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Abstract of the thesis *The Literature Of Alasdair Gray.*

Submitted to The University of Durham in 1988

for the degree of Master of Arts

by Bruce Graham Charlton.

The thesis presents a critical discussion of the literature of Alasdair Gray (concentrating on the novels Lanark and 1982, Janine) related to information derived from archive material in the National Library of Scotland. There are two sections. The first is critical, the second includes a list of the archive upon which much of the criticism is based. In section one the evolution of the novels is traced from conception to publication using workbook evidence. The novels are then considered and contrasted in terms of their formal structure and aims. The critical section concludes by examining Gray's literary work using scales of discrimination based around two questions: to what extent the writing engages the readers subjective responses; and in what way the writing depends upon autobiographical material as a source. It is concluded that while Lanark and 1982, Janine share similar themes, they differ both in their overall form and in their predominant modes of writing. Lanark can be regarded as an epic in the objective mode, and 1982, Janine as a thought-experiment in the subjective mode. Section two contains an edited, annotated and cross-referenced list of the National Library of Scotland's archive material relating to Alasdair Gray. The section concludes with a supplementary chronological list of biographical material. Section two thus functions as an annotated source book for tracing the development and chronology of Alasdair Gray's writing, and linking this with biographical information.



THE LITERATURE OF ALASDAIR GRAY

Thesis submitted for the degree of Master of Arts at

The University of Durham

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from it should be acknowledged.

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Declaration

None of the material contained in this thesis has been submitted for another degree in this or in any other university. It is entirely the candidate's independent contribution.

Statement of Copyright

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SECTION ONE: CRITICAL

Introduction

The shape of this thesis was, to a large extent, dictated by my desire to incorporate as part of it a catalogue of the Alasdair Gray archival material stored in the National Library of Scotland. This archive contains a fund of fascinating information, and I considered it essential that a list of its contents should be made available. Another factor of relevance is that much of the archival material is not available for public inspection, and will probably not be released for this purpose until after Gray's death (he is intending to write an autobiography at some stage). Therefore I decided (with Gray's permission) to annotate the list as fully as possible, with detailed descriptions of the contents of the diaries and notebooks: especially where they contain early drafts of the published books.

However, my interest in writing a thesis on Gray was inclined mainly towards a critical discussion of the two major novels, Lanark and 1982, Janine. Of the many possible approaches to such a discussion I have chosen one which repeatedly draws on the archive material, drawing out links between the *process* of writing the novels (the aims and methods) and the published novels themselves. The emphasis of this thesis is therefore concerned with formal or structural features, and also with the relationship between author, text and reader. I have not attempted to place Gray's work in a Scottish (or English) literary context, mainly because much has already been done in this line [1,2,3,4,5,6,7]. In the main body of the thesis I have also tended to avoid an exposition of the "thematic" content of the novels, again because this has been well covered by the



above critics (at least as regards Lanark), but also because the themes are so well articulated by Gray in the books themselves.

I give here, however, a brief survey of Gray's general field of interest as a writer of fiction. His range is broad. In its Thaw sections Lanark concerns a realistic account of the working class upbringing, and art student life of a young man in Glasgow; in the Lanark sections it becomes a fantasy, mainly concentrated on political themes. Throughout both sections there is a preoccupation with sexual relationships, especially with their difficulties. The general tone is sombre, the hero searches for love and a decent life, but never finds either of these for very long. 1982, Janine is also set in Scotland, and has a large element of political discussion, particularly in relation to that country. The novel is an interior monologue with pornographic fantasies interpolated into the stream of consciousness: these provide the focus for discussions of the relationship between sexual and political life. In 1982, Janine the hero's search for a better life is a (qualified) success. The general tone is varied from great sadness to a dour humour, with a strong sense of hope at the end. Unlikely Stories, Mostly is a collection of short pieces with a large diversity of mood and subject. There are political fables (the "Axletree" stories and Five Letters From An Eastern Empire), humour (The Great Bear Cult, The Crank That Made The Revolution), modern mythology (The Comedy Of The White Dog); also Prometheus, which concerns sexuality and the creative process, and Logopandocry which demonstrates the author's formidable wit and erudition in a sustained meditation on language and Scottish nationalism. The Fall Of Kelvin Walker: A Fable Of The Sixties is a

satirical novella, again concerned with politics, and with comedy of manners. Lean Tales contains small prose poems, essays, humorous monologues, and The Story Of A Recluse which ingeniously combines literary scholarship and empathic creative understanding to complete an unfinished story by Robert Louis Stevenson.

In an interview with Swan and Delaney [9247.5] Gray defined the themes which link his literary works as "Sex, politics, language and religion." Of these, sex and politics (in a broad definition where sex extends to include other intense relationships between friends and in families, where a sexual element is not in evidence, and politics includes discussions of the organisation of society at many levels) are the dominant explicit themes: the interest in language is usually implicit in the experimental nature of the writing (Logopandocy being an exception where the discussion is explicit), and religion is treated in a generally non-supernatural way which is closely bound up with politics. In the above interview Gray expands on his use of religion in writing:

Religion...is a way of seeing the world, a way of linking the near, the ordinary, the temporary with the remote, the fantastic, the eternal. Religion is a perspective device so I use it, of course. I differ from church people in seeing heaven and hell as the material of life itself, not of an afterlife. [9247.5 and Saltire Self Portrait p 19].

One of the most interesting features of the two novels (and of the short stories Logopandocy and Prometheus) is the way in which these themes are blended, so that a discussion of sex becomes linked to politics, and vice versa. To discuss the themes separately can

easily become an artificial exercise. Gray is a radical novelist and his main rhetorical device is to link the personal with the political, to show that everyone is affected by the organisation of the society they live in. This insight permeates most of his works, even light humorous pieces such as A Report To The Trustees and The Grumbler (from Lean Tales).

I have suggested that Gray's scope as a writer of fiction is unusually broad. It is further expanded by his poems and plays which are listed in the second section of the thesis. At present these are mostly unpublished, or available only in small magazines (a sequence of poems called Old Negatives is coming out from Cape shortly). Another aspect of Gray's creative activity is painting and illustrating. He practices this on an equal basis with writing, and it impinges on the writing to a variable degree; perhaps reaching its maximum influence in the beautifully embellished volume of Unlikely Stories, Mostly, where the illustrations form a vital part of the book's aesthetic impact. The full amplitude of Gray's activities as a literary and visual artist await the consideration of a larger study.

The thesis falls into two sections. The first is critical while the second is a list of the archival material upon which much of the criticism is based. The archival section contains early drafts of the published fiction, plays, poems and essays together with much else besides - details of art works and a chronological biography for example. This section can therefore be used by the interested scholar as a source book from which a wide variety of information can be extracted.

The Evolution of Lanark

In the first chapter of the thesis I will draw upon the notebooks to trace the evolution of Lanark from its initial germinal ideas through the various conceptions to the final published form.

The notebooks comprise 63 volumes covering a period from 1950 to 1983. They range from pocket sized pads to foolscap ledgers. The note books have been used for several purposes and contain: names, addresses and telephone numbers; memoranda; diary entries; fragments of autobiography; drafts for letters; sketches and doodles; drafts of the novels, plays, poems and non-fiction. There are also entries which I will call dramatised autobiography, where a diary entry is written in the third person and often develops into a narrative which moves away from the strictly autobiographical to become fictional in content. All these different types of writing are jumbled together without any organisation, written at different angles and crammed into any available space. Diary entries are undated and typically can only be assigned an approximate one. Although the notebooks follow a roughly chronological sequence (as numbered by Gray), frequently late passages have been inserted into earlier notebooks. Gray has examined the notebooks and provided a list of contents on the cover of each, and dated them as best he can using internal evidence and memory. In this thesis, unless indicated otherwise, notebook quotations are taken from Gray's handwritten list of contents on the cover of each volume [See Introduction to Section Two].

I am sharply aware that this exercise of searching through the notebooks and tracing the development of works is deeply biased. I

am looking back from the completed novel and searching for fragments which were incorporated. I see the book as if being whittled down from a mass of chaotic impressions into the the organised final form, whereas in actuality the discarded portions began existence as integral to the story. There is also the fact that the material donated to the library has been initially selected by Gray by the same retrospective process. And, of course, not all material is present in this archive, some is lost and other items are uncollected.

Then after contributing to the National Library only that written material which seemed to be *relevant* to his published work, Gray went through it and picked-out (and highlighted) the most significant passages. I subsequently looked through the material, guided by these comments. We were both of us sensitised to notice early forms of published work, rather than those passages which were later rejected from the completed works.

The point I am making is that in following the notebook evolution, as I have done, we are not following the creative process itself. One way of putting this is to say that at any given stage of composition the writer is presented with forked paths diverging in different directions. But I am looking back from the finally achieved destination, and all paths leading elsewhere have been shown to have blind endings. At the time of creation these blind alleys may have looked more interesting than what finally emerged as the main road.

Despite these qualifications, following the evolution of the novels does have its intrinsic interest. Also the changing conception of the direction of the work is often seen to be reflected

in the structure of the published novel. Light is cast upon the author's intention at various points, which sometimes serves to clarify interpretative problems or supply different perspectives. There is also the element of biography which can be fascinating in itself, or used to contribute to the reading experience in a variety of ways.

After tracing Lanark's evolution I will go on to consider the work in its formal or structural aspects, referring back to link these with the evolution at appropriate points.

The published form of Lanark evolved slowly over the period from 1951-1977, although large portions of it were planned (in more-or-less their final form) within two years of its conception. In broad terms Lanark evolved from a semi-autobiographical novel dating back to 1951, which was eventually combined with a "Kafka-esque" fantasy novel dating from the following year. The two books were planned to be combined in various different ways before the published form of semi-autobiography-inside-fantasy was adopted. The novel was completed in 1976.

The semi-autobiographical work began when Gray was sixteen years old and was planned to be entitled Obby Pobbly:

Three doodled title pages for a four part work of fiction, in which my potato-headed depressed intellectual schoolboy, Obby Pobbly (who later became Edward Southeran, then Gowan Cumbernauld, then [Ian, then Hector, then Gowan, then] Duncan Thaw) would go on a pilgrimage which would lead him out of the everyday drabness of post-war respectable working class Glasgow, through a fantasy pilgrimage, ending in an era of untrammled artistic production, which by 1952, when I knew I was about to enter Art School or had actually done so, was embodied in the the dream of wandering scholarship: a journey whose rules were self-imposed... [9417.3 Folder 1951 - 1952].

This outline is not yet recognisably that of Lanark. It is interesting that the name of Obby Pobbly eventually emerged in 1982 Janine as the chief of a group of little people, invented by the infant Jock, who lived behind the fire grate and in the furniture [p 193]. The name of Thaw was invented at about this time. He was, however, the hero of a "consciously whimsical" story which was soon discontinued "for its lack of ambition". The folder of 9417.3 for 1951-1952 has several stories that, with the eye of retrospect, can be

seen as tentative forays in the direction later consolidated by Lanark. For example a novel "intended to lead the author (and therefore reader) from the drably commonplace into realms of wonder..." However in the envelope marked 1952 [9417.3] fragments of the beginning of Gowan Cumbernauld can be seen to cover much of the same ground as Book 1 of Lanark:

Fragments of a novel to be called Gowan Cumbernauld...describes a frustrated Gowan trying to relieve himself by caressing a caryatid on the facade of the municipal building where he is clerk...fragments referring to asthma, homework, a recently dead mother.

The book became entitled Thaw in 1953 and by the summer its conception was very much as it eventually was published in Books 1 and 2 of Lanark.

During the Art School holidays this year (July to September) I did not work but concentrated on writing my Thaw novel. I was sure I could write it all, or most of it, on the basis of notebooks and diaries accumulated or imagined. I managed Chapter 12 of Lanark (it used to be Chapter 1 of Thaw) and a few pages describing Thaw's hallucinatory delerium (chiefly the part describing the city expanding like a telescope and him killing-perhaps-the girl) in Chapter 29 (which was the second last chapter). [9417.3 Folder 1953 - 1954].

But by this time Gray already had plans to make his novel more than simply a fictionalised autobiography. He intended to combine it with another kind of novel which he was also writing. In the Epilogue to Lanark the author (in his role as the magician Nastler) describes how the book came to be written in an epic form.

When I was sixteen or seventeen...I found Tillyard's study of the epic in Dennistoun public library, and he said an epic was only

written when a new society was giving men a greater chance of liberty. I decided that what the Aeneid had been to the Roman Empire my epic would be to the Scottish Cooperative Wholesale Republic... That was about 1950. Well I soon abandoned the idea. A conjurer's best trick is to show his audience a moving model of the world as it is with themselves inside it, and the world is not moving towards greater liberty equality and fraternity. So I faced the fact that my world model would be a hopeless one. [pp 492-493]

Gray has also mentioned reading Tillyard's The English Epic And Its Background [8] in several interviews [Reference 9 & Questionnaire from Ronald Binns, 9247.5] and it was a powerful influence on the writing of Lanark. However, it is clear from the publication date that Tillyard's book was not available until 1954, when Gray was 19 years old (not 16 or 17 as stated above), and it is unlikely that he read it until at least several months after its publication. The implication is that by the time he read Tillyard, Gray's novel was more advanced in composition than he later recalled. Study of the notebooks confirms this impression. Gray has since revised the above quoted chronology in the light of further reflection:

I believed - and said so! that I was at Whitehill School and 16 or 17 when I got Tillyard's book on the epic from Dennistoun public library. By you showing me it was first published in - 1953? or 1954? - I realised I was not the adolescent prodigy I had assumed, but an art school student of 18 or 19. And looking through your copy... I recalled just why the book had struck me as exciting. In talking of Camoens etc. he spoke of writers who had imblended idioms normally kept far apart, and which in ages like ours (where the scientific spirit is strong) can only be yoked together by a sort of grotesquely arrogant force. It was then that I perceived that the two sorts of book I was plotting to write, The Portrait of an Artist autobiography and Kafkaesque adventurebook of politics in an underworld - should be the same. [10]

Gray's discovery of the epic form was important in giving him an idea of how to bring together two strands of interest into one book: even if it had to be done "by a sort of grotesquely arrogant force." The two interests were autobiography, and political fantasy.

In 1952 there is a list of planned chapters for the autobiographical novel (at this time named Gowan Cumbernauld) which has a gap in the list either after or during the period at Art School. This gap presumably indicates the position where an interpolated episode is intended to be written. Gray writes: "I assume this can only refer to the after death fantasy sequence." [1952. 9417.1 NB 3]: this is the first reference to the idea that Gray's novel was to be a new kind of hybrid.

This implies that the notion of an after-death existence for the protagonist was an early conception and the original idea for combining the fantastic with the autobiographical. In other words the original conception was to have Lanark's adventures as a fantasy occurring at around the time Thaw was at Art School. However, as will be seen, the form of this fantasy was not settled for several years, and the two planned novels existed for a long time side by side (or end to end) rather than as an integrated concept.

The proposed chapter headings listed in NB 3 show Gowan Cumbernauld to be broadly similar in conception to Books 1 and 2 of Lanark as published, except for the middle of the planned book which was to have chapters called Department Of Coordination and Biscuit Factory and an extra final chapter (following one called Madness) named Justice. Therefore the evolution of the Thaw section of Lanark

over the following decades was largely a refining of a plan conceived when the author was about 16 or 17 years old.

So, 1952 Gray was writing two novels which eventually coalesced to produce Lanark. The first was the semi-autobiographical work resembling the Thaw parts of Lanark, as discussed above. The second was more like the Unthank parts of Lanark, although even at this stage the two novels were not entirely distinct in terms of their protagonists:

Brief notes for a Kafka-esque novel to be called John Ingram, involving a brother and sister and the occupation of a city by an alien power, and the recognition that I am inclined to mix up this story with the story of [Gowan Cumbernauld], which is more immediately autobiographical. [1952. 9417.1 NB 10]

This sounds like the predecessor of a book referred to just over a year later, in February 1954:

References to the Thaw book and its one completed chapter, with discussion of what recent or past experiences to include/exclude. Also to a second book called Macbeth, or Ogilvie, which takes place in a city like Edinburgh ruled from a Kafka-esque castle and subject to supernatural crises. Ogilvie's character is described like Lanark's, and there is a suggestion that he is a form of Thaw. [9417.2 NB 17]

Macbeth/Ogilvie is clearly the predecessor to books 3 and 4 of Lanark, and this seems to have burst out of its proposed role as an "after death fantasy sequence" to once again be conceived of as a whole separate book.

Meanwhile the autobiographical novel was changing. A character named Thaw makes an appearance in 1953:

...notes for Gowan Cumbernauld novel with Hector Thaw a character in it: and notes for insanity episode in the Thaw section. [1953. 9417.1 NB 13]

By September 1953 Thaw has had his christian name changed and has taken over the title:

This contains sketches for the title page of a novel called Thaw...Art School encounters and some other matter tributary to Chapters 18 and 21 but attributed to a Gowan Thaw. [9417.1 NB 16]

It seems likely that the proposed form of what became Lanark was at this point in its development when, a year or more later, Alasdair Gray read Tillyard's book. This had the effect of crystallising his intention to bring both the autobiographical and "Kafka-esque" books together into one narrative:

Epics have a lot of things in them...One is a descent to the underworld, dealing with a kind of afterlife. The afterlife is usually presented as a kind of parody in eccentric form of the ordinary life that we know, so I remember thinking, 'Ah, we'll have that in it'. [9].

Reading The English Epic And Its Background seems to have had a complex effect on the writing of Lanark (see also the following chapter). From the notebooks it is clear that Gray had already thought of ways of joining his two types of book together, but Tillyard's historical analysis validated what Gray was tentatively

groping towards. Tillyard's book also enabled Gray to integrate this construction with a vision of epic possibilities. Over the following years several possible methods for integrating Thaw and Ogilvie are mentioned. In 1956 there is reference to:

...fragments of a novel called Thaw with first person narrative to life after death by drowning told by someone called Ogilvie.
[9417.2 NB 25A]

This is now recognisable as similar in form to Lanark. By October 1957 the name of Ogilvie had been changed to Lanark and the afterlife sections were being written, set in a place called Ahloblast:

Notes for the Thaw at Art School chapters...and the first Unthank chapters (Unthank here called Ahloblast) and a last supper symposium at which Thaw bids farewell to his friends and the world. [9417.1 NB 29]

This last mentioned chapter was called Epitaphs and consisted of "a last supper at which all Thaw's friends would assemble at a symposium to bid farewell" [9417.3 Folder 1956-1957]. This was written but later dropped from the plan, as was a chapter entitled The Building Site which existed in the form of diary notes. At this time the chapter list shows no evidence of a space for the after-death section to be included in Thaw. Presumably therefore the plans had changed, and the intention was for the realistic and fantasy sections to be kept apart in different volumes. The idea of having the

afterlife section as a sequel and published separately^e seems to have lasted several years:

Note on Thaw, showing it to be conceived^{ei} (at this stage) as one book, with his life-after-death a fully planned sequel." [1959, 9417.1 NB 34]

And:

A fragment of a chapter which...gives part of Duncan Thaw's life after death, calling him by his pre-death name. [1958-1961, 9417.4 Post Artschool-Pre Inge]

The solution of separate autobiographical and fantasy novels lasted at least until 1964 when the first half of Thaw was rejected after being submitted for publication.

...the rejection of Book 1 of Thaw [Book 1 of Lanark] as a novel in its own right by Curtis Brown. [1964, 8799.8]

Then came the idea to integrate the two stories, but in the *opposite* way to that previously intended. Gray calls this a "Change of Life":

At a queer kind of drunken party I meant my hero to meet a strange elderly gent a bit like me nowadays who would tell him a story, a fantasy of a kind of afterlife (which would be quite lengthy) and when the readers got back to the main narrative, and read it to the end where the central character killed himself, they would realise that his future was the one that had already been told as an earlier story and that the person he'd met actually was himself at a later age. However, in constructing both, a point was reached at which I realised that it would be easier to put the realistic story inside the

fantasy than the other way round. I think that 'Change of Life' occurred to me when I was about 25. [ie. about 1960]. [9].

This sounds to be a rather simplified version of what actually happened. Clearly the idea of embedding a fantasy afterlife within a realistic story dates back to 1952 [NB 6], although this afterlife was not necessarily of the same kind as the story of Lanark turned out to be. Then the fantasy section seems to have become detached, and planned to become a chronologically continuous, but separately published, sequel to the realistic story. The "Change of Life" at which Gray decided to put the realistic story inside the fantasy presumably occurred after the rejection of Thaw in 1964 (not 1960 as stated in the above quotation), but the exact time cannot be established from the evidence of the notebooks. It is also worth remembering that the book of Lanark as we know it was in danger of being unpicked into its two parts even after it was completed. Two publishers, having seen the completed manuscript, offered to print them separately but Gray resisted the temptation:

When Lanark was half finished in 1971 or 72 an agent, Frances Head (dead, alas) got Quartet Books to pay £75 for the first option on it. They rejected it on completion in 1976 because of its length. (Two other London publishers had offered to print it if I'd split it into two books). In 1977 I offered it to Canongate of Edinburgh. In 1978 they took it. In 1981 they published it. [Questionnaire from Ronald Binns, 9247.5]

So Lanark was written as a combination of semi-autobiographical realism with an allegorical fantasy. And the catalyst for this conception, as mentioned above, came from reading Tillyard's book The

English Epic And Its Background. I will now consider in more detail the nature of this influence, and to what extent Lanark can be considered to be an epic.

Lanark As An Epic

"I faced the fact that my world would be a hopeless one" Nastler/Gray remarked in 1970 [Lanark p 493]. Something of Gray's attitudes to his evolving novel can be surmised from the Epilogue to Lanark and from another work into which he incorporated many of his thoughts on the epic as a form. In 1973 he wrote a play called The Loss Of The Golden Silence which consists of dialogue between a male and a female protagonist: He and She. She is "writing a doctorate thesis on the British Epic", and the central importance of a national epic is emphasised: "...without an Epic map of the Universe people can't feel at home in it." (this map metaphor comes up again in the poem which closes Lanark). But She also reinforces the conviction that the time is not right for the creation of a national epic, at least of the conventional kind, although there is hope that one may come from someone with a different perspective.

I have this fantasy that the next Epic will be written by a woman. I imagine my thesis being published and a copy lying in a neglected corner of an obscure public library. A wretched, pimply, uninteresting little girl comes along, but she has a great soul - a sort of female Alexander Pope - and she reads my book and discovers her mission in life: to write a modern Divine Comedy relating particulars to universals in a synthesis which draws upon Marx and Freud as Dante drew upon Aristotle and Christian Neoplatonism! [She. The Loss Of The Golden Silence, 9247.2]

The similarities with Gray's own case are obvious. The epic, it seems, is a form intimately dependent for its achievement, on the overall mood of the society of its time. As Tillyard puts it in the Introduction to The English Epic And Its Background [8]: the author

of an epic must have "faith in the system of beliefs [and] way of life it bears witness to". This is related to the need for an epic to "express the feelings of a large group of people living in or near [the author's] time", which he calls the the "choric" function (as in the chorus of a Greek tragedy). Without such empathy and optimism it is unlikely that the author will have the sustained determination to fulfill Tillyard's further requirements of an epic. These requirements are: amplitude of experience (a broad picture of life in many of its facets); "predestination" (meaning a powerful sense of overall unity and direction to the narrative); and high quality and level of seriousness (the epic must be well written).

After the Second World War Gray felt that the time was ripe to write an epic, he was in tune with the *zeitgeist* as he perceived^{ei}_A it. When it turned out differently, and Britain entered the age of consumerism with the Macmillan government, Gray realised that the world was moving in the wrong direction, so far as he was concerned. He was left with his hopeless world, and the epic elements are largely confined to the hero's high aspirations (Tillyard talks of the heroic "exercise of will", which is an appropriate concept for both *Lanark's* political idealism and Thaw's artistic commitment), and to the ironical discussion of possible epic endings in the Epilogue. There is also the heroic will of the author in shaping the book over such a sustained time, which exercise of will happened in spite of rather than because of the spirit of the time. This is why *Lanark* has satiric elements, instead of being an optimistic celebration of the world it became a pessimistic protest against the world.

So Lanark does have epic qualities, despite the deficiencies in form which are pointed out in the Epilogue:

It has too many conversations and clergymen, too much asthma, frustration, shadow; not enough countryside, kind women, honest toil...Perhaps my model world is too compressed and lacks the quiet moments of unconsidered ease which are the sustaining part of the most troubled world. [p 494]

However, the Epilogue itself makes up for many of the deficiencies noted in the rest of the work, partly by sketching-in alternative thumbnail narratives of possible "epic" endings, and partly by embodying that lightness and wit which are lacking elsewhere. Perhaps what we have here is the nearest approach to an epic that the ironical "postmodernist" sensibility will tolerate. It has become very hard to speak plainly about serious matters, love for example, without producing an unintentionally^{on} comic effect. So an element of distance must be introduced, usually by the use of irony. We mean what we say, but are simultaneously acknowledging that we realise its ridiculousness. An example would be a man telling a woman "I love you". That is corny, perhaps, but not if he says "I love you, as they say in the movies." This is having it both ways.

