THE REVISING OF UNDER THE VOLCANO: A STUDY IN LITERARY CREATIVITY

by

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ABSTRACT

Between 1936 and 1946 Malcolm Lowry produced a succession of versions or revisions of *Under the Volcano*. He began this lengthy undertaking in Cuernavaca, Mexico, and continued it in Los Angeles—where he moved in 1938—and Vancouver, British Columbia to which he moved just prior to the outbreak of war in 1939. In 1940 he submitted what he considered at the time to be the final version to a number of major and minor publishers, all of whom had rejected it by 1941. During the same year, having moved out of the city of Vancouver to the nearby squatter's settlement at Dollarton, Lowry re-commenced to revise the novel. By Christmas of 1944, after thousands of pages of revisions, he had more-or-less completed another "final" version, and a retyped copy of this was accepted in 1945 for publication early in 1947.

In general, the many successive post-1940 versions of the novel show only minor alterations to the basic story or plot of the rejected version. But Lowry re-presented this fundamental story in such a way that the overall effect of the novel published in 1947 was extremely different from that of the rejected 1940 version.
In the course of this post-1941 revising of the novel, Lowry made a great many marginal annotations. As a rule they recorded his immediate feelings or thoughts about some aspect of the draft version he was considering at the time.

Examination of these notes reveals a pattern of motivation lying behind Lowry's gradual representation of the novel's basic story. On the one hand, his critical notes ultimately expressed dissatisfaction with a melodramatic and allegorical view of the world implicitly held by the narrator of the pre-1941 versions of the novel; on the other, his strategic notes complemented this criticism by recording his local attempts to represent the novel's basic story from a philosophically and psychologically more complex point-of-view.

It also becomes clear during examination of Lowry's marginalia that the earlier narrator's implied view of the world was profoundly neurotic. And the structure of this neurosis precisely paralleled a neurosis evident in Lowry's own view of the people around him prior to 1941 and his move to Dollarton. Regarded in this light, Lowry's marginal notes appear to record not only a creative aesthetic development but also a creative re-vision of his own personality—a movement away from his own neurosis that he achieved by means of his literary engagement.
In the final analysis the personal and literary undertakings must be understood as a single integrated process; the record of Lowry's revision of Under the Volcano is thus an extremely detailed example of precisely how literary creativity can be understood as therapy.
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My supervisor, Patricia Merivale, constantly provided critical guidance, giving far more of her time and energy than duty required.

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Jillian McGuinness sacrificed a great deal of her leisure to type my final manuscript.

vii
INTRODUCTION

At what point does a novel begin to be written? Discounting the straightforward and naive answer, "When the writer first inscribes a word of the fiction," this question is a difficult one, especially in the case of Malcolm Lowry and Under the Volcano. As soon as he arrived in Mexico with his first wife, Jan Gabrial, in 1936, and as soon as he recorded in his notebook a scene in a dingy Cuernavacan bar, Lowry might be said to have begun Under the Volcano. But of which Under the Volcano was it a beginning? Of the novel he read aloud to Arthur Calder Marshall and his wife in 1937, when they visited the Lowrys in Cuernavaca? Or of the novel, possibly the same version, which Conrad Aiken saw and read on a similar visit? Or was it a beginning to the manuscript rejected by upwards of ten New York publishers in 1941? Or, finally, was it perhaps the beginning of the novel we know, the novel brought to publication in 1947 by Lowry's editor, Albert Erskine?

In a sense, every time Lowry made a change or rewrote the novel, he created a new entity. But at the same time few would deny that once he had begun to write the story of a dissolute alcoholic British Consul's last day alive in a
fictional counterpart of Cuernavaca, he had begun, in a slightly different sense, to write the novel published some ten years later.

Something remained the same, and his work from the point in 1936 when he began to describe a bus journey interrupted by the discovery of an Indian dying by the roadside was not a series of new beginnings but a process of re-presenting the same underlying pattern of relationships and events. But to re-present such a pattern requires an author to perceive it from, what is for him, a new perspective; the history of the writer's re-presentations is also, therefore, a history of his re-perceptions. According to all accounts including his own, Lowry perceived his world and the people around him in 1936 quite differently from the way in which he perceived them in 1945, when he concluded the long revision process with a "publishable" manuscript of Under the Volcano. By focusing attention on a hitherto unexplored set of data—Lowry's marginal commentary in the various successive drafts of Under the Volcano—this thesis charts Lowry's changing perceptions of his text and of his world during those eight years of revision. In so doing it reveals the existence of a progressive "rehabilitation" process involving both the man and his story, a process that involved a significant two-way exchange. Partly through his eight year struggle
with his fictional text, Lowry remade himself. And partly through his struggle with himself, he remade his novel.

Although the specific material analysed in detail in this thesis--Lowry's marginalia--has not been previously discussed or collected, a number of scholars have written usefully on the general subject of Lowry's creativity as revisor of Under the Volcano. Three names stand out: Richard Costa, Victor Doyen, and Brian O'Kill.8

Working from a thematic point of view, Costa has shown how, once Lowry had decided to develop a particular theme, he would move large relevant blocks of narrative and imagery from one point in the novel to another. For Costa the revision process was one of intensifying and more sharply articulating the great themes of the published novel. Clearly, this work touches on the examination of the creative process presented here. It is valuable because it begins to indicate how Lowry developed the meaning of Under the Volcano by moving large quantities of material without affecting the basic story. This is the most characteristic feature of Lowry's revision. But Costa does not relate the work of revision to Lowry's life in any rigorous or extended sense, and he never fully develops many of the insights attendant on his pioneering account.
of *Under the Volcano's* revising, especially those insights into the role of literary form and style.

From his articles it is clear that Victor Doyen is as knowledgeable concerning the known facts of Lowry's life as any other scholar, and he probably knows more in a bibliographical sense about the manuscripts of *Under the Volcano* than anyone else. His Ph.D. thesis is unfortunately not yet available in Vancouver, but Brian O'Kill points out in his dissertation that Doyen is particularly strong in working out the precise sequence of drafts behind the published novel. Doyen's article in *Les lettres nouvelles* presents a broad but meticulous account of the facts in Lowry's Mexican and Vancouver experience that he drew on for individual images and themes in *Under the Volcano*.

He is also extremely helpful, even in this article, in showing the sequence in which these images and themes began and developed. Although I find this work in general of great value, Doyen's image of the creative process is, for me, unsatisfactory. For him Lowry's work seems very much to be the articulation and ordering of discrete items—a process which undoubtedly occurred but which was only an aspect of the transformations involved between the text of life and the text of the book.
Brian O'Kill's thesis focuses far more directly on these other and, to my mind, more important aspects of the creativity involved in Lowry's compositions. The analysis that O'Kill presents is not restricted to Under the Volcano; he in fact places Under the Volcano within a larger framework of Lowry's "style" as it developed throughout his creative life. The revisions of Under the Volcano are dealt with only briefly, therefore, but the "typical" passages he analyses are treated from a standpoint very close to that which lies behind my argument. For O'Kill the writer's personal vision is essentially found not in the themes and images he chooses but in the way reality is described and perceived in terms of language structures. I am fully in sympathy with O'Kill's conclusions regarding the kind of change Lowry made by means of formal reworking, but I extend the detailed analysis further and concentrate more specifically on the relationship, in the specific and single case of the Volcano, between the developing vision embodied in the novel's order and that evident in the writer's non-literary life.

In his award-winning biography of Lowry, Douglas Day presents, first, an excellent account of the differences between the first rejected version of the novel and the published work and points out the basic and most pronounced features of the change involved. At the same time, however,
he offers an extended Freudian pigeonholing of Lowry's personality which, while it brings certain facets of Lowry's creative behaviour to the fore, tends to be somewhat unconvincing in the rigidity of its interpretation of the relationship between the man and his text. Despite this weakness or drawback, Day's presentation of the biographical data remains the foundation for the kind of detailed research on particular periods of Lowry's work that I have undertaken here. Day's work on Lowry's life between 1935 and 1945 has been of the utmost assistance at all stages of my argument.

Tony Kilgallin's work has been most useful to this thesis in its divergence from Douglas Day's account of Lowry's Vancouver years. The discrepancies between their respective sources' views of the "same" events drew my attention towards the life of the artist outside his work in order to find a satisfactory answer to my own questions concerning the work's creation.

The brief introductory books on Lowry's life and work by William New and Daniel Dodson are not particularly relevant to this examination of Lowry's creativity. But Perle Epstein's book on the mystical aspects of Lowry's revisions has been useful occasionally in providing "readings" of passages or sentences which helped me
understand what Lowry felt about a piece of his writing. Dale Edmonds's article, in which he interprets the published novel as a vision of real people attempting to come to terms with a real environment—Mexico in 1938—helped me find in the novel an articulated vision of reality rather than a cabin-trunk full of mythological allusions and symbols. Only through such a view of the novel could I have seen as I did how the work expressed a changing personal vision and conception of the self.

My attitude towards the manuscripts of Under the Volcano has been to some extent determined by the kind of contact I have had with them, contact out of which this thesis grew. In 1971 I participated in a graduate seminar taught by Tony Kilgallin in which five students and Killgallin himself completed a joint study of the changes involved chapter by chapter in the revision of the novel. At that time I concentrated on chapters I and XII, the first and last, and noticed how extremely difficult it was to separate a formal from a substantive change. Alterations which seemed solely a matter of changing the order in which Lowry presented the same material clearly had profound cumulative effects on the novel's meaning.

After considerable subsequent study of Lowry's works,
and of the manuscript collection as a whole, the marginalia jotted here and there throughout the drafts of Volcano and elsewhere began to strike me as an especially direct and illuminating record of what Lowry had felt about his own work while he was actually writing it. Furthermore, the marginalia were apparently much greater in extent than any student of Lowry had previously noted.

I began to collect this commentary with some rigour. Limiting the collecting to the manuscripts of Volcano alone, I set out with the straightforward idea of codifying and cataloguing Lowry's annotations for my own and other students' future use. During the Christmas holiday, 1975, I interviewed Mrs. Lowry with two objectives in mind, first to clarify the meaning of a large number of the more interesting marginal notes I had collected and, second, to hear from somebody present when they were written how they would actually arise in a day-to-day sense. At more or less the same time I interviewed Maurice Carey, Lowry's landlord during his first winter in Vancouver. I was struck by a number of inconsistencies between Carey's account of that winter and the story as presented by Douglas Day of the same period. (Day relied mainly on Mrs. Margerie Bonner Lowry and Lowry's own testimony for his information.16) My
conclusion regarding these inconsistencies involved a perception of Lowry as a man in the midst of a pronounced psychological change at the time of the early years in Vancouver. And this change on the personal or psychological level paralleled in several peculiar ways some of the changes in the novel which I had noted in passing in my article "The Consul's 'Murder': Ambiguous Narration in Under the Volcano." 17

It was then that I turned to reevaluate the marginalia I had collected as possible clues to the details of this change and its place in the most powerfully creative undertakings of Lowry's life—the revising, not the composing, of Under the Volcano. "In one way or another, my analysis charts all of these changes." In my first chapter I outline the extent of the manuscript collection directly relevant to Under the Volcano and describe the place of each version of the novel in Lowry's personal history between 1935 and 1945. In the same chapter I describe Lowry's revision procedure, the way he would develop one version of the novel from another.

The body of the thesis consists of two chapters (II and III) devoted to close analysis of representative examples of the marginalia. The aim of these chapters is to show the terms in which Lowry perceived, reassessed, and rewrote his basic
story. These chapters thus represent an extended attempt to imagine Lowry faced with successive unsatisfactory texts and his need to create new ones which would resolve the problems of the moment. Repeated analysis reveals a pattern of formal textual revision which expressed Lowry's developing personal vision of himself and those around him.

These two chapters lead to a concluding chapter (IV) relating the pattern of textual dissatisfaction and revision to the way Lowry perceived himself during the period, according to what we know of him through biographical data. It is at this point that I argue for the existence of the dialectical interaction between text and psyche described in the opening remarks of this introduction.

When examining Lowry's notes, I have had to limit discussion to a sequence of selected annotations chosen in order to demonstrate the existence and form of a revision pattern. There is simply not space to present detailed analysis of more than a fraction of the substantive marginal comments available. I have examined all the commentary involved and believe that those annotations I have chosen genuinely represent those omitted. I have, however, also provided in an appendix a list of the most substantive
marginal commentary not discussed in detail in the body of the thesis.

While I believe that any marginal comment is in principle intelligible, there is often simply not enough evidence to be certain of an interpretation. If we had all the sheets of paper Lowry used, and if we knew in what order everything he wrote occurred, then we might begin to make the practice approach the principle. \(^{18}\)

Similar and parallel limitations exist in the area of Lowry's life. Biographical data are both limited and suspect. There is no opportunity here for the pseudo-empiricism of the anthropological participant observer. Even where data do exist, in the form of letters and reminiscences, for example, my interest is not in the public person of which those data are direct evidence, but in the private psyche behind the actions. Inevitably interpretation must play a major role.

In attempting to make such interpretations of Lowry's state of mind and his critical and creative principles or values, I have been influenced by Frederick Crews's general approach to the same subject in his collection *Psychoanalysis and the Literary Process*.\(^{19}\) Crews provides me with the
framework and vocabulary for discussing the rejected novel versions in terms of their author's neurosis and for something of the overall way in which I perceive fiction to express personality.

My ultimate interpretation of the relationship between man and text, however, is not primarily owing to Crews but to the work of Raymond Williams in his book *The Long Revolution*. His notion of "work" (whether it be carpentry or writing) as the forge of personality in society while still the expression of the individual is for me the key to understanding the nature of the exchange between mind and text that I found evidenced by Lowry's marginalia and related revisions.

