock Ellis; and Emerson quoting Firdausi’s description of his Persian Lilla  For Ellis, see 378.16–22. When Miriam says women were the first socialists, she probably means that they were the initiators of civilized social life. See 378.12–14. The role of Lilla in Firdausi’s poem is similar. In his essay “Manners,” Emerson amid fulsome praise of woman’s “inspiring and musical nature” [150], paraphrases Firdausi [940–1020], Persian poet and author of an epic account of the Persians, Shah Namah. In Firdausi’s view, Lilla “was an elemental force. . . . She was a solvent powerful to reconcile all heterogeneous persons into one society . . .” [151]. See Essays: Second Series, Works, 3. For Emerson, see 2:188.26–27.

256.9–10 that idea of public opinion, “the great moulding and civilizing force steered by women” . . .  The quotation very likely represents a ponderous cliché of the times, not a specific citation.

256.38–257.1 there’s Miss Waugh with a thoroughly able career behind her  The name is fictitious.

258.22–24 Men . . . bleat about women “finding their truest fulfilment in self-sacrifice.”  I take this to be a typical cliche, not an identifiable quotation.

260.14–15 Shaw knows how wildly interested women are in psychology. That’s funny. . .  Miriam here takes up Hypo’s premise: woman’s material is children, is people, thus her curiosity about people is that of the maker, the artist (260.9–10). In this sense and this sense only George Bernard Shaw [1856–1950] knew how interested women were in psychology, that is in finding a mate who would father the children of their creativity. The logic is devious, but Miriam does say it’s “funny." For a variety of references to Shaw, see Index.

265.13–15 There is in Pareece very much automobiles, and good wash. In London not. I send much manchettes, and all the bords are cassed.  In Paris there are good laundry facilities, but in London, he complains using French vocabulary, when he sends shirt cuffs, all the edges are damaged.

265.36 Sind the Trommels in Ordna?  Mainly German: are the drums in order? But Ordna is Swedish.
NOTES ON PILGRIMAGE

265.38 Wo ist die Veoleena Sigerson? Where is the violin Sigerson? Violine is the German spelling.

266.11 Irving See 2:178.9.

266.16 Schopenhauerism Arthur Schopenhauer (1788–1860), German philosopher, was famous for his reasoned pessimism. See also 462.9–11, 462.32–34, 462.38–463.2, 463.27–31.

266.16 Peckham A suburban district south east of London.

268.27–28 the best, most Charlotte Yonge part of the story, was the arrival of Mr Leyton and his cousin Charlotte M. Yonge, whose romantic novel The Heir of Redclyffe is mentioned at 1:281.13, depicted a world in which family and religion were central, thus her appropriateness in the present context. However, most of Yonge’s novels do not culminate in marriage. The Charlotte Yonge part of the story has to do with the two girls being part of and secure within a large affectionate family, and “still at home amongst their Sundays,” when their prospective suitors arrive.

268.32–269.10 asked her to their picnic...sweltering London July Peyton Baly, the model for Mr. Leyton, was married in the spring of 1900. The picnic in July would have been a family gathering after the marriages had taken place. In a letter to Mrs. H. G. Wells of 18 July 1901 Richardson says of the heat, “today it has been appalling” (Windows, 4). Apparently Richardson has taken the marriage from 1900, the picnic from 1901, combined them, and moved them to 1902 for this episode which Miriam recalls in 1903.

272.11 Highgate sloped to London Highgate High Street is east of Hampstead Heath and about 3 1/2 miles due north of where Miriam lived. And see 2:372.28–373.6.

272.11–12 machines...fitted with “free” wheels “The beginning of the 20th century saw the introduction of...the ‘free-wheel,’ a device which allows the driving wheel to rotate independently of the chain and pedals, so that the rider, controlling his speed with powerful brakes, can ‘coast’ down a hill using the stationary pedals as foot-rests...” See “Cycling,” EB 7:684.

272.29–30 the longest journey This may or may not echo Shelley’s phrase describing marriage, a phrase later used by E. M. Forster as the title of his second novel. See the opening section of “Fragments Connected with Epipsychidion.”

273.8–9 Bond Street had come to an end, bringing her out into...Piccadilly See 246.34–247.2. Miriam, lost in thought as it seems, has strayed to the end of Old Bond Street at Piccadilly. By continuing to Piccadilly Circus and up Shaftsbury Avenue and Charring Cross Road, she will achieve her goal of crossing Oxford Street at St. Giles’s, but will have gone a very long way around to do so.

273.18 Green Park Lying to the south of Piccadilly, Green Park (see 1:199.17–19)
is three blocks west of Old Bond Street. Miriam, however, turns east on Piccadilly towards Piccadilly Circus.

273.32–33 a woman, strayed away from . . . the rivalry of the circus This prostitute has left the concentration of her fellow professionals found in Piccadilly Circus.

274.4–8 Piccadilly Circus . . . and the tide of her own neighbourhood setting towards her down Shaftesbury Avenue Shaftesbury Avenue, proceeding north east, divides at Oxford Street to become Bloomsbury Street and Bloomsbury Way.

274.35 Blair Leighton Edmund Blair Leighton (1853–1922), English historical genre painter. "His pictures of elegant ladies in landscapes or interiors have a similar kind of charm to those of Tissot." See Wood, Victorian Painters, 281. And see 2:129.19 and 4:90.35–36.

274.36 Marcus Stone See 1:449.34.

274.36 Watts George Frederick Watts (1817–1904), a popular historical and portrait painter, best known for his idealized allegorical works.


274.37 the new people "Blind force," "an allurement of 'nature'" and "brutal physical facts" are the things they stress (275.14–17). Since Miriam's following reflections focus on novelists, and specifically—in contrast to the admirable Conrad—social realists (275.24–276.4), she may have in mind writers like Arnold Bennett (Anna of the Five Towns, 1902) and Somerset Maugham (Liza of Lambeth, 1897; Mrs Craddock, 1902).

275.32 Dickens doesn't Of the several casual references to Charles Dickens, this is the first positive one.

275.33 Youth . . . Typhoon Joseph Conrad's "Youth" first appeared in Blackwood's Magazine in 1898.

275.33–276.13 "Stalked about gigantically in the darkness." . . . "stalked about gigantically" Miriam's memory is a little inaccurate. In Joseph Conrad's Typhoon, as the storm grows in intensity in chapter 3, we read: "The gale howled and scuffled about gigantically in the darkness, as though the entire world were one black gully." Typhoon (1902), in The Nigger of the "Narcissus" and Typhoon & Other Stories, Collected Edition of the Works (London: J. M. Dent, 1950), 43.


276.19–20 Why come forward suddenly, in the midst of a story, to say they live far from reality? The description which follows confirms that Miriam is no
longer thinking of Typhoon but of Marlow in Heart of Darkness, who says in connection with his aunt: "It is queer how out of touch with truth women are. They live in a world of their own . . ." Youth, Heart of Darkness, The End of the Tether [London: Dent, 1946], 59. Later Marlow speaks of the Intended sustained by "that great and saving illusion" (159). This story was first published in Blackwood's Magazine, February–April, 1899, and in book form by Blackwood's in 1902.

276.27–29 Piccadilly Circus . . . the island, the dark outline of the fountain, the small surmounting figure The main island in the midst of the Circus accommodated a large fountain, dating from 1893, surmounted by a winged figure intended by the designer, Alfred Gilbert, as the Angel of Christian Charity but usually thought of as Eros.

278.36 a Lockhart urn The Glasgow firm of David Lockhart & Company, 1865–1898, and David Lockhart & Son, 1898–1953, produced earthenware.

279.34–35 . . . which women don't understand. / And them as sez they does is not the marryin' brand. Rudyard Kipling, "The Mary Gloster," The Seven Seas [1896]. The poem is the dying speech of a self-made shipping tycoon to his over-educated son. His dead wife, Mary Gloster, was a fine woman, willing to take chances, who went to sea and in every way helped her husband to succeed. The subject of this passage is appropriate in the context of Michael's sexual experiences with prostitutes and Miriam's present attitude to the subject. The speaker is saying that women—for sex—are necessary to a man, though respectable married women don't understand this: "For a man must go with a woman, which women don't understand—/ Or the sort that say they can see it, they aren't the marrying brand." These lines come late in the poem. I have found no textual justification either in English or American editions for Richardson's version. Nor have I discovered any periodical publication of the poem; the standard bibliographies incorrectly cite Pall Mall Magazine, August 1894. See The Collected Works, vol. 26, The Seven Seas / The Five Nations / The Years Between, 26. See 2:419.37–420.1.

280.8 Adam with his spade "When Adam delved and Eve span,/ Who was then the gentleman?" From John Ball's revolutionary sermon of 1381, altering lines originally by Richard Rolle De Hampole (1290?–1349). See the Oxford Dictionary of Quotations [cited at 1:413.37–38]. Delved means turned up [ground] with a spade. OED

281.35–37 a sudden greeting is always wonderful; even if the person greeted is not welcome. But Andrew Lang did not know what he was admitting The idea about a greeting is attributed to Andrew Lang [1844–1912]. I have not identified the source. Miriam seems to assert that men are capable of greeting only themselves. Therefore what Lang is really admitting, though he is not conscious of it, is represented in the first-person statements at 282.1–4. And see 2:66.10.
284.6–7 their readings in the little Marylebone room  See 2:259.14–260.19.

284.37 the Bible-women’s Hostel  This unidentified hostel is somewhere in Sussex [284.36]. The name may be fictitious.

285.8–9 Southend pier  This watering-place in south east Essex near the mouth of the Thames was well-known for its pier. “The old pier was replaced in 1890–91 by an iron structure 1¼ miles in length. An electric tramway runs the entire length of the pier, and at the shore end is a spacious pavilion with a stage.” See Cassell’s Gazetteer [cited at 1:240.12–14], 6:8.

285.9–10 one’s butcher and baker and candlestick maker  From the nursery rhyme: “Rub-a-dub-dub, three men in a tub, / And who do you think they be? / The butcher, the baker, the candlestick maker, / Turn ‘em out, knaves all three.” An earlier version involves a rotten potato. See The Oxford Dictionary of Nursery Rhymes [1:46.3–4], 376.


286.25–26 I had been made a Lycurgan  This society stands for the Fabians, a small group of intellectual reformers who believed in socialism. H. G. Wells introduced Richardson to the Fabian Society. He had joined in February 1903. “A new recruit was sponsored by two members—in the case of H. G. these were Graham Wallas and Bernard Shaw—and a single blackball on the executive could exclude him. Even when he was admitted there was still a probationary period before his membership was confirmed. It is not surprising, therefore, that twenty years after the Society was formed in 1884 there were only seven hundred members, and among these there were less than a hundred who formed a core of active Fabians who gave the lectures, wrote its tracts or attended the regular discussion meetings in Clifford’s Inn” [Mackenzies, Wells, 184]. This makes explicit what is implied in Miriam’s reflection: “I had been made a Lycurgan.” Fabian News 15 [December 1905], under “Candidates for Election” [64], records: “Miss Dorothy Richardson, 140 Harley St, W. Proposed by H. G. Wells & Edw. R. Pease.” In the novel, this event takes place in the autumn of 1902. And see 286.26–27, 286.27–29. For the role Wells was later to play in the Fabian Society, see especially 4:328.7–9.

286.26–27 and began going to the meetings in that small room in Anselm’s Inn  Anselm’s Inn is Richardson’s name for Clifford’s Inn, on the north side of Fleet Street between Chancery Lane and Fetter Lane. See also 474.18–19. Here, in Clifford’s Inn Hall, many of the regular Fabian meetings were held. It was convenient, just a couple of blocks away from the Society’s offices, “a pleasant couple of rooms” in Clement’s Inn. The Fabians had moved to Clement’s Inn, off the Strand immediately east of Aldwych, in 1899. And at the end of 1908, they
"removed into three much more spacious rooms at the same address" (Pease, 139).