Gray uses layer upon layer of this kind of irony in the Epilogue. Such as where Nastler comments on the surrounding novel, "The critics will accuse me of self-indulgence but I don't care", which is disputed by the footnote, "To have an objection anticipated is no reason for failing to raise it." Not only are objections anticipated, but even objections to the objections! By such techniques the book is

rendered criticism-proof. Such an attitude can be compared to that commonly seen in the attention currently lavished on television soap operas, which everybody knows are bad, nobody pretends otherwise, but the whole experience is *legitimised* by this self-knowledge. The enjoyment of crude melodrama is made possible by viewing the experience in a bracketted and ironical way. By wrapping his attempted epic in a shell of irony (retrospectively, after we have read most of it, taking it more-or-less at face value) Gray is hoping to protect it from ridicule by cynical critics, to make it less likely,

"... that men of a healthier age will think my story a gafuffle of grotesquely frivolous parasites..."[p 494]

This *pre-empting* of adverse criticisms makes them less likely to be made, and takes the sting out of them when they are made. In fact Gray also designs his book covers, writes his blurbs, and lists influences (or plagiarisms as he bluntly calls them): taking on the roles of graphic artist, editor and critic. The motives are various: self-protective, satirical, for sheer exuberant pleasure, and to make the book itself a creative whole.

...It makes critics respect the book. If they find themselves forestalled they realise that this is actually one-up-manship. If I were to do their job with sufficient thoroughness, the critics would say "Aha, he's there before us!" But there was a certain almost anti-academic impulse, although I'm the sort of person who rather enjoys academicism...It's also to do with enjoying books when I was quite small. I wanted to write and publish books, and I thought it would be easiest to write the preface and the blurb...But as I say it has actually the effect of cocooning and reinforcing and being beguiling. [11].

The book of Lanark as a physical object also reinforces its epic aspirations. The dust cover has a profusion of images blending modern realistic life with the symbolism of mythology, and this is carried through to the "Allegorical title pages imitating the best precedents." The fantastic-realistic images mirror the text. The weightiness and seriousness of the book are emphasised. The reader is immediatly^e aware of an epic level of ambition: the author is sticking his neck out with all this solemnity. The greater the ambition the more it requires "cocooning" by the use of irony, beguilement, and a pre-emptive strike against would be critics.

In Lanark, Tillyard's epic elements are all present but in unexpected places. Although not in a familiar form it would seem that Lanark may be allowed the title of epic.

Allegory In Lanark

If Lanark can be conceived^{ei}~~be~~_^ of, in some respects, as an epic "map" of Scotland; then its main reference to the extra textual (usually political) world occurs through the use of allegorical techniques which draw parallels between the world of the book and the world outside.

Thaw's world is broadly a naturalistic one: we take it to be a story where things are more-or-less what they seem. By contrast Lanark's world is an allegorical one. Things are not only themselves but are intended to be analogically compared to aspects of the reader's experience. Using a fairly strict definition (the word is often used loosely), allegory can be thought of as the one-to-one correspondance of textual elements to extra-textual elements, with an equivalent inter-relation of these elements. However, it can be misleading to overemphasise the specifically allegorical elements of a work. Such discussion can become remote from the experience of reading the book. After all, the allegorical aspects of a successful novel are subordinated to the aesthetic: an unpacking of the allegorical content, cracking the book's *code*, says nothing about the book's *quality*. Allegory works best in a context where it is dispensable. Someone who "doesn't get" the allegory should still be able to read the book with benefit.

There is, then, no sharp division between what has general applicability, and what is allegory. In a sense all Art has

applicability if it is to be of value. JRR Tolkien made this distinction when discussing The Lord Of The Rings [13]:

As for any inner meaning or 'message', it has in the intention of the author none. It is neither allegorical nor topical...I much prefer history, true or feigned, with its varied applicability to the thought and experience of readers. I think that many confuse 'applicability' with 'allegory'; but the one resides in the freedom of the reader, and the other in the purposed domination of the author. [p 11]

With allegory there is a "right" answer. The author has already decided on a *specific* applicability, which is the right one. It is, of course, possible that we might altogether miss the allegorical significance of a work, while "misinterpreting" it in a way which is, nevertheless, highly significant to us; but this open-ness is accidental, so far as the the author is concerned. The plot forms a code applying to events outside of the text, and the code has only one correct solution.

A good example of allegory (surprisingly enough) is Tolkien's own short story Leaf By Niggle [14]. I read this as a teenager and it made very little impression. It was only later - when I realised Niggle's "journey" represented death, and the institution where he learned to work efficiently represented purgatory: in other words that this was a Christian allegory - that I appreciated what a fine story it was. The appreciation was enhanced when I discovered the further allegory that Niggle is Tolkien himself and the big tree Niggle is trying to paint before he dies represents The Lord Of The Rings. The point is that this knowledge is quite specific, and is necessary for a full aesthetic appreciation.

Using these strict criteria, Lanark is not an allegory, but it does have allegorical tendencies. At certain points the reader is signposted towards linking specific textual and extratextual features, and often there is the feeling that there is a "meaning" of an allegorical kind which is being alternately prompted and denied. This applies particularly to political subjects: the equation of Glasgow with Unthank is hinted by several geographical landmarks in common, and that of Provan with London by its being the capital which rules Unthank. But just as this seems clear we are instead encouraged to regard Provan (as Lanark looks down on it from his flying-machine/bird) as being an *idealised* Glasgow. This is in turn thrown into doubt by the Prologue where the "author", Nastler, again interprets the story as we had first suspected:

[Nastler:] "You have come here from my city of destruction, which is rather like Glasgow, to plead before some sort of world parliament in an ideal city based on Edinburgh, or London, or perhaps Paris..." [Lanark:] "~~No~~. Provan is very like - " [Nastler:] "Stop! Don't tell me. My fictions often anticipate the experiences they're based upon, but no author should rely on that sort of thing." [p 483].

More teasing! It seems Gray will not decode for us but in the final analysis prefers to leave the interpretation of applicability to "the thought and experience of readers" because "no author should rely on" the one-to-one link up of allegory to compel the reader's attention and limit their freedom.

Tolkien prefers "history, true or feigned" and Lanark has both in separate and blended forms in the Thaw section. But the Lanark sections are to be regarded rather differently. Here is a repeated

foregrounding of allegorical features. For example, Lanark's skin disease, dragonhide, is not "only" an interesting part of the story, but is linked with his mood and personality: it is a stigma, evidence of his specific personal weakness. And the germ of this preoccupation with skin disease is autobiographical: Gray suffered badly from eczema as a young man (the early story Autosection fictionalises this experience [9417.3 Folder 1956 - 1957] as does The Spread Of Ian Nicol.) This pattern of an *autobiographical* idea being transformed into a *narrative* element which has a further allegorical application mirrors, in detail, that blend of autobiography, story and allegory which characterises the novel as a whole.

It is not intended that the reader translate each element of Lanark into its allegorical referent (for example, Monseigneur Noakes = The Church, The Creature = Big Business) as repeatedly the process is thwarted by shifting perspectives and the lack of a grounding in authoritative truth: there is no clear hierarchy of objectivity among the various characters or voices within the novel. So, we are offered "allegories" of "varied applicability to the thought and experience" of the reader, but the choice of interpretation "resides in the freedom of the reader". This is surely the significance of the teasing devices adopted throughout the novel. They function to invite specific interpretations, without insisting upon them; mostly in a playful spirit, although also with an element of ironical armouring against pedantic critics. Therefore while I have made, and shall continue to make, allegorical interpretations throughout this thesis, it is not appropriate to provide a "key" to the whole text in terms of it being a specific allegory.

Lanark As An Overall Reading Experience

There are several plausible reasons why *Lanark* uses this form of allegorical suggestion rather than a full blown allegory. The effect can be used to fascinate, to draw the reader onwards in the (frustrated) hope of unravelling the clues. It also produces an effect of multi-layered depth, approaching the complexity and partial understanding of real life. Most important, from a structural point of view, the overall shape of the novel is *biographical*. At root Lanark is the story of a man's life (the subtitle is "A Life In Four Books"). Thaw/Lanark is always "on stage", or at least listening to an extended narration (as in the Prologue) and the mood of the book follows his psychological development (inextricably bound-up as it is with society). Our viewpoint is centred on that of Lanark, and the resolution of the story comes with the man's death. Insofar as we regard Lanark as a blend of biographical realism with allegorical fantasy, the biography is thus primary. It is the spine around which the rest of the novel is supported.

But if biography is primary in Lanark, then whose biography: Thaw's or Lanark's, or both of them? The novel has a complex narrative structure and lacks a clear authorial voice. It is far from clear how the novel is to be read as a whole: after the fact, as it were, in the cold light of reason. The problem is noticeable even during the first reading. Typically it only gradually dawns upon the reader that the book is not in chronological order (unless the Contents has been studied) "I want the book to be read in one order

but eventually thought of in another'" [Nastler: p 483]. The relationship between Thaw and Lanark only emerges in the Interlude of the Thaw narrative when Lanark asks "'Did Thaw die tragically?'" , the oracle replies:

"No. He botched his end. It set no example, not even a bad one. He was unacceptable to the infinite bright blankness, the clarity without edge which only selfishness fears. It flung him back into a second-class railway carriage, creating you." [p 219].

Much of the reader's understanding is delayed until the Epilogue, near the end of the novel, but, as discussed above, this chapter also contains the greatest concentration of ironies and tricks. Should we believe Nastler or the footnote-writer when they disagree:

"[Nastler]:...a president of the French Republic died of heart-failure while fornicating on the office sofa,¹⁰". [Footnote 10]: The president in question was Felix Fauré who died in 1909 upon the conservatory sofa, not office sofa, of the Elysée Palace.[p 495].

To add to confusion we have contradictory statements and interpretations given by the main protagonists without any indication of whom to believe. For example Lanark refers to:

"The oracle's account of my life before Unthank. He's just finished it." Rima said firmly, "In the first place that oracle was a woman, not a man. In the second place her story was about me." [p 357].

Therefore we have several deliberate ambiguities, and the further problem of the sheer difficulty of integrating a long and complex text

in the reader's mind without firm signposting. The result of these various factors is that several overall readings of the novel's narrative are possible, with varying degrees of plausibility.

Douglas Gifford has proposed what he contends is "the only consistent way to read the novel, though I'm not sure it's the only reading Gray intended." [15]. This has the Thaw narrative as the primary reality, with his emotional breakdown and delirium commencing in Chapter 29 forming a bridge to the sustained hallucination which constitutes the Lanark sections.

...the breakdowns begin in the 'realism' of Thaw's experience; caus[ing] him to reject identity and reshape unacceptable Glasgow into Unthank; and when that reshaping proves unacceptable...to reject Unthank and create the Institute from another hospital bed.

Gifford acknowledges that this reading creates difficulties of interpreting the validity of these hallucinatory experiences ("how can we trust the assessments of society that are implicit in that trapped account?"), but points out that "this is a recognisable human dilemma - is the fault in ourselves or the system?". This reading is summarised as "Private nightmare has become apocalyptic vision and prophecy..."

In complete contrast, Murray and Tait [5] suggest that, while "there are a number of possible ways of reading Lanark and hence evaluating it as a literary achievement...almost for the sake of argument we proceed to take the view that it is best read in the light of Book Four." On this view the Lanark narrative is the primary reality. They then proceed to interpret the novel, commenting after

Rima has claimed that the oracle was a woman, and that the story of Thaw was actually about Rima/Marjory: "We now even have the extreme possibility that Duncan Thaw did not really exist at all..." which is the polar opposite of the reading which Gifford proposed as most consistent. However Murray and Tait emphasise "that we are free to read, to experience, the Thaw and Lanark stories in a number of possible ways." They list several alternative possibilities. It could be that the Thaw and Lanark stories are:

Substantially the one tale, simply following each other sequentially. If we don't like that then we can take Thaw's story as a version of actual facts (autobiography) or possible facts (fictional biography) and the Lanark story as projecting fears about an after-life or a co-existing and contemporaneous underworld. [This interpretation being similar to Gifford's]. We may take it that Thaw actually drowned, and that was the end of him; or we may interpret his end metaphorically...Or...we may regard them as representing a person at two different stages in life, stages defined by quite different levels or kinds of consciousness. [p 231].

All these views are coherent ways of reading Lanark and can be justified by textual features. However, many of these cruxes of interpretation only arise when it becomes necessary to provide a synopsis of the book. The act of synopsis highlights certain structural inconsistencies by compressing the novel's action. However, the "real time" experience of reading the book is quite different, and different features are foregrounded. It seems to me that neither Thaw nor Lanark can be allowed primacy. Both characters are equally solidly established, in their different fictional forms, and each affords the viewpoint for their respective sections. The reader accepts the reality of both Thaw and Lanark, because that is

what exists for them during the reading: it is the only reality the reader has.

The ambiguities come at the points where the two stories are *joined together*: The Prologue, The Interlude, the beginning of Book 4 and its closing chapters when Lanark is looking back at his life. At these points the issues of the relationship between Thaw and Lanark, Marjory and Rima, Unthank and Glasgow and so on, are discussed. A further possibility suggests itself as the reader is coaxed into drawing parallels between the realistic and the fantastic worlds, and the characters which inhabit them. Cairns Craig has written:

...*Lanark*...seems to exploit...Edwin Muir's distinction between the "story", the contingent happenings of time and history, and the "fable", a legendary tale which reveals the true meaning of these events. Thaw's life is the story, Lanark's the fable, parallel to it and yet revealing in its allegoric pattern the story's true meaning. [1].

To what extent is Lanark's story a fabulous recapitulation of Thaw's which "reveals the true meaning" of the earlier story? It is obvious that this relationship is not clearly spelled out, although hints, analogies and red herrings are scattered freely. The reader cannot link the two worlds on a one-to-one basis: for example, Lanark has no male friend analogous to Kenneth McAlpin, Thaw has no evil genius like Sludden to contend with.

I would suggest that the Thaw and Lanark stories are *essentially* different: they have different forms, shapes, goals and characters. They are also related: each echoes the other in many ways, although it is not true to the experience of reading them to overemphasise the

parallelism. But essentially Thaw to Lanark is a linear development. The Thaw/Lanark protagonist, at the simplest level, becomes older as the novel progresses chronologically from Books one to four (although aging is at various speeds it never goes into reverse). Also the character becomes more mature in the usual way it does with age, and a peace of mind is attained at the end as death approaches. Therefore we are pushed towards the simple reading that Thaw becomes Lanark in some kind of imperfectly defined after-death existence. As I said above, biography is primary. This interpretation conforms with the authorial intention as revealed by the notebooks, and is a consequence of the way the novel was written as a synthesis of two different books, in the light of suggestions derived from Tillyard's The English Epic And Its Background [8]. In the end we are left with *suggestions* of parallels rather than strict parallels, much as we have allegorical suggestion rather than strict allegory.

So, I would argue that many of the structural difficulties relating to the overall shape of Lanark are foregrounded by the critical process. They are not, however, artefacts (in the scientific sense of something artificial which is produced *only* by an extraneous process: in this case criticism): they are certainly there in the text. The reason for these ambiguities would seem to be in order to fascinate the reader. Because they are not foregrounded, the reader can take the story in a straightforward manner, but there are other layers of interpretation for those who care to dig (such as critics), and the author seems to have taken care not to foreclose these possibilities. In fact these are not layers, we do not peel

away skins to approach closer to reality. The many hinted, tantalising possibilities of interpretation make Lanark an insoluble riddle: or rather a riddle with several mutually exclusive but equally valid answers. It is in this spirit I would regard the alternative readings suggested by Craig, Murray and Tait, and Gifford [1,5,15].

Which answer we choose depends on why we are reading the book in the first place. It is all in the text perhaps: but the particular validity which impresses itself on us depends on our particular orientation. Each rereading produces fresh perspectives without, necessarily, any need to assume that the reader is approaching closer to "the truth", so much as viewing the same thing from different angles.

The Evolution Of 1982, Janine

Following the above consideration of Lanark and its development, the next section of this thesis will follow a similar process for 1982, Janine. As will be seen 1982, Janine was written in a quite different way from Lanark, and this can be seen to be related to the reason for it being written and its formal organisation.

1982, Janine was written in a quite different way from Lanark. Whereas the composition of Lanark involved the detailed filling-in of an already established general scheme over an extended period of more than twenty years; 1982, Janine grew from a single germ of an idea, its form only becoming apparent as it was being written over a concentrated period of about two years.

Before embarking on a detailed description, I will broadly outline the chronological development of 1982, Janine. It was first conceived at some time between September 1971 and September 1972, as a very brief short story. No further work was done on this until about September 1979 when the first paragraph was repeatedly drafted, up until about December 1980. Throughout 1981 the story grew rapidly in the telling and was anticipated to be of novella length. Work on the book stopped for the period from autumn 1981 to the end of 1982 at a point just over half way through the published work. Writing recommenced in the New Year of 1983, and the novel was completed in its present form during February or March of that year.

The notebooks in the archive [9417.1 & 9417.2] contain the crucial diary entries from which the novel grew. I will look in detail at the first few paragraphs of the novel, during which the principal formal features of the narrative are established, and the evolution of which can be traced through several gradually lengthening drafts. From the drafts available it would seem that the first page cost the most effort; once it had been worked over until it reached its published form the remainder of the novel was written much more rapidly and without requiring structural revisions (there are usually about a dozen drafts, but typically with only small changes in

wording).

1982, Janine derives from the idea first noted in Notebook 53 (Accession 9417.1) which is dated September 1971 to September 1972.

This is writ in the residents lounge of the Waverly Hotel, Dumfries on the day I discovered it.

Above this is the note:

Notion for a story beginning with the words "I am a drinker. Not an alcoholic but a drinker".

A few pages later is an entry of dramatised autobiography:

I suppose I am a spinster. I identify with that chair. It does not need to move of course, it is luckier there. It doesnt need to get up at 5.40, dress and go out to catch a train. [It is the need] I resent the need for movement. That is why I am soaking my timbers in three star Martell fondee en 1715 cognac produce of France. [It] This allows me to move more thoughtlessly, more casually. I will [enter the waitin] stand on the railway platform with the assurance of a ballet dancer doing something before a huge huge audience.

[] = deletion.

A few entries later is the note:

A story in the Russian manner, an inner monologue.

On the cover of the notebook Gray has picked out these passages as the beginnings of the story "which became 1982, Janine". Each of

these notes contains elements which were incorporated into the published novel, but equally there are also elements which were discarded during the writing. As regards the general form, the book did not become "A story in the Russian manner (notwithstanding its acknowledgement that the conception of "the narrator without self-respect is from Dostoevsky's Notes From Underground" [1982, Janine p 343]), but did become an "inner monologue". The central protagonist did become "a drinker" in line with the original conception. However, Jock McLeish in the published version is "certainly alcoholic, but not a drunkard" which is the opposite of the implication of the notebook comment. The idea of the hero identifying with a chair did not survive, but the later note "I will stand on the platform with the assurance of a ballet dancer..." is a pre-echo of the third to last paragraph of the published novel.

In a draft letter to Tina Reid (which from internal evidence dates from the middle of 1981) Gray recalls the circumstances of writing the above notes and his initial conception of the story:

I thought of the story eight or nine years ago in the Waverly Hotel Dumfries, where I stayed overnight once a week to give extramural lectures in art appreciation. I had nobody to talk to, and usually drank a few large brandies then went to bed with a triple-brandy, a pint and my thoughts. And I imagined a Scottish alcoholic, respectable, hugely inhibited, holding a decent job, who maintains a secret feeling of superhuman superiority to the universe. I meant him to have no sex life at all and meant the whole portrait to be two or three pages long, because...I don't much care for interior monologue. [8799.2].

All the elements of the original conception went on to shape the published novel, with the exception of the "secret feeling of

superhuman superiority". This was related to the passage "I will stand on the railway platform with the assurance of a ballet dancer..."[9]. The passage was used, in an adapted form, but coming as it does at the end of a novel instead of the anticipated brief short story, its implications are quite different. The assurance (not superiority) which Jock feels at this point in the novel is a hard-won triumph rather than a delusion.

The next mention of the story comes in Notebook 59 [9417.1] which dates from "circa Sept 1979...and Dec 1980". The cover lists the contents as including "the start of 1982, Janine: then planned to be a short story called Autobiography." The notebook opens with a contents page for a planned collection of short stories entitled Likely Stories which had the name of this piece as If This Is Selkirk, This Is Thursday, Janine. There follow several entries, probably of the fictionalised autobiographical kind, which recall either the character of Jock, or actual passages from the book:

When I am sober women notice something in me they dont like, something that upsets them the closer we get to (well...) sex. And knowing this doesnt help. My efforts to be nicer, kinder, more honest and decent make them even more uneasy.

So I have to go to this pub and make myself stupid, so stupid that thinking is impossible and what I say doesn't matter. Does this mean I turn into a raving uninhibited monster? Does it fuck, I get mooney and careless...

Whether this is autobiography or whether it is a sketch for the story is unclear, but it fits exactly the character of Jock McLeish, and is echoed in that part of the first paragraph of 1982, Janine

commencing with, "I hate feeling limited." [p 11]. Gray has since recalled a similar mood during his visits to the Waverly Hotel:

...While drinking in the lounge bar without conversing, it occurred to me that from the other customers' points of view I might be any man - their talk identified them as farmers, salesmen etc. - I did not identify myself at all. [Questionnaire from Ronald Binns, 9247.5].

A further following diary passage was incorporated into the published novel with only small changes:

I dont talk. You reduce yourself when you put yourself into words. I sit listening but not seeming to listen, smiling thoughtfully, silent and understanding and, yes, infinite. [Compare 1982, Janine p 13]. Almost eternal. I felt that first when I was twelve years old, lieing on a hearthrug before the livingroom fire, my mother baking something in the kitchen. I was looking at a photo of a film star in a magazine, yes, Jane Russell in The Outlaw and I thought 'She doesnt know I exist but one day Ill have her. Yes. Its possible. I knew it was possible. [Compare 1982, Janine pp 19-20 and p 50].

Following these notes come drafts of the beginning of the story. Gray has recalled that the first words "This is a good room" were one of the germinal conceptions. [Questionnaire from Ronald Binns, 9247.5]. These words survive all subsequent drafts and begin the published novel. Each draft extends further than the preceding one and revises the parts already written. The first in the notebook is:

This is a good room, it could be anywhere. Anywhere in Britain I mean [perhaps anywhere in Northern Europe or America]. Do other countries have rooms where the curtains, wallpaper and [wall to wall] carpet have three different [flower patterns] [kinds] sorts of flower pattern on them?

Half-a-dozen drafts later the first paragraph is in much the same form as the start of the published novel:

If This is Selkirk, This is Thursday, Janine

This is a good room. It [could] might be anywhere: Belgium, America, Russia perhaps, Australia certainly, or any land where rooms can have the wallpaper, carpet and curtains patterned with three different kinds of flower. Brown furniture covers most of the flowers. There isnt much space between the wardrobe and the nineteen-thirties dressingtable and the chair with the glass and [the] brandy-bottle on it, and the [big] double bed where I lie (not undressed yet) between a [the heavy] big Victorian head and footboard. There is also a modern [sink] washand basin, a nice bit of plumbing, [with all] the pipes sunk in the plaster of the wall instead of wriggling over it like some [room] places I've seen. But theres no bible. All American hotel bedrooms have bibles so I cant be in the states and thats a pity. I hate to feel limited. Just now I could be almost anybody: a commercial traveller in woolens or tweed, a farmer, an auctioneer, [or] and one of those men who turn up in obscure halls to tell six middleaged housewives and a retired military man about [French Impressionism and its economic impact upon the Fall of Carthage during the age of] the economic impact of French Impressionism upon the [birds] Tawny Pippit during the [rise of] Fall of Carthage. It doesnt matter how I earn my living or why Im here. [That doesn't] The topic doesnt even sicken me [nowadays] now, I [just] dont [care] think about it. I'm not being mysterious. Behind the bluebells on these curtains [lies] is the mainstreet of (a) [one of these Scottish] town which [prospered] [grew quite] was once quite prosperous when the knobs on this [head] bed [board] stead were carved [and has got poorer ever since] , [Kirkaldy, Dunnipace, Dunbarton, Peebles, Selkirk] [any Scottish town] It could be Kirkaldy (or) [Dunipace], Dumfries (or), Peebles, (or) Selkirk. It is actually Peebles or Selkirk. If its Selkirk, then today is thursday. If its Peebles, [I was in Selkirk last night. yesterday] (Ill be in Selkirk tomorrow) (, Janine).

[]= deletion. ()= insertion.

This passage is the same as the published opening paragraph in its informational content, although the detailed wording is changed.

The insertion of the final ", Janine" is evidence of the integration of the other main structural feature of the published novel which was not part of the original conception: the pornographic fantasies. Up until this point the story was progressing very much according to the early plan, as a very brief short story. It was the pornographic fantasies which began the process of transforming this into a novel.