Even given the assistance of Williams's theoretical framework, one further limitation exists: the very intractability of language in the face of dialectical relationships. It is enormously difficult to find words accurately to explain the situation I found myself studying, a situation involving not a sequence of rational decision and execution on the part of the writer as a kind of professional, but the activity and expression of the whole man in almost any comment or revision he made.
Notes


2 Day, p. 219.


5 Malcolm Lowry, Under the Volcano (New York: Reynal and Hitchcock, 1947).

6 Day, p. 216.

7 Day, p. 303.


Doyen, "Fighting the Albatross of Self: A Genetic Study of the Literary Work of Malcolm Lowry," Diss. Louvain 1973. (Subsequent to my completing work on my thesis, a copy of Dr. Doyen's dissertation was received by the University of British Columbia Library.)


Day, p. 251n.

18 For an extended discussion of the physical materials involved, see chapter I below.


20 Williams, The Long Revolution (Harmondsworth: Penguin, 1965)
Chapter One

TOPOGRAPHY

The great majority of the extant manuscript material relating directly to the writing and rewriting of Under the Volcano is housed in the Special Collections Division of the Library, University of British Columbia. In the case of the one major exception, the UBC collection holds a microfilm. Insofar as the UBC library's system of cataloguing the manuscripts has become, for better or worse, the accepted means of identifying them, the page of the library catalogue listing all the Volcano material is reproduced below exactly as it appears, and the brief account of the novel's creative history which follows includes introductory descriptions for the various materials listed therein.
## MANUSCRIPTS: PROSE

### Under the Volcano

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- General: 17p.

10-(2-5) Chapter I (last folder in each chapter is identified as Lowry's "throwaways"

by Victor Doyen)

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*N.B. Letters assigned to versions do not necessarily indicate their order. See Victor Doyen's forthcoming book.*

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### History

The revision process lying behind *Under the Volcano* can usefully be described from two points of view. The
first deals with the "history" of the novel's revision—what happened in general terms from year to year—and here the revision process takes its part alongside other biographical experience in the artist's life.

Malcolm Lowry arrived in Mexico in 1936 with his first wife. He had spent the previous three years in Spain, France, and New York. In New York, his addiction to alcohol had led him to the Bellevue hospital for detoxification, but he was still drinking extremely heavily during his first months in Cuernavaca, where he established himself on the Calle de Humboldt.

Throughout his stay, his drinking continued, but he was apparently also able to write. By the summer of 1937 both a short story (according to Lowry) and a substantial version of a novel (seen by Aiken and Calder-Marshall) had been written, the latter growing out of the former (again, according to Lowry). Neither of these any longer exists. (The "Short story version" listed as 7/1 in the UBC collection is an intermediate version—written between 1940 and 1945—of chapter VIII of the novel
which Lowry extracted and doctored slightly in order to sell as a short story prior to publication of the full book.) 3

After a difficult two years in Mexico during which he and his first wife separated, and during which Lowry on at least one occasion found himself imprisoned his father arranged for him to move to and stay in Los Angeles under the guardianship of a local lawyer, a Mr. Parks. While in Los Angeles, Lowry was deprived of the wherewithal to lose himself in drink, and his letters show him extremely resentful but apparently working on one writing project or another. 5 It seems likely that he was able to take the version of Volcano he had written in Mexico to Los Angeles with him, because Mrs. Margerie Lowry reports that he was working on it when she first met him and that he was having it typed when he left Los Angeles very hurriedly for Vancouver in mid-1939. 6

The version of the novel left behind in Los Angeles eventually reached Vancouver only after Mrs. Lowry had arrived, and it no longer exists as a complete version. It would appear, however, that the version listed in the UBC collection as "First novel version" (7/2-13) was composed on the basis of the Los Angeles version and actually includes pages which have been extracted from that
earlier version (See Appendix A, 7/7/p.17). Whether this was the case or not, this version as a whole was composed or arranged in Vancouver between October 1939 and mid-1940, not in Mexico.\textsuperscript{7} This version was transcribed (7/14-25) and submitted for publication in June 1940.\textsuperscript{8}

As the thesis develops, the detailed character of this 1940 "rejected" version (so-called because of its rejection by publishers) should become progressively more clear; but, as the focus in the body of the thesis is on details, a more general description is apposite here. Douglas Day's outline is both concise and objective, and my description which follows differs from his only in being considerably briefer.\textsuperscript{9}

Chapter one opens on the Day of the Dead 1939 with a conversation between a French film producer and a Spanish doctor centred on their friend the Consul who had died "two, three years" earlier. Laruelle returns to the town, enters a bar to avoid the thunderstorm, and discovers a book of Elizabethan plays belonging to the Consul. He begins to dream fitfully of an afternoon bus journey in the company of the Consul, William Ames, his daughter, Yvonne, and a young American Hugh Fernhead.
Chapter two has Yvonne arriving in Acapulco one day before the Consul dies. She runs into Hugh, an acquaintance she had met in Spain prior to the Civil War, and the two of them travel together by small plane to Quauhnahuac. After arriving, they set out, in chapter three on the morning of the Day of the Dead, to search for Yvonne's father and find him, drunk, in the bar of the Hotel Bella Vista. They accompany him to his home.

In chapter four, Hugh and Yvonne rent horses and go for a ride into the countryside. Chapter five begins while they are still away. The Consul walks in his garden and exchanges words over the fence with his neighbour and the Dr. Vigil of the first chapter. Hugh and Yvonne return and agree with the Consul to take an afternoon trip to the nearby town to see a bullthrowing. Lying on a bed on the verandah, Hugh spends the first part of chapter six thinking of his wasted youth. Before leaving for the bullthrowing the Consul must shave and recover from his drinking. Since he shakes too much to shave himself, Hugh assists him.

In chapter seven, they set off for the bus station, but have not gone far before they meet the French film producer—one of the men with whom the Consul's estranged wife, Priscilla (who does not appear in this version of the novel) had slept. Following an argument at Laruelle's house the
journey continues. At the town centre, where they must catch the bus, the Consul, Laruelle, Hugh, and Yvonne find a fair in full swing. The Consul takes a ride on a circus device called La Machine Infernale.

Reunited, Hugh, Yvonne, and the Consul in chapter eight catch the bus to the bullthrowing and encounter the pelado and the dying Indian. Chapter nine is set at the bullring where Hugh engages in a mock-heroic contest with the bull.

The action of chapter ten takes place at the Salón Ofélia. Hugh and the Consul argue bitterly about political ideology before the Consul disappears. In chapter eleven, Yvonne and Hugh begin to search for him, but conclude the chapter by making love. We find the Consul in the final chapter arriving at the Farolito in Parián. There, he is given his absent wife's letters, he goes to bed with a prostitute, and starts to fight with the fascist policemen. They shoot him.

"Anyone who knows the published Under the Volcano at all well," as Day puts it, would recognize this story as fundamentally the same as that told in the final version. But, as I hope to show when I turn to details in the body of the thesis, and as Brian O'Kill also claims, "the style and narrative technique of the novel were radically changed after 1940; so radically that the two
major versions of Volcano are like entirely different novels written by entirely different men." O'Kill has also listed and analysed a number of the linguistic features that characterise the rejected 1940 version and distinguish it from the published and well-known version. These features, he says, make the early version "a dull moment-to-moment narration and notation of impressions without any of the orchestration (the whole of consciousness accompanying each moment) which distinguishes the final text."10

If one had to select a single adjective to describe the earlier version, one might choose the term "monotonous". The version is obsessively single-visioned, presenting its fictional reality as lacking in intellectual and emotional variety, and the central story dominates the fictional world as though mechanically (See Appendix A. 7/10/p.23).

Four brief and typical passages are adequate to convey, particularly, the pervasive "literary" tone of this version, and the way in which the narrator seemed so frequently to strain for the outre metaphor or the elegant period. These four examples also illustrate the lack of distinction between narrative and dialogue in the earlier version—each character tended to sound very much like the others, and very much like the narrator himself.
"The trimmers are the individuals who are not good enough for heaven, not bad enough for hell," said the Consul. "Politically speaking they have a kinship with that celebrated English Vicar, lately domiciled at Bray."

"That's me all right," said Hugh. Looking up at the ship again Hugh found the intricacies of the camouflage fascinating. (8/6/p.191)

Ah, thought the Consul, that sinister Scorpion of his had much to answer for. Besides imagining it had slain the mighty hunter, had it not, also, stung the horses Phaeton drove on his disastrous ride in the chariot of the sun? Scorpio, sign of the death god, Scorpio of the tribe of Dan, who would be a serpent by the way, an adder in the path. Presage of the reign of Typhon, of the death of Osiris, beloved of alchemists, accursed constellation! An admirable evasion of the whoremaster man, he quoted to himself, to lay his goatish disposition to the stars! Nevertheless, it was an evasion to be glad of. And, not to be forgotten also, were the Scorpii, [illeg.] and [illeg.] of the Tree of Life, phase of the cherubim set in the Garden of Eden! And sullen Antares, eternal mnemonic in the brain of God of the persistence of death. (8/12/p.364)

Was there not in that picture, despite its unintentional humor, another 'hieroglyphic' of things as they were? Had it not turned out that the further down he sank, the more the features of life had seemed to dissemble, to take upon themselves his own aspect, or the caricature of that aspect, or the caricature, in various forms, of his own struggle? But on the other hand, when he had striven upwards, as at the beginning with Priscilla, had not the features of existence tended to become more animated, in the manner of pictures coming to life, to become separate and identifiable from himself as adversaries or friends, even scenes, with their own special, specific problems? Yes, had he wanted it to be so, the very material world itself would have become a confederate, pointing the wise way: and here would have been no slow devolving through failing unreal voices and forms of dissolution.
that became more and more like one voice, one form, to a death more dead than death itself, but an infinite widening, an infinite evolving and extension of boundaries, in which souls really lived as entities, perfect and deliberate. All this was true too, he realized with anguish, of the chance given man by love. "We could become like that," Priscilla had said. Life had no time to waste, he reflected, even now that good thought you had is another spiral winding its way upward.(8/12/p.387)

Yet he was held to the spot. He might have been waiting for something momentous to happen in this place, which was sometimes so terrible at night, and which was so often then, as he remembered Sir Thomas Browne having said of tavern music, a hieroglyphical and shadowed lesson of the whole world. He stooped down and brushed the dirt off his trousers. He examined his hands. They were not so dirty. He had suffered little damage. (8/12/p.372)

By the time Lowry learned that his 1940 version had been soundly rejected—the letter from his agent Harold Matson arrived around Christmas 1940¹²—he was already living outside Vancouver in Dollarton, and it was there that he eventually returned to work on the novel. Mrs. Lowry describes herself first gradually interesting Lowry in her writing, which led to him reexamining the rejected Volcano.¹³ Out of this reexamination came one of the most interesting and illuminating manuscripts in the UBC collection—the so-called Annotated carbon (8/1-12).

The top copy of this version was the novel the New York
publishers had unanimously rejected as "too cerebral," but it was the most fully worked expression of the way he had seen the world through the decade of the 30's. It was the version that sprang directly from his apparently extremely painful experiences in Mexico, Los Angeles, and the city of Vancouver, and the carbon becomes especially interesting because the annotations it carries effectively record Lowry beginning to read the rejected version and the vision it expressed from a different and new point of view: the viewpoint that would eventually be developed into the far-from-monotonous published novel. (See Appendix A, 8/9, p.276 and the example passages quoted above.)

Between 1941 and 1945 Lowry produced an enormous quantity of revisions of which it seems likely only a fraction remains. As it is, the UBC catalogue lists over 1000 pages of manuscript, quite apart from complete versions which belong to this period. They are misleadingly classified under the heading of "Notes" (10/1 to 11/21) (See Appendix A for example pages).

Arrangement by chapter in the UBC collection reflects the fact that Lowry's procedure (discussed in detail below) was usually to work chapter by chapter, responding to a change in one chapter that affected a second by immediately turning to the second and adjusting it, which would give
rise to a problem with a third, and so on. It is possible that the library arrangement has contributed significantly to the sense that there was a long intermediate stage of revision during which no complete versions emerged, but the working pattern described above provides some evidence that this was so.

A balance obtains throughout this intermediate material between holograph and typescript manuscript, reflecting Lowry's writing procedure of producing with his wife's assistance alternate and successive longhand and typescript drafts of complete chapters. (This procedure is also described in more detail below.) During these years Lowry was living predominantly at Dollarton; some winters were spent in the city of Vancouver; and when their second and best cabin burned down, the couple stayed in Niagara-on-the Lake with Malcolm's friend from his Cambridge days, Gerald Noxon. By all accounts, in Dollarton and Niagara-on-the-Lake, Lowry became more at ease with his environment and with those around him than he had ever been in Mexico, Los Angeles, or Vancouver. His drinking apparently also became moderate by his standards, and it was in Dollarton that he met Charles Stansfeld-Jones (Frater Achad).
In Niagara-on-the-Lake at the house of the Noxons, Lowry completed a draft of *Under the Volcano* that began to closely approximate the final novel. And Malcolm must have realized that the revision process was nearing completion by this point, because he presented the manuscript to Gerald and Betty as a Christmas present (TM or Texas microfilm).\(^{16}\) (See Appendix A for dedication and other samples from this manuscript.) It was clearly still a work in progress—much is in holograph form, and there are a fair number of annotations scattered through it, indicating that by the time it was given to the Noxons it had already, in a sense, been superseded or used as the basis for a subsequent revision.\(^{17}\) Nevertheless, this manuscript is the first clearly integrated version of the *Volcano* to emerge since Lowry set out to revise the rejected version in 1941. A period of three years had passed between his initial attempts to comprehend the weaknesses of the rejected novel and his eventual completion of a coherent alternative version.

Once the draft version he gave the Noxons was finished, it only took Lowry a matter of months to prepare two more complete drafts. The first was a version taking account of the many technical and small-scale problems noted in the margins of the version given to the Noxons (8/13-24), and the second a still neater manuscript for publication (9/1-12).
This latter was sent to his agent in June 1945 and accepted in England and the United States early in 1946, when Lowry had returned to Mexico for a "holiday."  