286.27–29 Ashamed of pride in belonging to a small exclusive group containing so many brilliant men. The brilliant Fabians included the Four, as they were known, Sydney Olivier (4:340.11), George Bernard Shaw (3:260.14–15), Graham Wallas, and Sidney Webb (4:341.26). Others among the early founders and Old Guard were Hubert Blané (3:494.20–35), Edward R. Pease, who acted as secretary for many years, Frank Podmore, and Beatrice Webb.

289.4 The street was opening out to a circus Miriam has probably arrived at Cambridge Circus, where Shaftesbury Avenue intersects Charing Cross Road.

294.21 wehmütig melancholy

298.24–29 “Do you like Maeterlinck?” she asked... summoning up the vision of the old man sitting alone by his lamp. See 68.21–22. For Maeterlinck, see 23.33–34.

299.15 N’y a rien de plus drôle There is nothing more droll

299.29 besogne de la pensée task of thinking

300.13–15 “The educated specialists,” she quoted... “are the ones who have found out about the people; not the people themselves.” Unidentified. Possibly a pronouncement by Hypo Wilson.

303.9–10 women... know that there are no tragedies See 146.19–24.

308.23–26 That lovely line about Beatrice, bringing bright, draped, deep-toned figures, with the grave eyes of intensest eternal happiness, and heads bent in an attitude of song, about her in the upper air For Dante, see 2:353.33–34. Though there is a strong Pre-Raphaelite character to this description, I assume the lovely line recalled is from Dante. Since the line brings a vision of a host of angels descending on Miriam herself, one cannot be sure how much of the imagery is taken directly from The Divine Comedy and how much from Miriam’s imagination. There is no scene in the poem that precisely parallels this description. However, one naturally thinks of the opening episode of canto 30 of the Purgatorio in which a chariot, heralded by the blessings of many angels, brings Beatrice to Dante: “... thus in a cloud / Of flowers, that from those hands angelic rose, / And down within and outside of the car / Fell showering, in white veil with olive wreathed, / A virgin in my view appear’d, beneath / Green mantle, robed in hue of living flame. ...” The last line quoted is likely to have impressed Richardson. Still, the gravity of Miriam’s description also invokes the culminating vision of the Mystic Rose in The Paradiso (see 2:406.28–30). Here, in the last canto of the poem, ll. 87–38, Saint Bernard, after appealing to Mary, the Queen of Heaven, to preserve Dante’s sound affection and state of mind, exclaims: “Lo! where, with Beatrice, many a saint / Stretch their clasp’d hands, in furtherance of my suit.” (For Cary’s translation, see 2:402.11–12.)
CHAPTER 3  ANNOTATIONS VOLUME III

309.21 Oxford Circus  This is the section of Oxford Street that Miriam avoids on her Friday night walk by going back down Bond Street (see 246.34–247.2). From here to Hyde Park and Marble Arch is less than a mile.

310.20 Vous n’savez pas quand vous vous rasez, hein?  You don’t know when you’re bored, eh? This is probably a memory of Mr. Mendizabal, who uses “hein” at 2:395.22. Miriam associates him with the Bloomsbury boarding house.

311.2–26 Hyde Park. . . . the crowd gathered nearest to the gates  See 2:96.37.

311.6 Est-ce qu’il y a en Angleterre le grand drame psychologique?  Is there great psychological drama in England?


311.14 Galumphing  The word, invented by Lewis Carroll in Through the Looking-Glass (1872), has here entered common speech.

311.15–16 Sudermann  Herman S. Sudermann (1857–1928), German dramatist and novelist.

312.16–21 “They are,” she recited . . . “docile material; an inexhaustible supply . . . always-quite-sure-of-more.”  These are probably slogans from a Socialist “line of thought,” rather than an identifiable quotation.

312.24–27 blue canvas . . .  "Wells's hordes of uniformed slaves, living in security, with all sorts of material enjoyments."  Miriam is thinking of When the Sleeper Wakes (1899), an anti-utopian vision of the year 2100. [In 1910 Wells published a revised version as The Sleeper Awakes.] Her summary is not entirely accurate. London is a giant covered city of thirty three million, a kind of prodigious hotel. The rulers are technocrats, the middle class are irresponsible sensualists who indulge in the delights of the Pleasure City (a kind of Las Vegas and Disney World rolled into one), and a third of the people are in effect slaves of the Labour Company, underground workers toiling in their blue canvas uniforms and kept dependent by a minimal support system. Few of these laborers break out of the routine and escape to the Pleasure City. [See especially chapters 20–21 of The Sleeper Awakes.]

313.19–20 Marble Arch  On the south side of Oxford Street just west of Park Lane, this monumental arch was the northern entrance to Hyde Park. An excellent photograph from 1912 is reproduced in The Streets of London, 47.

313.31 Verandas and sunlit sea  Probably a reference to Hypo Wilson’s new house which will figure prominently in the next chapter.

and that the extension of the Piccadilly line to Finsbury Park was formally opened on 15 December 1906. The time of the present episode is July 1903.

319.6-7 Tennyson . . . “Come into the golden, Mahd.” Maud, 1.22.1, line 1. And see 2:256.20.

321.11 that wild Norwegian tune Compare 265.28 and Engström’s “Swedish song.” These are presumably different experiences.

323.13-15 “And I who hoped for only God, found thee.” . . . Mrs Browning could never have realized how fearfully funny that was Elizabeth Barrett Browning (1806–1867), Sonnets from the Portuguese, No. 27. Miriam makes it worse by misquoting. With the context, it reads: “My own, my own / Who camest to me when the world was gone, / And I who looked for only God, found thee!”

323.20-22 “Buddhism is the only faith that offers itself to men and to women alike on equal terms . . .” and then, “women are not encouraged to become priests” . . . Tibet In the first edition the source is given as Thibet. Unidentified.

325.12-13 Mr Chadband. But why shouldn’t people on the way to heaven enjoy buttered toast? The oily parson in Dickens’s Bleak House is “a consuming vessel.” For tea at the Snagsbys, numbers of delicacies are enumerated, “not to mention new-laid eggs, to be brought up warm in a napkin, and hot buttered toast” (ch. 19).

325.16 Balham A suburb south of London.

325.29-37 George Fox . . . the other George Fox Miriam apparently confuses a politician named George Fox with the founder of the Society of Friends. I have discovered no politician of this name. The well-known George Fox (1624–1691) was an English mystic and preacher who believed that an inward light could provide spiritual guidance independent of any formal rite or religion. See Richardson’s book on the Quakers (1914), her volume of gleanings from Fox (1914), and her essay, “A Note on George Fox,” Adelphi 2 (July 1924): 148–50. And see 4:533.26–29, 603.10, 647.20–25; and for the Quakers, 3:326.9–10.

325.34–35 the religious opinions of a politician could not clear up the problems that had baffled Emerson The trinity, the divinity of Christ, miracles, Hell and eternal punishment, all these traditional beliefs of Christianity at first troubled Emerson. In the years that followed, they found no place in his transcendental belief system in which he combined pantheism, mysticism and individualism. And see 2:188.26–27.

325.37 the Quaker in Uncle Tom’s Cabin In this novel, 1852, by Harriet Beecher Stowe (1811–1896), Eliza is helped by Rachel and Simeon Halliday who are part
326.9–10 going to see Quakers waiting to be moved by the spirit. Quaker meetings were often unprogrammed, with no arranged speaker. Anyone might pray or praise or preach if the spirit so moved. Or all might remain silent in meditation. In Dimple Hill there is a detailed account of such a meeting: 4:495.12–505.11. For other references to Quakers, see Index.

326.17 in St Martin’s Lane. One of the Quaker meeting houses was at 52 St. Martin’s Lane, near Trafalgar Square. Baedeker, 1902, notes Sunday service at 11:00 A.M. Miriam’s attendance at the meeting is recalled at 4:422.7. The present episode in Revolving Lights, recalled in July 1903, probably took place in the summer of 1902 at the time of “the return of whole parties of Canadians as old friends” (264.20–21), since Dr. Winchester (Interim, 2:399 ff.) is involved (325) and would qualify as an old friend, first met in 1897.

326.37–38 Where two or three are gathered together. Matthew 18.20: “For where two or three are gathered together in my name, there am I in the midst of them.” The words, “when two or three are gathered together in thy Name,” are also part of A Prayer of Saint Chrysostome, which is the second to last of five prayers repeated at the end of each morning and evening service of the Church of England. See The English Rite, 1:151. See also 4:333.24–25, 498.15–17.

327.19–21 Dr M’Taggart said pure being was nothing. But there is no such thing as nothing. In the Syllabus to his lectures (see 155.16 and 156.1–4) McTaggart says: “VII.7. Taking the first step in Hegel’s dialectic as an example, we find that the idea of Pure Being, with which we start, turns out to be identical with the idea of Nothing.” “VII.8. But the ideas of Pure Being and Nothing are incompatible with one another. And thus we have a contradiction. Hegel removes this by asserting... that the truth lies in the validity of the category of Determinate Being, in which Pure Being and Nothing are reconciled.” As in the earlier instance (see 175.35–37), Miriam is impatient with Hegel and fails to understand McTaggart. She is so caught up in her own overwhelming experience of being, which seems both spiritual and material, that she has not paid proper attention to the philosophical argument. McTaggart in 1893 privately issued a powerful early summation of his views in the pamphlet, “The Further Determination of the Absolute.” There he discusses “the state of mere Being.
which is the same as Nothing" [see Philosophical Studies, 214–15; also 155.16]. Through her Cambridge connections Richardson may have been familiar with this publication. She may also have been familiar with his Studies in Hegelian Dialectic [1896]. In any case, it is reasonably clear that Miriam at this point in her development is being personal and impetuous in her approach to philosophical issues. On McTaggart’s importance to Richardson, see Caesar R. Blake, Dorothy Richardson (Ann Arbor: University of Michigan, 1960), esp. 57–58.

328.25 a Whitman beard Walt Whitman in his later years wore a full white beard. Previously referred to at 26.32.

329.33 Michael was a Zionist See 169.16–25.

331.1–23 She was inside the dark little hall. . . . the wide green staircase ascending to the upper world. . . . There she [Alma] stood. . . . heading the perspective of pure white and green, surfaces and angles sharp in the east light coming through the long casement. This is the beginning of the rich account of Spade House which in Pilgrimage is called Bonnycliff. Built specially for H. G. Wells, it stood on a cliff overlooking the English Channel at Sandgate near Folkestone on the southeast coast. Wells and his wife moved in at the end of 1900. Wells treated humorously the difficulties of such a project in Kipps (Book 3, chs. 1 and 2), but offered no detailed descriptions of the building. See Fromm, Dorothy Richardson, 33–34, 46. Miriam enters from the north northeast, the back of the house, at what North Americans would call the basement level. The vestibule has a door to the left leading to the stairs. On the main floor at the top of these stairs Alma stands “in the east light” beside the window of the white and green room that Miriam calls the landing or the lounge. See Ground Plan: 336.20–23.

332.9–13 It was the downstairs spare room. . . . Miriam had expected the winding stair, the room upstairs, where all her shorter visits were stored up. She was to be down here in the centre of the house, just behind low casements, right on the garden, touched by the sound of the sea. For the location of this spare bedroom on the main floor, see the Ground Plan: 336.20–23. As for “the room upstairs” where in time to come Miriam will be seduced (see 4:256.27–28), the sketches for Spade House do not indicate any windows in the high steeply-sloping roof, nor does the photo in Experiment in Autobiography (opposite 2:638), picturing the structure as it neared completion. An undated photo showing the house with dormers is found in the Mackenzies, Wells (after 110). The dormers must have been added very early to make upstairs space suitable for children (born in 1901 and 1903) and house-guests. The architectural sketches of the front and back of the house and the floor plans are reproduced in David C. Smith (cited at 2:110.4–9) opposite 137. The plan on the right mapping the main or ground floor is the one copied for me at Spade House by Gunnvor Stallybras and reproduced on p. 138.
333.30 pilgrim baskets Unidentified. The only reference OED has is from the Westminster Gazette, 4 August 1906, 10, describing a man’s “collision with a pile of luggage, from the top of which he knocked a ‘pilgrim’ basket.”