After the first page I started wondering about my lonely alcoholic friend's sex life, because in my experience not five minutes of waking life passes without some sexual reflection. [11].

I decided to make my man more real by giving him all the small raw messy casual sexual adventures which never occur to me when I review my sex life as a whole. And suddenly thought (with the feeling of freedom which bursts in at a new idea) that I should also give him the detailed fetichistic porn fantasies which have consoled my own loneliest times. [Draft letter to Tina Reid. 8799.2]

...By adding the underlying Janine adventures to Jock's life he suddenly became solid to me, because a man who restricts the intuitive and sensual parts of his nature *must* be haunted by these dreams. [11].

The ponographic fantasies had been started a couple of years before, at a Writer's Circle conference in Pitlochry while staying in Scotland's Hotel between 22nd and 24th of April 1977:

It was at this conference - in this hotel - that my porny imagination happened on the start of the Janine fantasy: "Janine is worried and trying not to show it" etc. [8799.2]. I had been disappointed by the rejection of Lanark by Quartette Books. NB the fantasy was to be complete in itself. Joining it to my short story about the man in the Dumfries Hotel came later. [MS annotation to letter from Margaret McConnell, 21.6.1976. TD 2227.5].

It is clear that this joining of pre-existing pornographic fantasies with the interior monologue was the crucial idea which began the transformation from short story to novel: once the fantasies had been introduced, the story began to flow rapidly:

It kept growing, became a novella, so I went back and cut it into three chapters, and from then on kept thinking the chapter after the one I was writing would be the last. I believed that until I reached 13. [16].

This evolution meant that Gray did not know how or when the novel was going to finish. This is in marked contrast to Lanark, where the Thaw portions were planned out about 20 years before its completion, and other events in the Lanark part contain transformed diary material from around this time (for example, climbing the cathedral spire [pp 422-423] is based on events occurring in 1954 [1947.3]). The writing of Lanark was a slow filling-in and refining of an pre-established design, while 1982, Janine was much more a process of discovery. In 1981, after five chapters had been written, he showed the manuscript to Tina Reid who wrote "I dont know how it's to finish." Gray replied:

Nor I. But I have a theory that my man is led by his thoughts and unwilling memories to see himself as he really is: a self-destroyer, a lost human opportunity...I could be sure of the denouement if I had a notion of the climax and catastrophe. I dont yet. [Draft letter to Tina Reid 8799.3].

This uncertainty led to the need for some rewriting:

I didn't anticipate, for instance, that he was going to kill himself, but at a certain point I found him so obnoxious and he was so obnoxious to himself that I thought 'He is going to kill himself and

quite right too.' So I referred back and planted a bottle of pills on him that he could resort to and then I thought ...next chapter he's done for. When I came to describe him actually taking the pills I thought 'What happens now?' Couldn't I give him a little light at the end of the tunnel - that would be a change. So it happened that way. It wasn't planned for. [9].

It was at this point in mid-1981 that Gray "ran out of money" and was unable to set aside the time needed to finish the novel. According to Gray's responses to Ronald Binns' Questionnaire [9247.5] and the letter to Bruce Charlton of 11.10.1987 [16], the first publishers (Canongate) were unable to raise an advance and the novel was given to an agent during the Edinburgh Festival of 1981 (August or September) who tried for nearly a year to find a publisher. It was returned to Gray who was advised by Angus Calder to send it to Jonathan Cape who offered an advance of £1 000.

When I got the money a number of weeks elapsed while I disposed of other things, and I was unable to get peace to concentrate my mind enough to start again till after Christmas, yes in 1982...On the 30th of December I went to Falls view cottage at Inveraman, a mile or two beyond the head of Loch Lomond on the Cranlarich Rd, and wrote steadily for a fortnight while lunching and dining in the hotel over the road. When I got back I finished it altogether in the following weeks...So I think it must [have] been completed, typed and posted to Cape in February or March 1982. [16].

In summary, once the original idea for the story had been combined with the notion of pornographic fantasies, 1982, Janine was written rapidly (despite the gap of one and a half years due to lack of money) and, although specific phrases and general narrative features were retained from its earliest conception, in important aspects (eg. the "climax and catastrophe" and the book's actual

length) its structure only emerged during the process of writing. In so far as 1982, Janine uses autobiographical material, it would seem to be remote from the period of composition and radically reworked in detail.

1982, Janine As A Thought-experiment

From the accounts of their evolution it can be seen that the two novels, Lanark and 1982, Janine, were written in quite different ways. Lanark developed relatively slowly, over the period of Gray's adolescence and young adulthood, right through to middle age. This was related to his ambition to write an epic: a book which would provide a useful map of the known world.

I didn't spend 25 years writing it, I was doing lots of other things. I suspect there were years when I didn't work on it at all, but I was usually thinking of it when I was standing at bus stops... I wanted the book to describe some of the worst and some of the best things that can happen to a man, since it wasn't about a woman and at times I thought "Maybe I won't have enough in my life to be able to imagine some of the worst and some of the best things!" Sort of "What if I never get married, what if I never have a child?" etcetera. [9].

"That is why I had to be 42 before Lanark was finished"
[Questionnaire from Ronald Binns, 9247.5], as Gray has also said. In writing Lanark, Gray was putting his life into order, making sense of it, as it happened. This was not all he was doing, of course, but it was a substantial element. So it is that we can trace diary events from the notebooks into their incorporation within the novel. While this is most obvious with the Thaw chapters, it is also common for events occurring to Lanark, and we can see the process continuing right to the end of the book. For example, the most strikingly happy event near the end of Lanark occurs when Lanark climbs a hill with his son Alexander. This was based upon "the climbing of the Falkland hills by Andrew" in 1972 [9417.1 NB 53]. Andrew is Gray's son (Alexander

being his father's name) who was at that time nine years old, and the episode described in the diary is essentially the same as that used in the novel.

1982, Janine was not written for the same reasons or with the same technique. The probable motivations for writing it are discussed in the following chapter, but whatever these motivations, it was clearly not written for the same reason as Lanark. That had already been done. The form of 1982, Janine only became apparent as it was being written, but in some important features it defined itself *against* the previous novel.

What struck me as a weakness in Lanark was the untypical nature of the hero of the realistic section: an artist, yes, another bloody artist, the least typical member of any community.[11].

I tried to make him as different from me as possible, thinking I'm not going to have another bloody artist as the central character, therefore I made him a small, neat person as I'm more rotund and not neat. I also wanted to make him a technician. Somebody whose inventive skills weren't in [my] area of the imagination but in the scientific and technical area of the imagination. At every point, I made him different from me. I had him starting life with his best moment of sexual fulfilment and his pleasure and his possibility in that way tapering off into absolute nothingness, whereas with me the process has travelled in the opposite direction. It was the business of making him as opposite to me in every way that I could. As a result, I produced a negative portrait. [9].

So, 1982, Janine has a fictionalised "negative portrait" in contrast to the semi-autobiographical portrait in Lanark. However this is not the full story either, as the predicament of Jock is, in whatever fictionalised form, derived from autobiography. In a draft letter to Tina Reid, Gray discusses the evolving novel at a point when

five chapters had been written. On the one hand, "Of course my fantasy is contained and explained by its devizer which is essentially me"[8799.2]; but on the other hand he says:

By the way, my man is not exactly me. He has no son, or important recollections of his father. I was very much a father-dominated lad, but had no (conscious) Edipal fixation upon my mother. I wanted freedom from both of them. This story is partly an effort to get my mother back.[8799.3].

It therefore seems that there is a complex relationship between Gray and Jock, or at least a much less straightforward identification than between Gray and either Thaw or Lanark. The effect which this relative distancing has upon the style of the novel is worked out in more detail in the final chapter of this section [Modes Of Writing].

When the overall form of the books is considered there are equally sharp differences. I have already discussed the difficulties of providing a wholly consistent overall reading of Lanark [Section One, Chapter 5]. Although these ambiguities, I argue, serve to *enhance* the book's richness rather than act as a flaw, it can be seen how they may have arisen from the way the book was written. It was written over many years, with early chapters virtually unaltered throughout, and was a joining-together of two very different kinds of book: a realistic semi-autobiography with a "Kafka-esque" fantasy. This process of joining was the main factor in producing the ambiguities. As I remarked previously the interpretative cruxes occur at the "joins": at the Prologue, Interlude, Epilogue, and in the summing up parts as the book draws to a close. 1982, Janine is,

by contrast, quite straightforward in its interpretation. The whole is enclosed within an interior monologue, a soul journey, which unifies the disparate elements [see Section One, Chapter 8]. The rapid composition and, most importantly, its *linear development* from an evolving germinal idea are both further factors in bringing the many different perspectives together under a single controlling perspective with a clear form. This kind of integration is not the function of an epic, which is outward looking, towards the contemporary world. Typically it is episodic in construction.

1982, Janine is thus different from Lanark, a different sort of novel, with different purposes. If Lanark can fruitfully be regarded as an epic, albeit an odd kind of postmodern epic, 1982 Janine is different in both aim and form, and can usefully be regarded as a "thought-experiment".

Colin Wilson's The Craft Of The Novel [17] examines the novel as a resource for living. Instead of concentrating on aesthetic and structural qualities, he discusses novels from the point of view of their philosophy, and why it is that people turn to them for guidance. This is linked to why novelist/s themselves get satisfaction from writing novels, and it is assumed that the reader while reading recapitulates much of the novelist's creative thought as it developed during the writing. In other words, what applies to the novelist's motivation is reflected in the reader's appreciation. With this equation implicit, Wilson highlights two attributes of successfully realised novels.

The novelist's aim is to be a wide angle mirror...not simply to show the world more truthfully but to make the reader aware of his freedom...Freedom is the same for all human beings, but the maze inside us is different. The novelist's aim is to reach the freedom at the end of his own maze. [pp 221-222]

[The novel is] essentially a thought-experiment, a kind of dummy run for actual experience. If you wish to solve a complex sum, you use a sheet of paper and a pencil. If you wish to solve a complex problem you could hardly do better than write a novel about it...Ultimately it would probably be true to say that the novel is about education, that its aim is education - of the writer as well as the reader. [pp 222-223]

This concept, the progression towards freedom through the medium of a thought-experiment, can be usefully applied to 1982, Janine: indeed the novel can be regarded as a successful thought experiment with the function of demonstrating the progression towards freedom. Or, the reader is invited to take part in a thought experiment, and the subject is freedom. At the beginning of the novel we find a man pinned by other people's expectations:

I did what my mother wanted, what my ex-wife wanted, what her father wanted...[p 57]

Throughout there is a move from the tight, constrained world of Jock's obsessional ruminations, a breakdown and blending of the separate worlds of reality and fantasy, an invasion of outside concerns, then the expanding (wider-angle) memories of growing-up and finally an ending on the brink of a new life: "...for the last ten minutes I have been free. I am not predictable now..." As Jock wonderingly runs over his new found ability to choose between a range of future possibilities the progress made during the novel is clear:

Will I start my own small business, if so what will it be? Will I buy a partnership, if so with who? Will I found a co-operative, start a theatrical company, join a commune? Will I invent something?...Will I discover that I am a homosexual, a cool-eyed gambler, a carver of clock cases, a psychopathic killer? Will I die in a war, a brothel, a famine, a bar-room brawl or beachcombing in Sri Lanka or in the Falkland Islands or in some other remote souvenir of the Great Britisher's Empire? For I will not do nothing. No, I will not do nothing. [p 333-334].

In contrast, Lanark has no such sense of progress achieved. Lanark realises throughout the book that he has even less freedom than he had previously thought as he moves from one situation to another without any but a temporary reprieve from his sense of constraint:

^h
[Ozefant]: "You suffer from the oldest delusion in politics. You think ~~that~~ you can change the world by talking to a leader. Leaders are the effects, not the causes of changes." [p 551].

So, Lanark cannot influence his environment, only adjust to it. And at the end of the book he achieves only resigned acceptance, rather than the possibility of effective action:

[Lanark]: "You can tell the earth I would have preferred a less common end, like being struck by lightning. But I'm prepared to take death as it comes." [p 559].

From the first page of 1982, Janine the reader is drawn into Jock's "problems", both explicitly ^l in his admissions, "My problem is sex...", and denials, "...not alcohol." and implicitly in his continual efforts to ignore the painful memories which repeatedly well-up into consciousness. The main lack of freedom he suffers is the inability to conc^{ei} ~~ceive~~ ^l of anything better. Without some kind of

vision of the good life which he can believe in, he cannot make any effort to change. The whole complex of "problems" which beset Jock can be brought under the heading of his urge for freedom. "I hate feeling limited" [p 11] being thwarted and hemmed-in by the constraints with which he has surrounded himself,

...heavily insured with a company car when I require one, expense account, index-linked pension and no connection at all with...real women...total security at last, security until death.[p 28].

Lanark is not about problem-solving in the same way, but instead providing an epic "map", or a "moving model of the world" [p 493]. It does not describe an upward trajectory overall, but is episodic in construction.

The differences relate to alternative rhetorical strategies. Lanark adopts an objective-descriptive stance. It aims to persuade us to accept its vision of the world, of course, but does this by affecting a detached perspective. We observe and assent (if we do) because of its "impartial" descriptions: its world model, striking us as true and/or useful. In contrast, 1982, Janine has a subjective-synthetic stance. It is aiming to move us emotionally, to draw the reader into its world so that we will come to *mirror* the thought processes of its protagonist by a process of identification. The protagonist's moral progress should then induce a similar change in the reader. So the thought-experiment, conveyed through rhetoric of a distinctively subjective sort, is at root an attempt at moral education.

The experiments involve Jock's attempts to imagine a better life which will convince him of its viability, so that he can change his life for the better. Working against the success of the experiments are an almost overpowering awareness of the full weight of evil in the world, and the constant temptation to escape (albeit temporarily) from this awareness into the absorbing business of constructing pornographic fantasies. This network of desires and constraints forms the "maze" which the novel must negotiate to reach a satisfying solution. Wilson tells us that writing a novel is the best way for its author to tackle problems of living. There are strong indications that this was so for 1982, Janine. Douglas Gifford has written:

Janine continues...to suggest that Gray is again presenting personal material in a disguised form...The full power and feeling of this novel isn't fully appreciated unless it's also understood as a final and therapeutic confession. I feel it goes much deeper in this than Lanark. The treatment of parents is tougher and more penetrating, the sense of shame admitted over mistakes made with people is profoundly honest and often deeply embarrassing, the movement to tears at the end...genuinely regenerative. Read properly, it is a harrowing, traumatic experience. [15].

This interpretation is reinforced by Gray's subsequent literary career after completing 1982, Janine in 1983. 1982, Janine was not planned:

Many years ago I wanted to write a novel and a book of short stories and a book of plays and a book of poems and a book of essays. [Questionnaire from Glenda Norquay and Carol Anderson. 9247.5].

The impulse to write 1982, Janine came as a surprise. It seems reasonable to speculate that this indicates that writing the novel fulfilled a powerful impulse in the author. Certainly it was written with (for Alasdair Gray) unusual rapidity, and its shape and ending were not known to the author in advance of writing them (as discussed in the previous chapter). In other words, *writing* it was necessary to solving the problem, to finding a way through the maze.

After finishing this unintended book, Gray wrote at the end of Lean Tales:

Having beguiled with fiction until I had none left I resorted to facts, which also ran out. [p 281].

And:

Gray said...There was a handful of stories he had intended to build into another collection, but found he could not, as he had no more ideas for prose fictions. From now on he would write only frivolous things like plays or poems, and ponderous things like *A History Of The Preface* or a treatise on *The Provision Merchant As Agent Of Evil In Scottish Literature From Galt To Gunn*. [p 286].

To date (June 1988) this is exactly what Gray has done. During the past five years he has not written any substantial new fiction. In several interviews Gray has identified the impulse-to-write as being in some way a result of *suffering* [eg. Edinburgh Review p 88], and the idea has recurred in his fiction [eg. the Thaw parts of Lanark, Prometheus and notably in Five Letters From An Eastern Empire]:

...any obsessive activity is the result of compensating for an imbalance. I can also imagine a better-balanced kind of individual who has more living options than an obsessive artist like myself.

[18].

On this view, it could be said that the writer's aim is to achieve a balanced state so that he does not need (psychologically) to write: he is not driven to it. It would seem that 1982, Janine rounded off a period within Gray's literary creative life (he has continued to paint and illustrate). Since finishing it he has concentrated on adapting and collecting earlier work, and writing "frivolous" or "ponderous" things, mainly in magazines. The Story Of A Recluse was modified for television broadcast on Christmas day 1987; a Saltire Self Portrait pamphlet was published in 1988; a book of poems, Old Negatives [8799.9], is forthcoming (mostly written during the years of composing Lanark); a novelisation of McGrotty And Ludmilla has been completed [Biographical Information 26.2.1988]; and an anthology of prefaces is at an advanced state of composition [19].

There are signs, however, that this fallow period in fictional composition may be coming to an end, as Gray is at present writing a new collection of stories for Cape with the working title of Something Leather [Biographical Data 28.9.1987]. But if my interpretation is correct it appears that the writing of the novel had a "therapeutic" effect along the lines that Gifford speculated, such that for several years Gray no longer felt driven to write in the way that he had since a teenager. This is a further line of evidence that 1982, Janine can be fruitfully regarded as a thought-experiment: for both the writer and for the reader.

In order that a thought-experiment may have a chance of working for both the writer and reader it is necessary to draw the reader into the writer's way of seeing things. One of the devices by which this is achieved in 1982, Janine is through the use of interior monologue. This is perhaps Gray's main device for heightening the subjective impact of 1982, Janine, in contrast to the more objective-seeming allegory of Lanark.

According to the blurb 1982, Janine is "set inside the head of an aging, divorced, alcoholic, insomniac supervisor of security installations." Set inside the head. The whole book constitutes an interior monologue, except for the final words (in this, as in other respects, recalling Hugh MacDiarmid's A Drunk Man Looks At The Thistle). Substantial portions are written to simulate thought processes: progression via word associations, abrupt changes of subject, fantasies and unasked-for memories etc. However there are also large passages of unbroken narrative of past events, during which the reader is not reminded that this is contained within an interior monologue. This variety serves to maintain the movement of the narrative in a way hard to achieve in the slow-moving world of the interior monologue. The transitions between the different styles, however, constitute a number of potential problems and it is interesting to observe how Gray has dealt with these.

The novel takes place from Jock's perspective. Except during his constructed fantasies, he is always "on stage". The narrative sections are Jock talking to himself, telling himself stories (or else talking to "God", who is an aspect of his best self: a universal

conscience). This is surely strange behaviour, but then Jock is a strange man at a strange point in his life. And it has been established that this self-telling is therapeutic so that he can reinterpret those formative experiences in a new light. Though not planned in this way by Jock, it is an act of self-diagnosis and self-help. In such a context, talking to himself seems perfectly natural.

There is virtually no action, in the sense that Jock is simply lying on a bed thinking. There is therefore no need, for most of the novel, to describe what he is doing. The main exception is the episode where he tries to kill himself by taking tablets (Chapter 11). This is achieved by Jock repeating to himself what he is doing or exhorting himself about what to do. Such techniques are made more natural-seeming by the book's taking place in what is more-or-less "real time". In other words it takes about the same amount of time to read the book as it does for Jock's thoughts to occur. Therefore we do not need to have an detached, observing authorial voice obtruding into the inner monologue to tell us what the character is doing or to indicate and explain the passage of time. It all flows seamlessly.

Interior monologue is a device which aims to produce an increased involvement of the reader. It is an attempt to dispense with the narrative voice *through* whom the novel must otherwise be read, to engage the reader and the protagonist in a direct fashion. Its difficulties usually relate to obscurity of meaning and slowness of narration which can render a book tedious over novel length. Most authors have used the form sparingly and interspersed it with discrete

episodes in other styles, as Joyce did in Ulysses (although it must be admitted that the difficulties of the form were by no means solved by either Joyce or that other famous experimenter, Virginia Woolf - their books are generally considered hard to read). I would contend that 1982, Janine succeeds in being readable, and this comes partly from its having solved the problems of the interior monologue form so well. By embedding episodes of first person narrative within the inner voice, by limiting action to these sections, by using a real time scale and establishing plausibility by ensuring that motivation is convincing, Gray has achieved a novel where such formal questions do not force themselves into prominence. It is a measure of the book's success that while the technical aspects are effectively dealt with, it does not come across to the reader as an experimental novel. Where the experiment is a success it is not noticed.

Modes Of Writing

In the reading of Alasdair Gray's fiction it becomes apparent that a range of techniques is being employed, a number of different modes of writing. I propose to examine this range using a scale of discrimination based around two questions: to what extent the writing engages the reader's subjective responses, and to what extent the writing depends upon autobiographical material as a source.

I will first consider the reader's response to the text. This ranges between two extreme polarities, with a whole gradation of intermediate or blended modes in between. At one extreme there is writing with a distinct point of view. This impression can be related both to the presence of an individual and characterised voice addressing the reader, and also to the nature of the reader's response: the identification. I have called this mode of writing the subjective, because it seems to be concerned with the writer and reader in an individual fashion, and because it foregrounds its point of view and its emotional responses.

At the opposite pole from this lies the objective mode. This is writing which conceals its point of view, and has value judgements which are implicit rather than foregrounded. It is objective in that it produces an impression of relative detachment and impartiality. It proceeds mainly by description, and makes its ideological points by selection of material rather than by expression of preference. Because of its impersonal nature the reader is not aware of an individuated voice, and the identification and emotional involvement

tend to be less than for the subjective mode.

This dichotomy can be applied both to the differences *between* individual works, and to the shifting emphasis *within* individual works. The short story Prometheus exemplifies well the two extremes. The story opens with a fable in the objective mode which describes God creating the world. The fable is a favourite objective medium of Gray's for political analysis, other examples are The Start Of The Axletree, The End Of The Axletree and Monboddos speech in the Explanation chapter of Lanark. The fable turns out to be a quotation from a book called Sacred Sociology written by the narrator of the story, a French author called Pollard. The story then modulates into the subjective mode of reminiscence until Pollard quotes again, this time from his unfinished poetic drama, Prometheus:

Prometheus, twisting his face up, asks the Gods on the ridge to tell him the present state of mankind. They sing a chorus describing the passage of over two thousand years. Men combine into rich empires by many submitting to a few. They discover the world is vaster than they thought, and add new realms to tyranny. Liberators are born who create new religions and states, and the rulers of the world take these over and continue to tighten their grip. At last human cunning grasps, not just the world but the moon and the adjacent planets, yet half mankind dies young from bad feeding, and young courage and talent is still warped and killed by warfare. The controllers of the world fear the people under them as much as each other, and are prepared to defend their position by destroying mankind and the earth which bore them. This is the final state to which we have been brought by cunning without foresight. [Unlikely Stories, Mostly. pp 223-224].

This is the objective mode, characterised by balanced, authoritative sentences. The audacity and sweep of imagination can be massive ("describing the passage of over two thousand years"). Vast ^Pcomplexity of motive and action are reduced to clear and simple _A

sentences describing clear and comprehensible actions ("Men combine into rich empires by many submitting to a few"). The essence is description. The point of view is concealed, the style aims for the weight of definitive truth. This is achieved by placing the "value free" descriptions ("the world is vaster than they thought") alongside and without demarcation from the value judgements, the expressions of moral discrimination ("add new realms to tyranny"). The tone is the same throughout, the language is on one plane, and the disgust at what is portrayed is implicit rather in the selection of information than actual expression of outrage or of the subjective impact on the narrating voice (for such reasons we are not made aware that a "voice" is narrating).

In contrast is the closing paragraph of the same story:

Lucie, you have made me need you, or if not you,
someone. Lucie, if you do not return I must fall
forever into her abyss. Lucie, she makes me com-
pletely happy, but only in the dark. Oh Lucie Lucie
Lucie save me from her. The one word this poem
exists to clarify is *lonely*. I am Prometheus.
I am lonely.

[Unlikely Stories, Mostly. p 232]

This is the subjective style. There is a characteristic acceleration of tempo towards the end of the paragraph with a move towards a shortening of sentence, climaxing at the last which makes a "key stone" to lock shut the sense and rhythm together ("I am Prometheus. / I am lonely."). The same technique is seen in the final poem of Lanark and in many of the acutely painful confessions of

1982, Janine. The reader is addressed directly by a recognisable human voice, and the voice reacts to what it is saying, it expresses its values in the form of direct appeal, of vocalised emotion (" Oh Lucie Lucie / Lucie save me from her"). The reader is encouraged to identify with the voice, to become involved with the emotions expressed in relation to the things described.

It seems that Nastler/Gray's general statement of literary intent, "A conjuror's best trick is to show his audience a moving model of the world as it is with themselves inside it..." [Lanark, p 493], can be realised from two directions. The objective style does it by literally sketching out a moving model of a world and leaving us to draw analogies with our own. The world comes first: we move from the general to the personal. In contrast the subjective style shows us a mind, invites us to identify with it, and moves out to see the world from this perspective. The personal comes first and from it we approach the general.