Procedure

A writer's "procedure," as I use the term, is his or her working pattern. As the two following chapters consist in the main of analysis and discussion of concrete detailed revision activity, it is important to have some idea of the overall context in which revisions took place.

There is little or no evidence regarding Lowry's procedure when he lived in Mexico, apart from his preference for a bar as location. Slightly more is known about his procedure while he was living in Los Angeles. He would work on more than one project at the same time, and Under the Volcano was one of these. Precisely how he would work on Under the Volcano at this stage of its composition, however, is no clearer than the Mexican pattern of work. He had at least one version of the novel professionally transcribed in Los Angeles—the version that Mrs. Lowry reports eventually arriving in Vancouver sometime after she did—but he may have had such a transcription done more than once, even at that stage of composition.
In Vancouver and Dollarton the picture is slightly clearer. Margerie Bonner Lowry was Malcolm's constant working companion, and she has provided a fairly detailed description of his normal procedure at that time.

This is the way we worked. He wrote everything in longhand. Then I typed it. Then I would read it over carefully and type out my suggestions—whether there should be cuts or this should be developed or this wouldn't gibe with something else . . . . After I'd read it and made my suggestions, then he would read it in typescript and make his suggestions . . . and then we'd get together and discuss it . . . . Then he'd write another longhand version. We'd go through the whole thing all over again until we got it to suit. 22

The pattern was circular. Although new versions were created at some stage in each cycle, Lowry put each version through the same kind of rigorous investigation. And on this point, Mrs. Lowry's account is not quite complete. Not only did each version pass both Malcolm's and her close analysis and criticism, but sometimes passages or chapters were read aloud—one marginal note refers to a passage of conversation and reads "Act out with Margie." 23 According to other notes, Margerie also edited drafts for Lowry's approval: "In full agreement with your cuts here, & I might make even more [ ... ]. 24"

Such extra criticism and analysis, however, were infrequent departures from the basic pattern described by
Mrs. Lowry. Malcolm usually wrote a version of a passage or a complete chapter (here, according to Margerie, there was no rule) in longhand and passed it to her for typing. This longhand version occasionally carried marginal comments that Lowry had jotted down so as not to forget them when the time came to discuss the typed version, but this too was not the norm. If a criticism of what he had written in longhand occurred to him while it was still at that stage, he was more likely to try and deal with it immediately by throwing away the offending longhand version and redoing it on the spot. In other words, he would attempt to make the longhand versions he handed to his wife as genuinely "final" as he could. Mrs. Lowry describes the way he worked on these longhand versions:

He'd have about six or eight piles of manuscript, [on his desk] and sometimes he had piles all over the bed, and he'd go from one to the other. . . And sometimes he'd work back and forth in the book; sometimes he'd be doing something on chapter VII and suddenly he'd think "Wait a minute, that doesn't gibe with something in chapter IV," and he'd go back to rewrite chapter IV to make it gibe with chapter VII. 26

This account begins to explain the apparent lack of complete versions of the novel between 1941 and 1944. As Lowry continued to develop individual chapters he effectively created new weaknesses and shortcomings in other chapters, and in resolving a problem created there,
he created yet a further problem. When one takes into account the fact that this procedure was occurring in a historical context over a number of years, it becomes easy to understand that drawing such a process to a conclusion was extremely difficult: as the man's life developed, he brought a new point of view to bear on what he had earlier written and adjusted it accordingly, so creating new difficulties. The addition of all the material dealing with Canada, of course, is the most obvious large-scale example of this. (See Appendix A, 7/5/p.1, 8/19, p. 248, 11/5/item 3, for samples showing evidence of Lowry's procedure.)

Over the short term, this kind of creative development may be very subtle and difficult to delineate precisely. But it is not always so. Sometimes the shifts in the way Lowry perceived his own earlier written texts could be quite dramatic. Mrs. Lowry, for example, has often described her husband's coming out of his working room to her one day and saying "I've just realized that the Consul's a black magician." He continued by asking Margerie to find whatever books she could about black magic and the occult on her next visit to the Vancouver Public Library.  

No doubt there were other equally dramatic "discoveries"
during the revision process, but shifts were more usually minor and cumulative in their effects, perhaps the result of Lowry's continual reading as much as of any developments in his nonliterary experience at Dollarton. Mrs. Lowry continually provided him with new reading material to add to his constant bedside companions, the complete Shakespeare, the King James Bible, and Varieties of Religious Experience, among others. These last have frequently been noted as the works with most pervasive influence on his style, and, according to Mrs. Lowry, he dipped into one or other of them every day.28

Lowry's procedure, then, was one in which revisions arose from a fairly elaborate critical examination. New versions were generated in a sense "between" typescripts and any further writing of fiction. Brian O'Kill has schematized the procedure in a diagram which he feels applies in general to much of Lowry's writing, apart from but including Volcano. It is unclear whether he claims that the model applies to the rejected 1940 version of Under the Volcano as a finished work or whether he regards that version as simply an intermediate version or draft of the published novel. At any rate, the diagram is valuable for its clarity and for the way in which it displays the extreme regularity of
Lowry's creative procedure. He writes, "The characteristic evolution of a long piece by Lowry (this is a synthetic, not an actual example) may be shown thus:

Notes

short draft MS 1

Ts 2 plus MS annotations (insertions, deletions, revisions)

long draft MS 3

TS 4 plus annotations

longest draft MS 5

TS 6 plus annotations

penultimate draft TS plus annotations

FINAL VERSION TS 8

This ignores the many reworkings of individual passages within each draft." 29

As long as this final reservation is taken in a strong sense, and the diagram is understood as only the framework of an enormous amount of passage revision and throwaway, discussion of individual images, passages, and chapters, and research to expand and clarify certain aspects of the novel discovered in the process itself, this diagram accurately describes Lowry's long-term working pattern of Under the Volcano, at least as far as the years at Dollarton are concerned.
Annotations

As Brian O'Kill's diagram and Mrs. Lowry's accounts of her husband's working pattern both make clear, the annotations of suggestions and criticisms regarding his fictional texts are significant features of the revision process. This is true in both quantitative and qualitative terms.

During the research for this thesis I listed approximately 800 instances in which one or more annotations appeared on a page, and such a collection very likely does not include a great many other notes which have simply been lost. Most of the pages in question contain only one or two notes, but some may have six or more. Total number of notes I estimate to be around 1500. It should also be noted here that this list was compiled under the following fairly strict rules. First, marginalia are frequently not criticism or comment but straightforward fictional revisions. In my list, only marginalia that were clearly nonfiction were as a rule included. The exceptions were the rare occasions on which a sequence of notes showed an interesting progression from a nonfiction comment through an intermediate stage of present tense writing, where Lowry would, as it were, take notes on his imaginary scene, to a marginal attempt couched properly in the past tense to place the newly imagined impressions firmly in the reported world of the novel (See Appendix A,
Still other marginal material was excluded from the list despite its falling into the nonfiction category. In the main such exclusions consisted of purely routine notes without particular substance or character. The most common of these notes are the two single words "cut" and "no;" which occur hundreds of times throughout the manuscript collections. I also excluded marginal debate over punctuation, again, not because it is inherently uninteresting, but because it is illuminating at a level of detail with which this thesis is not concerned.

Further excluded types of marginalia were those saying simply "shorten," "Rewrite," "No paragraph," "Query paragraph," other instructions regarding capitalization, italicization, typography, and punctuation generally. One other excluded form, not extremely frequent, was the single word "or" followed by an alternative version of a sentence or passage of fiction. (Appendix A includes samples of some of these.)
Pages which "qualified" for listing are distributed throughout the manuscripts as follows:

<table>
<thead>
<tr>
<th>Date</th>
<th>Pages</th>
</tr>
</thead>
<tbody>
<tr>
<td>7/2-13</td>
<td>Approximately 30</td>
</tr>
<tr>
<td>8/1-12</td>
<td>Approx. 94</td>
</tr>
<tr>
<td>8/13-24</td>
<td>Approx. 28</td>
</tr>
<tr>
<td>10/1-11/21</td>
<td>Approx. 500</td>
</tr>
<tr>
<td>T.M. Text &amp; Versos</td>
<td>Approx. 166</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>818</strong></td>
</tr>
</tbody>
</table>

Before beginning to describe the individual comments on these pages which formed the basic research data for this thesis, it is possible to draw distinctions within the broad category of listed marginalia, based on the location of each comment. Here there are three main groups of commentary: **true marginalia**, chapter start annotations, and **point-by-point critiques**. The first, and by far the largest, body of nonfiction notes is made up of those which actually occur in the margin of a typescript or holograph. Usually these notes refer directly to the passage or image they adjoin. The second group consists, in turn, of groups of notes—rather than individual isolated notes—clustered at the beginning of a version of a chapter. (See Appendix A, 11/4, part 2, p. 1, for an example of a chapter-start page). Due to their position within such a cluster at the chapter's opening, these notes, even though they may
individually refer to particular points within the chapter, often seem to refer to the chapter as a whole or serve as memoranda to be borne in mind as the chapter as a whole is revised.

An interesting question occasionally arises when one finds virtually the same point being made in two almost identical notes, one in the margin of the text at the point in the chapter where the problem or issue addressed arises, and the other at the chapter's start. The question, of course, is Which was written first? Both alternative answers can be plausibly defended, but the very duality is finally more useful to our understanding of Lowry's writing pattern than knowing which comment preceded the other. Perhaps he noticed a particular weakness as he reread the chapter, noted it in the margin at that point, and then transferred it to the chapter start later, because the issue had a bearing on other material in the chapter. Or, alternatively, the problem first occurred to him as he considered the chapter as a whole, and only after making an initial note at the chapter's start did he make another note at the relevant point in the chapter. The difference is less important than the fact that Lowry hardly ever, in practice, worked solely in unidimensional terms—he always, it seems, bore in mind the whole when he came to
adjust a part, and he always recognized the effects on the parts of a change in the whole. Occasional duplication of comments at chapter starts and within the chapter, in fact, bears out Mrs. Lowry's description of her husband's endlessly responding to his own changes and thus moving from chapter to chapter, backwards and forwards through the novel (See Appendix A, 7/5, p.1 and 11/1,p.10 for examples of Lowry, first, discovering a point in one chapter of relevance to another and, second, remembering a point from another version of the novel of relevance to the passage he is actually working on).

The third location for Lowry's nonfiction commentary is on the separate sheets of paper also mentioned by Mrs. Lowry above. As she points out, it was common for both her and Lowry to compile lists of criticisms and suggestions concerning a typed version of a passage or chapter as the basis for discussion. Of this material, of course, there must at one time have been a far greater quantity than exists at present. Once it had been used for discussion and acted upon in the form of revisions, it was often thrown away or its verso was used as scrap paper. In all probability, there was more of this form of commentary than of the other, which has fortuitously survived only because it happens to be directly on manuscripts which had a more lasting use.
There is nothing particularly different about the commentary found in the point-by-point critiques as far as their content is concerned. In the vast majority of cases they might just as well have appeared in the margins of typescripts or at chapter starts, like the other annotations considered here. Many deal with minor issues of punctuation in just the same way as so many of the marginal notes excluded from my list. Occasionally, however, as with the marginalia found elsewhere, a note will be found which is profoundly illuminating, capturing, as it were, Lowry's creative mind in action. Unfortunately, of course, it is difficult to understand what many of these comments imply, because the texts to which they refer are not clearly indicated. Nevertheless, the comments whose meaning is clear from the point-by-point critiques I naturally collected and refer to in the following chapters. (See Appendix A, 11/15, verso page 1 for simply one page of these point-by-point lists.)

To summarize, Lowry's marginalia can be classified initially according to its status in relation to the fictional text—as fiction itself, as a form intermediate between fiction and nonfiction, and as genuinely nonfictional criticism and commentary. In the main, the former two groups receive no detailed consideration in this thesis. Marginalia can also be classified according to their location
within the manuscript collections—within a chapter, at a chapter start, or in a point-by-point critique. Beyond these general classifications, however, any further attempt to categorize Lowry's marginalia tends to break down in the face of the enormous range and variety of the material itself. This fact will become evident in subsequent chapters, but a brief introduction to the variety found among the marginalia is not out of place here.

To begin with, comments are often long, dealing with more than one point at a time or running from one to another within the same thought process or sentence. Or they are short. But a short note is often as comprehensive in scope as a long one, because it refers to a major theme or to a character regarded as a whole. Equally, long comments focus on small details as frequently as short ones do. Apart from the scope and form of the annotations, their tone and attitude vary enormously. Notes are sometimes critical in a constructive way, when they suggest alternative strategies, but many are purely analytical—they diagnose weakness accurately but fail to spell out any concrete solution or revision. In mood, comments vary from the pensive to the exasperated, from elation to depression; others are meticulous or obsessive, while still others are vague, cryptic, or ambiguous. Occasionally, annotations
are so cryptic, and so ambiguous that it is genuinely
difficult to make out what Lowry meant by them. Running
through all the materials are the comments described
briefly above, those which are purely routine or self-
explanatory, correcting, for example, a grammatical error
or confusion. (The balance of Appendix A includes a number
of examples of marginalia displaying these characteristics.)

Over and above this variety, of course, and compounding
the problem of classification is the fact that many of
the characteristics and qualities listed above are not,
in individual instances, alternatives; they may apply
jointly to the same comment. One note may be pensive,
detailed, and witty; another may be long enough for it to
change from one attitude to another and deal with different
issues within the space of a line or two, as though Lowry's
attitude towards and evaluation of the situation changed
during the writing of the memorandum. Some comments may
be partly routine and partly illuminating, others partly
ambiguous, partly analytical and clear.