334.30–31 the Grand Esplanade The Esplanade at Sandgate followed the sea front, beginning about three-quarters of a mile west of Spade House.

336.20–23 She [Alma] went into her own room. Next door. Opposite to it was Hypo’s room. Opposite to her own door, the door of the bathroom, and just beyond, the swing door leading to the landing and the rooms grouped about it. See the Ground Plan, p. 138. Miriam occupies the spare bedroom, with Alma next door. For other references which may be related to this Ground Plan, see Index under Spade House, description of.

336.24–25 She was set down at the heart of the house. This is not an echo of Howards End. In an unpublished letter to Peggy Kirkaldy, 20 April 1949, Richardson says she is reading Forster’s novel for the first time.

337.1 Grannie’s spidery old Honiton collar Honiton [a town in Devonshire] indicates a kind of bobbin-lace. OED

337.25–32 Alma paused before a scatter of letters on the table below the long lattice. Through the leaded panes she caught a glimpse of the upper slope of the little town. The lattice is that of the window which cast its “east light” on Alma when Miriam first arrived (331.1–23). The backward view of the town is repeated at 4:260.28–38.

338.5 Who is Edna Prout? The answer in the world of fact is Violet Hunt (1866–1942), whom Wells first met in 1907. Her diary for August 1907 records the presence of Dorothy Richardson and herself at the Wells home on this occasion. We know that Violet Hunt’s visit coincides with the weekend recorded in Revolving Lights because Hunt describes the escapade of sleeping outdoors (355–59). See Arthur Mizener, The Saddest Story: A Biography of Ford Madox Ford [New York: World Publishing], 1971, 151–52: he quotes from the diary, which is part of the Hunt Collection at Cornell University Library. According to Hunt, Richardson—whose stay was not limited to the weekend—jealously and jealously watched over Hypo to prevent intimacies with Violet. To further complicate matters, Wells during 1907 had also been indulging in amorous flirtations with those beautiful and brilliant Fabian children, Rosamond Bland and Amber Reeves, those “jolly schoolgirls” as Hypo calls them at 395.3 (and see 4:339.31–33). When Richardson moved this whole episode back to 1903, years before her own affair with Wells, its dramatic irony was radically curtailed, but its local detail as it relates to Violet Hunt commands our attention, whether the date is 1903 or 1907. {For the biographical import of Violet Hunt’s information, see 4:398.36–38, and see 3:369.36–37 for another instance of subject matter moved from 1907 to 1903.}
338.22 Her stones are precious stones. Presumably the "Mediterranean past" brings to mind Ruskin's *Stones of Venice*. But Miriam's emphasis on the word precious may hint at some other reference, either in Ruskin or elsewhere. Violet Hunt in her novels and in *Wife of Rossetti* evinced no great interest in the Mediterranean past. Possibly Alma implies that in person she showed such an interest.

338.28–29 Through the still, open-windowed brightness of the brown-green room, out into the naked blaze. The brown-green room is the dining room. See Ground Plan. The door at the side of the bay leads onto the veranda at the front of the house. The description which follows reflects the fact Spade House was at the top of a rise, with the land sloping down in a variety of planned paths, flower beds and terraces.

339.26–33 Miss Prout sitting opposite, upright, posed... a broad dark head; short wide tanned face. The eyes were not brown but wide starry blue; unseeing; contradicting her matronly shape. *Matronly* is not intended to suggest that Miss Prout is broad in the beam. Indeed, later she appears "posed like a Gainsborough, challenging head, skirts that draped and spread of themselves, gracefully, from the slenderness of her body" (355.26–29). Accounts of Violet Hunt's appearance at this date vary markedly, but Richardson's picture seems generally accurate. See Alan Judd, *Ford Madox Ford* (London: Collins, 1990), 171 and the photograph after 136. Her dark hair may have led David Garnett (Judd, 171) to believe her eyes were brown rather than the blue Richardson insists on. However, it is likely *My Friends When Young: The Memoirs of Brigit Patmore* (London: Heinemann, 1968) is closest to the truth in speaking of "the startling beauty of her eyes... their clear, curious green colour" (50).

340.11–12 those who like "The Reading Girl" and those who prefer the Dresden teapot Unidentified. Apparently "The Reading Girl" is a symbol of the literary young woman as contrasted with the tea-serving domestic type. Hypo, so Miriam suggests, divides people according to which type they prefer. But just possibly the two categories are simply differing china patterns, or two styles of teapot, in which case Miriam is laughing at the triviality of Hypo's distinctions. For Dresden see 1:410.10; 3:333.12.

342.6–20 By the way, who is Olga?... And Cyril. Do I know Cyril? In 1907 Violet Hunt might have been reading proofs for *White Rose of Weary Leaf* (1908). Richardson, having moved the episode back to 1903, has set Hunt to reading proofs for *Sooner or Later* (1904). This autobiographical novel, with its account of her widely known affair with Oswald Crawford (1834–1909) which had gone on from 1892 until 1898, has an important conservatory scene ("This is the episode of the greenhouse!") in which Rosette meets Assheton, whom she is later to marry. There is also a character named Cyril Orme, but no Olga. Possibly Richardson was thinking of the Princess Zakataly, but she is never as-
343.17–26 Its shattering, that chapter-end. . . . And the worst of it is I know you'll keep it up. That I've got to make; before dinner; my — my via dolorosa; through your abominably good penultimate and final chapters. The episode of the greenhouse is in chapter 10, pages 71–82. The novel runs to 435 pages. So Hypo, who has been "reading on steadily" (342.37–38) has covered a lot of ground.

343.25 via dolorosa Hypo's irreverent invoking of the route Jesus took from the Mount of Olives to Golgotha and his crucifixion.

344.13–14 with only those ghastly little reviews This is Miriam's first mention of any publications. Hypo had said to her in the winter or spring of the previous year: "You might write" (252.36). See 369.36–37.

345.33–346.13 On the landing she ran into Hypo. . . . This words had carried him to the study door. . . . She . . . escaped into the dining-room . . . and hurried to be through it and away . . . in the open. This description shows the layout of Bonnycliff. Note that to ensure Hypo's privacy the only entrance to his study is from the library portion of the room. Meanwhile Miriam goes through the dining room to the front porch. See Ground Plan.

347.5–7 The break [by Hypo] away across the landing, white and green night brightness under the switched-on lights, into the dusk of the study In this recalled scene, they have just risen after dinner, Hypo has crossed the landing, turning on the light in this white and green room. He then goes into the library end of the study to put on the gramophone. The library is in shadow except for the cone of light focused on the gramophone. The others are leaving the unlighted dining room with the twilight glimmering outside. See Ground Plan. Richardson has here quite explicitly introduced for the first time at Bonnycliff the new amenity, electric lights. Later at 361.11 Alma switches on a central light. And much later, Amabel—in her new home—does the same, on which occasion Miriam sums up her changing responses to the new technology: 4:598.22. For other references to electricity at Bonnycliff, see 4:251.12–13 and 266.17; for earlier references at Wimpole Street, 2:68.27; and for related subjects, 4:181.15–16, 236.16–17, 327.31–32, 540.8–9, 606.26–27.

347.14 Bach Hypo plays a gramophone record of an instrumental work by Johann Sebastian Bach (1685–1750). Miriam's programmatic impressions, though totally different in content, may remind the reader of the similar scene in Howards End as Helen Schlegel listens to Beethoven. See also 4:170.30, 172.15 and 305.1.

347.32–36 Miss Prout. . . . looking much older in the blaze of hard light Born in 1866, Violet Hunt was 41 years old in 1907. In an unpublished letter of 11 October 1943 to Owen Wadsworth, Richardson confirms that Violet was 41 when
she first met her. (But she mistakenly adds that at that date the Ford affair had been going on for some time; in fact they had only recently met.)

348.30–31 Miss Prout’s little London eyrie. A distasteful refuge between visits Violet Hunt and her mother had in 1902 taken a lease on South Lodge, which she was later to buy. It was no London eyrie. Richardson may have been amusing herself with this bit of invention.

348.33 She is like the characters in her book, direct, swift, ruthless In Sooner or Later, Montagu de Warenne, now Lady Minet, and Assheton would fill the bill.

352.14–37 Norwich…. Norfolk Norwich, in eastern England is the county seat of Norfolk.

353.29 Old Conrad This is a Hypo Wilson formula, and does not indicate advanced age. The reference is to Joseph Conrad, well known for his oblique modes of narration. Compare: “That’s old Ellis’s idea” (378.16–22), also 390.32.

353.30 Madeleine Unidentified. Apparently a sometime guest with the Wilsons, one of the “young people” he tries to jest into disillusionment. This is the last of three speeches by Hypo about sunsets. They are recalled by Miriam while she reflects that “to-night the sun had set without comment” from him.

355.27 posed like a Gainsborough Thomas Gainsborough (1727–1788) is especially well known for his paintings of English society women, who are often pictured standing.

357.4–6 Here under the veranda, with its roof cutting off a part of the sky, they were still attached to the house. See Ground Plan.

358.12–13 Christ?… To-day thou shalt be with me. Christ’s words to the repentant malefactor on the cross: “To day shalt thou be with me in paradise.” Luke 23.43

358.14–16 like the man in No. 5 John Street going to live in a slum… with the latchkey of his West End house in his pocket This popular novel by Richard Whiteing [London: Grant Richards, 1899] is also marred by a pert and chipper first-person present-tense narration that readily sinks to facile sentiment. Compare 2:111.17–31.

359.27–29 She had dared to come out in a wrapper… and with bare feet In her August 1907 diary entry, Violet Hunt revealed that because of the heat on Sunday she had taken off her shoes and stockings to play tennis and afterwards, lying on the grass on her belly, had stained her “fawn voile dress.” See Mizener, 151, and 338.5.

362.20–25 He carried Alma off to the study…. ¶They sat side by side on the wide settee. There was to be no music. He did not want to go away by himself to the other end of the room and make music. In his Experiment in Autobiography (opp. 2:652), Wells includes a photograph of this study in 1901, showing it to be
moder n and clean-lin ed. The view is of the fir eplace wall (north) and the west wall separating the study and the dining room. See Ground Plan. The settee faced the west wall, with a view of the library to the right and of the windows overlooking the sea to the left. The gramophone is in the library [see 347.5-7]. The placement of the settee is indicated at 4:248.15-25.

363.4 in Germany and in Belgium  For Germany see Pointed Roofs; for Belgium 2:42.34–43.3.

363.26 the Ardennes  See 4:25.8.


365.29 a Clementi finger exercise  Muzio Clementi (1752–1832) Anglo-Italian composer and student of the piano published Introduction to the Art of Playing on the Piano Forte, containing the elements of music, preliminary notions on fingering, with examples, and fifty fingered lessons in the major and minor keys . . . (London: Clementi, Banger, Hyde, Collard and Davis, 180–). 366.6 She had reached the garden door.  The garden door is the one that lets out of the dining-room bay on to the veranda. See Ground Plan.

367.8 Biology, Darwin  See 1:169.35–170.4; also references to Huxley.

367.28–30 women can only come [into men’s work] as Hindus, obediently carrying out tasks set by men, dressed in uniform, deliberately sexless and deferential  The role of the Raj in India was important to nineteenth-century Britain. Photographs and sketches showing British officials, usually accompanied by their faithful Indian servants, were frequently published. The image was particularly vivid during the later years of Queen Victoria’s reign because she surrounded herself with Indian servants. In Miriam’s formula, the inferior servile oriental male is equated with the dependent western female. Compare the views of Weininger [for details see 482.24]: “But the man who is not superficial . . . must always look on woman from the oriental standpoint:—as a possession, as private property, as something born to serve and be dependent on him . . .” (342). And see 1:342.26–28.

368.10–11 “Life drags one along by the hair shrieking protests at every yard.”  Unidentified. Possibly it is what Hypo says.