A further example will demonstrate the different modes as applied to the two main novels, Lanark and 1982, Janine. One of the major differences between the two books can be seen to be the emphasis on the objective mode in Lanark and the subjective mode in 1982, Janine; although in such long and complex works this can only be regarded as a difference in emphasis and not a sharp division. I will discuss two quotations relating to similar events. In the following, Lanark has just had sex with Rima:

He felt relieved afterwards and would have liked to sleep. He heard her rise briskly from his side and start dressing. She said curtly, "Well? Was it fun?"

He tried to think then said defiantly, "Yes. Great fun."

"How nice for you."

A nightmare feeling began to rise around him. He heard her say, "You're not good at sex, are you? I suppose Sludden is the best I'll ever get."

"You told me that you didn't....love....Sludden."

"I don't, but I use him sometimes. Just as he uses me. He and I are very cold people."

"Why did you let me come here?"

"You wanted so much to be warm that I thought perhaps you were. You're as cold as the rest of us, really, and even more worried about it. I suppose that makes you clumsy."

He was drowned in nightmare now, lying on the bottom of it as on an ocean bed, yet he could breathe. He said, "You're trying to kill me."

"Yes, but I won't manage. You're *terribly* solid."

She finished dressing and slapped his cheek briskly saying, "Come on. I can't apologise to you again. Get up and get dressed."

She stood with her back against the chest of drawers, watching while he slowly dressed, and when he finished she said inexorably, "Goodbye, Lanark."

All his feelings were numbed but he stood a moment, staring stupidly at her feet. She said, "Goodbye, Lanark!" and gripped his arm and led him to the door, and pushed him out and slammed it. [p 37].

This style can again be characterised as objective. The thoughts and emotions of Lanark and Rima are deduced from the information given ("rise briskly from his side and start dressing", the word "briskly" introducing a note of dissonance; and "staring stupidly at his feet"), rather than from the reader having direct access to their inner states. An exception is "He was drowned in nightmare", but the subjective quality of this insight into Lanark's emotions is overwhelmed by the tone of the rest of the passage. The descriptions have a detached quality ("she stood with her back against the chest of drawers", "and gripped his arm and led him to the door, and pushed him out and slammed it), and such descriptions are not associated with the immediate impact of the events on the person. This style of writing encourages the reader to observe, rather than

identify with, the characters emotions.

In contrast, 1982, Janine uses the subjective mode. Jock is in bed with his wife, Helen:

...Suddenly she embraced me like in the early days, embraced me so warmly that my whole body came alive again. I made love too quickly, and no wonder after all those years, and when I wanted to start slowly and gently again she drew away and wept and told me she was in love with whatsisname. A boy in the drama club. They had made love for the first time that night and he wanted to marry her. I stayed silent. She said, "You hate me, I suppose."

I felt stunned and stupid but I certainly did not hate her. There was no evil in Helen. There is evil in me, which is why I deserve whatever pain I get. She said, "I can't promise not to see him again. If you try to stop me I'll have to leave at once."

I said in a tired voice, "Take your pleasure wherever you can find it, Helen", and reached to embrace her, but she switched the light on, dried her eyes and said, "I'm sorry but we mustn't do that again. I'm going to sleep in the spare room".

I should have offered to go there myself but could not move. When she left the bed it felt like the loneliest place in the world. I had not realised how much I had been nourished by the mere warmth of her body. I've been insomniac ever since.[p 60].

This is more subjective: the reader is encouraged to identify with Jock in a more active way. The most obvious difference is that Jock provides a running commentary on his psychological state. He relates the immediate action to his reaction ("my whole body came alive again", "I felt stunned and stupid but I certainly did not hate her") and to the context of the book as a whole ("I made love too quickly, and no wonder after all those years", "There is evil in me which is why I deserve whatever pain I get"). Some of the sentences are longer than in the Lanark extract, with a loose limbed quality. And, as with the second quotation from Prometheus, there is the clinching use of very short sentences after the longer one, as a "key stone" ("A boy in the drama club", "I've been insomniac ever since.").

There is also a more musical and balanced quality to the prose ("I had not realised how much I had been nourished by the mere warmth of her body") when compared to the hard-edged, deliberate angularity of Lanark ("He was drowned in nightmare now, lying on the bottom of it as on an ocean bed, yet he could breathe"). This is more highly subjective in the sense that emotions are relatively foregrounded, as are the repressions characteristic of Jock ("she was in love with whatsisname": clearly something he does not want to remember).

In addition to the objective versus subjective discrimination, there is also the question of to what extent the writing is autobiographical in content. This is a factual, rather than aesthetic, question (although it has aesthetic consequences), and is determined by examining the relationship between Gray's life and his fiction. Again two extremes can be stated: at one pole the writing is wholly autobiographical while at the other it is entirely impersonal. Between the extremes is a range of gradations where autobiographical material is included but subjected to a variety of distortions and rearrangements.

The question of the extent of autobiographical applicability is prompted partly by textual considerations. To give the most obvious example, in the Epilogue to Lanark we are addressed directly by the conjurer Nastler (a near-anagram of Alasdair) in what sounds like a straightforwardly autobiographical account of the writing of the book we are reading. In 1982, Janine the autobiographical implications are much less *explicit*, but instead are related to the form of the book as a thought-experiment, a soul journey, a confession; with

clear implications (if we accept Wilson's account of the motivations for novel writing) that it functions as such for the writer as well as for the protagonist. It is natural to wonder in what way the details of the narrative are derived from the author's own experience.

The impression of a strong element of autobiography is confirmed by an examination of the notebooks from the archive. It is often the case that the autobiography in the form of diary entries is incorporated into fiction using a variety of methods. For example:

4 detached diary sheets referring to people at Art School...A fragment of recorded experience is rewritten, an entry later, as if it had befallen Thaw...Diary started on my birthday and going on for a month or more. starts with describing the climbing of Cathedral spire... [9417.3, Folder 1953-1954].

At one extreme the diary is immediately transformed into a third person narrative of exactly the same events (which may or may not find its way into published work), or alternatively it may be altered in important features as when the experience of climbing the Cathedral spire recurs many years later in a different context (Lanark pp 422-423, after the birth of Lanark's son). Typically the raw experience is considerably refined, reordered and rewritten before being used in a published form. For example, diary entries were used to write firstly a short story called Janet (not published) before being incorporated into The Fall Of Kelvin Walker about eight years later (which in turn was adapted from a play to a novella).

Janet, a story circa 1957 but composed of incidents which occurred in 1955 and 1956...Much is transposed, reworked, but well connected

...Nothing, not even the dialogue in this, has been invented. All the incidents occurred, but in a different order and places and times. Some were reused in Lanark: one...I eventually used in The Fall Of Kelvin Walker. [9417.3, Folder 1956-1957].

What seems to be happening is that the transcription of "raw" experience constitutes a *resource* which, in the course of multiple rewritings may be radically transformed in its specifics, or combined with other psychologically associated material. But the transformed version still retains, for the author, the original and recognisable imprint (essence?) of the real life situation. Gray's own view of the "connections and divergences between life and art" are set out in his Saltire Self Portrait:

When copying a thing from the experience of myself or my acquaintances I often gave it a context like the one where it happened, and often did not. My most densely and deliberately autobiographical writing is in books 1 and 2 of *Lanark*. Apart from the encounter with the highland minister, the encounter with the prostitute, the fit of insanity and the suicide, nearly every thought and incident is copied from something real in context where it happened, but so much of my life was not copied that *Lanark* tells the story of a youngster estranged by a creative imagination from family, friends, teachers and city. [p 14].

So that autobiographical applicability is both implied by textual features and confirmed by the author's account.

However, autobiography, whether in "a context like the one where it happened" or distorted in some way, does not account for the whole of Gray's output. As Douglas Gifford has pointed out, there is a strand of Gray's writing concerned with the analysis and criticism of society (what Gifford calls "public satire" [15]). This realm of

"general" subject matter includes all Gray's thematic interests ("Sex, politics, language and religion"). Often the works which can be considered as of general rather than autobiographical content are in the form of fables such as those mentioned above; but there are also stories in the genre of spoof history (for example The Crank That Made The Revolution and The Great Bear Cult), the virtuoso fiction-essay hybrid of The Story Of A Recluse, and the fictionalised impersonation of Sir Thomas Urquhart in Logopandocy. In other words any piece during which general ideas form the themes, rather than autobiographical ones. This is again a question of emphasis rather than a firm division because, although there are abundant examples of general writing without autobiographical content, the autobiographical writing will usually be interwoven with the themes of sex and politics. However, The War Begins chapter in Book 1 of Lanark, for example, is virtually a pure and unanalysed record of Gray's childhood memories: so the scale from autobiographical content to general content does in fact include both extremes.

It seems that there are two different dimensions along which Gray's work can be placed. There is the subjective versus objective mode, and autobiographical versus general thematic content.

These dimensions provide a way of explaining why there is a sense of confession which recurs more powerfully throughout 1982, Janine than is the case for Lanark, despite the fact that Lanark is far more overtly autobiographical in content. Lanark contains Gray's "most densely and deliberately autobiographical writing", but it is written in a mode which is closer to the objective than the subjective. In

contrast, 1982, Janine uses personal memories in an extensively reworked form, but written with the personalised voice and emotional foregrounding characteristic of the subjective style.

However, this reciprocal relationship between autobiography and subjectivity may be a clue to Gray's creative processes. The difference seems to be related to how they were written: Lanark from diary entries, transformed to varying degrees, over a period of twentyfour years; 1982, Janine in a concentrated burst, using relatively remote and transformed memories.

It is possible to speculate that the very reason for writing a novel as-it-happens is to gain detachment from the lived experience. To rewrite the preceding days' diary entry into a fictional form, as Gray did for parts of Lanark, could certainly give a sense of being an detached observer of one's life as it happens: detached in the same way as the reader is relatively detached from the characters in the published novel. There would tend to be difficulty, though, in writing about the most painful features of life in such a literal way. If on the other hand, elements of real events are dealt with in a *form* which is, to some extent, *disguised* then perhaps the *manner* of their treatment can be more intense, involved and emotionally-charged. This would seem to be the case for Gray. The narrator of Prometheus describes the technique: "...my details are fictions, only my meaning is true."

Such a method of fictionalised autobiography would appear to be the basis of Gray's later style exemplified by 1982, Janine, and what is more, the means through which Gray was also able to achieve an

identification between the reader and the narrative. This identification has the effect of powerfully suggesting autobiographical intent, and at the same time of increasing the reader's involvement and expanding their emotional experience. The method amounts to *interweaving* the factual and narrative material of the story with its emotional impact on the authorial voice. What seems to be going on is a subjective appropriation; with the narrator taking all experience into full awareness and appreciating its full emotional impact. It includes what Jock McLeish describes as joining "everything together" so that things are seen with new weight and resonance. Some of Gray's most interesting insights are these links between ordinary life and ideas: constantly speculation is traced back to effects on individuals.

A good example of the subjective appropriation at work in 1982, Janine concerns the discussion of politics:

The truth is ^{that} we are a nation of arselickers, though we disguise it with surfaces: a surface of generous, openhanded manliness, a surface of dour practical integrity, a surface of futile maudlin defiance like when we break goalposts and windows after football matches on foreign soil and commit suicide on Hogmanay by leaping from fountains in Trafalgar Square. Which is why, when England allowed us a referendum on the subject, I voted for Scottish self-government. Not for one minute did I think it would make us more prosperous, we are a poor little country, always have been, always will be, but it would be a luxury to blame ourselves for the mess we are in instead of the bloody old Westminster ~~parliament~~ ^{government}...

...But the usual sporting rules for electing a new government had been changed. "If you win the race by a short head you will have lost it," we were told, so we won by a short head and lost the race. Then came cuts in public spending, loss of business and increased unemployment and now Westminster has decided to spend the North Sea oil revenues building a fucking tunnel under the English Channel. If we ran that race again we would win by a head and neck so we won't be allowed to run it again, cool down cool down you are goading yourself into a FRENZY my friend, think about fucking Superb, think about fucking Janine, don't think about fucking POLITICS.[pp 65-66].

Politics is here brought into much closer relationship with the personal than in Lanark. Instead of dealing with political organisations through the objectifying media of fable and satire, we are introduced to political thoughts (diatribes, speculations, parallels with the personal reminiscence) *bracketted* by Jock's psychological responses. And because this is interior monologue, a simulated transcription of thoughts, we are there too: reacting with Jock and feeling the trauma wrought by political injustice. We feel when repression comes into force ("don't think about fucking politics"), just how it operates ("cool down cool down you are goading yourself into a FRENZY"), and the appalling effects it has on Jock. The placing of political thought among, and without demarcation from, the autobiographical memories shows the personal roots of the political concern. Politics has an equal status alongside personal/sexual relationships in its impact on the stream of consciousness.

It can therefore be argued that it is necessary for there to be sufficient dissimilarity between the author and the protagonist (a "negative portrait" as Gray described it: negative in the sense of a photographic negative, rather than meaning unpleasant) to make possible the combination of subjective mode with painful autobiography. The most intensely painful confessional (or apparently confessional) episodes of Gray's fiction occur to the protagonists of 1982, Janine and Prometheus, who are both partly distanced from the author by having significantly different biographies.

I agree with Gifford [15] that Gray (like all writers?) seems to require emotional distance before he writes "confessional"

autobiography in the subjective mode, in other words before he re-experiences painful memories and the emotions associated with them. Distance can come from writing in the objective mode or from reworking the narrative ("negative portrait", "my details are fictions, only my meaning is true"); but a degree of distance of one sort or another is necessary.

By the most intensely painful confessional episodes I am referring to such incidents as the section where Hislop belts Jock unjustly, or later when Jock stops Hislop from belting a boy just for having a lisp (which provides the "climax and catastrophe" of the book); the yearning quality of the memories of Alan; the breakup with Denny; or Jock being caught shoplifting by a dignified Indian boy (the memory of which leads Jock to take an overdose). 1982, Janine is full of such episodes, powerful, personal, emotionally involving; they are irresistably suggestive of the confessional and autobiographical. However, it is not at all clear what their autobiographical status really is: it is certainly not literal.

The only one of these quoted examples that I have any significant knowledge of is "Alan" who is based on Gray's artist friend, Alan Fletcher. Aitken Drummond in Lanark is based on the same man, and the biographical information concerning Drummond is much closer to the real Alan Fletcher than is that for the 1982, Janine character. But the character in 1982, Janine is much more like a real person of genius, it would seem that the essence of Fletcher is in 1982, Janine while only the appearance is in Lanark. Using the above argument I would contend that the distancing effects of time and maturity were combined with the distance imposed by a "negative portrait" (making

the artist Fletcher into an engineer) to allow a closer approach to the painful memories associated with the death of a best friend and inspiring companion.

When Gray wrote 1982, Janine, he found a way of distancing himself from his most painful memories sufficient to attain within the subjective voice a fusion of the diverse elements of his concerns; which had until that time existed only as separate stories, as distinct sections within the narrative, or distanced by the objective mode of writing. By a process of transforming the appearance in order to retain the essence, Gray has produced his own negative portrait in Jock McLeish. Jock can then re-experience even the most distressing events of Gray's past life in the subjective mode, where their full pain and ambiguity is foregrounded, by means of which a therapeutic catharsis can be achieved.

In conclusion it can be seen that while Lanark and 1982, Janine share similar themes, they differ both in their overall form and in their predominant modes of writing. Lanark can be regarded as an epic in the objective mode, and 1982, Janine as a thought-experiment in the subjective mode. In this sense they are complementary. I hope to have demonstrated in this thesis some of the ways in which the process of writing was intimately related to these aspects of the published novels.

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- 191 Alasdair Gray. A Preface To The Anthology Of Prefaces: Plus Three Critical Commentaries. Edinburgh Review. 1988,78/79,208-213.

Editions Of The Works Of Alasdair Gray Cited In The Thesis.

Alasdair Gray. Lanark. Canongate, Edinburgh. 1981.

Alasdair Gray. Unlikely Stories, Mostly. Canongate, Edinburgh. 1983.

Alasdair Gray. 1982, Janine. Jonathan Cape, London. 1984.

Alasdair Gray. The Fall Of Kelvin Walker. Canongate, Edinburgh. 1985.

Alasdair Gray, James Kelman and Agnes Owens. Lean Tales. Jonathan Cape, London. 1985.

Alasdair Gray. Saltire Self Portrait. The Saltire Society, Edinburgh. 1988.

SECTION TWO: ARCHIVAL

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Key: * = Not available for public inspection
 until Gray is dead, without his permission.

 ** = Unsorted material,
 currently unavailable for public inspection.

Abbreviations

Folder:	Any folder, envelope or other cover for loose papers.
MS:	Manuscript, handwritten material (or copy thereof).
NB:	Notebook.
p:	Page.
pp:	Pages.
TS:	Typescript (or copy thereof).
XR:	Cross referenced to the following accession.
[]:	Editorial insertions.

Introduction

Since the publication of Lanark in 1981 there has been a rapid growth of interest in the work of Alasdair Gray; and Lanark has jumped straight to classic status as one of the great twentieth century novels in the Scottish tradition. Before critics can proceed to a discussion of the whole of Gray's output it seems necessary to establish some basic facts about the chronology of the works, the composition of which relates hardly at all to their order of publication in book form.

When I was given permission to inspect and list the archive material in the National Library of Scotland it was an ideal opportunity to make this information available to interested readers. The archive is still being added to and has not been fully sorted, and these limitations, combined with the constraints of time, have meant that this bibliography is not absolutely comprehensive. However it is considerably better than nothing, and will serve a useful purpose until the collection of archive material is completed and a final catalogue can be prepared.

A further bonus for me was reading the autobiographical diaries and notebooks which date back to Gray's childhood. These are not available for public viewing at present, and may not be released for this purpose until after the author's death. Each notebook has a detailed description of its contents on the cover, in Alasdair Gray's own words. I have been allowed to transcribe these comments which together form a skeletal biography of the author from the age of 10

years up to about 49. The notebook comments also contain a wealth of information relating to the writing of the various published works, including the long and tortuous evolution of Lanark. We can see in these notebooks, albeit through the distorting viewpoint of retrospect and in a partial form, some fascinating glimpses of the transformation of experience into achieved literary art.

The archive makes it clear that Alasdair Gray is a more prolific writer than is apparent from his four-and-one-third published books. In particular there are numerous plays for stage, radio and television; a substantial amount of poetry and several essays and short stories either unpublished or printed in small magazines. Most of this material is not at present generally available, but can be seen in the National Library where photocopies can be produced by arrangement. I hope this catalogue will alert interested parties to the full range of Gray's achievement, and may help some of the unpublished or unperformed works reach the light of public attention.

The archive material in The National Library of Scotland which relates to Alasdair Gray is stored in cardboard filing boxes. Inside these boxes are card envelopes and folders containing manuscripts and typescripts, and in some cases there are magazines, papers and books loose in the box. Alasdair Gray has sorted much of this material and listed it on the boxes and card folders, with a variety of comments. I have checked the contents of the boxes against his descriptions and transcribed the comments, regularising punctuation and spelling, and expanding abbreviations. Where I identified inaccuracies or mistakes,

I corrected them (although I did not correct what was written on the boxes or folders of the collection, considering this to be beyond my rights of access). If material was unlisted, I have added a description. The comments have been retained either for their interest (which word I have interpreted liberally) or for their informational content, but the chronologies and reminiscences can not always be checked against objective data, and may be subject to the distorting effects of memory. Nevertheless, they seem worth noting as the only source of information available at the present time.

Further information was available on a set of file cards which Alasdair Gray had compiled for his own reference. These contain miscellaneous biographical information and descriptions relating to many of the items in the National Library of Scotland. I have added extra information from this card file to the list of accessions: specifically to descriptions of the contents of the notebooks where the cards contain information not recorded on the notebook covers. The straightforwardly biographical material (much of it relating to the author's⁹ relatives and ancestors, and to dates of paintings and exhibitions) which could not be integrated into the catalogue, but which nevertheless may be of interest or scholarly value, I have simply transcribed in chronological order.

By this method I have compiled a list of the Alasdair Gray archive material extensively annotated with the author's own words. All comments (except the purely ⁵descriptive listing of contents which I have added where necessary) are by Gray unless identified as editorial by enclosure within square brackets. Most of the material was dated by Gray. This was checked for consistency against items of established

provenance where possible. Many further pieces were fitted with dates using the diary notebooks and other internal evidence. I have cross-referenced the main accessions of material for published books with the location of relevant items in other parts of the archive. This has been indicated by the prefix XR, the accession number followed by a decimal point, then the box number, and further information if appropriate (eg. notebook number or dates on a folder). Numbered folders (eg. in Accession 9247) have been so marked by the author. Unsorted files have not been cross-referenced as the collection is still being added/to and Gray has not yet put these items into order, or dated them. Neither has material relating to the composition of Lanark been cross-referenced as this would have included hundreds of notebook references over three decades.

The overall aim has been to produce an annotated catalogue for tracing the development and chronology of Alasdair Gray's writing, and for linking this with biographical information. Therefore the editorial apparatus has been kept as unobtrusive as possible. I have included anything in the way of biographical or anecdotal material that might conceivably be useful, or that I found to be interesting in some way. I feel that in this, the first volume of Alasdair Gray scholarship, it is better to have too much than too little.

For that I am so minute, I declare I never intended it, but setting downe in my first draught every particular with purpose, upon review, to cutt off what was superfluous and triviall, I shewed it to some Friends of mine...whose judgements I much value, who gave their opinion: and 'twas clearly their judgement to let all stand; for though to soome at present it might appeare too triviall; yet hereafter 'twould not be scorned but passe for Antiquity.

[John Aubrey. Quoted in Brief Lives, edited by Oliver Lawson Dick. Penguin, Middlesex. 1978. p 126]

There is thus a random quality not entirely dispelled, I fear, by the cross-referencing: yet I hope the reader may be at least partially compensated by the unexpected delight of coming upon snippets of human interest in the midst of an otherwise rather dry and academic catalogue.

Accession 8799

Box 1

1982, Janine

[XR 9417.1 NB 38, 46, 53, 59, 60, 61; 9417.2 NB 46]

Typescript sent to the publisher.

Typescript with MS annotations for the printer.

Page proofs with corrections.

Folder: 1982, Janine page proofs.

Folder: 1. Photocopy of the final version of 1982, Janine with the author's and editor's final annotations as communicated to the typesetter before the first proofs were pulled.

2. Jonathan Cape catalogue for spring and summer 1984, with advert for the April publication of the above book and self-portrait of the author.

3. A letter from a reader of 1982, Janine which was later (in edited form) incorporated in the advertisement at the end of the Penguin version published in 1984.

Folder: Completed typescript with hand corrections as sent to the publisher.

Accession 8799
Box 2

1982, Janine MS of Chapters 1-11. [XR 8799.1]
A Short And Curious History: An Anthology Of Prefaces MS drafts for
the preface to this.

Folder: 1. Chapter 1, pp 1-16. MS and TS early drafts entitled If This Is Selkirk, This Is Thursday, Janine. Pornographic fantasy story in MS with chapters entitled A bored housewife, ripe for pleasure, goes to get it but runs into trouble with a denim skirt and Audition". MS and TS of blurb to novel.

2. MS of preface to A Short And Curious History.

3. Start of draft letter to Tina Reid, undated, continued
8799.3.

Folder: Chapters 2-3, pp 17-44, & 17-101. MS & TS drafts.

Folder: Chapters 4-7, pp 45-101, MS & TS drafts.

Folder: Chapters 8 & 9, pp 102-132. MS & TS drafts.

Folder: Chapters 10 & 11, pp 133-170. MS & TS drafts.

Folder: 1. MS & TS of stories entitled A Fragment or If This Is Selkirk, This Is Thursday, Janine. Described as the first pages of a 175 000 word novel.

2. TS of Chapter 11 with MS alterations.

Folder: TSs of Chapter 11, some with MS alterations.

Accession 8799
Box 3

1. 1982, Janine MS of Chapters 12 & 13. [XR 8799.1].
2. Miscellaneous material.

Folder: Chapter 12, pp 170-199. MS & TS.

Folder: Chapter 12, pp 250-269. MS.

- Folder: 1. Chapter 13, pp 270-292. MS & TS including final pages of novel marked with letters instead of numbers.
2. MS fragment of a review of Kurt Vonnegut's novel Deadeye Dick.

- Folder: 1. Chapter 11. MS & TS.
2. Poem/song entitled A Pianist: A Piano Solo.

- Loose Pages:
1. 1982, Janine contents page.
 2. Old Negatives, blurb. [XR 8799.9]
 3. The Grumbler, MS [XR 8799.5]
 4. Letter to Tina Reid, draft MS, undated.
Continued from 8799.2
 5. Letter to Stephanie, draft MS, Jan 1981
 6. Letter to Stephanie, draft MS 18.7.1981
 7. Letter from Jane Hill (Jonathan Cape) undated
 8. The Fall Of Kelvin Walker, MS Chapter 9+ [XR 8799.8]
 9. A Short And Curious History, MS of preface. [XR 8799.2]
 10. Lean Tales, MS of Translation, Authority & Humanity [XR 8799.5]
 11. Doing It Very Well, MS of song.