The fact is that the marginalia run through and express
a gamut of personal reactions which are not as a rule
primitive or discrete but muddled and highly complex, no
matter how long or short they are. Each note seems, in
other words, to be the direct expression of the writer's
whole collection of faculties, beliefs, values, emotions, and experience as these are brought to bear on a piece of writing at a particular time and place—between 1938 and 1945 in Vancouver, Dollarton, and Niagara-on-the-Lake. It is in relation to this context that Lowry's marginalia can be meaningfully understood, rather than in terms of any purely literary or linguistic categories.

The only further categories of value are based on the structure of Lowry's writing procedure as he vacillated from criticism of his own text to creative adjustment of it. Although fundamentally inseparable from each other, these two categories form the basis of the major division between the material discussed in the two following chapters. They are "criticism" and "strategy."
Notes


2 Selected Letters, pp. 63, 79.

3 Selected Letters, p. 63.

4 Day, pp. 237-49

5 Selected Letters, pp. 15-16.

6 Personal interview with Margerie Bonner Lowry, December 1974.

7 O'Kill, p. 82nll.

8 Selected Letters, pp.31-34.

9 Day, pp.258-70.

10 O'Kill, p. 77.

11 Quotations from manuscripts throughout this thesis are not reproduced line-for-line. All editorial interpolation or omission, however, is indicated by [ ]; where material is illegible it is indicated by [illeg.]; where a spelling is not clear it is indicated by [?]
following the questionable word; and where Lowry himself has inserted material, it is indicated by ((  )). His deletions are marked by /. The identifying reference numbers run as follows: the number of the box in the UBC Library manuscript collection is given first; it is separated by / from the folder number in that box. After the folder number is another / which separates it from a description—normally a folio number—that uniquely identifies the item on which the quotation appears.

12 Day, p. 286.

13 Personal interview with Margerie Bonner Lowry, December, 1974.

14 Day, p. 286.

15 Day, p. 294.

16 The Texas manuscript is housed in the Humanities Research Centre, at the University of Texas, Austin. Throughout this thesis, this manuscript is identified as TM. Recto pages carry the text of the novel and are referred to as TM text. Versos carry mainly fragments of revision and I refer to them as TM versos. The second identifying number, in Roman numerals, is the chapter, and the third identifies the page.
17 O'Kill, p. 82n11.

18 Selected Letters, pp. 45-57, 424

19 Doyen, "La genèse", p. 92.

20 Selected Letters, p. 16.


22 Personal interview with Margerie Lowry, December, 1974.

23 See Appendix B, Revision Procedure TM verso/chap III/p. 16.


25 Personal interview with Margerie Lowry, December, 1974.

26 Personal interview with Margerie Lowry, December, 1974.

27 Day, pp. 293-94.

28 For example, see Day, p. 294. And in a personal interview with Mrs. Lowry, December 1974, she told me that Lowry "had certain books that were always on the table beside his bed: the Bible, Shakespeare, Varieties of Religious Experience."
29 O'Kill, p. 197. His diagram is based on considerable first-hand study of the complete Lowry manuscript collection, not simply the papers relevant to *Under the Volcano*. As such, his example is of necessity a broad generalization formulated for the sole purpose of indicating the structure of Lowry's habitual procedure.

30 See Appendix B. Unless otherwise expressly indicated, all marginal notes quoted, listed, and discussed were made by Malcolm Lowry. While it is impossible for me to prove who wrote every note, Malcolm's writing, as it appears in holograph letters, postcards, notebooks, and manuscript is distinct and easily recognizable. A very small number of notes made by Margerie Lowry survives, interspersed here and there throughout the Lowry Papers, but her writing could only be confused with Malcolm's under the most extreme circumstances. These notes I neither collected nor studied.
A substantial and interesting group of marginalia scattered through the draft versions of *Under the Volcano* emphasize criticism of the texts they accompany. These critical notes played an important part in Lowry's overall revision procedure: they marked and served as memoranda of the weaknesses and strengths he discovered when rereading his successive drafts of the novel.

Detailed analysis of this group of notes makes it clear that Lowry's textual criticism in any particular instance expressed a broad intuitive dissatisfaction, an intellectual and emotional discomfort that stemmed from a radical difference between his perception of people and events and the allegorical and melodramatic tone in which they were perceived and described by the narrator of the criticized versions. As a result, the critical commentary discussed here amounted, cumulatively, to an indirect but rigorous attack on the perception-guiding values and attitudes of this earlier narrative personality.
Marginal criticisms discussed in detail below thus have two aspects. Each one uniquely expressed one of Lowry's particular discoveries of literary weakness or strength in a passage; but at the same time, each also gave voice to an underlying drive away from the earlier narrator's general values and attitudes. Individual examples show Lowry dealing with a wide variety of issues ranging from the relative merits of drama and narrative to the weaknesses of journalistic writing and synopses, the need to follow a character's thoughts with "honesty," rather than impose a stereotyped pattern on them, control and the lack of it in the area of intertextual reference and allusion, superfluity of image and metaphor, internal consistency, and personal style. These conflicted issues, cumulatively, go a long way towards defining the major differences between the rejected and published novel. And it is a subordinate objective of this chapter to present examples of text as well as marginalia that help to illustrate these differences. As analysis proceeds from one form of marginal criticism to another, therefore, a composite picture of the earlier novel's shortcomings emerges as Lowry saw them. The first group of critical comments examined here contains examples that Lowry couched in terms associated with general literary discussion. They directly address the technique of writing.
On occasion, Lowry expressed his dissatisfaction with an earlier text through direct objections to the narrative mode itself. Two examples are particularly interesting. In the rejected 1940 version of *Volcano*, events proceeded in the first chapter much as they do in the published novel: Laruelle first spent some time drinking and talking with Dr. Vigil on the verandah of the Hotel de la Selva; he then set off on a circuitous stroll to his house in the town below. He was lucky enough to be near a bar next to the cinema when a storm broke, and he dodged inside it out of the rain. Before long, when the electricity supply failed, he found himself in conversation with the manager of the cinema, Sr. Bustamente. They talked about the current state of the country and its effects on the cinema business.

Last week, he said, they [the lights] had let him down at a special stage Not show, a troupe from Panama trying out dramatised a revue from Mexico City. Something was wrong with the wiring and with everything else in the country too. (8/1/p(pencil 12))

As Lowry read this reported conversation in the rejected version of his novel, he recognized how lacklustre
the narrator's presentation of this situation was and how completely the passage failed to convey any sense of human interaction. Because it is so vague and unfocused, the second sentence is crucial to this effect; the narrator "reports" that these were Bustamente's words, but it is very difficult to imagine anyone actually complaining about such a frustrating personal situation in such vague and inexpessive terms. When used in this fashion, third person narration, with its inherent "impersonal" rhetorical values, effectively reduces what could easily be imagined as a dramatic situation, full of complexities and activity on both mental and physical planes, to a monotonous fireside tale about "foreigners." Any interest in the criticized passage focuses solely on the narrator's own set of pseudo-impersonal perceptions and memories of Mexico.

This introductory example of Lowry's marginal criticism is especially interesting because the pre-1940 versions of the novel so consistently committed these very sins. And much of Lowry's critical attention involved him, just as it did here, in recognizing lifeless, narrator-centred prose and setting out to convert it into dramatic and unmediated description. Hardly ever, however, did this particular critical approach involve Lowry in objecting to the content of the text he criticized; his objection was
solely to the manner in which the narrator mediated the
fictional world. The kind of revisions he eventually made
to the reported conversation between Laruelle and Bustamente
help both to illustrate and confirm these points:

"Chingar," the manager said, under his breath, preoc­cupied, alert, and gazing around him. They took their
places standing at the end of the short bar where there
was room for two. "I am very sorry the function must
be suspended. But the wires have decomposed. Chingado.
Every blessed week something goes wrong with the lights.
Last week it was much worse, really terrible. You
know we had a troupe from Panama City here trying out
a show for Mexico."

Here the self-centred narrator has withdrawn, and the
scene is vividly realized. Two curt sentences set the scene
while two phrases in particular present Bustamente in
action—"under his breath," and "gazing around him." These
scene-setting sentences are almost interrupted by the
opening of conversation. The sense of an impersonal
report has vanished because Lowry has incorporated the
phrase "he said" from the earlier version into the dramatic
presentation of Bustamente's behaviour, and the dialogue
itself supports this mode of approach. It is filled with
personal, felt expression of concern and dissatisfaction,
punctuated by expletives. But the content of the exchange
remains untouched in its essentials. Although the clumsy
and vague "observation" from the earlier version—"and
with everything else in the country too"—has disappeared,
the conversation is still about the repeated Mexican power failures and especially about the troupe from Panama.

This structure or pattern is characteristic of nearly all Lowry's individual revisions and of his revision process as a whole. In an analogous example found in the margin of the 1940 version of chapter XII of Volcano, the narrator that Lowry criticized mediated not the spoken word but a character's thoughts.

Like the first chapter of the 1940 Volcano, the final one remained basically unchanged in its "facts" from rejected to published version. Differences lay in presentation. Having arrived at the Farolito in Parian, the Consul continued to drink mescal and, after leaving the mingitorio, went with the prostitute Maria to her room. As he struggled to reach a "climax," he studied a calendar on the wall. It showed the saints' days for the month:

He read over the saints again, even praying to each in turn, without success. Yet he had arrived at his feeble This crisis, a crisis without passion, almost without passion. As with a shamed grimace, he gave Maria, who was laughing dramatised at him, her few pesos, a knowledge of what hell really was blazed on his soul. (8/12/p.382—corresponds to p.352)

Vagueness and monotony pervaded the passage. The saints were "read over . . . again," and the passion in the Consul's act of prayer was diminished, first, by the grudging
adverbial "even" and, then by the idea of repetition implicit in the phrase "to each in turn." Similarly, the third sentence trivialized Maria's laughter by reporting it parenthetically, in a subordinate clause. And the general sense of vagueness was reinforced further with the inexact "few pesos." But the most noteworthy feature of this passage was its final clause; here, melodrama emerged to dominate the other aspects of the passage and force the reader into a primarily allegorical interpretation of the incident presented.

By talking in such terms—of "hell" and "his soul"—the narrator also revealed a set of personal attitudes and values, a personal way of perceiving the novel's world. In a sense, he thus appropriated what were in dramatic terms the Consul's physical and psychological experiences and substituted his own metaphysical perception of them.

While such appropriation might serve to develop the narrator as a strongly realized character, it completely destroyed any illusion of the Consul's human independence, or freedom. Lacking the concrete, complex, and multidimensional experience associated with a human personality, Geoffrey appeared purely as a stereotype in the narrator's pseudoreligious allegory.

As in the preceding example discussed, Lowry's criticism --"This could be better dramatised"--ultimately attacked this whole complex of literary effects (which was actually
typical of and fundamental to the earlier narrative as a whole). When he finally rewrote the passage, he converted the Consul's mind from a reported entity in the mind of the narrator into a psychic stage on which the reader seems to perceive the action directly; the narrative domination inevitably vanished, and the Consul's portrayal as an independent personality strengthened immensely:

The Consul's eyes focused a calendar behind the bed. He had reached his crisis at last, a crisis without possession, almost without pleasure finally, and what he saw might have been, no, he was sure it was, a picture of Canada. Under a brilliant full moon a stag stood by a river down which a man and a woman were paddling a birch-bark canoe. This calendar was set to the future, for next month, December: where would he be then? In the dim blue light he even made out the names of the Saints for each December day, printed by the numerals: Santa Natalia, Santa Bibiana, S. Francisco Xavier, Santa Sabos, S. Nicolas de Bari, S. Ambrosio: thunder blew the door open, the face of M. Laruelle faded in the door.

Even the rhythm of this version of the passage contributes to a sense of the variety of simultaneous perceptions involved here. Interrogation is juxtaposed with uncertainty--together with a mixture of present and imagined images and ideas--to create the illusions that no mediator at all is involved and that we perceive the multidimensionality typical of human experience.
Journalism

It may seem at times from these brief introductory examples and remarks that Lowry was bent on a general or wholesale rejection of narrative per se, or that he set out to reject mediation of any kind. He was not. He was, however, consistently concerned to reject particular and interrelated features characteristic of his own earlier narrative. Some combination or cluster of them he criticized for lack of dramatic force; another he castigated as "journalistic." In neither case was Lowry using these terms in any precise technical sense. They were simply the words that came to mind to sum up a general dissatisfaction. He used the "journalistic" label when criticizing a different passage in the same version of Chapter I's conversation between Sr. Bustamente and M. Laruelle discussed above that he also criticized for its lack of drama. In this part of the conversation a particularly hackneyed image opened the passage.

They talked, drinking coffee by candlelight, of Hollywood, of the success of The style various films about Maximillian and Carl—of this lotta, resulting in the shelving of the is some-French film on the same subject for what which Laruelle had originally been hired, spurious of a current film, Los Manos de Orlac, journal- of which Laruelle had seen a silent istic German version seventeen years before,
and whose bloodthirsty theme was so popular with the Mexican audiences the manager had been obliged to put it on at least half a dozen times at this very cinema in the last few years. (8/1/p. pencil 12--corresponds to pp. 31-32)

When Lowry's comments here are regarded solely in their own terms, their meaning is not immediately clear. There is nothing in the paragraph that instantly stands out as either journalistic or spurious. The term "spurious" is of some help, however, because it suggests a particular set of connotations that Lowry apparently associated with the concept of journalism. It suggests, in fact, that Lowry thought of journalistic writing as "illegitimate" and "perverse", and that he shared, to some extent, the view of journalists which he placed in the mouth of his character, Hugh, himself a regenerate journalist. In chapter IV of the published novel, Hugh speaks to Yvonne while the two of them regard the ravine, or barranca, below them. He refers to it as Dante's Malebolge and continues,

'. . . it's chock full of defunct newspapermen, still spying through keyholes and persuading themselves they're acting in the best interests of democracy. But I'd forgotten you didn't read the papers, Eh?' Hugh laughed. 'Journalism equals intellectual male prostitution of speech and writing, Yvonne.' (p. 104)
As one commentator explains, the Malebolge is the circle of hell reserved for those who pervert the intellect to deceive others.