368.33 The House of Lords  Richardson reviewed The Book of Lords by J. Morrison Davidson in Ye Crank and The Open Road 5 [May 1907]:257–61. For The Crank, see 371.14.

368.35 post hoc  post hoc, ergo propter hoc: the false argument that because A came after B, A is therefore caused by or is to be accounted for by B.

369.28–29 The first time I did a review, of a bad little book on Whitman  Richardson reviewed Days with Walt Whitman by Edward Carpenter in The Crank 4 [August 1906]:259–63. It was her first recorded review.
NOTES ON PILGRIMAGE

369.36–37 The last two or three have been astonishingly good The facts underpinning this fictive account of Richardson's early writing career have not been seriously altered, but the time scheme has. Before the appearance of Richardson's review "Down with the Lords," she had already published in The Crank—between August 1906 and May 1907—nine reviews and five essays. Hypo's remark relates to a body of work of this kind. (Two of the actual reviews were about books by H. G. Wells.) But according to the time scheme of the novel, it is now September 1903. At this point in Richardson's life she had published one unsigned essay. [See Fromm, Dorothy Richardson, "Bibliography."] For the treatment of the essays, see below 495.4–5.

370.16–17 see life steadily and see it whole Matthew Arnold, Sonnet, "To a Friend" [1849]: "Who saw life steadily, and saw it whole. . . ." And see 2:237.11–14.

370.29 Lilienfeld and Maxim Sir Hiram S. Maxim [1840–1916] was a well-known Anglo-American engineer and inventor, one of whose creations was the machine gun. He built a flying machine which in 1894 he tried out in England. Otto Lilienthal [1848–1896], a German inventor who developed gliders, made over 2000 flights before a crash took his life in 1896. Richardson probably misremembered Lilienthal's name; experiments in flight were not among the phenomena that most gripped her imagination.

370.35–36 by inventing the telephone we've damaged the chances of telepathy See 4:198.8–22 for a further mention of this new instrument of communication. The opinion about telepathy was probably shared by Miriam's creator.

370.37–38 You're suffering from too much Taylor The Taylors, George and Dora, are modelled on Charles and Florence Daniel who played an important role in Richardson's life during the period here represented. Charles W. Daniel published the monthly magazine The Crank (title varies) in which Richardson first sharpened her writing skills in a sustained way. Hypo sees Taylor behind Miriam's criticism of the telephone because Daniel was a Simple-Lifer. See Fromm, Dorothy Richardson, 42, 48, 150; Windows, 23–24, 490; and Index entries for: George Taylor; Daniel, Charles W; Daniel, Florence E.

371.5 his little paper For the history of the origin of The Crank and its relation to Mrs. Boole, see 371.14.

371.6–7 They're not right . . . about their phosphoric bank; energy is not a simple calculable affair. The concept goes back to Herbert Spencer. The only place I have found it in the writing of the Daniels is in Florence E. Worland, soon to be Mrs. Daniel [371.14]. Her chapter on "Free Love" in Love: Sacred and Profane (London: C. W. Daniel, 1907) twice quotes Spencer: "The Great Architect has guarded against the danger of over-population by the simple process of establishing in the human system a phosphoric bank, and dividing between the brain and the sexual organs the power to make their drafts upon it. . . . Mental
activity is unfavourable to reproduction” (126). (I have not identified the source of this quotation, but the foundation for the idea can be found in First Principles, ch. 8, section 7a, where Spencer asserts that the vigorous functioning of the nervous system has an ascertained connection with the proportion of phosphorus present in the brain.) Worland mirrors Spencer's proposition, asserting that “reproduction is unfavourable to mental activity.” One can imagine the amusement of the philandering H. G. Wells at what follows: “Physiologists have observed that women are less capable of mental exertion during pregnancy, while everyone knows that the sexually dissolute are altogether incapable of close mental application” (127). Nor is this the only irony. The chapter on “Free Love” opens by asking what is the justification for monogamy. “The question arose while discussing with a friend the recent utterances of Mr. H. G. Wells concerning Socialism and the family” (121). We can say confidently that, prompted by the ideas of Wells, it was Richardson who had asked her friend Florence Worland: “Why... should one sexual act with each of three women be counted less chaste than three acts with one woman?” (122)

371.11–13 ¶[Miriam:] “The truth is you are polar opposites and have everything to learn from each other.” ¶[Hypo:] “Mary Everest Boole.” Mrs. Boole (1831–1916) believed in a Creative Energy which pulsates. “The very life of all that lives consists of some mode or other of Pulsation or alternate action.” See Collected Works, ed. E. M. Cobham, 4 vols. (London: C. W. Daniel, 1931), 2:401. This principle is illustrated at the biological level, for example, by the differentiated and contrasting sperm and ovum which come together in the higher unity of the embryo. At the level of thought it is expressed in the ideas of her husband, George Boole, who “brought to light three great principles of mental action: First, that all sound thinking treats the Universe of Thought as a Unity, and classes of things as fractions of Unity; and that Unity itself as a fraction of a larger Unity. Secondly, that we cannot deal logically with any statement except by comparing it impartially with the opposite statement. Thirdly, that sound Thought is always essentially a free Pulsation between extremes” (2:439).

Thus whether in the realm of elementary biology or of the highest spiritual thought, the same force of alternation, the same law of polar opposites prevails. In the case of thought, the force of unity reconciling any two opposites is received by way of the unconscious which is accessed through relaxation, inner stillness, dreaming, and meditation. Hypo Wilson says (371.19–20): “Mrs Boole is a very wonderful lady. She’s the unprecedented” (371.19–20). She was a powerful thinker who combined science, mathematics, symbolic logic and religious spiritualism in a heady mixture. Miriam is wrong in asserting that “now psychology is going absolutely her way.” True, the unconscious was assuming a prominent role, but not quite the role envisaged by Mrs. Boole. Apart from her more practical works on education for the young in mathematics and science,
her most important books were *Logic Taught by Love: Rhythm in Nature and in Education* [1890] (London: C. W. Daniel, 1905), and *The Forging of Passion into Power* (London: C. W. Daniel, 1910).

371.14 **And without him no one would have heard of her.** The connection between Charles W. Daniel and Mrs. Boole is described by Eleanor M. Cobham in *Mary Everest Boole, a memoir with some letters* (Ashingdon, Essex: C. W. Daniel, 1951).

About 1903 a group of people used to meet at the ‘Cranks’ Table’ in a vegetarian restaurant and discuss problems and reforms. Mr. T. Garstang used to go there and so did Mr. C. W. Daniel and Florence E. Worland, who soon afterwards became Mrs. Daniel. They came to see Mrs. Boole, and she recognized in them a sincerity and spiritual integrity which is the most necessary qualification for those who are to introduce the work of original thinkers to a wider public. The Daniels published a magazine called *The Crank* and by February 1904 Mrs. Boole was contributing to it. Mrs. Daniel became a constant visitor to Ladbroke Road: she used to be there every Tuesday and was accustomed to look over Mrs. Boole’s current writings and take away what seemed suitable for the magazines. [51]

As a result *The Crank* and *Ye Crank and the Open Road* between January 1904 and June 1907 [vols. 1–5] included at least 28 items by Mrs. Boole [some under the pseudonym Virginia de Mericour], ranging from letters to articles in an ongoing series. Moreover Daniel republished her book *Logic Taught by Love* (1905). And in October 1907 (*The Open Road*, n.s., 1:4, 201–205) Florence Daniel wrote “The Books of Mrs Boole,” an article expressing the publisher’s desire to reprint more of her work if sufficient sales could be guaranteed. Florence Daniel’s enthusiasm for Mrs. Boole was based in part on their shared belief in Homeopathy and its founder Dr. Hahnemann. Florence Daniel wrote on this subject in the October and November 1907 numbers of *The Open Road*. For in July 1907 Daniel had adopted this new title for his magazine and continued so until May 1913, issuing volumes 1–12. Richardson later described *The Crank* as “a vivid, if obscure, anarchist monthly” (“Beginnings,” *Journey to Paradise*, 113).

371.29 **The wrong part of London** The Daniels lived in Brentwood. (See letter to Bryher, 25 February [1944]; *Windows*, 490.) Brentwood was in South Essex, 18 miles east of London. Among its facilities were the London Industrial School for 100 boys, St. Charles’s Diocesan School, for the reception of children from the workhouses, and the Essex County Lunatic Asylum for 800 patients. Its chief industries were brewing and brick-making. So it might well have been viewed as the wrong part of the suburbs. In contrast, Daniel’s business address in 1906 was respectable: Surrey Chambers, II Cursitor Street, Chancery Lane.

372.4 **I have a Cockney accent, Miriam.** Hypo presumably means he has remnants of a lower-class accent. At any rate, his living image Wells was not born
in London or within the sound of Bow bells. He was born in Bromley, a village in Kent on the edge of London; and neither of his parents had been born in London.

372.22–23 George . . . and Dora For the Taylors, see 370.37–38.

373.23 Reynolds's Reynolds's Weekly Newspaper was a radical paper with a large circulation. EB 19:563

373.25 Edgeware Road Edgeware (the correct spelling) runs northwest from Oxford Street, beginning at Marble Arch.

373.34 Grieg See 1:56.16.

374.5 hitching your wagon to a star "Hitch your wagon to a star." Emerson, "Civilization," Society and Solitude, Works, 7:30. See 2:188.26–27.

374.25 Moloch factories Here the name of the Canaanite idol only incidentally evokes the Bible and Milton. It is used attributively to signify any destructive power to which people, especially innocent people, are sacrificed, as in this sentence from R. Ussher, Neo-Malthusianism (London, 1898): "The countryside is sacrificing its most stalwart sons and daughters to the Molochs of the factory and the town . . ." [105]. Also Mary Everest Boole (1902) "the Moloch of religious fanaticism" (Collected Works, 3:995).

375.7 Reich Emil Reich (1854–1910) was a "Hungarian patriot" (375.22) and a "popular lecturer" (375.10). He had lived in various countries, including France and the United States, but he was above all an admirer of England. He published between 1890 and 1910 a variety of articles and books on aspects of western civilization. The particular lectures to which Miriam refers seem not to have been published. Reich did deliver a series of lectures in the University of London in South Kensington in the spring term of 1903 which were published as Foundations of Modern Europe: Twelve Lectures (London: Bell, 1904; revised ed., New York, Macmillan, 1908), but these end with the Franco-Prussian War of 1870–71 and a prophecy of Europe at peace. Reich must very soon afterward have changed his mind, for certain of the ideas outlined in Pilgrimage about Germany's war-like intentions are touched upon in two books issued not long after: Success Among Nations (London: Chapman and Hall, 1904), and Imperialism. Its Prices, Its Vocations (London: Hutchinson, 1905). See below. That Reich's name springs to Miriam's mind immediately after the discussion of Mrs. Boole and the Taylors may not be an accident. Eleanor M. Cobham (see 371.14), commenting on Mrs. Boole's 1904 Clarendon Press publication of The Preparation of the Child for Science, wherein she demonstrates the need for the student to discover truth for himself, says: "The chapter on 'The Cultivation of the Mathematical Imagination' abounds with such suggestions and was associated with Dr. Reich's visit to England" (Collected Works, 1:57). See Index for numerous references to Reich.
375.14 Continuing Buckle  See 110.10–13. Like Buckle, Reich theorized about broad social and historical issues, though his scholarship was in arrears of Buckle's.

375.23–24 England shall save Europe, and therefore Hungary, from the Germans. In *Imperialism* Reich sees the German nation, “with regard to England, filled with one of those historic antipathies and hostilities that must before long come to a head in the shape of a war” [146]. He goes on to argue that the Germanization of Central and South-eastern Europe is inevitable unless Great Britain can prevent it [158]. See also 381.16 and 4:200.36–37.

375.34 The Hellenization of Europe  In *Success Among Nations* Reich claims: “The history of European intellectual progress is the history of spreading Hellenization. The real advance does not begin until the rediscovery of Greek forms at the Renaissance” [82]. The idea is not developed.