Accession 8799
Box 4

Unlikely Stories, Mostly.

The Start Of The Axletree
The End Of The Axletree
Prometheus
Five Letters From An Eastern Empire

- Folder: 1. Origins of The Start Of The Axletree, MS of the start of a story called The Tower, 1960. [XR 9417.1. NB 34 & 59]
2. List of contents for a proposed anthology of short stories, c1977
 3. The Start Of The Axletree, early MS versions, 1977-8.
 4. The Start Of The Axletree, TS drafts, 1978, entitled An Outline Of The Origins Of The Axletree, The Emperor's Dream and The Axletree; the last version published in Collins Scottish Short Stories 1979. Review of this volume by Chris Small from The Glasgow Herald.
 5. The End Of The Axletree, TS drafts. 1979-81.
 6. Prometheus [XR 9417.1 NB 1,60]
 7. Five Letters From An Eastern Empire. MS & TS drafts from the author's time as writer-in-residence at Glasgow University. 1977-9.

Accession 8799
Box 5

Lean Tales

Folder: Portrait Of A Playwright, here entitled The Vital Witness .
Photocopy of a MS of a documentary radio play, broadcast by BBC
Scotland in 1979, which became the basis of an article of that name in
Chapman magazine.

Folder: The Vital Witness MS.

Folder: Portrait Of A Playwright. Coverless copy of a feminist edition
of Chapman magazine containing The Vital Witness, to which some MS
additions by the author have been added to make this an essay for Lean
Tales.

Folder: Portrait Of A Playwright. TS with MS corrections, and final TS
as sent to Jonathan Cape.

Folder: A Small Thistle [not in Cape hardback edition of Lean Tales].
Various versions, starting with the extract from the Glasgow West End
News, late May 1973, as reprinted in the catalogue of the author's
retrospective exhibition at the Collins Gallery, Strathclyde
University, in 197(?), with MS alterations adapting them for A Glasgow
Diary which was published by Polygon in 1985. Plus 6 pages of MS.

Folder: A Small Thistle. Five TSs, some of them devised for the
Glasgow Diary, with the last completed for the Sphere paperback
edition of Lean Tales, 1987

Folder: 1. The Domino Game and Money, Two stories not in the Cape
hardback but added to the Sphere paperback. MS & TS drafts.

2. Five letters from Harriet Gilbert, literary editor of The
New Statesman, about these stories (17 Jun-24 Oct) with MS draft of
author's reply to a lost letter from Ms Gilbert.

Folder: TS versions with MS corrections and retypings of Decision,
Authority, Translation, Humanity, Ending, Postscript and Autobiography
(this last subsequently removed from Lean Tales and used to introduce
the fourth sequence of the poems in Old Negatives).

Folder: Final TS versions of all Alasdair Gray's stories in this apart
from A Report To The Trustees.

Folder: A Report To The Trustees, MS version, transcribed from the
original MS report written April 1959, and intended for Unlikely
Stories, Mostly but subsequentl^y relegated to Lean Tales. [XR 8799.5;
9417.1 NB 28,3037; 9417.2 NB 29; ^ 9417.3 1955-6 folder]

Folder: A Report To The Trustees, TS draft

Folder: The Story Of A Recluse, MS sheets. [XR 9247.4 folder 32, 9417.1, 9417.5, TD 2227.3]

Folder: 1. The Story Of A Recluse, final TS as sent to Cape.
2. Volume XVI of the Tusitala edition of Robert Louis Stevenson's works (Wier Of Hermiston, some unfinished stories) with MS additions to The Story Of A Recluse.

Folder: 1. The Answer. Faded photocopy with MS first page and MS clarifications.
2. Exercise book containing the original MS version of this story completed in Milan where the author went with Mrs Fletcher to arrange for her son Alan's gravestone. Inscribed Milan, Pensione Breva, Wednesday 17.8.60. [XR 9417.2 NB37]
3. BBC script of The Answer recorded 6.10.1970

Folder: The Grumbler. Written 1983 circa The Pie Of Damocles rehearsals. [Revue written with Liz Lochhead, Tom Leonard, Jim Kelman]

Folder: Portrait of a Painter material. TS of an article intended for the Glasgow Herald in 1973 but never published, called A New Way For Scottish Art, later used as the basis for the introduction to the Lean Tales piece.

Folder: Portrait Of A Painter. MS version of the Alasdair Taylor article published in the Scottish International magazine, Oct/Nov 1973, only the last half of which was used- the half which described the painter (the first half described his context: the state of painting in 20th century Scotland). Plus MS of another version of roughly the same year, on lined foolscap sheets with gum-paper overlay corrections.

Folder: Scottish International magazine as described above, with article Alasdair Taylor.

Folder: Portrait Of A Painter. Three TS versions of this with extensive deletions and additions in MS, marked chronologically A B C. Final TS version as sent to Cape, marked D.

Accession 8799
Box 6

The Fall Of Kelvin Walker: Novel version and A Book At Bedtime.

Folder: Corrected page proofs of King Penguin novel returned to Ann Donleavy on 8 Jan 1986. With drafts of a pressurising letter, and copies of some others, which eloquently reveal our author's obsession with his text and changes to it: however trifling.

Folder: Paste-up of abridgement for BBC Radio 4, A Book At Bedtime.
Plus BBC TS recorded by Bill Paterson 19.6.1986.

Folder: Penguin edition, final revised page corrections for Feb 1986.

Folder: Photocopies of newspaper reviews of the novel.

Accession 8799
Box 7

Unlikely stories, Mostly: Early versions including some published in small magazines. Plus MS of Logopandocy.

Folder: 1. Logopandocy. MS version [XR 9417.1 NB 47].
2. Lining papers. MS.
3. Draft of table of contents.
4. A Report To The Trustees, MS and TS drafts. Not used in Unlikely Stories, Mostly but appeared in Lean Tales. [XR 8799.6]
5. Education, a short story not published in book form, but appeared in Glasgow Magazine, Winter 1982/1983, No 1, pp 7-9. [XR 9417.5]

Folder: The Spread Of Ian Nicol. TS. [XR 9417.3 folder 1955-6]

Folder: The Comedy Of The White Dog, TS. [XR 9417.2 NB23A, started 1956]

Folder: The Star. MS version in coverless jotter and six TS sheets. [XR 9417.3 Juvenile writing: circa 1951]

Folder: The Great Bear Cult, MS draft. Started between Sep 1971-Sep 1972, [XR 9417.1 NB 53]

Folder: The Problem. MS of this story on two sheets, one of them a yellow paged typed letter from a CND organisation. Plus a sketch for the illustration.

Folder: An Explanation Of Recent Geographical Changes, early TS versions of the story include as The Cause Of Some Recent Changes. [XR 9417.2 NB 20; 9417.3 Folder 1956-1957]

Folder: An Explanation Of Recent Geographical Changes, An Answer and The Spread Of Ian Nicol. TS versions with MS additions, bound with sellotape and gum paper into one book.

Loose: 1. The Crank That Made The Revolution, TS. Dad typed this.
2. GUM [Glasgow University Magazine], volume 81, The Comedy Of The White Dog, pp 3-9. [undated]
3. GUM, volume 81, The Spread Of Ian Nicol, p 4. [undated]
4. The Comedy Of The White Dog. Pamphlet. Print Studio Press, Glasgow, 1979.
5. 1982, volume 1, No 1. Cover by Gray & The Origin Of The Axletree, pp 22-25.
6. The Fiction Magazine Vol 4, No1, 1985. Cover by Gray & The Grumbler pp 11-12. [Xr 8799.5]
7. Scottish International No 8, 1969. The Comedy Of The White Dog.

Accession 8799
Box 8

The Fall Of Kelvin Walker, Novel Version.
[XR 8799.6; 9247.1; 9417.1 NB 26,31,32,43,45,47,53,56; 9417.2 NB 44;
9417.3 Folders 1956-1957 & Post art school-pre Inge]

Notebook: MS version of novel made from the first TV version [written 1964] as a pot boiler following the rejection of Book 1 of Thaw [eventually Book 1 of Lanark as a novel in it s own right, by Curtis Brown. In the back of the notebook is the start of Thaw-Part 2, which became the start of book 2 in Lanark.

Folder: Stencil copy of MS written circa 1966: but not sent to a publisher.

Folder: Stencil copy of circa 1966 version (in notebook) with odd carbon copies of pages of circa 1968 revision, and various sheets of MS notes relating to the final 1984 version.

Folder: Penultimate version, made from carbon copied pages of two earlier versions, circa 1966 and 1968, thickly corrected in MS with MS links and additions and instructions to the typist: this being the basis of the Canongate hardback version, circa 1984.

Folder: Final TS as sent to Canongate, with final MS corrections, c 1984.

Accession 8799
Box 9

Verse Sequences: Folders containing attempts at a verse autobiography.

1. A Prologue In Four Parts, 1957
2. Thirty Poems, early 1967
3. " " , late 1967
4. 25 Poems, 20.2.1969
5. " " , 19.7.1969
6. 30 Negatives, 1973
7. Early Negatives/Late Negatives/Unlove Poems.
8. Old Negatives, 22.2.1979
9. " " , 17.8.1979
10. " " , 21.9.1979
11. " " , 1981
12. " " , 25.7.1984

[XR 9517.1 NB 9,18,26,27,28,32,33,34,37,38,42,43,45,47; 9417.2 NB 25A,44; 9417.3 Early verse 1951]

Folder: Parts of verse sequences 1953-1957, MS & TS with marginal sketched illustrations.

Folder: A Prologue In Four Parts, 1957. TS with MS additions, sewn together on a machine. Dating from last year at Art School: with dedicatory poem to Bob Kitts.

1. Night Walk Through Streets
2. Veronica
3. In A Cold Room
4. Under The Helmet

Folder: Thirty Poems, early 1967. TS starting with dedicatory poem to Alan Fletcher. Dated 1953-1967.

Folder: Thirty Poems, late 1967. TS edited by hand into 25 poems. The original address is 1949-1967.

Folder: 25 Poems, 20.2.1969. Two copies made out of an edited earlier sequence, corrected by hand and with MS of a poem added at the end: though this is not a new poem as it dates from the Autumn of 1967.

Folder: 25 Poems, 14.7.1969. Sewn TS.

Folder: 30 Negatives, revised up to 1973. TS x2.

Folder: Parts of a new verse sequence in MS c1977 called Unlove Poems, plus an MS revision of all earlier poems, divided into two lots: Fifteen Old Negatives/Early Negatives and Seventeen Negatives/Late Negatives, and dated 30.7.1977.

Folder: Old Negatives, 22.2.1979. TS & MS corrections.



Folder: Old Negatives, 17.8.1979. TS & MS with MS corrections.

Folder: Old Negatives, 21.9.1979. TS.

Folder: Verses, 1981. 4 sequences, TS revised in MS with additions.

Veronica 1952-1957

Carole and Alan 1957-1962

Inge 1962-1971

Janet 1977-1981

The author decide not to title the four sequences from the people referred to in them, because only Inge truly presided over all the poems in the section named after her.

Folder: Old Negatives, 25.7.1984. TS bound with plastic strip. With one final change made to poem 22 on 16 April 1987 after talking to Ruth Fainlight who disliked "toys", a word I had always felt a bit guilty about, but could see no alternative to till she and I discussed it.

Accession 9247
Box 1

Plays:

The History Maker
The Fall Of Kelvin Walker
Quiet People
Mavis Watson/Triangles/Cholchis/Agnes Belfrage/Agnes
Watson/Mavis Belfrage

Folder 1. The History Maker, all this material dates from a few months in 1965. [XR 9417.1 NB 21,47; 9417.2 NB 46]

1. MS material for the following.
2. TS of battle opening, as the play was originally conceived (very expensive).
3. TS of a domestic opening of the play (cheaper). Two treatments.

Folder 2. The Fall Of Kelvin Walker, written 1964, transmitted 21.4.1968 by Theatre 625, BBC 2. TV script. I recall about a year's delay in transmission, through the originally scheduled date being shifted to make way for unexpected news about the Concord aircraft.

The weak ending of the play in this first form was made weaker still by having an Ulsterman called McBride play the father (the Englishman who chose the actors knew I wanted Scots actors in the Scottish parts, and having got English actors for Kelvin Walker and Hector McKellar, and not knowing any Scottish actors personally, chose someone with a "Mc" in their name from a cast list without first hearing him).

Folder 3. The Fall Of Kelvin Walker, staged 16-21 May 1972. 2nd stage version, and the first (and last) to have a professional production. (The first performance was a version acted by Glasgow Art School drama group in the Mackintosh lecture theatre in ?1969).

The Stage Company, Scotland, staged it in the McRoberts centre, Stirling.

Kelvin	- James Gillan (stage name later Chris Connor)
Jill	- Isobel Nesbitt
Jake	- Ron Bain
Mrs Hendon}	?
Mary Cranmer}	?
Everybody Else	- Robert Trotter

Plus photocopy of a review of this by Chris Small in the Glasgow Herald. This version of the script was eventually submitted to Binkie Beaumont by the author's agent, Frances Head.

Folder 4. The Fall Of Kelvin Walker, TS 1975 with amendments from 1983. Fourth and final stage version.

This has an ending which is cheerful (for Kelvin) and dramatically stronger, and was achieved through pressure from Binkie Beaumont which, exerted through my agent, got me to produce this after Beaumont had lost interest. This version has not been performed at the present date (December 1985) but is the basis of the novel published earlier this year: with the addition of the scene with the Prime

Minister in the first television version and the first and second stage versions.

Folder 5. The Fall Of Kelvin Walker, 1972 & 1974. Two revised endings of the play, each a copy of an obsolete typescript with alterations in handwriting.

Folder 6. Quiet People, recorded 17.9.1968, broadcast 25.11.1968 on BBC Radio 4 Scotland. TS of radio play.

Folder 7. Completed March 1969

1. Two pages of a carbon copy of a character study of Lindsay on whom Mavis Watson was based (eventually Agnes Belfrage). With MS comments about the original person.

2. Two large exercise books with spiral bindings containing the manuscript of Mavis Watson: TV play. The first version of a play originally conceived in discussion with Shaun McLaughlin of BBC television sometime in 1968, but rejected by his superior who disliked it, and eventually taken up by Granada TV through my agent, Frances Head, in 1972 and broadcast under the title Triangles given by the director (my own preferred title by this time was Cholchis or Agnes Belfrage which I will keep for it).

3. Mavis Belfrage. TS.

Loose in Box: Typescript inventory of Accession 9247 [contains several errors].

Accession 9247

Box 2

Plays:

Agnes Belfrage

Mr Goodchild, Phillippo Lippi And Lucrezia, treatments.

Dialogue

Honesty

Thomas Muir Of Huntershill

The Night Off

Martin

The Golden Key

5 Interviews For Sound Radio

The Loss Of The Golden Silence

Folder 8. Agnes Belfrage

1. Cholchis. A stage version of Agnes Belfrage submitted to a competition (hence the pseudonym, Talisker) but with 5 missing pages. This differs from the final version by opening with Eric speaking to a whole class, as at the start of the original TV version.
2. A copy of the above script adapted to sound radio production through handwritten additions, but with the first 18 pages missing (never used).
3. Agnes Belfrage, the final stage version. Bound by the Scottish Society Of Playwrights for 2 readings in Newbattle Abbey and Traverse Theatre at a conference circa 1975-1976.
4. 2 payslips notifying of repeat performances of the TV version (Cholchis)- 3.12.1973 and (Triangles)- 11.2.1976.

Folder 9. Mr Goodchild

Fillipo Lippi And Lucrezia ? 1980 [XR 9417.1 NB60]

Folder 10. Dialogue, a half hour play

1. BBC radio script recorded 16.7.1969
2. A stage and/or TV version made by cutting the typed dialogue out of a copy of the sound radio version and pasting them into a bound notebook with handwritten stage directions between. 3.8.1969.
3. A typecopy of the stage version performed by the Scottish Stage Company (in a double bill with CP Taylor's Block's Play) August 1971.
4. Carbon copy, with first page missing, of the play's TV version submitted by my agent to London BBC television and broadcast November 1972. This has some changes of place names and a few other words since the TV people wanted (as in the case of Agnes Belfrage) an English play.

Folder 11. Honesty, TV play for Scottish BBC Schools.[XR 9417.1 NB 19]

1. First synopsis (or treatment) sent 1.6.1970. TS.
2. Second synopsis sent 10.6.1970. TS.
3. First MS version posted 23.6.1970.
4. Final version: spiral bound notebook with paste-up of typescript made from first version, cut and interspersed with MS additions and modifications, posted 18.8.1970.

Folder 12. Thomas Muir Of Huntershill.

1969-1970. Treatment for the play (dramatised documentary) submitted to William (or Alexander) Gray of Scottish documentary radio. And carbon copy of play as acted, with last page and page 27 lost.[? called The Trial Of Thomas Muir].

Folder 13. The Night Off. Completed 10.1.1966.

[XR 9417.1 NB 37]1. Treatment for a TV play, 6 pages.

2. The TV play itself. Carbon copy dated with day of completion: 10.1.1966. This was not performed.

3. Radio version, photocopy of BBC script produced by Stewart Conn and transmitted 15.5.1971.

Folder 14. Martin.

[XR 9417.2 NB 48]

1. TV play written circa October 1971, recorded 6.1.1972. The last of a Scottish BBC Schools television series called The Group.

2. Letter concerning the character from the producer, 17.8.1971.

3. Payment statement of repeat fee, 14.11.1975.

Folder 15. The Golden Key

Half hour sound radio play: to be set to music by Wilma Purser. This project was wished onto Stewart Conn, Scottish Radio Drama producer, by his neighbour Wilma, at one of her parties: the book of the play having been a Christmas present to her from Alasdair (who had loved it as a child) but though Stewart commissioned it [26.1.1976], on receiving it in 1976 neither he nor his superior in London liked it, alas.

1. MS copy.

2. TS copy, bound.

3. Letters from BBC: 17.5.1976; 7.7.1976; 7.8.1976.

4. Agent's receipt for first half of commission fee.

5. Letter from BBC with sketches, 27.8.1976.

Folder 16. 5 Interviews For Sound Radio. Undated.

[A small programme. Spiral bound notebook with paste-up of TS with MS additions. Contains excerpts from The Fall Of Kelvin Walker, Agnes Belfrage, and The Night Off and an unidentified dialogue: linked by a first person commentary].

Folder 17. The Loss Of The Golden Silence. Completed early 1973.

[XR 9417.2 NB 48]

1. TS of stage version.

2. Two contracts and a letter referring to first stage performance: 26.5, 22.6, 9.7 of 1973.

3. BBC radio script of sound version recorded 28.12.1973, transmitted 24.4.1974.

4. Letter from Stewart Conn about item 3.

5. Note from Frances Head, my agent, dated 29.11.1973 telling me she has signed a Granada TV contract for the play (and asking how Lanark goes). I don't think this play was ever televised, however.

Accession 9247

Box 3

Plays:

In The Boiler Room

James Watt (fragment) [this folder is in 9417.4]

The Homecoming/Homeward Bound

The Strathaven Revolution (fragment)

The Man Who Knew About Electricity

Sam Lang And Miss Watson

McGrotty And Ludmilla- radio version

[also called Daniel And Ludmilla]

McGrotty And Ludmilla- stage version

Beloved/Henry Prince.

Folder 18. In The Boiler Room TV play, circa 1974. TS.

[XR 9417.1 NB28]

1. Commissioned by Naomi Capon for BBC arts programme Full House, but never used, she having left the programme through illness and not being reappointed.
2. A slightly altered version done in 1985 for Eddie McConnell (who had it typed) to make a film of, if he could..."
3. Letter from STV, undated.

Folder 19. James Watt. Circa 1973 [in 9417.4]

Folder 20. Homeward Bound/The Homecoming

Half hour play written 1972 [XR 9417.2 NB 48]

1. MS in notebook
2. TS of TV play
3. As for 2. but with MS corrections to make it a guide for a one act stage version.
4. Stage version
5. Letter from Stewart Conn, 13.12.72. [TV version is found unsuitable for radio adaptation]
6. Contract with Pool Lunchtime Theatre, Edinburgh, for the stage version 30.4.1973.

Folder 21. The Strathaven Revolution, TV play.

[XR 9417.1 NB 52; 9417.2 NB 48]

This was originally commissioned by Andrew Forester of Glasgow Schools TV in 1971 or 1972 but not used. Then submitted (5.9.1973) to Pharic McLaren of BBC. Treatment and first scene only.

1. Two MS pages and Glasgow Schools TV script.
2. TS of 1.
3. Two letters from the BBC.

Folder 22. The Man Who Knew About Electricity.

MS for 20 minute BBC TV play with note of final payment for it 29.1.1973.

Folder 23. Sam Lang And Miss Watson. 1973.

1. TV version. (Note: this play was never used on TV).
2. Radio version.

3. Stage version.
4. Letter from BBC Scottish drama, 8.6.1973.
5. Letter from agent informing of final payment from BBC, 12.8.1987.

Folder 24. McGrotty And Ludmilla, or The Harbinger Report: a political pantomime, 1975. Also called Daniel And Ludmilla. [XR 9417.1 NB 54,55,61; 9417.2 NB 57; Biographical Information, 26.2.1988]

1. MS draft of radio version.
2. MS sent to BBC radio.
3. BBC TS with cast list. Recorded 25 & 26 June 1975, broadcast in July.
4. Note from agent for payments for commissioned work 10.3.1975.

Folder 25. McGrotty And Ludmilla, stage version performed 4th-27th March 1986.

1. A copy of the sound radio script with MS modifications making a stage version, in cardboard wallet.
2. A typed version of 1. with further MS corrections for a retyping for the Tron Theatre stage version.
3. Photocopy of a letter from author to producer.
4. Tron Theatre programme of productions.

Folder 26. Beloved/Henry Prince.

Written as Beloved in 1975, broadcast as Henry Prince in 1986. [XR 9417.2 NB 57] For Granada TV Victorian Scandals series. Broadcast late in 1986 under the name Henry Prince, the author being given as Martin Green, since I had removed my name from the script.

1. MS rough notes
2. TS with MS additions.
3. Payment advice slip from agent, 10.3.1975.
4. Payment advice slip from agent Frances Head's estate, 23.7.1976, because she, alas, had died.
5. Certificate from Register House, 2 copies.
6. Correspondance from author to Micheal Cox, Granada TV, concerning revisions. Photocopied MS.

Accession 9247
Box 4

Plays:

The Wisest Man
The Gadfly
The Rumpus Room
Today And Yesterday
Near The Driver
The Story Of A Recluse

Folder 27. The Wisest Man

TV play 1976. MS of play that became "The Gadfly" [see below]

Folder 28. The Gadfly

TV play 1977, stage play 1986.

1. TS of first 27 pages.
2. Bound TS of entire play as written for Granada and broadcast in a series called For God's Sake, but greatly shortened from this for transmission.
3. Photocopy of pages 1-18 and 23-57 of the above, with MS additions and compressions to make a two act stage play of it.
4. TS of stage play.
5. Photocopied articles from The Listener by MI Finley, about Plato. [used in composition]
6. Payment statement.

Folder 29. The Rumpus Room, or A Solution To The Problem

The libretto of a modern opera. Conceived in discussion with Robert Lacey, when Robert headed the music department and I the art department in the Glasgow Arts Centres, Washington Street: and written between November 1976 and 31 March 1977.

[XR 9417.1 NB 53]1. MS version.

2. TS version.
3. Final TS of libretto.
4. Two pages of MS descriptive of the libretto's origin and dated 31.3.1977.

Folder 30. Today And Yesterday [Written 1976].

Three TV plays, recorded 1972. A series of plays about life in 19th century Scotland, contrasted with the present, commissioned by Malcolm Hossick of Scottish BBC Educational Television, who had left the BBC and Scotland before the transmission date.

1. This folder contains a copy of the scripts of programmes 1 and 2: 3 is missing. Programme 2 has the recording date 23.10 marked on it.
2. Payment statement for repeat fee.

Folder 31. Near The Driver [written 1976]

Radio play, broadcast in a German translation 1983. [XR 9417.1 NB 59] First conceived on a train returning from London recording of McGrotty and Ludmilla. A half hour radio play (not broadcast in Britain yet) originally submitted to, and rejected by, Stewart Conn of BBC Scotland after showing it to his chiefs in London. Submitted to Shaun MacLaughlan in Bristol BBC who wanted to produce it, but eventually

had it rejected by his chiefs in BBC London. Played on West Deutsche Rundfunk in a translation by Berndt Rollkötter in early 1983. Submitted to James Runcie in April 1984: accepted by him, subject to his London superiors approval, which they did not give.

1. MS drafts.
2. Complete MS.
3. Complete TS with MS corrections (photocopy).
4. Four letters from the BBC.
5. Contract for German translation.