Malbowges is . . . the image of the city in corruption: the progressive disintegration of every social relationship, personal and public. Sexuality, ecclesiastical and civil office, language, ownership, counsel, authority, psychic influence, and material interdependence—all the media of the community's exchange are perverted and falsified, till nothing remains but the descent into the final abyss where faith and trust are wholly and forever extinguished."2

One set of the Malbowges' inhabitants consists of the flatterers:

These, too exploit others . . . ; their especial weapon is that abuse and corruption of language which destroys communication between mind and mind . . . . Dante did not live to see the full development of political propaganda, commercial advertisement, and sensational journalism, but he prepared a place for them."3

These are the concepts that seem to lie behind Lowry's labeling his own earlier writing "journalistic." He was concerned that the earlier narrator perverted or betrayed language and communication. In the criticized passage, perversion and betrayal resulted because the narrator simplified and stereotyped the persons and events that he pretended to present. Information about Laruelle's career was "packaged," together with information about the
repetition of the Orlac film, into a neat "report," beginning with the formulaic and conventional phrase "coffee by candlelight." Following the initial formula, the narrator presented what amounted to a list of topics. And a list is formed for stereotyping and simplifying. It has a tendency to imply that each one of its items has more or less the same importance as any other: "Hollywood", for example, had the same importance as the vague "series of films about Maximilian and Carlotta" and "a current film." This leveling effect betrayed any illusion of authentic conversation taking place, and the pervasive vagueness, which continued in phrases like "on the same subject," "from which," "of which," "the Mexican audiences," "at least half a dozen times," and "last few years," only added to the same problem. By forcing Laruelle's and Bustamente's experience into this conventional and monotonous image, the narrator effectively removed from their interaction any sense of uniqueness it might have. Laruelle and Bustamente were reduced to items like the items in their own list of topics. Only the narrator, again, had presence in this version of their exchange. And again he effectively appropriated the characters' experience and used it to present an image of his own
memories, vaguely recalled, but ordered in a neat and acceptable manner.

In the published version of the conversation, however, Lowry suppresses the narrative personality entirely, and the narrator's mind seems to follow and be subordinate to the experiences of those he reports.

'Do you mind my .. '
'No, hombre,' laughed the other — M. Laruelle had asked Sr. Bustamente, who'd now succeeded in attracting the barman's attention, hadn't he seen the Orlac picture here before and if so had he reviewed it as a hit. ' --uno--?'
M. Laruelle hesitated: 'Tequila,' then corrected himself:
'No, anis, por favor, senor.'
'Si una--ah--gaseosa,' Sr. Bustamente told the barman.
'No, senor,' he was fingering appraisingly, still preoccupied, the stuff of M. Laruelle's scarcely wet tweed jacket. 'Companero, we have not revived it. It has only returned . . . .'

Here there is no simplifying or stereotyping formula for the two men's interaction; they "attract," "hesitate," "correct," "tell," and "finger" while they talk; their conversation is part of their lives, lives which the narrative seems to respect.

Synopsis

Unlike the private minds of Laruelle and Bustamente,
the mind of the Consul in the earliest versions of Volcano was frequently the object of the narrator's attention. In one instance, Lowry criticized a passage for weaknesses very like those he elsewhere labeled "journalistic."

The passage occurred in an intermediate version of chapter III. By the time Lowry wrote this draft he had begun the complicated process of converting Yvonne from returned daughter to returned wife. In this chapter, husband and wife confronted each other in their old house for the first time in more than a year. After exchanging observations and trying to come to terms with their situation, they separated briefly, and the Consul began to recall images of their life before their arrival in Mexico. In a fashion completely typical of the earlier versions, the narrator patterned the material he presented as if it were a neat and simple set of causes and effects. Lowry's comment echoed his objections to the journalistic passage.

the guilt, if any, was all his, he thought again, unconsciously bowing his head, he'd hardly seen his wife for weeks, when he did it was only to have a ferocious quarrel, like the time he had passed out and then made the row at the American Ambassador's reception, which he seized upon as an excuse to rush out to the nearest pub.
He'd been vastly relieved when Hugh arrived from New Guinea - or was it Fiji? - broke, in a jam over his passport, which he had lost, and generally at a loose end. He had pulled himself together sufficiently to straighten out the passport difficulties and then, quite literally, had tossed Yvonne into Hugh's lap and told him to show her Paris. (10/12/p.4--corresponds to pp.82-84)

As the narrator abstracted his general view or pattern from the ongoing drama of the Consul's memories, the details crucial to an impression of vitality disappeared. Like a consciously prepared lecture, the passage proceeded from the general to the particular. It began with the vague "he'd hardly seen his wife for weeks," then moved through a generalization about ferocious quarrels to the particular instance of the Ambassador's reception. The background was thus summarily prepared for Hugh's entrance. Certain details of his arrival served to explain his initial contact with the Consul, and the synopsis as a whole concluded with a neat sequence of simply connected and vaguely described events. Like the "journalistic" passage, this form of writing trivialized experience. Despite its obvious humorous component, the phrase "tossed Yvonne into Hugh's lap," sounded like a brutal and insensitive summary of a complex set of intellectual and emotional processes.
In general terms, the effects of passages like these were twofold. First, the reader gained the impression that the narrator had little but theoretical interest in his characters' past—the account sounded like a case study. And, second, because the narrator presented, for example, the Consul experiencing his own past in these synoptic ordered terms, it also appeared that human mental processes were themselves simple, mechanical, and rational.

How Lowry re-presented this passage confirms this interpretation of his objection to the earlier narrator's way of perceiving and describing human experience here. In place of a brief, bland pattern of memory, he created the extended interior monologue that occurs while the Consul lays face down in the Calle Nicaragua (pp 82-84). As revised, the passage thus presents the material about the Consul's failed marriage in the form of a hallucinatory conversation with a phantom Hugh. Nothing could be less like the earlier synopsis than such a dramatized self-examination:

"Why do I say this? - Is it in part that you should see that I also recognize how close Yvonne and I had already been brought to disaster before your meeting: Are you listening, Hugh - do I make myself clear? Clear that I forgive you, as somehow I have never wholly been able to forgive Yvonne, . . ."
Interrogation and explanation vary the mood and add a sense of immediacy and intensity to the felt experience Lowry presents. A narrator's vague and general overview has been replaced by a passage full of odd but significant details (like the number of Hugh's passport) that appear as though they were spontaneous and quite independent of any governing narrative personality. Also, because it is thus rewritten, the revised passage recognizes the importance of the past in the character's life and the complicated ways in which that past makes its influence felt.

Discussion has until this point begged two major questions. First, what was the relationship between the earlier narrator's way of perceiving the fictional world and the manner in which he presented it? And second, what was the relationship between Lowry's own way of perceiving the fictional world and the critical comments he made regarding the way the earlier narrator had presented it?

In writing the pre-1940 version of his novel, Lowry created a narrative personality who presented the people and events of the fictional world in his own unique and idiosyncratic fashion. Some negative aspects and effects of this presentation have already been noted and discussed. As we have also seen, people and events in Lowry's fictional world existed only as the narrator presented them, while at the same time, the narrator himself existed only as a
reflection of the way he presented others. Any single
description communicated images of both the describer and
the people and events described. Consequently, any criticism
of one side of this relationship had concomitant effects
for the other. If Lowry criticized the way Laruelle, for
example, was described, he inevitably criticized at the same
time the way the earlier narrator as a hypothetical
thinking individual perceived Laruelle and the values and
attitudes which governed that perception. The answer to
the first question, then, is that the narrator's ways of
perceiving and describing his world are, in a sense,
identical. He and his world are equally and simultaneously
created by the same verbal description.

A preliminary answer to the second question—the
relationship between Lowry's own perception and his critical
comments about the earlier narrator—takes the following
form: An underlying conflict between Lowry's and his
earlier narrator's ways of perceiving people and events
was what usually led Lowry to feel dissatisfied with an
image, passage, or even chapter. But where an ordinary
reader is free to discard a book that fails to satisfy
him in some way, Lowry had to bring his intellect and
literary training to bear on the conflict and discover what
was wrong with his text. When his critical comments were
couched in terms of the techniques of writing (drama,
journalism, synopses), they were essentially translations of the underlying cause of his dissatisfaction. In trying to discover precisely what it was about the written text that led him to dislike it, he arrived at "literary" answers. But the essential conflict was no more literary in these instances than it was when he expressed it in more direct terms, as in the example which follows.

**Weaknesses of Tone**

Part of the earlier narrator's attitude towards the world of the novel was satiric. He described a set of figures representing various forms of shortsightedness and selfishness prevalent in the society of the 1930s and set them around the persecuted and heroic Consul, who personified the dying values of the bourgeois gentleman. Hugh was one of these figures; cast from the first as the "type" for the callow "indoor Marxman" of the day, he was originally drawn as a young American, red-blooded and full of grand idealistic gestures, which were based on theory and enthusiasm rather than practical experience or knowledge of the proletariat.

The earlier narrator's prosecution of a satiric interpretation of the novel's world was not restricted, of course, to "guying" and converting Hugh alone into a stereotype.
According to the earlier narrator's presentation, all of western civilization, saving only Geoffrey Firmin, was corrupt and decadent, and Mexican society exposed these evil features in an especially obvious manner. At times the earlier narrator could become embarrassingly clumsy in prosecuting this view, and satire could become ponderous sarcasm.

In chapter IX of the rejected novel, the chapter in which the Consul, Hugh, and Yvonne visited the Arena Tomalín and watched the ragged bullfight, the narrator described the scene in the bullring using an elaborate rhetorical figure (absurdly attributed to Yvonne) to pass a high-handed judgment on the ordinary people of Mexico.

Yvonne focussed her attention on the arena where six cowboys were attempting to pull a bull to its feet. The bull was in a coma. Drunks, also in a coma, drifted in and out of the ring, gripping by their necks bottles of tequila or mescal. After a while a boy bit the tail of the bull which climbed cumber-somely to its feet. This was as convulsive as an act of creation. It was an experiment no deity could have been very proud of, Yvonne thought, nor did the bull, actually tottering with slumber, boredom, and panic, apparently see much reason for being created. (8/9/p.276--corresponds to p. 259)

Lowry's comment reflects a feeling that Mexico in the late 1930s, Geoffrey, Yvonne, Hugh, Laruelle, and the others
were too obviously perceived and described here in terms of superficial deterministic and moralistic patterns. By the time he made this marginal comment, Lowry felt that the world should be presented as shaped in a more subtle fashion, that the kind of social criticisms he described as "half-baked" relied on over-simplification and was shallow or trivial for that reason. His revisions at this point confirm these conclusions. In the published novel, the events at the Arena Tomalín are removed completely from the influence of the narrator and presented as an independent Yvonne might have perceived them. Any symbolic interpretation of the bull's predicament is left to the reader.

Yvonne sighed; it was a tiresome and odious spectacle, really. The only people happy were the drunks. Gripping tequila or mescal bottles they tottered into the ring, approached the recumbent Nandi, and sliding and tripping over each other were chased out again by several charros, who now attempted to drag the miserable bull to its feet.

But the bull would not be dragged. At last a small boy no one had seen before appeared to nip its tail with his teeth, and as the boy ran away, the animal clambered up convulsively. Instantly it was lassoed by a cowboy mounted on a malicious-looking horse. The bull soon kicked itself free: it had been roped only around one foot, and walked from the scene shaking its head, then catching sight of the dog once more, wheeled, and pursued it a short distance...
Another perspective from which to view the development of *Volcano* concentrates on the novel's reliance from first to last drafts on the heroic literary tradition. In the 1940 rejected version and earlier drafts, Lowry's use of this tradition was, however, far from subtle. His narrator presented the Consul as a Faustian hero, seeking knowledge while surrounded by caricatures who were bound to persecute him. To maintain and emphasize this form of connection with the heroic tradition, the earlier narrative characteristically relied on a clumsy use of heroic literary language like that found at the end of the passage discussed above—"a vision of what hell really was blazed on his [the Consul's] soul (8/12/p.382)." Apart from the major problem inherent in using this kind of language—dominance of dramatic experience by narrative allegorical interpretation—it frequently seemed superfluous; where an experience had been adequately described in its own terms, the narrator of the earlier version typically added just such a gestural heroic phrase or sentence.

Because these phrases so often added nothing to the reader's knowledge of the experiences described, they tended rather to reflect again on the narrative personality that used them: the reader learns more about the narrator, for example, when the narrator tells him about the Consul's
feelings in terms of "hell." To some readers, who find even the
published version of the novel overfull of literary heroic
language, it may seem strange that Lowry ever criticized
its use. But Lowry's marginalia show that he was severely
critical when he found it, in his terms, clumsy and super­
fluous. His growing revision principle in this area was
that heroic literary language had to inform the text by
playing an integral role in describing experience rather
than develop solely the narrative personality. Connections
with the heroic tradition were to be made obliquely, through
the Consul's own vision of his world and through the
structure of events on his last day alive.

A typical instance of Lowry pointing to his earlier
version's clumsy and superfluous use of the heroic mode
occurred in an intermediate version of Chapter I. Here
some of the writing techniques characteristic of the
rejected novel had survived until Lowry noticed them during
a later stage of revision. In chapter I Laruelle found
himself overtaken in his meditation about the Consul by
an erotic daydream focused on Yvonne.