375.34–35 The Greeks were the first to evolve universal ideals.  *Success Among Nations*: “In a word, to the Greeks alone we owe system. The Greek alone was able to generalize . . .” [90, and see 90–94).

376.1–35 The enemy . . . war with Germany  Germany's goal, according to *Success Among Nations*, is to “stand upon a footing of equality with the other great naval Powers of Europe. For the last ten years Germany has been toiling unremittingly to bring about the accomplishment of this design” [212]. “. . . Germany is arming herself with patient, calculating, and laborious perseverance for the day when she shall at last feel ready to throw down the gauntlet of defiance in the face of England” [213].

376.22 the foreigner of foreigners is the permanently alien Jew  *Success Among Nations*: “the Jew is the foreigner *par excellence*” [123 and passim 121–128).

376.23–24 And the genius of all geniuses Loyola, because he made all his followers permanent aliens.  *Success Among Nations*: “All passion and sentiment were crushed out by the most humiliating religious exercises, until the Jesuit was finally reduced to the level of a foreigner even in his own country. . . . To make man the willing slave of this crushing psychological ideal required the personality of a Loyola” [118]. St. Ignatious Loyola [1491–1556], Spanish soldier and pilgrim, founded in 1534 the society of the Jesuits whose members vowed strict chastity, poverty and obedience.

376.38–377.1 the harassed little seaboard peoples who lived insecurely did have their art periods after they had fought for their lives  See 4:200.23–32 where the Greeks, the Hebrews and the English are cited as examples.

377.28 *Iseult the Fair*  Iseult, [Isolde], daughter of the king of Ireland, called the Fair to distinguish her from Iseult of the White Hands, was passionately in love with Tristram. Their tragic destiny, recounted in Malory's *Morte D'Arthur* and in later retellings, is one of the great love stories of Western literature.
CHAPTER 3  ANNOTATIONS VOLUME III

378.2–4 Mrs Stetson. It was the happiest day of my life when I read *Women and Economics*. Charlotte Perkins Gilman, an American feminist writer, published *Women and Economics* (Boston: Small, Maynard, 1898; London: G. P. Putnam’s Sons, 1899) while she was the wife of C. W. Stetson. She married George H. Gilman in 1900. In “The Reality of Feminism,” *The Ploughshare*, n.s. 2 (September 1917), 241-6, Richardson summarizes the ideas of “Charlotte Stetson,” showing them to have been a major advance in feminist studies. Gilman argued that women, who had once been the social and economic center of life and industry when it was domestic, should now go into the world and socialize industry outside the home, meanwhile leaving routine household chores and cooking to communal endeavor [242-43]. In protesting Gilman’s ideas, Hypo says, “Women have got to specialize” [378.5-6], that is, they must concentrate on running the family.

378.12-14 [Mrs Stetson shows] that women were social from the first and that all history has been the gradual socialization of the male. This idea is found in chapter 7 of *Women and Economics*. The importance of this book and of this particular thesis for Richardson may justify the following extended quotation from Gilman:

> Maternal energy, working externally through our elaborate organism, is the source of productive industry, the main current of social life.

> But not until this giant force could ally itself with others and work co-operatively, overcoming the destructive action of male energy in its blind competition, could our human life enter upon its full course of racial evolution. This is what was accomplished through the suppression of the free action of maternal energy in the female and its irresistible expression through the male... The subjection of woman has involved to an enormous degree the maternalizing of man. Under its bonds he has been forced into new functions, impossible to male energy alone... (126-27)

> To blend the opposing sex-tendencies of two animals into the fruitful powers of a triumphant race was a painful process, but that does not matter. It was essential, and it has been fulfilled. There should be an end to the bitterness of feeling which has arisen between the sexes in this century. Right as is the change of attitude in the woman of to-day, she need feel no resentment as to the past, no shame, no sense of wrong. With a full knowledge of the initial superiority of her sex and the sociological necessity for its temporary subversion, she should feel only a deep and tender pride in the long patient ages during which she has waited and suffered, that man might slowly rise to full racial equality with her. She could afford to wait. She could afford to suffer. (128-29)

378.16–22 [The squaw] “Absolutely social and therefore civilized, compared to the hunting male. ... Mother and son was society...” ¶ “That’s old Ellis’s idea. There’s been a matriarchate all right, Miriam, for your comfort.” See HaveLOCK ELLIS, “The Changing Status of Women,” *Westminster Review*, n.s. 72 (Oct-
October 1887), 818–28. When Ellis reprinted this essay in The Task of Social Hygiene (London: Constable, 1912), he said: “The original first section has . . . been omitted, as it embodied a statement of the matrilineal theory which, in view of the difficulty of the subject and the wide differences of opinion about it, I now consider necessary to express more guardedly . . .” (49). In the opening pages of the original article he proposes “that in the dawn of the race an elaborate social organization permitted a more or less restricted communal marriage” (818), an arrangement which was favorable to the women. Moreover descent in the female line enhanced the status of women as did the fact that property belonged to the women (818–20). Ellis’s arguments here are not at all clear, and he does not at that time use the word matrilineal. Hypo may show off his knowledge by invoking Ellis, but Miriam’s ideas are much better understood in relation to Charlotte Gilman. (But see 256.2–4 where Miriam herself thinks of Ellis.) It is worth noting that the latter part of Ellis’s essay which treats of women and economic forces is thoroughly intelligent and might well have influenced Charlotte Gilman.

379.10–18 Where are Reich’s English giants? . . . Reich said the strongest motives, the motives that made history, were unconscious. See 376.3–5: “England . . . a blind humanitarian giant . . .”. In Germany’s Swelled Head (Walsall: W. H. Robinson, 1907), Reich writes: “A Briton of to-day is not the son of his parents only. Two thousand years of history weigh upon him. Two thousand years of struggle, work, and extraordinary efforts . . . have laid upon him an immense responsibility. He . . . is a depositary . . .” (133). One can well believe that during his many lectures, Reich used the metaphor of giants to flatter his British audience before trying to shock them into an awareness of their imminent peril from the menace of German militarism. The idea of the strongest motives being unconscious is implicit in the depositary image. It is also touched upon in Foundations of Modern Europe (see 375.7): “the unity of Germany was for generations prepared by general and vast causes embracing an infinite number of particular phenomena” (197). And in Germany’s Swelled Head he notes: “Between Germany and Great Britain there is an antagonism that can be gotten over only by means of armed conflict. All through history we see such antagonisms. . . . Athens and Sparta . . . Rome and Carthage . . . It can be staved off for a time; it can never be averted altogether” (112).

379.26–27 The human head growing bigger and bigger. A single scientific fact, threatening humanity. The head grows bigger as a result of evolution, for which see 2:443.30–35. The period around the turn of the century was awash in speculation about the process of evolution: was it progressive or potentially degenerative, was it driven/directed by natural selection, by inherent tendency, by acquired characteristics? Miriam’s “single scientific fact” may reflect the idea that evolution could be degenerative, which for the species would be the equivalent of senility in the history of the individual; or it may reflect the idea
of orthogenesis, that is of evolution internally programmed and impelled in a certain direction which might prove non-adaptive, as a result of which the head for example might grow larger and larger until the organism as a whole could no longer function effectively. See Peter J. Bowler, "Holding Your Head Up High: Degeneration and Orthogenesis in Theories of Human Evolution," in History, Humanity and Evolution, ed. James R. Moore [Cambridge: Cambridge University Press, 1989], 329–53. It is probable too that Miriam [like her creator] has in mind "Of a Book Unwritten" by H. G. Wells in Certain Personal Matters (108–114), a bizarre phantasy evoking a world in which men have evolved into Crustacea or the like, with overgrown heads and claws. And see other annotations relating to evolution, especially those on Darwin and T. H. Huxley.

379.31 "Life becomes more and more a series of surgical operations." Miriam is probably quoting Hypo.

379.36–37 A standard of deadly cooking that is destroying everybody, teeth first. Richardson, as assistant to an advanced dentist, well understood this process, the first stage of which culminated in pyorrhoea [380.8–10]. In 1913 she was to translate books on the subject for Daniel’s series of Health Life Booklets, which as early as 1907 included Florence Daniel’s Health Life Cookery Book. The Daniels were vegetarians. Florence, who never tired of the subject, praised fruit and lightly cooked vegetables, and swore that her troublesome teeth ceased to decay once she had changed her diet ("While there is Fruit there is Hope," The Open Road 2 [April 1908], 209–217); and she was up on the latest developments like the Physical Regeneration Bakery, which by its methods was reversing the "physical degeneration" caused by over-processed foods ("Health Food for Holidays," The Open Road 1 [July 1907], 50–55). Richardson and her heroine have taken on some of Florence Daniel’s judgmental enthusiasm. But without qualification: "But the cranks are so uncultured; cut off from books and the past" [380.12–13]. While this assessment would not fully apply to the Daniels, it certainly would touch them.

380.25–26 The lady serves from the cliff and Hartopp volleys from the sky. They're invincible. This is probably a speech by Hypo. If it is a parody, I have been unable to find its original. Spade House, where this scene took place, was built on a cliff overlooking the English Channel. See 336.20–23, and especially 338.28–29. Apparently the lady [Miriam] and Hartopp, the tall man [380.35] who is half German [381.14], are playing tennis against the young man with golden hair. Miriam serves with the cliff as background, but when the ball is returned Hartopp’s answering volley is seen against the sky because of his height and reach.

381.16 For Reich’s ten years See 4:200.36–37, where Miriam quotes Reich on the same theme. And see 375.23–24.

381.38 Nun danket alle Gott See 1:75.26.

387.1–2 Gissing's ideal women over-cultivated, self-important creatures, with low-pressure vitality and too little animal... The context, immediately preceding Miriam’s recall of seven consecutive speeches by Hypo Wilson, might suggest that this thought is a summary of Hypo’s judgment on Gissing’s ideal women. But in two reviews and an article about his friend’s work, H. G. Wells does not say anything like this. So it is likely that the opinions are Miriam’s.

387.31 the box seat The driver’s seat in horse-drawn omnibuses or coaches.

387.32 Your one idea of women is a grin. We may compare Miriam’s opinion of Hypo with Richardson’s judgment on H. G. Wells in her review of his fiction, In the Days of the Comet [London: Macmillan, 1906] which appeared in The Crank 4 [November 1906]: “His women are all one specimen, carried away from some biological museum of his student days, dressed up in varying trappings, with different shades of hair and proportions of freckles, with neatly tabulated instincts and one vague smile between them all” [376].

388.17 The Barrie question James M. Barrie [1860–1937], who established himself initially as a novelist, was by 1903 famous for such plays as Quality Street [1901] and The Admirable Crichton [1902], and Peter Pan had already entered his fiction in The Little White Bird [1902]. Given Barrie’s tendency to romance and fantasy, you could—as Bolly says—either adore or detest his work.

388.21 Seen through a glass darkly. “For now we see through a glass, darkly”; I Corinthians 13.12.

388.23 Bayreuth The German city in Northern Bavaria famous for its Festival Theater in which the operas of Richard Wagner have been regularly performed since 1882.

388.31–33 Silliness... Poor old Stevenson; went to the Pacific to get away from it. Died to get away from it. For reasons of health Robert Louis Stevenson went first to America in 1878 and then to the South Seas in 1888. Stevenson, it is true, was volatile and paradoxical in character, but Hypo’s judgment about him seems to reflect his own silliness.


391.1 Cheltenham voice Cheltenham Ladies’ College in Gloucestershire was an academically outstanding upper-middle-class school whose graduates were renowned for their good breeding, privilege and social assurance.
391.6 your wrist-watch The first usage cited in OED is by Baden Powell 1896. We note at 427.20 that Miss Holland also has this up-to-date instrument.


395.3 Particularly jolly schoolgirls! Though the time is 1903, one is reminded of the later situation with the Fabian Nursery and H. G. Wells's involvement with Rosamund Bland and Amber Reeves. See 338.5; and 4:339.31–33.