Folder 32. The Story Of A Recluse, TV version.

[XR 8799.5; 9417.1 NB 54,55; 9417.5; TD 2227.3]

Completed 18.11.1985. TS bound with card. First version, and version most favoured by the author.

[Folder numbering is continued in TD 2227.3]

Accession 9247
Box 5

Miscellaneous Pieces

Folder: Four Published Reviews

1. Review of Single/Recent paintings by Martin Baillie from the Glasgow Herald ? 1973. MS on a single bright yellow page, a big one.
2. Review of Intimate Voices by Tom Leonard. MS draft of article published in the Glasgow Herald probably 1984.
3. Review of Chicago American Paintings show and James Cowie paintings. Published in the Sunday Standard circa 1981-1983. TS.
3. Review of Hugh Casson's diary for 1980. Published in the Sunday Standard circa 1981-1983. TS.

Bound TS: Old Negatives, Verse sequences [XR 8799.9]

Folder: 5 Scottish Artists Retrospective Show

December 1986. Five colour catalogues and an introduction by Alasdair Gray.

For an exhibition featuring work by Carole Gibbons, John Connolly, Alan Fletcher, Alasdair Gray and Alasdair Taylor.

Folder:

1. Treatment for a documentary on art in New Towns, commissioned and researched by, and for, the London BBC TV arts magazine Full House, but not used. August-November 1973 (Naomi Capon was the producer who mainly employed me).
2. Payment statements from authors agent 6.8.1973 & 12.11.1973.
3. A New Way For Scottish Art, TS. Part of another abortive attempt to make money out of the sociology of contemporary art, using parts of previous abortions.

Folder: Glasgow Arts Centres

Unpublished article in TS. October 1977. [XR 9417.1 NB 58; 9417.3 Folder 1976-1977].

Folder:

1. Bypassing A Predicament, article for Chapman magazine, written February 1983. MS with typed portions [published as A Modest Proposal For Bypassing A Predicament, issue 35/36].
2. TS of questions from Glenda Norquay and Carol Anderson (January 1983) with MS replies. Used to write An Interview with Alasdair Gray, Cencrastus magazine, summer 1983, 6-10.
3. TS with MS annotations of replies to questions put by Christopher Swan and Frank Delaney, August 1982, used in preparation of TV program about his Gray's work.

Folder:

1. Review of Man Descending by Guy Vanderhaeghe, MS drafts.
2. Cutting of this from the New York Times Review Of Books 3.10.1985.
3. Letter to author which accompanied proofs of the review.
4. Publicity material about the reviewed book and its author.

5. Documents indicating when review was telefaxed, and how much it cost.

Folder: Reminiscences of John Glashan: letter to an enquirer in MS and TS, with letter of enquiry. 27.1.1986.

Folder: A Resident Reports. Written February or March 1978. 4 pages of MS of an article for a student magazine, reporting on my first 6 months as writer-in-residence at Glasgow University.

Folder:

1. Questionnaire from Swan and Delaney, as above.
2. Questionnaire from Norquay and Anderson, as above.
3. Questionnaire from Ronald Binns for his book Writers Write, March 1986
4. Transcript of interview by Kathy Acker at the ICA Gallery, London. TS with MS amendations "to make it pithier and more logical". ? 1986. Published in Edinburgh Review, 1986, August, Number 74, pp 82-90.
5. Literary curriculum vitae.

Folder: Afterword to Agnes Owen's Gentlemen Of The West. Penguin edition, 1986.

1. MS notes for first draft.
2. 9 pages of first MS version.
3. First TS with MS corrections.
4. Edinburgh Review, Number 69, pp 131-132. Unsigned review of Gentlemen Of The West, reprinted from the Scotsman magazine, Christmas 1984: with MS annotations. [?]
5. Final TS sent to Penguin, 11.11.1985.
6. Correspondence from Penguin.
7. Final proof corrections.

Folder: The Mean City, 1962. TS of an unpublished article dealing with Glasgow pictorial art. This material, or much of it, went into Portrait Of A Painter in Lean Tales.

Folder: An Apology For My Recent Death. Article written 18.1.1965. Refers to the BBC documentary Under The Helmet. Not printed, the Glasgow Herald editor thought the BBC might sue him for libel if he printed it. MS and TS pages. [XR 9417.1 NB 42 & 43.]

Folder: Instead Of An Apology. Article printed in the Glasgow Herald 18.4.1969. MS fragments and a complete TS. This refers to the TV play which was eventually broadcast under the name Triangles by Granada in 1972: but it was commissioned by Shaun McLauchlin for the BBC first, paid for and not used. [XR 9247.1]

Folder: Scotty Wilson. Review of It's All Writ Out For You by George Melly. Published in the TLS, 14.3.1986.

1. MS of article.
2. Printed article in TLS.
3. Publicity material for Scotty Wilson exhibition.
4. Letter from TLS with exhibition publicity material, 12.2.1986.
5. Photocopies of photographs of Glasgow buildings. [unidentified].

Accession 9247
Box 6

Lanark: early published forms in magazines etc.
Lean Tales: proofs [XR 8799.5]

Folder: Lanark

1. The War Begins. Which is the first Chapter of Book one of the first novel, written 1954 and submitted as a short story to the Observer Short Story Competition in 1959 under the pseudonym Robert Walker. It was mentioned as one of the runners up. This is a carbon copy of, I think, an original typed by Dad. [XR 9417.1 NB 6]
2. The Complaint. Circa 196? . A self contained little story which at length became the first part of Prologue chapter. TS.
3. Autobiography. 1966-1968 period. A revision of The Complaint. MS.
4. Autobiography. TS.
5. Autobiography. BBC performance script recorded 6.10.1970.
6. The Oracles Prologue in Oasis magazine, 1969 or 1970, Volume 1, Number 2, pp 9-14.
7. Nature, TS. Written before 1963 but regarded as part of Lanark.
8. Two stray MS pages from the last two chapters of Lanark.
9. Climax, in Words magazine. 1976, Autumn, pp 3-6. Illustrations by Malcolm Hood (the original for Kenneth McAlpin in Lanark).
10. Alexander Comes, in Words magazine, Number 6, 1979-1980, pp 5-9.
11. Reviews of Lanark, 1981-1985.

Loose: Alasdair Taylor, article in Scottish International magazine. October/November 1973, Numbers 8 & 9 pp 18-21.

Folder: Lean Tales

Published May 1985 by Jonathan Cape.

1. Uncorrected bound proof copy.
2. Unbound page proofs, with the final corrections in MS to Gray's section.

Folder: Lean Tales

Published 1987 as Sphere paperback version. Page proofs with cover, MS corrections. Contains three pieces extra to the Cape edition: The Domino Game; Money; A Small Thistle.

Accession 9417
Box 1

Notebooks in approximatly chronological order (sixtythree including Box 2)

1 August 1950 - sometime in 1983.

NB 1: 1.8.1950 - 6.9.1950

At Whitehill School, age 15, Notes for illustrations to Book 3 of Gullivers Travels: Laputa: my favourite. Record of hysterical narcissisms garnished with doodles, feeble verses, reference to Audrey Hughes under the pseudonym Oothoon, reference to masturbation using the verb "joyed", ending in a God-Adam creation anecdote: the earliest form of Pollard's introduction to the Prometheus story.

NB 2: Autumn 1951

At Whitehill School, age 16. Start of Mum's illness. References to the Personal View Of History lecture. The start of a novel with an asthmatic glum hero, whose heroism and asthma derive from his being an extraterrestrial agent sent down by a higher authority to save the world. His name is Boreas Brown.

NB 3: 1952

Whitehill School. Reference to Two Hills picture.

NB 4: March 1952.

Last year at Whitehill School. Mother sick but home from hospital. References to ambitions to write books about ordinary life which were also strange, perhaps escapist.

NB 5: September - October 1952

Staying in Coolgreena HF guest house, Rathmullem, Donegal on holiday with Dad. List of past pictures. Notes on sexual frustration.

NB 6: 1952

After Mum's death and before starting Art School. Diary starts on the walls of Londonderry- a trip with my father. Some material here for The War Begins chapter of Lanark under the name Private History Of The Second World War. Also notes used in Mrs Thaw Disappears chapter, and last chapter of Book 2, and list of chapters indicating that the Art School is now part of the hero's trajectory before clerking, conveyor belt work, insanity and death (a gap is left after/during the Art School chapter, I assume this can only refer to the after death fantasy sequence). Description of an interview in Lairds box making factory, already put into the third person for the Gowan Cumbernauld narrative. Verse efforts.

NB 7: October 1952.

The early weeks of Art School. Doodles for the mechanical apocalyptic picture (never finished) and the Dead Trees In Back Court picture.

NB 8: October 1952

Art School, first year. Autumn. Beast In Pit picture

finished 22nd November. Mrs Swain's portrait. Doodles for mechanical monsters destroying a city.

NB 9: Late 1952 - mid 1953

End of first Art School term, start of second. Fragments of Gowan Cumbernauld novel [precursor to Lanark]. Sketch of detail of Cowcaddens landscape, tree and canal details, Beast In Pit. Verse fragments. Broodings on sexual frustration, masturbation guilt, relation to family life. The Art School outing to Culrose missed and hitch hike up with: coronation decoration.

NB 10: Christmas 1952

At Art School. Christmas Ball and the first pleasures of drunkenness. Moulin Rouge theme: photo of myself as a waiter. Brief notes for a Kafka-esque novel to be called John Ingram; involving a brother and sister and the occupation of a city by an alien power, and the recognition that I am inclined to mix up this story with the story of Thaw, which is more immediately autobiographical. Most of this notebook is scribbled sketches for a monthly composition set by the Art School, View From A Window. It has a view of the back green from 11 Findhorn Street near window, one I last did, Dead Trees In Back Court. Art School architecture lecture notes.

NB 11: 27 December 1952 - 1 February 1953.

At Art School. References to starting the portrait of Mrs Swan.

NB 12: Circa February 1953.

Art School. Refers to making Tam O'Shanter picture.

NB 13: 1953.

Art School. References to Cazdow Park on the Hamilton estate: where taken by Dad and revisited myself (lost domain feeling). I was fascinated by its ancient trees, gorge etc. Plus poem on it: and notes for Gowan Cumbernauld novel with Hector Thaw a character in it: and notes for insanity episode in the Thaw section. Gowan enjoys a hallucination of descending to earth in a balloon when he is actually drowning in Blackhill Locks - part of the canal.

NB 14: Easter - May 1953.

Fragment of novel Gowan Cumbernauld. Reference to crucifixion painting which eventually gave the central figure for the Scottish-USSR war murals. From the opposite end of the notebook: a sequence of 5 poems dated 1952, illustrated title pages to each, and the general title Poems Of Adolescence.

NB 15: Circa February 1953.

Art School. Descriptions of the Monkland canal. Diary becomes a first person narrative of an interview between Gowan Cumbernauld and an idealised psychiatrist. References to painting of Tam O'Shanter.

NB 16: September-October 1953.

This contains sketches for the title page of a novel called

Thaw, diaries referring to the painting of a portrait of George Swan's father (oil on plywood, drawing done first with indian ink and pencil). Also dialogue with a highland minister about God. Art school refectory encounters and some other matter tributary to chapters 18 and 21 of Lanark, but attributed to a Gowan Thaw. Also sketches for a painting of three people setting a table: a set subject, which I eventually did using Dad, self and Mora. Also sketch for (unpainted) perspective picture: a Piranesi prison inhabited by huge beetles (Kafka influence).

NB 17: [In Box 2]

NB 18: August - September 1954.

Done on a fortnight's Art School outing to Rome, Florence and Venice. Heads for Marriage Feast Of Cana painting. List of titles for adolescent poem sequence. [Fragments of this notebook are in 9417.3 Folder 1953-1954].

NB 19: [In Box 2]

NB 20: [In Box 2]

NB 21: 1955, but with notes on The History Maker from 1965.

Odd job notebook containing 1955 measurements of the Scottish-USSR friendship society downstairs room for the mural after Art School holiday when I had been in Stobhill hospital after breaking with Veronica. What seem contemporary experiences of dreams etc. had just after split with Veronica translated at once into 3rd person past tense for use in a book (these were employed eventually in the Lanark chapter called Breaking). Minute notes for the Scottish Society of Playwrights, circa 1974.

NB 22: [In Box 2]

NB 23: 21 August 1955-

Art School. Post-Veronica. 3rd year. From last few days in Stobhill hospital.

NB 23A: [In Box 2]

NB 24: [In Box 2]

NB 25A: [In Box 2]

NB 25B: [In Box 2]

NB 26: November 1956 - March 1957.

Diary notes of last Art School days: conflict between teacher and deputy director (Pritchard-Barnes and Peel) used in Breaking chapter of Lanark; also some other notes used in this chapter and the preceding. The origin of two or three lines of dialogue used in The Fall Of Kelvin Walker. Reference to poems including Inside The Box Of Bone almost complete.

NB 27: May - June 1957.

Mural at Scottish-USSR friendship society and poem Inside The Box Of Bone.

NB 28: July - December 1957.

Still working on war mural though I had left Art School and the mural had been officially opened. Fragments of Book 2 of Lanark, and plan showing that the plot as it stands has been discovered, including the hospital, painting of mural, despair caused by frustration, insanity, crime, departure, drowning (but nearly all this, minus mural, was fixed in 1956). Sketch of boiler room which gives setting of the later play In The Boiler Room (Alan's Dad's boiler room). References at the start to my Jonah puppet play sent in a radio version to the BBC. Plus sequence of poems called Prologue. Diary ends in Gibraltar in hospital.

NB 29: [In Box 2]

NB 30: 2 December 1957 - early 1958.

George V Hospital, Gibraltar. Moves to Toc H Hostel. Most of it fragments of Book 2 of Lanark, some used and some rejected later?

NB 31: 11 March - End of June 1958.

Rear end: list of completed Thaw chapters, with cast list of real women friends and their fictional titles. Front end: reminiscences of Alan Fletcher. Notes for the Lanark chapters The Tree and Marjory and the start of the Greenhead mural and Faust In Her Study painting, and a list of London dialogue used eventually as the opening lines of The Fall Of Kelvin Walker play.

NB 32: Circa 28 July 1958 - after a gap 5 March 1959.

Fragments of theological stuff, small part of which got into The Work chapter of Lanark. Fragments of a play called Gibb a scene of which became the part of The Fall Of Kelvin Walker in which Kelvin pinches Jill from Jake. Submit design for creation mural. 1st August, Alan Fletcher died. Poem to him.

NB 33: September-December 1958

Teaching in St Patricks at Whifflet and St Marys at New Stevenson. Draft of letter, perhaps not written, to Margaret Gray in Tokyo, who had typed the chapters of Lanark (at that time called Thaw) I had written while at Gibraltar, she in Glasgow. I refer to Tom Graham, the original of Sludden, and to ten completed chapters - these were exclusively about Thaw: parts of the Art School experience and some of the Whitehill School ones. References to holiday with Hilary (jilted by Bob) in Aran. Notes for the hero's arrival in the city of the dead: the railway carriage one. Reference to stopping painting the USSR mural, starting the Greenhead Church one. Sketches for creation mural and poems notes.

NB 34: 8 April - 1 September 1959.

After Gibraltar teaching in Whifflet. Note on Thaw, showing it to be conceived (at this stage) as one book, with his life after death a fully planned sequel. Note on novel to be called Lanark: the

sequel. Date of Alan Fletcher's memorial exhibition, 11 June. Notes on writing A Report To The Trustees. Working on the creation mural. Also note on start of The Great Tower story (later The Start Of The Axletree), and Old Negatives poem ending "And nothing to do. And nothing to do.", caused by failure with Hilary Leeming.

NB 35: March 1959.

When I was working on the Greenhead Church mural. Easter holiday from teaching in the catholic school in Whifflet, writing the report on the Bellahouston Travelling Scholarship, and preparing to entertain Hilary Leeming. Impotence with a girlfriend decides me to have Thaw die without sexual fulfilment (if I cannae have it, he wont).

NB 36: 1959-1960.

At Jordanhill teacher training college. Lecture notes and doodles.

NB 37: 26 January - 13 December 1960.

At Jordanhill and Wellshot Road School. Descriptions of experiences used to make The Answer story, sometimes described in the words of the story itself, which was written in Pensione Brera, Milan, when there with Mrs Fletcher to arrange about Alan's grave. Working on the mural in church still, allowed extension by the minister. Suggestion for a story, never written, at last became part of The Night Out [?The Night Off]. Most Hearts Grow By Love poem. Third encounter with June Haig [from Lanark].

Exhibitions: Malcolm Hood and I in RSA Gallery, Blytheswood Street. May.

Artists Against The Bomb.

KOK Show, in Paisley.

Man exhibition organised in conjunction with Rev. Colin Day.

NB 38: 1 August 1961 - 5 January 1962.

Starting with the return from Neriagh with Andrew Sykes. References to the church mural; to Prologue, the poem sequence intended to introduce my Grrreat Novel; to the typing of it by Pat Shardlow, friend of Brian Smith, paid for by painting the safe door in her office in West Regent Street; to Brian asking me to perform in his Edinburgh festival nightclub. References to an exhibition Man for which I painted The Triumph Of Death- organised by CND, hence Brian Smith and Keith Bovey connection. Not much about the Festival Late nightclub, because too busy, but this was what the 1982, Janine nightclub was based upon, and where I met Inge, married her a few weeks later, gave up living with her and my father in the home where I was born because she disliked doing so and- when she returned for a holiday to her parents in Denmark - shifted to 158 Hill Street, Glasgow. Tried to be a muralist, then went back to schoolteaching.

NB 39: Circa June 1962.

In 158 Hill Street, teaching school. Fragments and plans for what became Book 1 of Lanark. List of chapters for the Thaw novel

which indicates it will be in four parts. 21 June rewrote the chapter called Underworlds.

NB 40: 2 October 1962 - 30 July 1963.

Transition from teaching to scene painting Dick Whittington pantomime at the pavilion. Fragment of Nature chapter, end of Book 1, start of Book 2 of Lanark. Ends 5 weeks before Andrew was born.

NB 41: September 1963.

Address book with plan contents of what is now Chapter 21 The Tree in Lanark, here called Chapter 13. Meditation in the lavatory of the Citizens Theatre the day before leaving my job as a scene painter there (a week or a fortnight after Andrew was born).

NB 42: 10 February 1964-

Refers to painting of Eden for Neville Davidson. Has sketches for Cowcaddens landscape- gas lamp with bracket. Parts of the first chapter of Lanark book 2. Notes on Bob Kitts from Under The Helmet. Fragments of poem to Andrew, He Holds The Spoon. References to the Underworlds chapter of Thaw. Start of a pornographic thriller. List of pictures for an exhibition.

NB 43: 15 November 1964-

References to the making of TV documentary Under The Helmet. The start of the play The Fall Of Kelvin Walker and main scenes. Poems: The Tide Ebbd Before Flowing Strongly... and He Had Wounded Himself...

NB 44: [In Box 2]

NB 45 : October 1967 - April 1968.

Reference to work for Rotary Tools, at whose opening I met Flora with the lodgers Kitty and Alasdair who had come in with me at 160 Hill Street after Inge left with Andrew. Then she returned, was with me at the TV showing of The Fall Of Kelvin Walker, and with me at the exhibition at Cuthbertson's the night I met Marion. CND demonstration. Loss of Inge. Poem notes Love Is An Evil God.

NB 46: [In Box 2]

NB 47: 15 November 1967 - 7 March 1968

Started in London on the way to TV rehearsal of The Fall Of Kelvin Walker. At the time Inge and Andrew were living in Kirkintilloch: I in 160 Hill Street with lodgers. Start of poem Stay With Him Or Return To Me Soon (I later cut out the first 3 words) with stages which made it Love Is An Evil God. Lost marriage poems, though within marriage. And the small cheap poem I gave Urquhart in 1981 or 2 for Logopandocy. Bits of dialogue for The History Maker play. Entry after Inge and Andrew returned and references to filming of TV version of The Fall Of Kelvin Walker. References to the first extramural lecture in art history at Paisley YMCA (African Art).

NB 48: [In Box 2]

NB 49: 1970.

Notebook almost empty, except for sentences for Council Corridors chapter of Lanark, letter and sketches about Rock painting for Lesley McKiggan and an extra mural art gallery appreciation curriculum.

NB 50: Circa September 1970.

While working on Falls Of Clyde mural in The Tavern, Kirkfieldbank. Chiefly sketches for that. Lands, trees, canyon edge between Bonington and Cora Linn. Fragment of conversation with Monboddoo from last chapter of Lanark. Done when separating from Inge was underway but I kept hoping not. And feeling for Bess McCulloch was a comfort. Bess And Emily picture.

NB 51: 7 October 1970 - 4 February 1971.

Fragments of Lanark chapters 33, 34, 40, and Epilogue. Logo for Scottish Stage Co. 4 February 1971, must be about when Inge and I parted. Saltcoats harbour: sense of final separation. Fragment of sketch for North British Review, Yes man and Nasty man (later part of Tickly Mince revue). Drawings of late 18th century costume for Legend Of The Excise Commission.

NB 52: Circa 1971.

A fragment of The Strathaven Revolution and some notes on the economics of the early 19th century system (the play commissioned them) with material for Lanark chapters 25 and [?] 54 [no such chapter].

Nb 53: September 1971 - September 1972.

The posting of Books 1 and 3 of Lanark to my London agent, Frances Head. Drawing indicates this was when I illustrated John Barleycorn for Scottish Field (January 1972 issue). Also notes made in a Dumfries hotel for "A story in the russian manner...an interior monologue" starting with the words "I am a drinker, not an alcoholic, but a drinker", and the words "I will stand on the railway platform with the assurance of a ballet dancer..." which became 1982, Janine. Also notes for Ritchie-Smollet encounter, and the climbing of the Falkland Hills by Andrew that got into the Climax chapter of Lanark. Also completion of the Bovey family portrait, doing of the Emmy Stokes portrait. Two attempts at poems, one of which became popsong in Cathedral chapter of Lanark, one the last song in The Rumpus Room opera libretto. Also the start of The Great Bear Cult as TV treatment. And abortive June 1972 encounter with Binkie Beaumont and Vivienne Matelon regarding the play of The Fall Of Kelvin Walker. Plus the Jackie Clydesdale portrait, June 1972, before going to London.

Nb 54: 30 January 1973-

Engaged on the Greenbank Book Of Ruth mural. Notes for later parts of Lanark. Dad's obituary. Notes for TV play based on The Story Of A Recluse. Notes (drawings) of Alasdair Taylor's painting for the article on him. Fragments of Cathedral chapter of Lanark. Fragments of McGrotty And Ludmilla.

NB 55: September 1973 - October 1973 or later.

Notebook with sketches of scenery from rocks of Millport shore, September weekend. Plans for Cathedral and Alexander Comes chapters of Lanark, and notes for details of Climax chapter. Extracts from a book about medieval history borrowed from Glenrothes town artist. Engaged on Greenbank mural. Notes for a song cycle commissioned from Wilma Paterson. Dad's death 4.3.1973. Notes for The Story Of A Recluse TV play. Fragment of McGrotty And Ludmilla.

NB 56: July 1958 and September 1974.

Starts 6 July, reference to Thaw and June Haig episode in Lanark. Reference to Malcolm's coming marriage. Dialogue for a sexually triangular play - warm, messy artist, neat engineer - that became an element of The Fall Of Kelvin Walker. Started teaching (non-certificated) in New Stevenson on the day following the last entry on 5 October 1958. Jumps to September 1974, when I have almost finished the David Stevens oaktree ecological mural at New Cumbernauld Nature Reserve, Palacerigg. Finished portrait of Christine Davis; Keith Bovey and family portrait not quite finished. Andrew visiting me for lessons. Plan of last Lanark chapters to be written, end of Book 2 and all of Book 4.

NB 57: [In Box 2]

NB 58: 1977.

References to portrait of Juliet In Red Trousers. Working for The People's Palace as artist recorder, with lists of pictures. Title pages for Lanark. Financial information for article on Glasgow Arts Centres. Some addresses relating to Anderson Church Street mural. [23.2.1977 Canongate Press acknowledge receipt of MS of Lanark].

NB 59: Circa September 1979 and December 1980

From when I left work at Glasgow University, then during the time I was starting to finish work for Unlikely Stories, Mostly. Notes for The Axletree (planned as one story then) plus Logopandocy, plus the start of 1982, Janine: then planned to be a short story called Autobiography or If This Is Thursday, This Is Selkirk, Janine. Also first notes for Near The Driver. Sketch of Campsies across Loch Carron, with tree stump on nearer shore. Done on a day outing with Marion and Robert Lacey. Sketches from Tinto for Book 4 frontispiece of Lanark.

NB 60: Circa May and June 1980.

Start of an essay on the evolution of the novel. Fragments of start of story that became 1982, Janine. Time I got the Arts Council grant [to visit Paris]. Notes (some sketches) on visit to Louvre which revived the notion of a play about Fillipo Lippi and stimulated fragment of dialogue. Also gave me the Prometheus story setting (did this Paris weekend) so here are bits of it. Also bits of Epilogue of Lanark finally being revised.