In his mind's eye too he saw Yvonne
again, not in the Consul's garden, but
in his own house, turning her head and too
moaning, beating her fists on her head, literary
and he felt again the emotions evoked
by her presence, stirring by her love
the sick giant of the loins, the
tired cheat of the brain[. . . .] (10/3/
second p. 15--corresponds to pp.18-19)
Lowry underlined the last two phrases in the quoted passage, and his comment obviously referred to them. As the narrator added the offending phrases, the reader lost sight of Laruelle's experience only to be given a "poetic" abstract statement of the narrator's perception of sexuality and its role in the human condition. The offending phrases are not included in the equivalent passage in the published novel, which as a whole is far less melodramatic and far more wistful.

His passion for Yvonne (whether or not she'd ever been much good as an actress was beside the point, he'd told her the truth when he said she would have been more than good in any film he made) had brought back to his heart, in a way he could not have explained, the first time that alone, walking over the meadows from Saint Près, the sleepy French village of backwaters and locks and grey disused watermills where he was lodging, he had seen, rising slowly and wonderfully and with boundless beauty above the stubble fields blowing with wildflowers, slowly rising into the sunlight, as centuries before the pilgrims straying over those same fields had watched them rise, the twin spires of Chartres Cathedral. His love had brought a peace, for all too short a while, that was strangely like the enchantment, the spell, of Chartres itself, long ago, whose every side-street he had come to love and café where he could gaze at the Cathedral eternally sailing against the clouds, the spell not even the fact he was scandalously in debt there could break.

What one sees in such marginal comments is Lowry engaging in a struggle for control with the earlier narrator.
In the pre-1941 version generally, the "narrator" exercised altogether too much overt control over the world he presented, and in beginning through criticism to weaken that control, Lowry attempted to assert his own.

Lack of Characters' Independence

As more examples are examined, it becomes progressively clear that the rejected version of Volcano—summarized in the preceding chapter—emphasized a deterministic allegorical description of the novel's world at the expense, primarily, of the reader's sense that the characters had any complexity in their inner or outer lives. A major effect of this lack of complexity was to prevent it appearing that characters were independent of their narrator.

But the illusion of independence is not solely a function of complexity. It is also a function of consistency and logic. On the one hand, Lowry came to recognize during revision that a character must behave unpredictably, must not simply confirm in thought, word, and deed the narrator's deterministic conception of the Consul's world, and his development of character complexity was important in avoiding this result. On the other hand, Lowry also recognized that complexity does not involve the random.
Laruelle or Vigil, for example, ought to appear unpredictable, but once they act, think, or speak there should be a personal logic to their behaviour. It seems paradoxical, but the rigid construction of the earlier version of the novel on the allegorical level occasionally led to an element of the random attaching to the characters. This effect could be most unfortunate when it weakened a character's personal logic or integration.

As the summary of the rejected novel offered in the preceding chapter makes clear, chapter I of the rejected *Volcano* opened with the same setting and *dramatis personae* as the published one. Laruelle and Vigil conversed wearily on the balcony at the Hotel de la Selva. In the earlier version, their conversation formed a pattern of language which was picturesque, evocative, and consistent with the large-scale allegorical interests of the novel as a whole. But it was not a pattern that conveyed any sense that the interacting personalities had any rational existence independent of the allegory. Sometimes their exchange became positively surreal, and Lowry responded marginally with an exasperated exclamation.

"Y tiempo con a gustarnos," Vigil said, "Throw away your mind." (8/1/p.2-- phoney corresponds to pp.11-12)
There is no logical or reasonable connection between the two remarks quoted. While both are picturesque and have significance within the larger story that the narrator wishes to tell, they do not, when thus juxtaposed, suggest the presence of individuals.

That it was the logic of this sequence to which Lowry objected (rather than its language) is attested to by the changes he made. When he came to revise, he rearranged the way the two phrases occurred; he did not do away with either of them. The second phrase—"throw away your mind"—he moved within the same passage but away from the first to become part of Vigil's studied response to Laruelle's "No se puede vivir sin amar (p.12)," where it can be understood as a reasonable or common-sense response to Laruelle's brooding. In this way, it loses its random quality, the quality which originally sapped any illusion that Vigil was independent of the storyteller's own preoccupations.

Extratextual Borrowing and Reference

From a slightly different point of view, Lowry's revisions were less a struggle for control between himself
and his earlier narrator than a perpetual hunt for balance. On one level this balance was of the kind examined above, a balance between the narrative and dramatic modes; on another level it was a balance between a complete surrender to many of his own habitual writing inclinations and a complete denial of them.

Thousands of pages of *Volcano* revisions provide evidence that during these years Lowry habitually wrote both profusely and diffusely. He was almost incapable of completing even a sentence, let alone a paragraph, in the way he had planned when he began it. He would perceive some connotation of an element and begin to digress instantly by starting to insert a qualifying or modifying subordinate phrase or clause. Once this phrase had been invented and begun, some aspect of it would trigger a further train of thought. Then he would attempt to expand the qualification with a qualification of the qualification, and so on, until all momentum was lost and communication had collapsed.6

This particular proclivity was matched in Lowry by a semiphotographic memory for whatever he read. And often he absorbed what he read so thoroughly that he would reproduce material verbatim from other texts without realizing that he was doing so.7

When Lowry was not particularly vigilant or critical
of his own work these two tendencies often combined to produce writing which was both unreadably digressive and at the same time unreadably "literary" or bookish. The combination might best be described as digressive intertextual self-indulgence. Without quoting at great length from the earlier versions of *Under the Volcano*, it is difficult to make this point convincingly, but photographic reproductions in Appendix A of sample pages in holograph give a good indication of Lowry's problem, and Douglas Day recognized the same pattern of thought in writing in the earlier version of the novel. The earlier versions of the novel, in fact, were riddled with digressive intertextual reference of one kind or another; their tone was highly mannered; and they read for much of the time as a stylized compilation of motifs, images, and stereotypes drawn from academic literature. To those readers of the published *Under the Volcano* who find it riddled with intertextual reference, it may seem surprising, first that the earlier version was twice as guilty of this sin, and, second, that Lowry specifically attempted to control this practice. The evidence is, however, that what remains in the novel remains because Lowry permitted it to, not because he overlooked it or could not control it.
The examples presented below to support this conclusion represent the range of Lowry's intertextual reference and include instances of quotation, naming of other writers, and the general use of other writers' ideas. They show that Lowry's criterion for objecting to an instance of intertextual reference was whether or not the reference was successfully integrated with major threads of significance embodied in the Consul's story. Lowry objected to his own use of intertextual reference, in fact, only at points where he also noticed his other proclivities towards superfluity and digression and the domination of his basic story by an interpreting mind with which he could no longer sympathize.

In the rejected version of chapter V, for example, as the Consul set about retrieving and drinking from his bottle hidden in the garden, he saw a stick on the path before him.

The suspicion that the stick had been a snake, and the realization of that suspicion, put him in mind of his emotion just before, and just after, the last war had been declared. The sole difference was that now the period of suspense was stretched out in the manner of an accordion, to its utmost capacity. How long would it be before from a this little twig of suspicion, fascinating his eyes and the eyes of the world Poetry, for such a maddening length of time, would reveal itself too as a real snake, to move off once more like a river of
molten metal or lava, on its noisome journey? (8/5/p.134) (corresponds to Penguin p. 131)

Though Lowry appeared to criticize his having "stolen" the image of the snake, his real objection was to its heavy-handedness. Lowry admired the Chicago Poetry magazine, and the simile he criticized in this context, had very much the manner of Lowry's own typical writing during his years of composing the earlier version of Under the Volcano. It is a neat image, but at the same time, it lacks subtlety, and its correlations with the political situation are laboured and more akin to those of allegory than those of symbolism. To reduce such overbearing allegorical material, particularly when it correlated the events of the novel with the world political situation was one of Lowry's frequent revision practices, whether intertextual reference was involved or not. In this instance, his dissatisfaction with the image--expressed partly by the slightly derogatory term "pome"--triggered a recognition of its origins and the subsequent criticism. There is hardly any evidence, throughout the manuscript collection, of Lowry criticizing a phrase or passage in his own work solely because it was borrowed.
In a late version of chapter I, for example, Lowry noted a borrowing but continued to use it in the published novel. At the point in this version where Laruelle read Geoffrey's unsent letter to his wife, Lowry made an initial sarcastic assessment of one of the images:

[...] driving me out into the street, into places I know, & how one night there was a vulture in my washbasin? No, I cannot tell you; for my secrets are of the grave, my story of the death of the soul. Yet this is sometimes how I think of myself, as a great explorer who has discovered some extraordinary land [...].

He recognized the two mannered phrases, "for my secrets are of the grave, my story of the death of the soul," as quotations, but he found on closer examination that they did not raise great problems, because they occurred in the mannered letter of a "man of letters." Given that context, they contributed significantly to the overall image of the Consul, helping to delineate his background education and his tendency, like Lowry's own on occasion, to perceive himself and those around him in terms of gothic literary stereotypes. As a consequence, when Lowry came to recast the passage, he both retained one
of the offending phrases and added imagery to the passage to intensify the highly "literary" quality of Geoffrey's perception:

[. . .] drove me out into the glare of the street, and later, that night, there was a vulture sitting in the washbasin? Horrors portioned to a giant nerve! No, my secrets are of the grave and must be kept. And this is how I sometimes think of myself [, . . .] 

Lowry's removal of only the second of the two phrases that had initially caught his critical attention served to satisfy him that the reader would not in this case be disturbed by the borrowing, that the reader would not thus lose a sense of the Consul as an independent character.

In another case, where the borrowed image seemed at first to work well and not be particularly typical of the earlier narrator's digressive self-indulgent references to other texts, Lowry was not even sure whether the phrase was stolen or not.

An old woman with a face like a battered, friendly, teakettle, carry- I think this ing a mop over her shoulder, shuffled is a plag-up, scraping her feet. (10/12/p.1-- iarism corresponding to p.71)

He seems to have decided that the borrowed image here, coming as it did from the narrator rather than a character, tended to communicate too distinctly certain
literary aspects of the narrator's background and personality. He consequently substituted the less witty and unusual description of Concepta as a "kindly, intellectual orangutang." Plagiarism *per se*, in none of these cases, was a problem for Lowry; he found borrowed material difficult when it worked to define either characters or narrative personality in ways that had become fundamentally inconsistent with the relative weightings these had been given during the process of revising.

Literary name-dropping was as much a writing habit for Lowry as was literary borrowing. Perhaps to a more pronounced extent than is usual, Lowry found the names of writers full of significance, and he would use them with great frequency in earlier versions. They would often appear therein in superfluous digressions that satisfied only Lowry's personal fondness for following up every vague connotation that occurred to him.

Lowry's fight with his own inclinations in this area thus paralleled the conflict he experienced in the areas of literary borrowing and expansiveness for its own sake. As he revised, he had to struggle to find a balance that would preserve the richness given the text by citing other writers' names but which would not permit the text to become a literary exercise reflecting solely his own tastes and literary experience. One can actually see how Lowry faced
this quandary on a single page of an intermediate version of chapter VIII. Leaving the fairground at Cuernavaca, Hugh, his brother, and Yvonne caught the bus for Tomalín. After they encountered the injured peasant by the side of the road, each one of them individually tried to come to terms with the fact that they had not helped him. As they pondered the situation, the bus traveled on. Lowry's comments and insertions here show him trying to establish control by deciding whether a direct reference to another writer at this point genuinely contributed to the intelligibility of the novel's central concerns, or whether it detracted from it.

He dodged around the outside of the bus with unusual skill, taking the fares through the open window. Once, when they were breasting a steep incline he even dropped off to the road on the left, swerved round to the back of the camion at a run to appear again on the right, peeping (looking) in through the windows with a clownish expression. Then a friend of his sprang on the bus. They crouched ((rather like the Czech with Kafka's . . . .)) [1b] one on either side of the bonnet by the two front mudguards, ((for/All/the/world like/two/characters/out/of/Kafka)) [1a] every now and then joining hands over the radiator cap, while the first man, leaning dangerously outward, looked back to see if one of the tires, that had acquired a slow puncture, was holding. (11/4/part 2/p.23—corresponds to pp.252-53)

It appears that as Lowry read his initial text, the
image of the two men on the bonnet of the bus reminded him of an incident or image in Kafka's work. (He had possibly even based his description on this image in the first place.) In order to increase the force of the connection with Kafka's work, to build up a Kafkaesque atmosphere of activity proceeding without clear reasons, Lowry then attempted the direct-reference phrase (1) in the margin before actually inserting a variant of it (1a) in the text. This he deleted as he found the way he had phrased it overly mannered ("for all the world"), and he consequently tried the other insertion, "rather like the Czech with Kafka's . . . ." (1b). At some later point he recognized that the whole exercise arose out of his own tendency to digress and follow any and all literary connotations as if they were equally relevant. In the published version (pp. 252-53), no overt reference to Kafka appears at this point; the two men are left to assume their position on either side of the bonnet with no literary characterization from the narrator. This version reflects the marginal comments (3) "Cut Kafka here" and (2) "No Kafka?" The question and answer relationship of these two comments emphasized Lowry's equivocation over this kind of problem.

Without quoting at length from the rejected and other early versions of *Under the Volcano*, it is extremely difficult to convey the extent to which their narrator's
attitudes and values obtrusively pervaded and controlled the fictional world. Similarly, without presenting every marginal annotation immediately, it is very difficult to convey the fact that Lowry's notes were not isolated instances of literary corrections but formed a distinct pattern of personal response to the whole of a fictional world. Each piece of criticism may thus appear at first to be highly particular in its terminology. But consideration of example after example leads to the conclusions almost every annotation marked the local interaction of a whole man with his whole text.

In an intermediate version of chapter I, for example, near the opening of the novel, Lowry's earlier narrator described Bustamente speaking to Laruelle about Geoffrey.