395.11 Silenus As the attendant of Dionysus, he suggests a Hypo who is sensuous and licentious. See also 4:262.8.

III The Trap

TIME Autumn 1904 to 7 August 1905

399.5–6 St Pancras church See 2:21.27.

399.7 Bloomsbury See 2:146.22–23.

399.8 the City See 2:75.9.

400.8 Flaxman's Court It was modelled on Woburn Walk, which after its short course curved into Flaxman Terrace. In a letter of 11 August 1939 to Joseph Hone, Richardson wrote: "The alley flanked by Woburn Buildings ran eastward from the top of Woburn Place, just south of St. Pancras Church which faces the Square then known as Endsleigh Gardens & now obliterated by Friend’s House. . . . Even in 1906, the alley was in some respects a terrifying dwelling-place for one unaccustomed to certain of the worst products of poverty & miseries, & the mere presence of the poet [W. B. Yeats: see 438.3 and 502.14–34] was a source of comfort and light. The postman rarely passed further down the court than our two respective doors” (Windows, 380). Woburn Buildings flanked either side of the alley, in two unbroken rows, three stories high (plus basement), with large windows. In Richardson's time they were decrepit but retained some dignity. In the early 1990s they were still quite handsome. Richardson's rooms were just off Woburn Place on the right side (399.17), i.e. the south side. See also 4:354.32, 426.27, 523.34, 635.26.

400.30–35 The shape was a duplicate. The same tall, grey-clad form . . . the voice familiar and shunned from beyond memory. The landlord as duplicate of Miriam's father provides us with the most complete physical picture we ever get of Mr. Henderson.

402.38–403.1 L.C.C. Money to spend and must find something to spend it on. Public money. London County Council, created by an act of Parliament in 1888,
elected its first councilors in 1889. From then until 1904, when Sheffield speaks, the Progressives and Liberals decisively controlled the council with the single exception of the election of 1895. Since the council assumed responsibility for looking after the poor and destitute, their liberal policies and the taxes raised to carry them out were objectionable to a property holder like Sheffield. See Ken Young and Patricia L. Garside, Metropolitan London: Politics and Urban Change 1837–1981 (London: Arnold, 1982), especially 343.

405.20 casement cloth  OED Supp.: “a fabric (spec. a cotton or mock-linen cloth) used primarily for casement curtains . . . .” The first instance quoted is 1903. We see here an example of Richardson’s intense awareness of language and its new usages.

405.21 crash  OED: A course kind of linen used for towels.

407.6–18 the Church Army . . . men  The headquarters was at 130 Edgware Road. The many branches offered training homes, labor homes, mission nurses, and homes for discharged prisoners. Miriam’s movers presumably came from one of the latter. See Kelly’s Directory (1900).

407.32–410.10 Her forgotten book was lying on the table . . . Sacred and innocent  The book is The Ambassadors by Henry James (1843–1916). For the many references to this novel see below, and Index: Ambassadors, The.

408.4–5 the title, set within the golden lines of an upright oblong in letters of gold upon the red cover  This is an accurate account of the first edition, first impression of The Ambassadors (London: Methuen, issued 24 September 1903) at 6/s. The “crimson vertical-ribbed cloth” of the cover was changed to blue for the second impression.

408.12–16 this book, for all the neutrality of its title and of the author’s name, drawing her hands, bringing, as she took it from the shelf and carried it, unexamined, away down the street, the stillness of contentment. The implication seems to be that Miriam has no particular knowledge of Henry James and, moreover, that fate is at work in her discovery of this most satisfying of novels. But see 390.32 where Hypo compares Miriam’s subtlety to that of Old James. Moreover, at 404.14, in thinking of the tone of upper middle-class folk at Wimpole Street, Miriam continued her thought in the first edition: “Perhaps Henry James used it” (18.1–2). Whatever else one is to make of these statements, it is abundantly clear that Richardson desired to reinforce the idea that Miriam is impelled to become a writer.

408.37–38 the two men, talking . . . in the hotel bedroom  See the conversation of Strether and Waymarsh in chapter 2 of The Ambassadors.

409.8–9 Waymarsh’s “sombre glow” and “his attitude of prolonged impermanence”  These phrases from chapter 2 convey Strether’s early impressions of his friend. The second quotation rather mangles James’s artful clause: “he
hugged his posture of prolonged impermanence."

409.13–16 Maria Gostrey... at the dinner-party, in her red neck-band. Disappointing... and being elaborately mysterious In chapter 4, Strether dines alone with Maria at his hotel. Early in the chapter the "broad red velvet band" attains prominence because of Maria's "cut down" dress. Miriam's disappointment stems from her dislike of women who work at playing feminine roles.

410.3–5 But the cold ignorance of this man was unconscious. And therefore innocent. And it was he after all who had achieved the first completely satisfying way of writing a novel. In a letter of 18 September 1948 to Henry Savage, Richardson, after severely criticizing James, said: "Even The Ambassadors, mostly reality, nearly all reality, because embodying his own experience, is drama in a resounding box, where no star shines & no bird sings... I can't now read him, but he was a joy, for all one's repudiations, on the first meeting" (Windows, 589).

410.6–7 Something to make, like Conrad, the heavens rejoice See 275.33–276.13. For Miriam's judgment on Conrad's complacency, see 276.19–20, and 4:239.28–29.

417.16–25 the red book. The personal note... so almost dazzlingly sunlit height. The red book (see 408.5) is The Ambassadors; the paragraph is Miriam's parody of Jamesian style.

417.28 Cuyp Aelbert Cuyp (1620–1691), a Dutch painter best known for his landscapes. He had a significant influence on eighteenth- and nineteenth-century English painting.

417.36–37 Ah! Clifford Allbutt. James was the art of beautifully elaborating the ornate alias? Thomas Clifford Allbutt (1836–1925) was a well-known doctor who specialized in nervous disorders. In his book, Notes on the Composition of Scientific Papers (London and New York: Macmillan, 1904), he wrote: "Above all intolerable is what Henry Sidgwick used to call 'the ornate alias', when a church is indicated as 'that sacred edifice,' an oyster as 'the succulent bivalve'; and so forth" (119). Miriam has been reading The Ambassadors and now applies the phrase she has picked up in Allbutt to the style of Henry James. Henry Sidgwick was a prolific writer. I have not discovered where in print he used the phrase "the ornate alias." Possibly Allbutt heard it in conversation, as the past tense might imply. Years later in a letter to J. C. Powys of 10 May 1940, Richardson was to use the phrase again, this time in reference to a would be reviewer named Norbury (Windows, 401).

419.35–37 brilliant light shone down upon the stately Queen Anne service, shone through the thinness of the shallow flowered cups The silver service from Queen Anne's reign (1702–1714) could be either quite fancy following French tradition or of great simplicity. The thin china teacups which are obviously

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Notes on *Pilgrimage*


421.7 the Belmont This women's club is to play an important part in Miriam's life, just as the Arachne club did in the life of Dorothy Richardson. See Fromm, *Dorothy Richardson*, 43, 50. According to Eva Anstruther, "Ladies' Clubs," *The Nineteenth Century* 45 (April 1899), 598–611, the first ladies' club was established in London in 1878 (600). The number of clubs grew slowly, but increased rapidly from 1894 on (601–602). *The Englishwoman's Year Book* for 1905 under Ladies' Clubs (175) records the founding of the Arachne club at 60 Russell Square, adding "For lady servants." In 1906 (202), the club is described thus: "For training in cooking and general domestic work." And in 1907–1908 (205), continuing at the same address, the description again differs: "Town and country members. Election or social references." Obviously the club was trying to find its niche. Richardson probably joined in 1905. According to *The Trap*, Miriam was a member when she shared rooms with Miss Holland in the autumn of 1904 (418–25), but we know that events in Richardson's life were reshuffled in this book, and that in fact she moved in with Miss Moffat in the summer of 1905. (See *A Reader's Guide to Dorothy Richardson's 'Pilgrimage*', 39–40.) According to *Dawn's Left Hand*, Miriam met Amabel at the club in early spring 1906; the year is confirmed in a postcard from Veronica Grad, quoted at 4:345.35–36. It cannot be supposed that either Miriam or Amabel belonged for the purpose of "training in cooking and general domestic work."

423.23 Primrose League See 2:316.23–24.

424.35 the Philharmonic Academy Unidentified. Possibly this is Richardson's name for the Philharmonic Society, Queens Hall, Langham Place.

425.6 Queen's Hall See 2:345.5.

426.3 East End Miss Holland is employed by an educational organization which offers lectures to the poor and uneducated, in this case in the East End working class area of London. See also 125.30 and 290.1. According to Veronica Grad, her original, Miss Moffat, was an evening class teacher for the London County Council. See Grad's letter in Gillian E. Hanscombe, *The Art of Life: Dorothy Richardson and the Development of Feminist Consciousness* (London and Boston: Peter Owen, 1982), 183; it offers a vignette of Miss Moffat.

426.21 heavily frosted inner doors and the little padrone This is the restaurant of Donizetti Brothers, which is named at 428.10. See 2:359.1.

428.18-19 There is one thing worse than a dignified man and that is an undignified woman. Chesterton. G. K. Chesterton (1874–1936) says this, but not quite in these words, in "Cockneys and Their Jokes," *All Things Considered* (London: Methuen, 1908), 19; first published in *Illustrated London News*, 1 September
1906.

430.12–14 Their prolonged silence was speaking. . . . "C'est dans le silence que les âmes se révèlent." "It is in silence that souls reveal themselves." This sounds like Maeterlinck who is on Miriam’s mind at this time, but I have not found these precise words. It may be part memory and part invention by Richardson. See 68.21–22.

430.23–25 Only one here and there seemed to know it. And those one never came across, except in the street suddenly, walking by themselves. Maeterlinck in “The Tragic in Daily Life,” The Treasure of the Humble (see 51.8–10), describes a rather similar experience, but in his example each friend is aware of the real destined self of the other: “And when it happens that we meet one of the men who are thus known to us . . . something there is in each of us which nods to the other, which examines and asks its questions without our knowledge, which interests itself in contingencies and hints at events that it is impossible for us to understand” (118). For Maeterlinck, see 23.33–34.

430.26–28 silence . . . à force de préoccupations [by dint of preoccupations], alone in company. Maeterlinck would call them menus préoccupations [common preoccupations]. On silence, see Maeterlinck’s essay of that title in The Treasure of the Humble, also 51.8–10 and 68.21–22. I have been unable to identify this precise phrase, but suspect the words are not intended to be a direct quotation from Maeterlinck.

431.24 “music that softlier on the spirit lies—” From Tennyson’s “The Lotus-Eaters,” Choric Song I: Music that gentlie r on the spirit lies. . . . And see 2:79.1

431.29 the plane of the ecliptic See 2:418.9–10.

433.30 Home Rule See 2:442.19.

435.2–3 ce n’est point la piqûre dont je me plains, c’est le promenade. It’s not the bite I complain about, it’s the walking. That is, the crawling about of the flea is more upsetting than the actual bite.

435.4–5 toote ah lay kom oon Parisienne tout à fait comme une Parisienne / quite like a Parisian. Miriam makes fun of Miss Holland’s flat-footed attempt at the gradations of French vowel sounds.


438.19 W. B. Yeats In the first edition, London: Duckworth, 1925, 89–90, Richardson used the fictitious name E. W. Sayce, though reader’s would have recognized Yeats from the description. Miriam’s following comment about their
meeting one night, “it seems as if we walked through each other” (439.4), is one more premonition of her affinity with writers. See also Richardson’s essay “Yeats of Bloomsbury,” *Life and Letters To-Day* 21 [April 1939], 60–66.

440.6 *How to kick a cooer!* A play on: How to cook a kipper. If this is traditional I have failed to find it. It is not cockney rhyming slang.