NB 61: 1982 and 1983.

Additions to McGrotty And Ludmilla for stage version. and stuff for The Pie Of Damocles revue. Reference to the Preface to Elias

Ashmole's History Of The Order Of The Garter. Pockets dialogue for Pie Of Damocles. Unused fragment intended for 1982, Janine.

Accession 9417
Box 2

Twelve bound diary notebooks in no order because their sizes are too irregular. Numbered in (approximately) chronological sequence with those in 9417.1. Plus an address book, a passport and a sketchbook.

NB 17: 12 February 1954-

References to the Thaw book and its one completed chapter, with discussion of what recent or past experiences to include/exclude. Also to a second book called Macbeth or Ogilvie, which takes place in a city like Edinburgh, ruled from a Kafka-esque castle and subject to supernatural crises. Ogilvie's character is described like Lanark's, and there is a suggestion that he is a form of Thaw.

NB 19: Summer holidays. July - August 1954.

Diary fragments. Fragments of poem sequence. Doodles for Marriage Feast Of Cana. References to work on a building site to raise money for an Art School trip to Italy. Firstly as a joiner's labourer (which helped with the Honesty play) then as a watchman during the fair fortnight. Part of this diary is transposed into the third person of Thaw.

NB 20: Circa May, June 1955.

Art School 3rd year. Diary notes written from opposite ends charting an actual romance and half the time putting the experience in the third person as occurring to Thaw. Material for the Breaking chapter of Lanark already half digested into narrative prose. First form of The Cause Of Some Recent Changes story.

NB 22: July - August 1955.

Stobhill hospital. Starting Glasgow fair fortnight. Material of some of Chaos chapter of Lanark as diary reportage. And the start of the second chapter of the Thaw section now called Hostel, and some material used at the end of Prologue.

NB 23A: 1956.

Mora's Whitehill School Book with blank pages in the centre containing diary reference to asthma-ridden visit to sister Mora who was at Dunfermline Girls Physical Education College, Aberdeen. Fragment of not used dialogue for end of Thaw. First work on The Comedy Of The White Dog.

NB 24: Last half of 1956.

Attempts at the three Prologue poems with efforts to bring all the past stuff up-to-date. The start of an unfinished story Notes On The Discovery Of A New Science. Scene two (first two thirds of it) of the Jonah Puppet Play with scenic sketches. Also a rewriting of The Star.

NB 25A: 1956. Art School .

Much gossip about Alan Fletcher, Carole Gibbons, Malcolm Hood, June Mulcahy, the Newscine Cafe, Margaret Gray etc. References to the completion of the In A Cold Room poem sequence, also

Autosection story, The Journey In story, fragments of the novel called Thaw with first person narrative about life after death by drowning told by someone called Ogilvie.

NB 25B: 1956, at Art School. [Contents as for 25A].

NB 29: 25 October 1957 - Gibraltar.

Notes for the Thaw at Art School chapters of Lanark and the first Unthank chapters (Unthank here called Ahloblast) and a last supper symposium at which Thaw bids farewell to his friends and the world.

NB 44: 17 September - October 1964.

Poem: Andrew Before I Say I Will Not Be..., bits of The Fall Of Kelvin Walker etc.

NB 46: October 1967, and 1982 or 1983.

Working part time in Glasgow Art School library in the evenings. 1967 circa the death of Che Guevara. The time I painted the cellar of Rotary Tools for its opening. Met and drew Flora. Painted backdrop for CND rally in the Bromielaw shed (organised by Brian Smith when the death of Che Guevara was announced). Design for a planetary zodiac for Dave Livingstones office in the Engineering Employers Federation (never completed). Around the time Inge and Andrew were with Jimmy Guy in Kirkintilloch. An early version of the story that became the first half of Prologue in Lanark. Draft of letter to James Brabazon, TV director, with references to The History Maker play with the rewritten domestic beginning. Designs for planetary zodiac panel for David Livingstone's office. Sketches of fig tree in Kibble Palace. Then from 1982 or 1983 material from the end of chapter 12 of 1982, Janine.

NB 48: 7 April 1969 - March 1975.

This covers the period of working on all but the first chapters of Book 3 and all but the last chapters of Book 4 of Lanark: and of leaving Kersland Street and wife in 1971 sometime and going to 39 Turnberry Road. Also notes for many plays: TV play Martin, bits of Strathaven Revolution, Homeward Bound, The Loss Of The Golden Silence. (Unsure whether I left Andrew and Inge late in 1970 or early in 1971. Suspect early in 1971).

NB 57: Circa June 1975.

Notes and plans for Book 2 of Lanark especially the chapter now called The Work. Reference to sketches of the Bovey family begun about this time. Great quantity of matter relating to the play called Beloved commissioned for TV by Micheal Cox. Rehearsals for BBC radio version of McGrotty and Ludmilla. Steven's mural Palacerigg (illustrating A Scent Of Water poems by Carld MacDougall). References to the Chapterhouse chapter in Book 4 of Lanark. References to the Greenhead mural work. And Andrew going to Kilquarity House School, and Dad being cremated a year (roughly) after his body going to [illegible] University.

Passport: Dated 26.7.1960./Address Book/Foolscap hardcover sketchbook.

Accession 9417
Box 3

Diaries and fragmentary writings.
A Report To The Trustees.
1976-1977 material about Glasgow Arts Centres.

Folder: 1944-1950.

Juvenile Writing. While at the hostel, Wetherby, Yorkshire [evacuated there]. Riddrie Primary (1946) and the first 3½ years at Whitehill Secondary School (September 1946).

Ten paper folders containing a variety of puerile verse, prose and adaptations in MS or typewritten by the author's Dad, or in stencilled publication form. One school exercise book.

This does not contain some prose pieces published in the Whitehill School magazines of 1947, 1949 and 1950. I saved these magazines and later cut out my contributions to include in Thaw, but decided not to, and lost them. They were chiefly interesting for The Wise Mouse in 1947, which incorporated a salvation by submitting to swallowing.

MS Pages: 1945 or 1946.

Single page play adapted from a popular prose version of The Iliad for children, acted by the author and some classmates in the Church School, Wetherby, Yorkshire, when the author took the part of Polyphemous. Typed by the authors father. MS and TS versions of puerile poems written in the same year.

MS Sheet: 1947.

The first page, with illustrations, of an adaptation of Aesop's Fables which, with two or three of my verses, was broadcast as a 4 minute radio programme on Scottish Radio Childrens Hour, producer Kathleen Garscadden. I think the work was submitted (it was a competition) while I was still at Primary School, but broadcast (live in those days) when I was in my first year at Secondary School.

Whitehill School Magazine: June 1948.

Edited in the relaxed period after the exams and before the summer holidays. Three editions of a classroom magazine: Whitehill School first year, Mr Hamilton's form class. Edited with the help of Mr Scott, thre English teacher.

Jungle Rhapsody: March 1949.

Story published in Collins Magazine For Boys And Girls.

Whitehill School Magazine: June 1949.

Two editions of a classroom magazine. Mr Hamilton's form class (Joseph). Edited with the help of Mr Scott, English teacher. My contribution was the comic strip cartoon at the bottom of the last pages.

Illustrated Fictionalised Diary: 3 January 1949.

This (I seem to remember) was used by some childrens publication (perhaps Collins). The date is established by Sinbad The

Voyager book, being a Victorian slim green hardback volume in very tiny print containing some other tales, including Lucian's imaginary voyages, which I made a strip cartoon of for the second year pupils magazine in July of this year.

MS Sheet: 1950.

First page of a set of verses typed by Dad, most of them lost. In Aran this year, during the summer holidays.

MS Pages: circa 1950. Verses.

Magazines: 1950.

1. Story The Yellow Dream in Collins Magazine For Boys And Girls. June 1950.
2. Page of Imaginary animals (much influenced by the collected works of Thurber found in Riddrie Public Library) and reproduced in the Whitehill School Magazine which was printed around November.
3. Two other cartoons from the same issue, or from the 1948 or 1949 numbers.

MS: Circa 1950. Start of story about a boy who hears colours.

English Exercise Jotter: 18 September 1950 - 20 February 1951. School essays.

Juvenile Writing: 1951.

Diaries and fragments of the starts of novels: Obby Pobbly; Edward Southeran; Ian Thaw; Gowan Cumbernauld; and the earliest story I ever republished, The Star.

Folder:

1. Foolscap Diary.
2. Foolscap Diary.
3. Exercise Book. Diary of June 1951. Returning with Mum from an Aran holiday cut short by asthma.
4. Diary fragment from 1951 or 1952.

Obby Pobbly: 1951 and 1952.

Three doodled title pages for a four part work of fiction, in which my potato-headed depressed intellectual schoolboy, Obby Pobbly (who later became Edward Southeran, then Gowan Cumbernauld, then Duncan [or Ian] Thaw) would go on a pilgrimage which would lead him out of the everyday drabness of post-war respectable working class Glasgow, through a fantasy pilgrimage, ending in an era of untrammled artistic production, which by 1952, when I knew I was about to enter Art School or had actually done so, was embodied in the dream of wandering scholarship: a journey whose rules were self-imposed, and whose hero was now called Gowan Cumbernauld.

1953. Also some fragments of aborted beginnings, one of which had Gowan being summoned from a drab job in an office in Glasgow Municipal Buildings (I had been interviewed for a job there by the deputy town clerk, an acquaintance of my fathers) to what was to be a mysterious new Co-ordination department which was quietly taking over

the running of the world, by acquiring unused space in unused lofts and basements in central and local government offices, disused factories, cinemas etc., and installing a staff and machinery to facilitate communication. Gowan was to have some sort of privileged role in this department.

Juvenile Writing: circa 1951.

The start of a whimsical (consciously whimsical) story for children with an Edinburgh setting and a Hero called Ian Thaw (discontinued for its lack of ambition). The *architectural* feel of Old Edinburgh is much as I found it to be at the Festival Late Club in 1961.

Exercise book containing chapter 1 of Obby Pobbly novel and first pages of chapter 2.

1951: A notebook of fragments intended to be worked into a novel of a semi-Firbankian-Aldous Huxley sort. My narrator would be an onlooker. The artist-writer-rebel would be one of the grotesques he would encounter.

May 1951: Collins Magazine For Boys And Girls with the first version of The Star in it: plus MS with note from the assistant editor, dated 5.4.1951. The story was written, however, on my happiest holiday at Annfield, Pirnmill, on the Isle of Aran, which must have been July or August 1950. The story got me corresponding with Ann Weller. Not my illustrations (though I like them).

The first page of a lecture on lesser known historic monsters of the Clyde Basin (I delivered a slightly more sophisticated version of the same thing as a cabaret turn in the Festival Late nightclub, 1961).

1951: Three title pages of nonexistent works and 2½ dialogues from a work called Dialogues With A Familiar Demon written under the prose influence of Oscar Wilde. Mum was working in the Glasgow office of Collins Publishers, and got me a yellow volume of his complete works for nothing because it had a slight manufacturing defect.

1951: The start of a novel set on a flying island whose staff are intermediaries between God and the world. The central character - a boy called Bruin - was to be sent down as an agent to report on the state of the world beneath, with orders to disguise himself as an earthling. He had special powers but was only to employ them as a last resort in conditions of extreme difficulty. His lungs being used to a more benign and heavenly climate, on earth he would suffer from asthma.

1951: My first effort at a poem sequence based on my life.

Late August or September 1951: 2 pages of a diary dealing with the start of school after the holidays.

1951 or 1952: The start of another novel intended to lead the author (and therefore reader) from the drably commonplace into realms of wonder: which could never get past the second chapter because the content of the wonderland could only be a combination of things filched from other peoples stories and pictures.

Envelope: 1952 [& 1953]. From Whitehill School to Art school. Amy Gray [mother of Alasdair] died 24 May.

1. Near start of Art School. List of places of which I

wanted to make paintings: because I found them mysteriously glorious at the time or in memory. The title page refers to places in Wetherby or near it.

2. Diary fragment February or March 1952.
3. Notes referring to me and Mora [sister] 1952 or 1953.
4. January 1952: diary for this month. Mother, at home, but bedridden. I and my sister quarelling. Dad aware of Mums coming death but telling nobody yet
5. 2 March 1953. Notes of negative epiphany in the Art School refectory.
6. April or early May 1952. Diary notes made not long before Mothers' death on 24 May. They don't mention her.
7. Probably late November 1952. Diary fragment referring to Art School politics.
8. Fragments of a novel to be called Gowan Cumbernauld (a successor to Obby Pobbly). The use of a school exercise book indicates it was scribbled while the author was asthmatic, describes a frustrated Gowan attempting to relieve himself by caressing a caryatid on the facade of the municipal building where he is clerk. Another dismembered exercise book contains fragments referring to asthma, housework, a recently dead mother.
9. Late September, October 1952. Diary written with the audience of Anne Weller in mind - in old school exercise book - striving hard to take in contemporary politics and to find Glasgow colourful, however grey.
10. Christmas 1952. In Sickness: A Meditation. 8 pages of ill-disguised self-pity. The reverse of these pages tells a more interesting story. At some time this year my father gave up a job for the Scottish Tourist Board, because it had become mainly a matter of touting for money from hoteliers to support the board itself. My ability to use his curriculum vitae of this year - Gestetnered or reproduced by some wax stencil process - indicates that he had got employment as a costing and bonus clerk with the Scottish Special Housing Association: a job he kept until the graduation of his son in 1957 made him feel free to give up clerking (which he hated) and live by working at less well paid jobs for the Scottish Youth Hostels Association and the Holiday Fellowship.

Envelope: 1953-1954.

1. The start of Thaw. Contributory diary and letter fragments and Art School notes. First folder 1953. 9 diary or letter fragments in paper folders, the last of them from 28 December 1953 - February 1954 and written in three school exercise books.
2. 1954 folder. A diary page date 13 March, half diary torn in two horizontally in an envelope. Two reproductions of poem illustrations for the end of the second year exam design course.
3. 3 paper folders containing references to building site work in July. 1 folder of stuff about Italian trip and a picture made after it.
4. Folder 1953 and 1954. Art School. During the Art School holidays this year (July to September) I did not work but concentrated on writing my Thaw novel. I was sure I could write all, or most of it, on the basis of notebooks and diaries accumulated or imagined. I

managed chapter 12 of Lanark (it used to be chapter 1 of Thaw) and a few pages describing Thaw's hallucinatory delirium (chiefly the part describing the city expanding like a telescope and him killing-perhaps-the girl) in chapter 29 (which was the second last chapter). 1953: 4 detached diary sheets referring to people at Art School and Anda Paterson, who was my current Beatrice. I have clearly no idea what an objectionable exhibitionist I am when I am not being shy and withdrawn. A fragment of recorded experience is rewritten, an entry later, as if it had befallen Thaw. 28 December 1953-February 1954. Diary started on my birthday and going on for a month or more. starts with describing the climbing of Cathedral spire the day after my birthday: deals with my first and most embarrassed visit with Glasgow Art students to Edinburgh College of Art, and glimpse of Alan Fletcher etc. The writer is now deliberately amassing material for a book about a man called Duncan Thaw, and knows he will become delirious, go insane and die.

5. 1954. Art School. Summer Holiday work. Trip to Italy. Marriage Feast At Cana painting. Met Bob Kitts and Hilary Leeming on 31 December.

1954. Top half of an exercise book torn in two horizontally, probably in a fight with Mora. It stems from the first half of 1954 (reference to an Italian visit-I'm already plotting to make that useful to a character called Ogilvie). Also to an interview with DP Bliss, the Art School director, about Malcolm and I starting a debating society, also about Jimmy Simpsons choir and a walk alone up the Campsie to see the sunset over Ben Lomond.

Two pages of a letter, either a draft of one posted to Ann Weller or not posted at all. Pompous and facetious. Starts "Say I with four complete chapters behind me, a fifth destroyed during a quarrel with my sister (I provoked her beyond endurance) and several hundred to go."

Three sheets of a letter to Anne Weller. Six highly moralistic pages, me being a Scots intellectual working class sermoner.

Folder: 1955-1956.

1. First attempt at poem 19 "Because The City..." in Old Negatives, completed 25 June 1986.
2. Facetious doggerel verse for a black mooded Xmas card.
3. Cryptic diary entry.
4. The Spread Of Ian Nicol in Ygorra magazine, 1956. Alan Fletcher was art editor. He also collected most of the written material. First published version of Ian Nicol with illustrations by the author. Also a six verse rhyme George Square Incident. A facetious short story Two Leaves And A Bud with a heading illustrated by Alan Fletcher. A poem by someone else but illustrated by me.

5. Envelope: Early 1955. The start of my friendship with Veronica; Diary entries. 1955, Art School, end of third year. School holidays in Stobhill Hospital. Letter to Ann Weller describing the break with Veronica. I suspect I did not post it because it contained material I would be able to use in my book; A True Account Of Certain Happenings In North Britain- February 1955 if not a whole year earlier. An article intended for the Glasgow Herald, but rejected.

About a student charities rag week stunt involving the Art School and the Technical College. This got some newspaper coverage. A popular Church of Scotland clergyman mentioned the students conduct (which involved an Art School model, Jessie Moon, posing on the cenotaph in George Square, and some businessmen getting flour on their coats) as tending to the state predicted in Orwell's 1984 which had been televised a few weeks earlier; 29 December 1955. Unfinished and unposted, or else a draft of a posted letter to Hilary Leeming. The references to lovelessness and detailed descriptions of eczema fortell The Spread Of Ian Nicol as well as the dragonhide in Lanark. Also the Autosection story [see below].

6. Folder: December 1956. Art School. Spent Glasgow Fair in Southern General Hospital. Hitch hiked to London to see Bob and Hilary this year, with Jane Mulcahy. Very bad asthma. Was it the summer holidays after hospital? or Easter holidays before? Jonah puppet play, Art School Christmas Ball.

7. A Report To The Trustees Of The Bellahouston Travelling Scholarship. 1959.

Completed in ballpoint pen, lined foolscap, in April 1959, and fronted by a large doodled bird with a photograph of the Toc H centre in Gibraltar: and with 20 photographs taken by the author stuck to pages 17-24 inclusive. This work, with some additions and excisions, became the story of the same name eventually printed in the Lean Tales anthology, 1985.

Envelope: 1956-1957.

1. Folder. Autosection: Notes Upon The Discovery Of A New Science. c 1956. Fragment of MS beginning of a story [about skin disease], very morbid, in graph paper exercise book in very bad condition. Plus one foolscap sheet.

Inner page of list of nine chapters for "Thaw", most of these not written, but intended:

The War Begins- wholly written.

Evacuation- wholly written, very short.

The Island- diary notes.

Mrs Thaw Dies- I don't think I had written about this and had had the grace, I think, to make no notes, but I perfectly remembered.

Diary notes that Thaw was to go to Art School and fail there.

The Building Site- diary notes.

The Perfect State- diary notes (Stobhill Hospital).

The Fall From The Summit- partly written (madness and murder).

Epitaphs- pretentious utterances, written (a last supper at which all Thaws friends would assemble at a symposium to bid farewell).

North- nothing written (Lanark was to drown himself in Cape Wrath).

2. Folder. Janet, a story circa 1957 but composed of incidents which occurred in 1955 and 1956. Not to be published. TS. Written out of materials derived from Alan Fletcher, Carole Gibbons, Dan Ferguson, and the party at Dan's at which Alan first met Jane Mulcahy (and Penny De Vesca) and I got cured of my stasis asthmaticus on leaving Stobhill. Much is transposed, reworked, but well connected. I shamelessly used the end of my mother's death and my sensations at same to enrich this. Nothing, not even the dialogue in this, has been invented. All the incidents occurred, but in different order, places

and times. Some were reused in Lanark; one, which involved Carole kissing me in a dance at a party in Veronica Mathieson's house with Alan there, I eventually used in The Fall Of Kelvin Walker.

3. Folder: The Cause Of Some Recent Changes early version in Ygorra magazine, 1957; MS sheet of a dream; Sheet of paper with purposed (but not used) fragment of Thaw on one side, diary note on the other (written onboard the Kenya Castle); Note in Alan Fletcher's writing; Art School dissertation in MS. Theme: epic painting. Submitted May 1957.

Folder: 1976-1977.

Letter from the director of Glasgow Arts Centres offering me the post of head of art department. 1.10.1976.

MS of an article entitled Glasgow Arts Centres, and a typed version, distributed to several newspapers and individuals early in November 1977, with an acknowledgement from a member of Strathclyde Regional Council, dated 10.11.1977.

[Further folders of biographical material are in TD2227.5]

Accession 9417
Box 4

Unsorted Biography Stuff.

Envelope: Domestic and Criminal. Assorted letters and official documents. [Many are undated].

- Letter to Alexander Gray (father of Alasdair) from R McEwan (headmaster), 29.5.1952.
 - Tenants Rent Card. First entry, 28.12.1968.
 - Gas Meter Payment Card, 3.1.1969.
 - Letter to Kier, Moodie & Co (solicitors), copy, 18.4.1969.
 - Tenants Rent Card. First Entry, 4.12.1969.
 - Eviction notice, 9.7.1970.
 - Eviction notice, 9.1.1971.
 - Letter from Clerk of Court, 13.7.1971.
 - Letter from Mrs M Clark (social worker), 17.4.1972.
 - Letter from income tax office, 4.7.1972.
 - Letter from Dean Foster (Virginia Military Institute), 21.3.1974.
 - Letter from Dean Foster, 15.4.1974.
 - Letter from Dean Foster, 17.7.1974.
 - Letter from income tax office 24.7.1974.
 - Letter from inspector of taxes, 9.8.1974.
 - Letter to Malcolm Smith (Glasgow corporation housing manager), draft, 9.12.1975.
 - Letter to Mrs Burns, draft, 8.2.1976.
 - Summons to court, 18.3.1977.
 - Summons to court, 1.4.1977.
 - Letter from Scottish Society of Playwrights, 6.5.1977.
 - Summons, 11.6.1977.
 - Letter from income tax office, 15.7.1977.
 - Income tax form, 20.10.1980.
 - Letter from Scottish Telecom, 4.12.1980.
 - Programme of Strathclyde writers May festival, 5-13.5.1984.
 - Letter from Margaret Ferguson, 4.2.1986.
 - Restriction of Ribbon Development Act 1935 etc. Official Document.
 - Ministry of pensions and national insurance benefits card.
 - Card saying "Beat No 12"
 - Writ in causa, Alasdair Gray versus Leslie Nurse.
 - National Emergency Seasonal Greeting Card signed by Gray.
 - Highly commended certificate, UNESCO essay poster and scrap book competition.
 - Letter to Scottish Artists Benevolent Association.
 - Mural Partners, circular letter by Gray and Alasdair Taylor.
- Folder: Contains photographs and negatives, many of prewar vintage.

Folder:

- The New World, story, MS & TS.
- Chequebook.
- Letter from the New Statesman, 1.9.1986.

Folder:

- The History Maker, play, TS.

- James Watt, play.
- Letters: personal, official, circulars.

Folder: Certificates and Legal Documents.

- Birth certificate of Alasdair Gray, born 09.50h 28.12.1934 at 11 Findhorn Street, Glasgow.
- Petition for divorce from Alasdair Gray. Inge Gray, 21.11.1983.
- Divorce certificate (Decree Nisi Absolute) of Alasdair and Inge Gray, 17.4.1984.
- The will of Annie Miller, 16.4.1987.

Folder: Letters and Documents regarding paintings and exhibitions

- Charing Cross mural project, 28.11.1973.
- New Lanark Craft Community, 21.11.1975.
- Publicity booklet for the above.
- Street decorations for the Anderston Fair.

Folder: Recent letters, business pending. ? all 1985.
Mainly personal letters to Alasdair Gray.

Folder: Documents about Teaching, Lecturing, Readings and job references for Alasdair Gray.

Folder: Post Art School - Pre Inge.

- TS of poems written 1953.
- Circa 1958: Letter to the original of Rima (Margaret Gray) about the original of Sludden (Tom Graham).
- Letter to Bob.
- A fragment of the chapter which eventually became part of the Mouths chapter in Lanark. It gives part of Duncan Thaw's life after death, calling him by his pre-death name.
- MS writing on the use of colour in painting.
- Quiet People, radio play.
- The Fall Of Kelvin Walker, script for radio version: A Book at Bedtime.
- Not Striving, a poem in The Glasgow Review, summer 1972, Volume 3, Number 1, p 34.
- Exhibition programme: Men And Women, The Regent Gallery. 15.6-1.7 19??.
- Notes for a play about the planned breakdown of the Clydeside ship-building industry by its owners.
- Illustrated poem, photocopies.
- Photographs of ? walking holiday.

Loose In Box:

- The Answer, short story, in The Fiction Magazine, summer 1984, Volume 3, Number 2, pp 62-64.
- Thaw's Trilogical Theory on the cover of an exercise book.