"He dice that for so long as he is in evils he desire them. And as man cannot be shunning the evils in his own strength he must be looking to God. But as your friend have no strength to be looking to God he look to hell instead. So that he was always in the evils, He maked so un progresion al ratos. In the end he dice he like the ratos. The stuff alacranes too, the spiders tambien. It is triste. Your amigo dice it is sad when you think how poor your friend might have flourished like a tree in the springtime."

(10/3/second p. 12--corresponds to p. 34)
Two of the earlier versions' most characteristic weaknesses were evident to Lowry in this passage. The first was the lack of any sense that the characters were independent persons, and the second was the foregrounding of the narrator's own melodramatic metaphysical scenario for the novel. Lowry's comment spells neither of them out but indirectly implies correction of both.

The first of these weaknesses was what lay behind the cinema manager's absurd language. He sounded like a comic stereotype, the cartoon or burlesque "foreigner," whose relatively normal English was simply varied by one or two uses of the wrong tense, wrong prepositions, and occasional words from his native language. It was impossible to "read" Bustamente as an independent individual speaking with personal concern for an acquaintance who had died.

This way of presenting Bustamente reflected the earlier narrator's previously noted lack of interest in him as an independent character. The earlier narrator's concern here, as elsewhere, was to present both Bustamente and the subject of his conversation--Geoffrey Firmin--as allegorical figures in a tragic morality play; to this end, not only Bustamente but also the Consul, was stereotyped here, the latter, indirectly, in terms of Swedenborgian philosophy.
Lowry was not disturbed about the Swedenborgian images as digressive, because they genuinely developed some aspects of the Consul's role in the world of the novel, particularly his connections with the worlds of the occult and the cabala. But they appeared in this passage in the first chapter too suddenly and too heavily, and so "overexplained" the novel's story in the narrator's personal terms. Lowry's fundamental quarrel was again, therefore, with the earlier narrator's interpretation of the novel's world; and his basic objection was to any compromise of the fictional world's apparent independence of the narrative personality.

His revisions reflect these concerns. The published passage is reduced to two short ones separated by an active and dramatic description of the changing circumstances of the bar around the two speakers.

'Your amigo, the bicho - ' Sensitive apparently to M. Laruelle's smile he interrupted himself quietly. 'I did not mean bitch; I mean bicho, the one with the blue eyes.' Then, as if there were any longer doubt of whom he spoke, he pinched his chin and drew downward from it an imaginary beard. 'Your amigo, ah - Senor Firmin. El Consul. The Americano.'

'But was it true, then, he was a Consul? For I remember him many time sitting here drinking: and often, the poor guy, he have no socks.'
"Borrowing" from other writing does not stop with the appropriation of phrases and images. The most subtle intertextual relationships are those found in the tone, rhythm, phrasing, and vocabulary of writing. In this area there may be no direct quotation of named reference, but nonetheless, the manner of writing is clearly borrowed.

This form of borrowing was as much a problem for Lowry as the other forms. His capacity for "absorbing" the styles of writers he admired has made the published Volcano a treasure trove for any critic interested in the influence in the twentieth century of the King James Bible, Shakespeare, Burton's Anatomy, Marlowe, the English Romantics, Melville, Dostoyevski, Baudelaire, Swinburne, and Wilde, among many others.¹

Like the effects of direct references to named writers and plagiarized material, the influences of this more subtle kind became problematic for Lowry only when he found them failing to integrate with his developing view of the novel, and usually because they reflected the earlier narrator's personal schematic perception/account of the fictional world.

In chapter I of the novel, for example, as Laruelle walked back into the town, he encountered a careering horse and rider. Lowry's comment on an intermediate version of this confrontation shows him rejecting a Faulknerian manner
together with the attitudes towards the world that it tended to connote.

[. . .] holding them in one hand now, the stirrups still unrecovered as he furious-ly beat the horses flanks with the machete he had withdrawn from a long curved scab-bard. Women drew their children into the side of the road as he fled on, men out of stood back against the ditches. But the the sight of him, the sight of this man gallop-ing so crazily into the darkness beyond the careening headlights that now approached Laruelle, transfixed him: the lights which dazzled him and passed had revealed the man's eyes as wild as those soon to be familiar with death, but this too, he thought, this maniacal vision of senseless frenzy, but controlled, not quite uncontrolled, somehow obscurely splendid, this too was the Consul. [. . . .] (10/3/second p. 5—corresponds to p. 28)

The unbroken rhythmic flow of the passage combined with the equally Faulknerian repeated rhyme of "sight"/"lights"/"headlights" to produce an image of an experience that "consumed" or overwhelmed its observer, Laruelle. The description of the event was also Faulknerian in being larger than life, otherworldly, dealing in a no-man's-land between the real and the supernatural, and in being melodramatic.

As such, the passage was perfectly appropriate to the earlier narrator's allegorical and tragic scenario; Laruelle was to be confronted by a living symbol of the Consul's life, a direct manifestation of dark forces larger than his human
mind could comprehend. In Lowry's developing view of the novel, however, this account of Laruelle as consumed by a vision of the supernatural forces at work was unsatisfactory and crude. Lowry was coming to perceive Laruelle as an objective *voyeur*, a stance connoted by his profession of filmmaker. In his final view of Laruelle, the Frenchman is less likely than anyone else to be caught up by an experience; unlike Hugh, Yvonne, and Geoffrey, he is the survivor because he refuses to be moved by events.

In accord with his developing view of Laruelle, Lowry revised this passage for publication to deal with these specific problems. He removed the Faulknerian repetition and, more fundamentally, broke the passage in two, introducing an intermediate passage in which Laruelle turns his attention to other objects and to independent personal recollections, a perfect example of the kind of change in character definition that was central to the whole revision process.

In the preceding case, the experience presented to the reader was Laruelle's. When the character in question was not Laruelle, Hugh, Yvonne, or the other minor characters, but was the earlier narrator's hero, the Consul, the particular problem of the character being dominated by the narrator did not assume precisely the same form. It took a different shape because in the earlier versions the narrator and the Consul had a special relationship relative
to the other characters.

In the published version of the novel, while the Consul is the centre of attention, his experience is in no sense "privileged" over that of Hugh, Yvonne, Laruelle, or any of the other figures. Throughout the melodramatic and allegorical rejected version of the novel, however, only the Consul had a significant inner life; the other characters were presented as a set of stereotypes representing supernatural forces surrounding the Consul and constantly threatening his solitary humanity. And Geoffrey himself very much shared this view of the characters around him. In other words, both the narrator of the earlier versions of *Volcano* and the central character tended to perceive/describe the world of Quauhnahuac in the late 1930s in terms of the same stereotypes.

One of the side effects of their sharing the same vision was that the Consul, relative to the characters surrounding him, was in the rejected version a developed individual with a personal history, a character who was complex both intellectually and emotionally. As a consequence, when Lowry began to discover the weaknesses of the earlier narrative, he did not have quite the same difficulties with the character of the Consul that he had with the other figures. One example of his marginal criticisms of extra-
textual influence is especially interesting in this respect because it shows that Lowry reacted differently to the subtle influence of another writer's manner in his own work when weak character development was not at issue.

In a very late version of chapter VI, Hugh, Yvonne, and the Consul strolled together through the streets of Quauhnahuac. Suddenly Laruelle appeared before the three of them. In the margin of the passage, Lowry marked his recognition of the Proustian manner.

[Laruelle] was confronting them, though smiling, it appeared, at Yvonne alone, his blue, bold protruberant eyes expressing an incredulous dismay, his black eyebrows frozen in a comedian's arch: he hesitated: then this man, who wore his coat open and trousers very high over a stomach they had probably been designed to conceal but merely succeeded in giving the character of an independent tumescence of the lower part of his body, came forward with eyes flashing and mouth under its small moustache curved in a smile at once false and engaging, yet somehow protective--and somehow, also, increasingly grave--came forward as if impelled by clockwork, hand out, automatically ingratiating; [. . .] (TMText/VI/p.52--corresponds to pp. 193/94)

The minute and subtle description, filled with qualification, restatement, and speculative interpretation, while following the eye and mind of the partial and
emotionally involved observer was typical of one of Marcel's initial encounters. It was an especially appropriate manner here because Geoffrey, the observer, was in a typically Proustian situation; he had an intense, complicated, and equivocal relationship with the man he confronted, and their relationship actually revolved around Yvonne, who was also present. After due consideration, Lowry allowed the passage to stand because he could not improve on it. This annotation and negative response to it thus point to another major feature of the revision process, the separation of the narrative perception from that of the central character. In the earlier versions of the novel, this description of Laruelle as a caricature of the aging roué represented the narrator's own view as well as the Consul's. But by the time Lowry made his critical annotation, he had effectively removed the narrator as a judging voice in the novel and revised individual chapters so that they presented the world as perceived by only one of the characters. Since the Consul was, in this passage, a fully developed individual there was simply no reason for the account of his perception of Laruelle to change from one version of the novel to another. Lowry was in fact concerned during revision to dissociate the narrative personality from any such biased and caricaturing view of the characters surrounding the Consul; but Geoffrey himself
continued to perceive his companions in similar terms throughout the revision process. And in this he was the exception.

Inconsistency

It might appear from much of the foregoing analysis and discussion that Lowry's criticism of his own earlier texts sprang out of a clearly defined conflict, as though he brought a coherent and schematic set of literary and other values to bear methodically on his texts as he revised them. While his criticisms were usually consistent and sound in terms of his basic struggle with the earlier narrative, and he consequently made adjustments in response to most of them, the process of criticism was always one of discovery. Cases like that involving the Proustian passage, where he eventually made no change, demonstrate this fact.

In other words, his initial critical comments frequently recorded a primary response which he later considered in detail. At this later stage, he discovered which aspects of the criticized passage had upset him in the first place. Sometimes, as above, but not often, he discovered that no change was necessary. These
cases are extremely interesting because they emphasize the distinction in Lowry's creative practice between initial intuition and the analysis that leads to discovery. Two annotations illuminate this very important point from different angles. The first again shows Lowry first intuiting a problem but discovering later on analysis that the criticized material functioned well within his developing concept of the novel as a whole. The second is an example in which Lowry noted his analytical discovery that an earlier intuition was justified.

Chapter X of the published *Volcano* is the chapter in which the Consul precipitates the final catastrophic break with Hugh and Yvonne. It begins with the Consul calling absentmindedly for "Mescal," the drink which the reader and he both know he cannot survive. After his mind has been flooded by memories of failure, waste, and loss for some minutes, he turns his glance outward from the Salon Ofélia to the swimming pool where Hugh and Yvonne appear "grotesquely costumed." Cervantes, the proprietor, first appears with his fighting cock from behind the bar, then disappears.

Until this point the chapter is almost overpoweringly cerebral and introspective. It is a dense stream of consciousness that, like a train, gathers speed while running downhill almost out of control. In an earlier version, as the Consul confronted his second glass of mescal,
Lowry used an image to describe his dreadful state which, on review, he questioned in the margin.

to drink or not to drink . . . But without mescal--he imagined--he had forgotten eternity, forgotten their world's voyage, that the earth was a ship, lashed by the Horn's tail, doomed never to make its her Valparaiso [. . . . ](11/14/p. 8--corresponds to p. 295)

The "foundering freighter image" to which Lowry referred is found in a passage describing the Consul's developing hangover: "It was a hangover like a greak dark ocean swell finally rolled up against a foundering steamer, by countless gales to windward that have long since blown themselves out." In the light of this later image, it is impossible to be quite certain of what Lowry meant to warn himself in his critical annotation. But one can speculate that as he read through this version of the chapter, he remembered that the foundering-freighter image was to follow and that it was to refer to the Consul rather than to the world. His reaction was possibly to a vague feeling that some form of repetition or confusion might be involved.

As a matter of fact, however, the two images tended to reinforce each other, obscurely associating the Consul's future with that of the world, which is precisely one of
the well-established aspects of the novel's overall significance: the Consul is the world's woes in microcosm.
The fact that Lowry first made the criticism but then made no change reinforces the conclusion above that the revision process in general was decidedly one of discovering new significance in a pre-text through criticism. To put this in the perspective of Lowry's underlying struggle with the earlier narrative, discoveries of strength in his text were as important to him as discoveries of weakness in gaining control over it. He needed as he revised to capitalize on the strengths he discovered as much as to contain or cure weaknesses.

Quite naturally, of course, the vast majority of comments record Lowry discovering a local weakness through critical awareness of the text as a whole. Throughout Under the Volcano, for example, there is a controlled development of the Consul's doom. He moves in steps through the course of the day from one "station" to another in such a way that the final chapter of the novel seems the inevitable outcome of the forces interacting through him and those around him: forces from his and his friends' pasts, forces from the Mexican past and present, and, by extension, forces from the past of humanity.
This movement can be traced not only on the level of the novel's action but also on a metaphoric level, typically involving some version of the pathetic fallacy. On another metaphoric level, the passing of time itself charts the same movement while the hands of the clock move towards a Faustian midnight. And on yet another level, the Consul moves throughout the novel in relation to Popocatepetl, circling it, approaching gradually nearer and then, seemingly, arriving almost beneath it in the final chapter at the Farolito.

In the earlier version of the novel, these metaphoric threads tended to be less subtly handled. Background portents and changes in the weather were less effectively incorporated into the novel's flow of action; they were, rather, grafted onto it. In this respect they resembled the passage discussed above that Lowry criticized for making allusions to Swedenborg too blatant. While he wished to preserve the connections between the story of the Consul and the account of the human condition presented by Swedenborg, he did not wish them to obtrude or dominate. Lowry made much the same criticism, but spelled out far more clearly the novel-wide scope of the context involved, in an annotation to an intermediate version of chapter VIII. The passage he criticized was in the same version
and only a page following the passage discussed above in which he attempted to insert a direct reference to Kafka. Here he simply noted a failure to observe a balanced presentation of subordinate motifs.