442.4 *The fiancée came to tea yesterday* This reference to Mr. Hancock’s fiancée [see 478] is confusing. When this section begins at teatime on Sunday—so we infer after the fact—Miriam is in the midst of describing to Miss Holland a past conversation she had with the fiancée. We enter this description as Miriam interjects the fact that yesterday, as previously planned, that lady came to tea at Wimpole Street at the same time Miriam and Miss Holland were having tea at the Belmont. Miriam then goes on with her account of her past conversation with the fiancée.

445.4–31 *the park railings* . . . this opening, with its view of the short broad path
In walking home from Wimpole Street, Miriam has gone north and is skirting the south side of Regent’s Park. See 148.20–149.13.

446.6 *Les yeux gris* See 2:256.5–6.

451.10 *Snow-white Laundry* This may be a fictitious name or one borrowed from another place. It does not appear in *Kelly’s Directory* for 1900 or in other directories consulted.

452.37 *Philistia. The mental immobility of Philistines.* Philistia, a country in southwestern Palestine including the city of Gaza, was a long-time enemy of the Israelites. The modern term Philistine, meaning a person of low culture or vulgar wealth, was introduced into English by Matthew Arnold. See *The Oxford Companion* (1985) (cited at 1:81.26).

453.4–5 *Freedom, unless people became samurai, slid down into a pit.* The reference is to H. G. Wells, *A Modern Utopia* [London: Chapman and Hall, 1905; repr. Lincoln: University of Nebraska Press, 1967]. Chapter 9, “The Samurai,” describes the rulers of Utopia as those who, after the age of 25, voluntarily adopt a life of chastity, austerity, and service to others. The samurai are “men and women ready to undergo discipline, to renounce the richness and elaboration of the sensuous life, to master emotions and control impulses, to keep in the key of effort while they had abundance about them to rouse and satisfy all desires . . .” (299). [That is, the abundance could have been theirs, but they refused it.] Young people are allowed to indulge themselves, but at some point after age 25 those who would be samurai (which includes all professions like doctors and lawyers) must elect this austere life. The samurai are “voluntary noblemen” (121) who are “forbidden alcohol, drugs, smoking, betting, and usury, games, trade, servants” (292).

Miriam’s thought here is that when people are free of the restrictions of
middle-class life, free to indulge themselves, such indulgence is debilitating
("down into a pit"); and the best—according to Wells— aspiring to be samurai,
voluntarily adopt restraints and discipline. Thus the freedom the anti-Philistine
seeks is a false lure, assuming he or she is a person of quality who has the poten-
tial to be a samurai.

454.4–6 It was she . . . who was abroad in a strange land. She who was travelling
ahead beyond recall. There is an echo here of Exodus 2:22: Moses said "I have
been a stranger in a strange land." He is destined to travel ahead, return to
Egypt and lead his people out of bondage.

454.25–26 another victim joining the conspiracy of the regiment This echo
of The Story of an African Farm. See 2:434.35–435.2.

460.32–33 "Ah, mon enfant, tout cela pourrirra." / "Oui, mon père, mais ce n’est
pas encore pourri." "Ah, my child, all this will rot." "Yes, father, but it is not
yet rotten." Unidentified.

462.9–11 those old essays . . . Schopenhauer Schopenhauer, Studies in Pessi-
mism, selected and trans. by T. Bailey Saunders [London: Sonnenschein [1890]],
frequently reprinted. It includes the essay "On Women": see below 462.32–34;
also 266.16.

462.32–34 Felt again all her old horror and loathing of femininity . . . What was
the answer to Schopenhauer? In his essay "Über die Weiber," Parerga und
Paralipomena, translated "On Women," Schopenhauer not only takes for
granted female inferiority but insists that women have no sense of justice [438],
are dependent on craft (438), "exist in the main solely for the propagation of the
species" [439–40], and as Rousseau declared, have "no love of any art . . . and . . .
no genius" [441]. [The Rousseau citation is from "Lettre à D’Alembert" [1758].]
"It is only the man whose intellect is clouded by his sexual impulses that could
give the name of the fair sex to that undersized, narrow-shouldered, broad-
hipped, and short-legged race: for the whole beauty of the sex is bound up with
this impulse" [441]. Schopenhauer was widely read in England at this time. See
Schopenhauer Selections, ed. DeWitt H. Parker [New York: Charles Scribner’s
Sons, 1928], 434–47.

462.38–463.2 [Schopenhauer] a pessimist. A man who attends—by the way, the
schoolboy was right—only to the feet. This definition of a pessimist is uniden-
tified.

463.6 “How beautiful upon the mountains . . . are the feet—” Isaiah 52:7. These
same words Miriam read to her mother the night before her suicide: 1:486.32–33.

463.27–31 But the great thing is that you must consider life obscene . . . If you see
all this, and Schopenhauer did, you grin and snort and stand aside. Women, he
proves, don’t see it. In Schopenhauer’s philosophy of Will, all are victims of
the will to live. The only superiority lies in knowing one is a victim. Women do not have the intellect to achieve such superiority. They “exist in the main solely for the propagation of the species” as the essay “On Women” cited above asserts (439–40).

465.4–5 Whoso would save his life must lose it. But not for the sake of saving it. Matthew 10:39: “He that findeth his life shall lose it: and he that loseth his life for my sake shall find it.” This is, as Miriam goes on to reflect, one of “those big sayings of Christ.”

465.17 the Russian war The Russo-Japanese War began on 8 February 1904, when the Japanese attacked Port Arthur. The Russians experienced a series of defeats, culminating in the fall of Port Arthur in January 1905 and the destruction of the Russian fleet in May 1905. Finally, in September of the same year a peace settlement was negotiated. In the spring of 1905 Miriam thinks back to Michael’s wish to take part in the war, which is now pretty much a thing of the past.

466.29 ships that pass in the Night The reference may be to Longfellow’s poem (see 2:201.11) but is more likely to the novel by Harraden, for which see 4:126.18–20.

467.6–7 what she called twollettay Miss Holland not only mangles the vowels in French toilette (toilet, washing, dressing) but pronounces the final e.

468.2–4 He’s been reading Shaw. Can’t believe that women really think about anything but capturing a man; for life. Densley’s current reading in Shaw was undoubtedly Man and Superman (1903). The play and its massive preface dealt more explicitly with this aspect of woman than anything else Shaw ever wrote. We note too that in the preface he introduced the subject of eugenics, one of the shocking topics taken up by Miriam’s dinner guests. Shaw’s play was reviewed at length in The Crank 3 (July 1905), 213–17, by F. E. W[orland] (see 371.6–7) who called it “essentially a play for Cranks. It is revolutionary to the last degree” (217). That is because, for one thing, it treats the sex-role so explicitly. One can be sure Richardson had lively conversations with the Daniels about Shaw (see 260.14–15). For Densley, see 2:264.33.

468.6–13 The famous “conflict for supremacy!” ¶... “No woman... is truly happy until she is the loser in that supreme conflict.” This “conflict” is the traditional male view that woman is truly happy only when she has accepted the mastery of her mate. The phrase is not found in Shaw’s works.

470.10–471.19 the Taylors... Dora and George See 370.37–38.

471.23 not even Philistia, but just Bedlam For Philistia, see 452.37. The Hospital of St. Mary of Bethlehem (Bedlam) in London was famous as an asylum for lunatics.

471.27–28 looking... like the young Beethoven, his searching eyes bent beneath a
frowning brow  It is the intense gaze and the apparently prominent brow that suggest Beethoven, who had a large head and powerful forehead. Elsewhere George Taylor is summed up by Miriam: "An Adam’s apple, sloping shoulders, and a Cockney accent" (372.2–3), hardly the image to suggest the powerful and stocky Beethoven.

474.18–19 down Fleet Street on their way to the Lycurgan meeting  The meeting is at Essex Hall, for which see 233.1. At 4:339.36 the building is assigned the name Sussex Hall. Fleet Street, in the City, is a little over two miles from the heart of Bloomsbury.

474.26–475.21 Lycurgan meetings. . . . the illusion that humanity moves with one accord  This is Miriam’s most incisive analysis of Lycurgan/Fabian thought. See also 286.27–29.

482.23–25 The shadow of Nietzsche, the problem of free-love, the challenge of Weininger, the triple tangle of art, sex, and religion.  This curious grouping of subjects is intended as a catalogue. Weininger, for instance, does not discuss free love, so it is not that subject which brings his name into Miriam’s mind. The phrase “the triple tangle of art, sex, and religion” could aptly refer to him (see below), but the structure of the sentence within which his name is embedded, along with that of Nietzsche, seems rather to enumerate four separate but related shadows or categories of concern, each signalled by a threatening noun. These are some of the brambles along Miriam’s pathway, impediments she must circumvent or transcend. She goes on to add poverty to the list. The trio re-appear at 4:228.21.

482.23–24 The shadow of Nietzsche  No doubt Miriam is troubled by his views of women and sex, for instance the stress on female obedience in Thus Spake Zarathustra: See Part One: “Of Old and Young Women,” with its concluding advice: “Are you visiting women? Do not forget your whip!” [Trans. R. J. Hollingdale, Penguin Classics, 1961, 91–93] But as her questions at 152.4–5 (with their concern about race, superman and will) establish, Miriam’s ideas about Nietzsche at this time have not advanced much beyond intellectual gossip about a notorious continental. Nor is her later thinking about him ever touched on. For that we must go to her creator’s brilliant review of Friedrich Nietzsche by A. R. Orage: “Nietzsche,” The Open Road, n.s. 1 (Nov. 1907), 243–48. Richardson begins by taking almost a quarter of her space to narrate a French legend about an itinerant tumbler who through his tumbling and dancing at a disused altar “had found great favour because he had given of his best” (244). At first the reader understands that Orage in his vociferous championing of Nietzsche is the tumbler. But once Richardson has moved beyond Orage to the Nietzsche who, unbinding the doorways of certitude, invites us “to allow love as sole motive” and to know “the live meaning of danger and joy and unexpectedness” (247), the reader begins to see Nietzsche in the role of the con-
torted and capering but devoted tumbler. In *Dimple Hill*, which might have offered a suitable context, Richardson does not develop in Miriam her own deep insight into this "luminous and tender" Nietzsche (246). For a different view, see Radford, *Dorothy Richardson*, 67.

**482.24 the challenge of Weiniger** The reference is to Otto Weininger (1880–1903), *Sex and Character* (1903), authorized translation from the sixth German edition (London: William Heinemann and New York: G. P. Putnam's Sons, 1906). The German editor's note to the sixth edition refers approvingly to Weininger's "appalling comprehension of the feminine soul in its most secret recesses" (vi). Richardson must indeed have been appalled by *Sex and Character*. Weininger's thought, though it is not fully apparent until late in his book, is founded in Plato and Aristotle. Man is form, woman is matter. The intelligible, the creative, and the power to will characterize man, passive receptivity characterizes woman.

Women have no existence and no essence; they are not, they are nothing . . . Woman has no share in ontological reality, no relation to the thing-in-itself, which, in the deepest interpretation, is the absolute, is God. Man in his highest form, the genius, has such a relation, and for him the absolute is either the conception of the highest worth of existence, in which case he is a philosopher, or it is the wonderful fairyland of dreams, the kingdom of absolute beauty, and then he is an artist . . . Woman has no relation to the idea . . . she is purposeless, neither good nor bad, neither angel nor devil, never egoistical (and therefore has often been said to be altruistic); she is as non-moral as she is non-logical. But all existence is moral and logical existence. So woman has no existence. (286)

When Weininger shifts his perspective from the Platonic to the Christian, he notes that man, though fallen, aspires to the divine. Not so woman: "As the absolute female has no trace of individuality and will, no sense of worth or of love, she can have no part in the higher, transcendental life . . . there is nothing in her of that eternal which man tries to interpose and must interpose between his real self and his projected, empirical self" (284).