- The Comedy Of The White Dog, booklet, Print Studios Press, Glasgow, 1979.
- Curriculum vitae of Alasdair Gray.
- A Short And Curious History, preface to this book. MS & TS.
- The Grumbler, TS, short story.
- Portrait Of A Vital Witness, later Portrait Of A Playwright, essay.
- Glasgow Arts Centres, essay.
- Letter from Tina R~~ed~~^{ed}, undated.
- Reminiscences Of Childhood, short story by Andrew (son of Alasdair) Gray.
- Correspondance.

Accession 9417
Box 5

Uncatalogued And Unsorted Material

List Of Accession 9247 and some of 9417: by Donald Goodbrand Saunders.
In MS: with the following headings: novels; correspondence regarding books etc.; short stories; essays and book reviews; essays and reviews etc. with regard to art and artists; plays (and play treatments); chronological information now on card index; poetry.

Folder: 1963-1986.

Correspondance from, and drafts of letters to, agents and publishers. Listed above by Donald Goodbrand Saunders.

Folder: The Story Of A Recluse. TV play.

Version with notes from director and producer suggesting modifications to the script completed 26.3.1987., with TS of the foregoing script made by the BBC.

Folder: The Story Of A Recluse. TV play.

Version of the BBC video filmscript completed 26.3.1987, broadcast 25.12.1987. TS with extensive MS additions and illustrations.

Folder: [Wrongly labelled Old Negatives]

MS diary entries, a version of the chapter Mouths from Lanark and miscellaneous other material.

List of literary works.

5 Scottish Artists, exhibition catalogues and introduction.

Folder: Alexander Gray [Father to Alasdair]

- Notes on early life in Glasgow by Alexander Gray.
- Letters from Alasdair to Alexander.
- Letters to Alexander Gray from various people.
- Folder: "Abortive Beginnings 1969".
- Folder: Alexander Gray, born 4.4.1897, died [4.3.1973]. This folder contains letters and postcards from Alexander to Alasdair and a letter to his sister in law, Annie.

Folder: Curriculum vitae and questionnaires.

Loose in Box: Education, short story, in The Glasgow Magazine, winter 1982-1983, pp 7-9. (This story is not one I want republished (too condescending).

Accession TD 2227

Box 1

Unsorted:

Family photographs:

Alexander Gray [Father], Amy Gray, nee Fleming [Mother], Mora Rolley nee Gray [Sister], Bert Rolley [Brother in law], Annie Millar [Aunt], Emma Fleming and Henry Fleming [Grandparents], Bill Ferris, Edward Fleming [Uncle], Inge Sorenson [Ex-wife], Andrew Gray [Son].

Photographs of Alasdair Gray.

1936, 1938, 1942-1946, 1952, 1953, 1955, 1956, 1957, 1961, 1963, 1981.

Photographs and Drawings/Paintings of Friends.

Bob Kitts, Alan Fletcher, Carole Gibbons, Jack [?], Margaret [?Gray], Malcolm Hood, Minelli Laird, Professor Caincross, Douglas Percy Bliss.

Photographs of artwork.

A Personal View Of History illustrations 1951, Work from 1952, Illustrated poems 1955, Scottish-USSR Friendship Society mural The Disasters Of War 1957, Newspaper review of Royal Scottish Academy exhibition with Marriage Feast At Cana 1958, Ceiling mural at Bellisle Street Synagogue, Illustrated poem 1959 (Scottish Field), Newspaper review of Alasdair Gray/Malcolm Hood exhibition 1960, Illustrated poem 1960 (Scottish Field), Deep Monsters 1960, Creation mural at Greenhead Church in Bridgeton 1958-1960, Embellished diary pages 1962, Xmas card 1968, Fashion drawing 1969, Mural at Greenhead Church in Clarkston 1973, Poster 1977, Publicity material for 3rd Eye Centre exhibition 1981,

Certificates.

Glasgow School of Art diploma 1957, Jordanhill College of Education teaching certificate 1960.

Plus other miscellaneous items of correspondence etc.

Accession TD 2227
Box 2

Graphic Art In Published Form:

- Scottish Theatre Magazine. January 1972. Cover portrait of Robert Trotter.
- The Glasgow Review. Autumn 1972. 6 drawings.
- A Scent Of Water. Poems by Carl MacDougall. Molindar Press 1975. Illustrations and cover.
- Dwell's Gaelic To English Dictionary. Gairm Publications, Glasgow 1977. Jacket.
- Imaginary Wourds. Poems by Aonghas MacNaecail. Glasgow Print Studio Press 1980. Cover.
- The New English-Gaelic Dictionary. Gairm Publications, Glasgow 1981. Jacket.
- Grafts/Takes. Poems by Edwin Morgan. Mariscat Press, Glasgow 1983. Jacket.
- A Bad Day Of The Surg Dynasty. Poems by Frank Kuppner. Carcanet Press, Manchester 1984. Cover.
- The Glasgow Diary by Donald Saunders with additional entries by Alasdair Gray. Polygon Books, Edinburgh 1984. Jacket and illustrations.
- Sonnets From Scotland. Poems by Edwin Morgan. Mariscat Press, Glasgow 1984. Cover.
- Gentlemen Of The West. Novel by Agnes Owens. Polygon Books, Edinburgh 1984. Jacket.
- Fiction Magazine. Volume 4, Number 1. March 1985. Scottish Writing edition. Cover design. Also interview with Frank Delaney containing photo, taken by Oscar Margaroli, of the artist with black and white mural on the stair well of 10 Kelvin Drive, and story The Grumbler.
- Shoestring Gourmet. Recipe book by Wilma Paterson. Canongate, Edinburgh 1986. Cover and illustrations.
- Chapman magazine. Covers to Numbers 35/36 [containing A Modest Proposal For Bypassing A Predicament], 38-41, 43-46.

Accession TD 2227
Box 3

The Story Of A Recluse, TV play.
Numbering of folders continued from Accession 9247.

Folder 33:
Typescript of the story from Lean Tales which the Scottish BBC commissioned as a TV play. MS of first version, circa September 1965. MS notes for the above.

Folder 34:
Material and correspondence whereby the first version becomes another, October 1985.

Folder 35:
Third version and correspondence suggesting revisions thereof, March 1987.

Folder 36:
Final shooting script and schedules. May - June 1987.

Accession TD 2227
Box 4

Unsorted material, mainly slides and photographs of Alasdair Gray's paintings.

Accession TD 2227

Box 5

Miscellaneous

- Colour photographs of portraits.
- Folder: Mural Stuff. Photographs of murals and of Gray. -
Photographs of artworks.
- Pre Art School. Family photographs.
- Art School. Works and people.
- Folder: March 1958-August 1961. Between Gibraltar and
Festival Late. Photographs of people and artworks.
- Folder: Inge.[ex wife of Alasdair Gray]. Hill Street late
1961 onward. Photographs of artworks.
- Folder: Inge. Photographs and pictures of Inge Gray. TS of
poems, artworks, big MS ink drawings with marginal diary entries,
illustrations of hippopotami.
- Folder: Post Inge. Photographs of Gray and of his artworks.

Biographical Information

8.12.1890: Uncle Ned, Edward Millar, was born. His sister was Aunt Medda who worked for Haig Whiskey (admin. secretarial). He married Aunt Annie on 2.7.1937.

2.1.1896: Marriage certificate of Alexander Gray, widower and blacksmith journeyman (whose father, William, was a shoemaker), married Jeanie Stevenson, spinster and power loom weaver (whose Dad, Archibald, had been a coalminer). This Alexander was the father of my father, Alexander, and Aunt Agnes.

4.4.1897: Alexander Gray (my father) was born.

12.4.1898: Emma Needham married Henry Fleming (My mothers parents).

1.4.1899: Aunt Annie was born in Govan.

11.1.1902: Amy Fleming (my mother) was born. My mother and Aunt Annie also had a little brother, Edward, who died at the age of seven.

16.2.1916: Certificate of Merit. This indicates that the Lords of the Privy Council on Education in Scotland are pleased to sanction this certificate to Amy Fleming through the managers of Onslow Drive public school, Glasgow, the certificate declaring her very good at English, Arithmetic, Handwriting, Laws of Health, Civics, Empire Study, Trill and singing, Cooking, Laundry, Housewifery and Dressmaking: she is a pupil of over 14 years.

13.4.1931: Amy Fleming (aged 29 years 3 months) weds Alexander Gray (aged 34 years 11 days).

28.12.1934 at 9.50 pm.: Extract from the register of Births. Alasdair James Gray born to Alexander Gray, folding box maker (Lairds in Bridgeton) and Amy Gray, maiden surname Fleming, at their home 11 Findhorn Street, Riddrie (the baby was delivered by Mrs Liddel, a neighbour who had been a nurse, while Dad was cycling around the streets trying to find a doctor).

4.3.1937: Birth of Mora Jean Gray (my sister) at 11 Findhorn Street.

1941-1946: My father was manager of a Royal Ordnance Factory residential hostel at Wetherby, Yorkshire, for 1 000 workers. He was responsible for administration from the opening to the close of the hostel, and for a staff of nearly 200. This was a war-time post which ended when the factory (at Thorpe Arch) ended production. He obtained the appointment through the offices of JS Edbrooke, secretary of the Holiday Fellowship, who were then managing agents for the Ministry of Supply. His family (wife Amy, daughter Mora, son Alasdair) came soon to live with him: circa 1942.

31.10 1947: Extract from the Register of Deaths. Agnes Nelson Gray (my paternal aunt), Bakers saleswoman, single, resident at 1314 London

Road, died of mitral stenosis with congestive cardiac failure, at Gartlach Road Hospital at the age of 46.

1947-1950: My father was "Site Clerk" in charge of building and engineering contracts with responsibility for wages, PAYE, materials, records, costing and banking. When the last contract ended no others were available, and after a month at the head office waiting possible contracts, he was advised to find alternative employment. Refs. Mr McDonald, secretary, Messrs Dundas and Whitson Ltd. (from Alex Gray's own employment curriculum dated December 1952).

11.12.1948: Extract from the Register of Deaths. Henry Fleming (my maternal grandfather), Boot Clicker, retired and widower of Emma Minnie Needham, died at 1801 Govan Road (? a hospital) though usually resident at 863 Cumbernauld Road. He died of cerebral thrombosis. His father, William Fleming, was a hairdresser. His mother was Hannah, maiden surname Masters. He was 76.

24.5.1952: Death of Amy Fleming (my mother): married name Gray, at 11 Findhorn Street, Glasgow G12 8BP.

1952: Scottish Leaving Certificate. Awarded to Alasdair Gray: higher grade in English and Art, lower grade in History, a pass in Arithmetic: from Whitehill Senior Secondary School.

Summer 1953: Art School holiday. I began to write the Thaw section of Lanark, and completed The War Begins chapter, and the hallucination part of the Breaking chapter.

31.12.1954: I met Bob Kitts and Hilary Leeming with Joanne Wright and wee Dougie (?): or rather, they greeted me enthusiastically, I drunkenly supporting myself against a parked car as the State Bar closed (9.30 or 9 O'clock in those days), and took me off with them to parties, during which I sobered and got conversational and Bob and I decided we were geniuses.

July 1955: Swiss postcard from Dad to me in Stobhill Hospital. This was my first, longest and worst time in hospital (with asthma: status asthmaticus) which I attribute more to my rejection of Veronica [than] to hers of me. Mural teacher (Walter Pritchard) had given me permission to work in the Gills Lodgings in (?) Terrace by this time: as did Malcolm Hood.

December 1956: The Christmas Ball at the Art School. I and Malcolm Hood had proposed the theme "Monster Rally" and did huge murals on cardboard all over the assembly hall. I was also doing work for next February's Ygorra magazine (An Explanation Of Recent Changes In European Geography story with various illustrations) and doing scenery, or maybe rehearsals, or maybe just explaining the puppet play Jonah to the puppet carvers and Miss Hamilton (the puppetry mistress) and I was writing to Margaret Gray: where, when did I first meet her? Of course! Through Tom Graham (the original of Sludden) who visited me in Stobhill. I probably first visited the Newscine Cafe in autumn 1955.

31.10.1957: Left Glasgow on the Bellahouston Travelling Scholarship. Northampton (where I met Anne Wheeler) to London to Gibraltar.

16.11.1957: Telegram from the Kenya Castle [ship] to Alex Gray saying Alasdair was suffering from [?] lobar pneumonia (not true).

March 1958: return to Glasgow from Scholarship trip.

25.4.1958: Marriage Feast At Cana drawing (first shown in Art School show 1954) exhibited in the 123rd Annual Royal Scottish Academy Show. This day I went to the opening *I think* with Alan Fletcher, whose painting of a sheep's head on a plate was also exhibited, and bought for the Duke of Edinburgh.

27.6.1958: Mora Gray marries Bert Rolley (doing research for the Ministry of Agriculture and Fisheries) in a Church of Scotland in Aberdeen the day, or day after, she has graduated with great acclaim from the Dunfermline College of Physical Education.

1.8.1958: Alan Fletcher dies in Milan.

1958: Executed ceiling mural of the firmament in Belleisle Street Synagogue.

March 1959: In the magazine of the Glasgow Group of the Holiday Fellowship, an article by Alexander Gray about his pleasure in mountaineering. The magazine also has a cover illustration by Alasdair of Scottish mountains in winter and summer: the Cobbler left, Ben Lomond right.

28.3.1960: Provenance : Teachers Training Certificate. I started as a trainee art teacher at Wellshot Secondary School. (A great art department with Dan Ferguson, Connie Cochrane and Minelli Laird in it: working in the prefab huts in the playground).

14-28.5.1960: Exhibition. Two man show with Malcolm Hood in the Blytheswood Square Gallery of the R.G.1.

24.8.1960: Stopped teaching at Wellshot Secondary School. According to the certificate I then started at Riverside Secondary [see below]: that is probably the official record which assumes one is employed even on holidays.

25.8.1960: Provenance: Teachers Probation Certificate. Started teaching at Riverside Secondary School full-time. On my first day I arrived 2 hours late by taxi from Central Station after a sleepless overnight ride, having missed two earlier trains the day before.

January 1961: Countdown exhibition: Artists Against The Bomb. With Carole Gibbons, Johnnie Taylor, Douglas Abercrombie. Triumph Of Death picture.

11.4.1961: Changed from teaching art full-time at Riverside to doing it part-time, presumably because I wanted more time for painting, especially the Greenhead church mural.

28.6.1961: Stopped teaching at Riverside altogether: but unconscious of this. During the school summer holidays I moved to Edinburgh to help Brian Smith with his Festival Late cabaret: which lasted at least a week into the start of school after: and I had met Inge, and thought I had a mural commission, so told them I would not be back.

3.11.1961: Marriage Certificate. Alasdair Gray, aged 26 years, Mural Painter, weds Inge Sorenson, aged 18, Nurse: she being the daughter of Marius Wilhelm Sorenson, Gardener, and Gudrun MS Hanson: both resident at 11 Findhorn Street, district of Provan.

13.11.1961: Started part-time teaching at Sir John Maxwell School (I was unable to support myself and wife out of the art alone, after all). The proposed Bill and Mary Gray mural commission didn't happen because he'd decided to start his own legal firm.

20.12.1961: Gave up teaching part-time and on:

4.1.1962: started teaching full-time.

25.3.1962: Inge Gray returned from her holiday in Denmark to her new home in 158 Hill Street, having left 11 Findhorn Street, Riddrie, some weeks earlier. Her husband now teaches full-time in Sir John Maxwell School, and has bad excema, and feels miserable because he seems to be unable to be an artist, now.

14.5.1962: Birth (to sister Mora and Bert Rolley) of their daughter, my ^{ie} ~~neice~~[^], Katrina.

14.9.1962: Left teaching forever to take up scene-painting for the pavilion pantomime Dick Whittington in the church-converted-into-scenery-warehouse in Bluevale Street.

15.9.1962: Letter from John MacKenzie, new minister of Greenhead Barrowfields Church of Scotland, telling the time of the service of dedication for the completed work, and of Dr Honeyman's preparedness to open it.

21.10.1962: (Sunday) 11 forenoon, Creation Mural opening, Greenhead Church.

March 1963: Show in Citizen's theatre foyer gallery with Alasdair Taylor.

6.8.1963: Letter from Curtis Brown Ltd. rejecting MS of Thaw (Book 1 of Lanark) which the author had completed.

4.9.1963: Extract entry of birth. Andrew Gray, born at 158 Hill Street, top flat, at 0 hours 50 minutes pm. Father: Alasdair J Gray,

Scenic artist (Citizens Theatre: production of Macbeth). Mother: Inge Gray.

1964: I started painting the big North Glasgow cityscape view from the top flat, 158 Hill Street, having bought the canvas and a wealth of paint at the expense of the BBC: with a view to completing many pictures to be filmed for Bob Kitts Under The Helmet documentary about me.

10.7.1964: Meal at the shandon Buttery, 654 Argyle Street, given by Bob Kitts during the making of Under The Helmet. This attested by photocopy of a portrait drawing and of the menu it was on the back of.

16.8.1964: My ^{ie} ~~ne~~ice, Tracy Rolley, born in Stevenage.

14.1.1965: (Provenance of date: Alex Gray's letter to his son, dated from the next day). Broadcast of TV documentary film Under The Helmet by the BBC. Bob Kitts was director-the whole was his idea-Huw Weldon was producer. This shows some murals and paintings which no longer exist, and some poems which their author wishes did not exist. Also I had a small show of pictures in the Duthie art gallery, Saughiehall Street.

1966: One man show at the Armstrong Gallery, Charing Cross. Two pictures bought: one by Scottish Arts Council and one by The Hunterian museum.

1967: One man show at the Blytheswood Gallery. 2 works purchased by the Scottish Arts Council.

28.12.1968: Inge, Andrew and I came to live in 39 Kersland Street.

1969: Grant from the Scottish Arts Council to make prints: a series of them based on my poems. The money was only sufficient to make designs for prints. These were eventually sold to the Fine Art Department of Glasgow University, and now belong to the Hunterian.

1970: Probably in late August. I entered Gartnavel Royal for a night. Mora and Bert were on holiday at (was it?) Dad's place by Carbeth. And I was drawing Bill Skinners portrait, starting before, stopping after, the Kelvinbridge railway station burned down.

28 May - 7 June 1970: Exhibition, announced by private letter to acquaintances, in 39 Kersland Street, of work "Not sold from" my "late exhibition in the Armstrong Gallery".

March 1971: Poem On A Small Boy At Eight Month later called Andrew, Before One in Glasgow University Magazine. Tom McGrath, the editor, then a mature student, reproduced a copy of a manuscript version I wrote in his home in Bank Street and which omitted the ends of the 16th and 17th lines because I couldn't remember them. The poem had been written long before; I think actually in Andrew's first year. I suspect that this was the year I left Inge and Andrew and Kersland Street. It had to be quick. I visited Tom McGrath, looking for a room

to stay, and Tom (after taking me to a couple of rooms nearby, all occupied) remembered Tom Kirrirmont... [? Kinninmont].

2.5.1971: I was living with Gordon and Pat Lennox in Turnberry Road and working on the first scene of a play for Andrew Forester of Glasgow Education Department TV (never performed) called The Strathaven Revolution and about to redraw one of Gordon McPherson's hippo drawings for lithoprint.

8.12.1972: Letter written by Dad concerning his wife's reaction to some publicity in either the Radio or TV Times: an article which quoted me as saying he had been "a builders labourer", which he had once been, for a few months. I think the occasion of the publicity may have been the play called Triangles (proper name Agnes Belfrage) which must therefore have been broadcast in November 1972.

4.3.1973: Dad died (Alexander Gray) a month short of 76 years, of heart illness in intensive care unit of a hospital serving the area of Cheshire where he lived (Alderley Edge) with his second wife Lyn.

28.11.1973: Mural Project. Submitted to Bill Buchanan, of the Scottish Arts Council. Three or four big display cards showing a variety of American approaches to open air murals on buildings, with an essay (typed) indicating which was most appropriate to the Scottish climate and Glasgow gable end: and a photographic survey of the four gables at the end of Garnethill overlooking the Kingston Bridge approach road, with maps and indication of ownership of the whole: showing the four gables with and without murals. Also tinted drawings of each mural (I received soon after £100 for my submission and these display cards eventually disappeared without trace).

22.5.1974: Painting. Leeds Art Gallery received painting of the two Smout children at a table: bought by Sheila Ross from retrospective in the Collins Gallery.

18.6.1974: I was paid £106 for helping the Bellsmyre Arts Festival, Dumbarton: visiting the protestant and catholic schools, setting up the publication of newspapers, one each class, for three or four classes in each: getting them typed, edited, photocopied, distributed, and compering a public free reading with writers from all schools delivering their best work to a free audience. This was organised through the good offices of the Kirk of Scotland minister, main organiser of the festival.

1st and 2nd May 1975: Visited Register House, London to get copies of the death certificate of Marthy Prince and marriage certificate of her widower husband. I was researching for the Beloved play in the British Museum about this time.

September 1975: Andrew went to Kilquarity House School.

1976: This year I think I returned from Turnberry Road to Kersland Street, and Frances Head died, alas.

13.5.1976: Received £50 for soundscript of Museum Documentary for Ogam Films (done for, with Oscar Mazarolli and Joanne Semple and though filmed and edited, the Scottish Film Council boss disliked it and did not sanction its use).

23.7.1976: Received £89.20 from Granada TV, Manchester as final payment for my contribution to the Queen Victoria's Scandals series with the play I call Beloved but which was so mutilated that I refused to let my name be attached to it. They ascribed it to "Martin Green".

4.10.1976: Started work at Glasgow Arts Centres.

Late October or early September 1976: Designs for Garnethill Tapestry to be executed by a German Jewish lady, former resident of Garnethill, at Third Eye Garnethill exhibition and receive £60.

5.2.1977: Leave Glasgow Arts Centre apart from afternoon old folks art class (not paid for it, but it heartening and decent work).

Spring 1977: Painting. Receive £45 from Karl McDougall for portrait of himself with son and cat begun in the previous year.

31.3.1977: Libretto. The Rumpus Room. Typed version completed this day. Robert Lacey (putative composer) proposed it as an idea sometime in October 1976, started working with him on it in November, visiting Heatheryhall Cottage near Biggar in the snow where he and his wife Marion lived.

31.3.1977: A letter drafted for Kay Scott, Arlene Leitch and Ian Baxter, Linda McClosky to send to Sir William Gray regarding their reinstatement.

1.4.1977: Painting. Received £50 for portrait of son of Libby Brown (drawing and painting on brown paper mounted on board).

22nd to 24th April 1977: Writers conference, Scotland Hotel, Pitlochry. Idea for the porny bit of 1982, Janine conceived and some pages written.

2nd to 16th May 1977: Anderston Festival: The mural along Argyle Street was painted in this fortnight.

September 1977: Start of Glasgow University autumn term. I leave the People's Palace where I have been Artist Recorder and become Writer In Residence to the University for 2 years.

21.1.1978: Exhibition. The Continuous Glasgow Show with invitations and poster designed by me, opened in the People's Palace Local History Museum. All the pictures I had done while working in the store facing Templetons were on show there; and those I had begun there but finished at home.

24.2.1978: 8 am. Joan Ure died in hospital.

9.3.1978. 8 o'clock. Death Certificate. Testifies that Annie Miller, widow of Edward, a clerk; and daughter of Henry Fleming, boot clicker, and Emma Minnie Needham, died of myocardial infarction and hypertension at 51 Minard Road. She was born 21.4.1899: my mother's elder sister and a very good Aunt. Thank Goodness I was with her when she died.

8.11.1982: Reading at The Burn, Edzell, arranged by St Andrews University English Department. 10.11.1982: another at St Andrews itself. I stayed overnight with ? , whose wife, Jenny, was on the board of Quartette Books, and said Quartette regretted having lost Lanark now, and would I like to contribute to an anthology of Scottish short stories? (Why not?). But not the usual sort. One with only two other authors in it. (Good idea). Who would I like the other two authors to be? (Hence Lean Tales: though another and more crucial director questioned some of the stories I submitted, so I gave the book to Cape).

12th to 13th December 1985: Went to Belfast for reading at the Queen's University: event organised by Edna Longley: saw Ted Hickey, curator of Ulster Museum regarding 5 Artists show in Ulster Arts Council Gallery, also editor of The Honest Ulsterman to whom will send poems.

18.5.1987: Started writing the Saltire Self Portrait while Michael Knowles started his portrait of me (finished writing it 18.6.1987).

29.9.1987: Letter from Charles Midge pp. Anne McDermid of Curtis Brown acknowledging the receipt of Something Leather which I asked her to market. She said she'd try the only three or four good quality outlets which existed. (I retrieved the story from her in January 1988 and began negotiations with Maschler of Cape. Then made Xandra Hardie my agent).

26.2.1988: A novel in manuscript, McGrotty And Ludmilla, begun on this date and completed 23 March. This is a hardcover navigation type book posted to Jack Knox on 25 March, having photocopied contents and made corrections and footnote additions to the copy on the 24th.