Weininger grounds his whole case on the essential or ideal categories of male and female and on their distinct biological foundations. These principles do not exist in pure form. Thus if women manifest intellect or creativity, this is attributable not to the nature of woman but to masculine characteristics possessed by specific women. Likewise some men have marked degrees of feminine character. With this single hypothesis Weininger explains strong women, weak men, lesbians and homosexuals. (See chs. 4, 5, 6, 45–75.) His theory also makes it possible for him to say, since woman is in possession of the physical rather than the spiritual: "The condition of sexual excitement is the supreme moment of a woman's life. The woman is devoted wholly to sexual matters, that is to say, to the spheres of begetting and of reproduction" (88). By the time
Weininger arrives at the final question about woman, is she human, the answer would seem inevitably to be no, but of course after all she is human. This is because with respect to the higher things [honor, love, imagination and so on] women “possess counterfeits of everything masculine” (291).

All the same, there are aspects of Weininger that might appeal to a less-than-orthodox feminist like Richardson. First is his idea that in practice each human being is to some degree androgynous. (We recall how frequently Miriam thinks of herself as like a man.) Second is his belief that men can attain a higher state by abstaining from sex; women in turn cease to be objects of his desire and will, and are freed from “the sovereign . . . power wielded on them by the Phal·lus” (347). Weininger, of course, concludes that for women to aspire to such a condition, to free themselves from the desire for pairing and reproduction, would be to ask for a miracle (348).

Weininger’s views are foreshadowed earlier in Miriam’s reflection that men when among themselves call women “materialists, animals, half-human, imperfectly civilized creatures of instinct, sacrificed to sex” (302.18–19).

It is noteworthy that all the attributes Weininger assigns to women he equally assigns to his Platonic category of Judaism (ca. 13, 301–330). The Jew for him is supremely feminized, except of course in the matter of sexuality and reproduction. Richardson, with her range of experience as represented by Max Sonnenheim, Mendizabal, and Michael Shatov (to use their fictional names), must have found this a great absurdity. On the other hand, Weininger’s judgment that “no woman in the world represents the idea of the wife so completely as the jewess” (319) finds an echo in Pilgrimage. See especially 224.35–225.9. But it is more than likely that Richardson’s opinions on this subject were formed quite independently of Weininger.

482.25–26 Poverty and Henry George Miriam is thinking about George’s Progress and Poverty, discussed at 4:54.3–6 and 104.11.

482.32 Lo here, lo there. But the kingdom of heaven is within. A paraphrase of the words of Jesus to the Pharisees, Luke 17:21: “Neither shall they say, Lo here! or, Lo there! for, behold, the kingdom of God is within you.”

483.2–3 Man never is, but always to be blest. Alexander Pope (1688–1744), The Essay on Man, 1.96.

483.3–4 Alles ist relativ. All is relative. A common generalization.

483.7–8 Someone says there is nothing meaner than making the best of things. The someone is unidentified. With slight modification, the words are repeated at 4:112.23.

irresponsible wealth” which “is certain to affect the tone of thought of the entire feminine sex profoundly.” Until she marries, a woman “is essentially adventurous, the creature of circumstances largely beyond her control and foresight. . . . Normally she lives in relation to some specific man, and until that man is indicated her preparation for life must be of the most tentative sort. She lives, going nowhere, like a cabman on the crawl . . .” (104–105).

485.13–17 a year ago, she had first appeared . . . replacing . . . Ellen, gone away with the Orlys This event is not paralleled in Richardson’s experience in 1904. Mr. Orly (Charles Baly) did not leave 140 Harley Street until 1909, according to Kelly’s Directory. (He may have retired at that time.) And Mr. Leyton (Charles Fraser Peyton Baly) did not leave until 1906 when he moved to 152 Harley. We might conclude that, having no further role for the Orlys, Richardson decided to remove them from the scene. And see 2:32.6.

485.21–22 gathering all spears to her own breast Catholic devotion to Mary of the Seven Sorrows or the Seven Wounds began in the fourteenth century. Pictorial representations show seven swords entering her heart. Richardson may have been aware of this tradition, but she is just as likely to have arrived at the image some other way since Mary does not figure significantly in the author’s thinking. But see 202.8–9. Richardson once mentions Mary in “The Reality of Feminism,” The Ploughshare, n.s. 2 (September 1917), as signifying “men’s need to acknowledge the feminine element in Godhead” (245).

487.1–6 a party. . . . they had gone in and out of the three rooms There is no indication of where this party is held.

488.7 “What have I to do with thee?” Luke 8:28. Also, with a plural pronoun, Matthew 8:29. These are the words of the man possessed by devils before Jesus drives the devils out and into the swine. With the next sentence (“But that was a man . . .”) Miriam shifts the subject to Jesus. The logic is not easy to follow. Possibly it goes like this: As Miriam thinks about the quality of character required to keep familiar things fresh and loved, there springs into her mind this statement from the Bible which contradicts it. Then her mind shifts from the man possessed to Jesus, the other participant in the scene, who it is implied never stopped long enough to confront the test of familiar domestic life; but he was a special case, she reflects, having a universal message and little time to deliver it.

488.12–13 “If ye love me, keep my commandments.” John 14:15.

490.12 djibbêh OED spells it jibbah or jibbeh: “An outer garment worn by Egyptian Muhammadans, consisting of a long cloth coat with sleeves reaching nearly to the wrist.”

490.12 Nora Beaworthy One of the few instances in Pilgrimage of an explicitly symbolic name.
490.19 Pall Mall  Pall Mall runs north east from St. James's Street to Trafalgar Square. For the party, see 487.1–6.

491.11–13 old Hayle-Vernon, handsome in smooth evening dress, stepping elegantly towards her. With a light in his young dark eyes. The suave Hayle-Vernon, with his "deep-seated indifference to socialism" (492.3–4) is analyzed at 494.20–35.

492.32–35 "Multiple shops, proliferating ... like a cancerous growth." But Englehart's adoration of Wells was a charming décor ... I take Englehart to be the speaker, repeating the views of H. G. Wells. At this time in 1905 Wells was about to become very active in the Fabian Society. His views represented here are developed in Book 2, chapter 1, section 1 of *Tono-Bungay* (1909). The narrator describes the suburbs of London as "disproportionate growths, endless streets of undistinguished houses, undistinguished industries, shabby families, second-rate shops... All these aspects have suggested to my mind at times, do suggest to this day, the unorganized, abundant substance of some tumorous growth-process... I ask myself... is that cancerous image their true and ultimate diagnosis?" For Arnold Englehart, who is described at 492.5–6 as "pouring out his newest plan to bring about socialism in a fortnight," see 494.26–27; 4:180.5–9.

494.20–35 Hayle-Vernon... elegant sophistries... He had joined the society for the sake of self-realization, consciously contributing his proud talent of straightening out the statements of those who... were careless about language? Separated from passionate conviction he was inoperative. See also 491.11–13, 492.32–35. So detailed is the portrait of Hayle-Vernon that one has a conviction he is modelled on a specific Fabian. Yet none of the founding Fabians was significantly older than the others. In 1905 they were around 50. Be that as it may, the likely source of Hayle-Vernon is Hubert Bland. He was a big man, a womanizer, always well dressed and well-mannered. Wells described him as "the magnificent Bland in a frock-coat and a black-ribbed monocle" (*Experiment in Autobiography*, 2:661). He was by temperament a Tory socialist, and hated the Liberals (Mackenzies, *First Fabians*, 68, 115). This might lead Mirtam [and Dorothy Richardson] who did not know him well, to the incorrect conclusion that he was indifferent to socialism. Though it was Shaw who was best known for giving a lot of time and care to straightening out the language of others, Bland was a well-known journalist and as such often expressed in more accessible language the ideas of the Fabians. It is possible, of course, that Hayle-Vernon is a composite of Bland and Shaw. Dominance of intellect was certainly characteristic of Shaw [see 260.14–15].

494.26–27 Wilkins the author... hooked Englehart away by the arm  Wilkins is a recurring figure in the novels of H. G. Wells. He resembles his creator. Thus Richardson ingeniously incorporates in the same novel Wilkins, Hypo Wilson,

495.3 The New Order Probably a reference to a journal that began its career from January to November 1895 as The Croydon Brotherhood Intelligencer, published by F. R. Henderson et al. According to LC, The New Order published numerous writings of Leo Tolstoi. The Waterloo Directory of Victorian Periodicals, 1824–1900: Phase I, ed. Michael Wolff, et al. (Waterloo: University of Waterloo Press [1977]), gives its dates as January 1897 to December 1899 and mentions, as does LC, that it issued Supplements (753). Richardson’s interest in Tolstoi may have brought this publication to her attention.

495.4–5 I write about socialism in an anarchist paper. As was the case in Revolving Lights (see above 369.36–37), the facts of Richardson’s life underpinning this account conform to the facts of Miriam’s fictional life but the time has been radically altered. Between January and May 1907 Richardson published in Ye Crank five essays on the subject of socialism. The one for February was called “Socialism and Anarchy.” Here in The Trap these essays are discussed in the spring of 1905. In thus rearranging biographical fact, Richardson may have wished to give the theme of writing a more sustained prominence in Miriam’s life. She may also have thought it desirable to have this topic out of the way when, in Dawn’s Left Hand and Clear Horizon, she came to portray within the same time frame Miriam’s intense attachment to Amabel and her sexual involvement with Hypo Wilson.

495.33 By their prejudices ye shall know them. “Wherefore by their fruits ye shall know them.” Matthew 7:20.

496.11 People from South Place South Place is just north of Finsbury Circus. Over the years from 1886 onward (Pease, 55–56, 66), socialist conferences and meetings were held at South Place Chapel. The reference, then, may be to socialists other than Lycurgans/Fabians. Also throughout the Nineties the South Place Ethical Society, led by Dr. Stanton Coit (see 496.12), met there each Sunday.

496.12 “That’s not dancing, it’s the Ethical Movement.” George Bernard Shaw observing Dr. Stanton Coit on the dance floor at a Socialist soirée: “No, he isn’t dancing. That’s the Ethical Movement.” Dr. Coit was a Fabian, who founded the Ethical Church, and so was leader of the ethical movement. The anecdote is recorded by C. E. Bechofer Roberts, in Philip Snowden (London: Cassell, 1929), ch. 6, 108, but Richardson is recalling the story from her Fabian past. On Coit, see the Mackenzies, First Fabians, 184, 384.

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496.13 Shaw. The darling. Religiously enduring. Shaw faithfully attended Fabian gatherings of all descriptions and humored people into making a fist of getting along with each other. He inspired varying reactions, as Miriam demonstrates at 4:340.10. See 260.14–15.

496.30 Auld Lang Syne This song is sung, in the spring of 1905, in a spirit of solidarity, and not in honor of the New Year.

501.29 Bank Holiday In England the August Bank Holiday was the first Monday in the month: August 7 in 1905.

502.14–34 Yeats... the halting, half man’s half woman’s adoration he gave to the world he saw, his only reality. The idea of the artist as androgynous is one Richardson shared with others. See Kathleen R. Tudor, “The Androgynous Mind in W. B. Yeats, D. H. Lawrence, Virginia Woolf and Dorothy Richardson,” DAI 35 (1974) 1126A–27A.

503.15 le sort fate.

505.23–24 the élite of all worlds The reference is to H. G. Wells and such superior groups as the samurai. See 453.4–5.

505.31 Good Bermaline. This is both a malted wheatmeal and the commercial light malt bread made from it and sold in a distinctive loaf. See Elizabeth David, English Bread and Yeast Cookery (Harmondsworth: Penguin, 1979), 58, 205.

506.3–6 this holiday to Edinburgh... two coats and skirts, one on top of the other, and a little handbag. By the midnight train. Presumably Miss Holland sits up on the train rather than taking sleeping accommodation, and because she has no luggage she will not need to tip porters.

508.23–24 I must create my life. Life is creation. Self and circumstances the raw material. Compare the more grandiose declaration of Stephen Daedalus at the close of A Portrait of the Artist: “Welcome, O life! I go to encounter for the millionth time the reality of experience and to forge in the smithy of my soul the uncreated conscience of my race.”