Then they were at Chapultepec. The driver kept his hand on the screaming emergency brake as they circled down into the square. Popocatepetl now seemed impossibly close to them, crouching, enormous, swept by clouds, slashed by hail and snow, with its splendid thickness of sloping valleys, moving up in the forest that lay beyond the town. (11/4/part 2/p.24--corresponds to pp.254-55)

Lowry's point was that the appearance of Popocatepetl was clumsily handled relative to the ongoing action of the novel. It was, first, out of step with the measured progression towards Geoffrey's doom, and it was at the same time obtrusive because it was overwritten. As such it attracted attention to itself almost as if it were a comment on the novel's action, a comment expressing, of course, the earlier narrator's melodramatic, allegorical perception of the novel's world.

The minor adjustments Lowry made to this passage by the time it was published help clarify the nature of the discovery his initial annotation led to.
Ixtaccuhautl had slipped out of sight but as, descending, they circled round and round, Popocatepetl slid in and out of view continually, never appearing the same twice, now far away, then vastly near at hand, incalculably distant at one moment, at the next looming round the corner with its splendid thickness of sloping fields, valleys, timber, its summit swept by clouds, slashed by hail and snow. . .

Popocatepetl is presented here with far less of the melodrama associated with it in the earlier version through terms like "crouching, enormous", and "impossibly close." The whole paragraph is also rhythmically less violent, more like an interlude than an episode. And these changes together reflect Lowry's discovery in himself, through close criticism and analysis, of a more subtle perception of his fictional world. Neither of these two stages could exist without the other--Lowry had to be able to perceive more subtly before he could criticize his earlier text, but he had to discover that ability in himself through the critical process.

Regarded in the light of the many preceding examples discussed, this particular sequence of annotation and revision shows very clearly that Lowry's critical notes tended to record only a moment or two of crude attention. Both preceding and following each note chronologically, there may have been extended psychological developments.
Problems of Personal Style

When discussing Lowry's special personal problems of digressive intertextual self-indulgence, the earlier author entered the arena of analysis beside the earlier narrative personality of Under the Volcano. What precisely was the relationship between the earlier narrator and the earlier author? To answer this question in any detail requires a great deal of information outside the scope of a chapter confined to analysis of purely critical comments. Nevertheless, among Lowry's marginal criticism there are occasional individual comments which cast some light on the question. In one of these Lowry tacitly identified his own earlier self with the narrative voice whose manner of perceiving and describing the world had become so objectionable to him.

The comment in question occurred in the margin of the rejected version of chapter I. In a passage typical of those to which Lowry frequently objected because they lacked drama or because they read like a synopsis, Laruelle and Vigil discussed the Consul. The doctor spoke first:

"We had been drinking all night like madmen. I had gone to see Quincey and the Consul was in his garden. Then I went back to his house with him and we went on drinking all morning. Noth-
ing he said made much sense but he was a damned amusing fellow in spite of everything I must say . . ."

" . . . . . . . . . . . . . . . . . . . . .

"Did you know that they passed a peon lying on the road that afternoon, who had been terribly beaten up and robbed and left for dead. And that, according to Hugh, they didn't or couldn't do a thing.? Vigil nodded. "The police were on one of their habitual rampages about that time." (8/1/p.8--corresponds to pp.10-11)

Although placed in the mouths of these two characters, this criticized dialogue was couched in the earlier narrator's own characteristically vague tone, diction, and general manner="nothing he said made much sense...in spite of everything ...couldn't do a thing.". Laruelle and Vigil both sounded precisely like both the narrator and the Consul. As indicated earlier, the personality and vision of the Consul were strongly identified with those of the narrator of this version. Given that the terms "Malcolm stodginess" refer to himself in this marginal note, Lowry diagnosed certain weak features of the earlier narrator's vague perception and consequent weak characterization as weaknesses inherent in his own earlier psychology and personality. Without evidence beyond Lowry's own comment here, it is impossible to make this identification between the personalities of the writer and the earlier narrator, but it is worth noting that no comment examined thus far
precludes such an identification; that Lowry himself overtly made it is itself a powerful indication of its validity.

Conclusions

The critical annotations examined in this chapter essentially show how Lowry consistently marked certain characteristics of his earlier texts that he found generally unsatisfactory. These characteristics can be summarized as an overt domination of the persons and activity of the novel by the narrative personality and vision, a domination expressed most consistently through the stereotyping of characters and events.

Ways of describing (e.g. stereotyping) are equivalent to ways of perceiving, so Lowry's attack was ultimately upon his earlier narrator's way of perceiving the novel's basic underlying story. At the same time, too, when Lowry criticized his pre-texts because he did not agree with the terms in which the novel's story was described, he implicitly expressed his own new and developing way of perceiving his novel's characters and events.

Some of the ways of describing that he criticized may be identified as his personal writing habits. And on one occasion he explicitly identified himself with the
earlier narrator. Although this identification is far from conclusive, it at least suggests that, to some extent, Lowry's general attack on the terms in which the earlier narrator perceived may have been an attack on the terms in which he had himself perceived the same underlying story of the Consul's last day alive. Similarly, the process marked by the annotations discussed in this chapter may be conceived of as one of struggle between Lowry and his earlier self carried out through a critical hunt for his earlier self's perceptual strengths and weaknesses. But discovery of weakness and strength was only preliminary to their development through strategic revision, the subject of the chapter which follows.
Notes

1 Under the Volcano (Harmondsworth: Penguin Books, 1963), p. 31. Subsequent citations by page number alone within the text are to this readily available edition. Although it has a small number of minor typographical errors, this edition reproduces very faithfully the text approved by Lowry and published in 1947. Within every citation of a manuscript item quoted I have included, at the end, the page number of this edition to which the quoted material corresponds.


3 Sayers, pp. 185-86.

4 See Benjamin Willis Howard, "Malcolm Lowry: The ordeal of Bourgeois Humanism," Ph. D. diss., Syracuse Univ. 1971. This thesis, to some extent, interprets the published novel along these satiric lines. But this reading is in many ways more appropriate to the rejected novel. By the time Lowry had completed his revisions he had become far more ambivalent about the virtue of the Consul's bourgeois values than the earlier narrator had been.

6 See Day, pp. 273-74, for a succinct account of the intellectual predispositions that such writing habits reflected.


8 Day, p. 267.


10 See Kilgallin, Lowry, pp. 147-210 for an extended analysis of Volcano that moves from one extratextual allusion or reference to another.
Chapter Three

STRATEGY

Lowry's critical annotations usually pointed to what he saw as wrong with his earlier texts. His strategic notes, in contrast, recorded what he decided to do with his earlier text in the way of revising it. Where his critical annotations formed a pattern that was defined by the details of his conflict with the earlier narrator's ways of perceiving and describing people and their world, his strategic notes formed a corresponding pattern, defined by details of the way Lowry re-perceived the people and events of the novel.

On the one hand, critical notes recorded Lowry spontaneously formulating his dissatisfaction. They tended, therefore, to imply removal and control. Strategic notes, on the other hand, gave expression to Lowry's search in his pre-texts for areas that could be or had to be developed to fill voids or absences that he perceived. They tended, therefore, to imply growth and increasing complexity. Regarded cumulatively, they recorded Lowry's struggle to discover and develop in his novel a coherent and humane alternative interpretation of what happened on the Consul's final day alive. Each strategic note thus
uniquely expressed a local discovery and development of a judgement which was both literary and personal. But at the same time, each note made a contribution to a larger developing pattern of meaning which was eventually expressed by the published novel as a whole.

The first set of individual notes discussed in detail here shows Lowry deciding to strengthen his characterization and define a new vision of personal alienation. He achieved both objectives through development of these characters' inner lives and personal histories—their memories, thoughts, and feelings. The second set shows Lowry reimagining the fictional situations in which these developing characters found themselves. A third set represents Lowry's explorations of and decisions about the overall way in which persons and things related to each other within his fictional world. All of these notes, however, must be viewed in relation to one very important strategic decision. At some point soon after his 1940 novel version had been soundly rejected and he had set about reexamining it, Lowry made a technical decision to avoid the narrative technique he had used in the earlier version. The alternative mode he chose was a variation of limited omniscience similar to that used by Henry James in *The Ambassadors*. The novel continued to be narrated in the third person, but the scope of the
narrator's awareness became limited in all but one chapter to the perceptions and other experiences of a single individual acting within the novel's world.\(^1\)

According to the pattern that Lowry devised, chapter I was recast from the point of view of Laruelle, chapter II from that of Yvonne, chapter III from the Consul's viewpoint, IV from Hugh's, V from the Consul's, again, VI from Hugh's, VII from Geoffrey's, VIII from Hugh's again, IX from Yvonne's, and X from Geoffrey's. Chapter XI is the exception and looks back, formally, to the earlier version's omniscient narrative.\(^2\) At the same time, however, it is also far more objective, far more like the view of a "camera-eye" than the earlier narrative's manifestly personal mediation of the story. The final chapter was rewritten from the Consul's point of view.

Two interesting marginal notes recorded this major strategic decision on the local and mechanical level. Both occurred in the margins of passages from the rejected novel version. The first is found in chapter III, after Geoffrey and Yvonne returned to their home. At first they talked on the porch outside the house and sparred verbally with each other. The Consul's nerves were completely stretched taut by his need for a drink when the phone rang.
After some juggling he found which end was which and Yvonne ((he)) heard him ((self)) say((ing automatically in reply to what he was not concentrating on)) "What? From where? Oh, I see, ha, . . . All right. Goodbye. Good. Oh, say Bill, what was the origin of that silver rumour that appeared in the papers yesterday[. . . .](8/3/p.86--corresponds to p. 81)

Beyond the fact that they show Lowry consciously implementing his major formal strategic decision, this text and comment are of no great interest. They do not show Lowry doing any more than simply transposing the mode of the text quite automatically. He noted the switch to Yvonne's point of view conveyed by the phrase "and Yvonne heard," and made an attempt to convert the text by insertions alone. After further polishing, the published passage read as follows: "... he started to speak into the receiver, then, sweating, into the mouthpiece, talking rapidly--for it was a trunk call—not knowing what he was saying, hearing Tom's muted voice quite plainly. . . ."

Between here and the point at which he made the mechanical conversion from Yvonne's to the Consul's point of view, of course, far more than a mechanical change took place in the passage. The Consul's experience has been dramatically reimagined and represented in such a way that it comes to life with painful personal detail. Dramatic reimagining of this kind was of great importance to the
revision process as a whole, but this example makes it especially clear how the fundamental technical decision to restrict the narrator's range or knowledge lay as the foundation beneath many of these revisions.

In this particular instance, this process of dramatic reimagining was not forced on Lowry by the formal conversion his plan dictated. He only had to change a pronoun or two. In other circumstances, however, he was virtually compelled by his own initial decision to rethink complete fictional experiences. An example of this compulsion at work on a small scale is recorded in a marginal note to chapter IX of the rejected version of the novel. Geoffrey, Yvonne, and Hugh arrived at the Arena Tomalín after their disturbing encounter with a dying Indian during a journey from Quauhnahuac. After some time had passed during which the bull in the ring had been aimlessly and unsuccessfully goaded, Hugh suddenly jumped into the ring. In characteristic fashion, the omniscient narrator interpreted Hugh's action for the reader in an extremely programmatic and rigid fashion. Lowry's comment showed him setting out to remove the experience from the earlier narrator's interpretive grasp and present it as Yvonne herself perceived it.

His [Hugh's] pent up fury and impotence of the afternoon had burst out and was now directed against a definite object. All
his thought was bringing that bull to its knees. That is the way you like. But all to play? You don't like the bull? Very well, I don't like the bull either. Yvonne's mind ((She saw)) These thoughts ((smiting)) his mind, rigid with concentration upon subduing the bull. (pencil 25) \[corresponds to p. 277\]

Again, within the text, Lowry began to make a purely mechanical correction. He inserted "She saw" and adjusted the tense of the verb to formally transfer the perception of the event to Yvonne. But this automatic conversion was only the beginning of the reimagining process. In the published version, the experience is actually described in terms particularly appropriate to Yvonne.

'I don't think he means to show off,' Yvonne smiled. No, he was simply submitting to that absurd necessity he felt for action, so wildly exacerbated by the dawdling inhuman day. All his thoughts now were bringing the miserable bull to its knees. 'This is the way you like to play? This is the way I like to play. You don't like the bull for some reason? Very well, I don't like the bull either.' She felt these sentiments helping to smite Hugh's mind rigid with concentration upon the defeat of the bull.

In place of the earlier narrator's stereotyping "explanation" of Hugh's behaviour imposed from outside the novel, Lowry developed an imagined opinion or intuition which was manifestly coloured by Yvonne's own experience of the day within the novel as "dawdling" and "inhuman."
This sequence of revisions illustrates the basic thrust of all Lowry's strategic responses to his critical annotations. An underlying strategic decision to convert the mode of all but one chapter from omniscient narration to limited omniscience was Lowry's primary logical response on the formal or technical level to his dissatisfactions with the earlier narrator's point of view. By means of this basic adjustment of forms, the earlier narrator's melodramatic conception of reality and his stereotyped interpretation of individuals would theoretically begin to be eliminated.

To put this theory into practice, however, was no simple or straightforward operation. It often involved Lowry in painstakingly reimagining complete chapters and placing himself in the position of secondary characters that his earlier narrator had been happy to present as allegorical figures. Many strategic marginal notes recorded Lowry struggling to "understand" his previously stereotyped characters in this way. But the majority of such notes fell into two categories. They showed him creating consistent personal history for his characters and developing a general sense of their psychological independence and alienation from each other.
Personal history

M. Laruelle, as the reader learns in the first chapter of the published *Under the Volcano*, is a film director manqué. He lives in Quauhnahuac in the late 1930s, and until the death of Geoffrey Firmin and his wife, he was a close or intimate friend of both. This general description could apply equally well to the rejected version of the novel. However, as a number of passages already cited show, the earlier narrator perceived and presented Laruelle in an extremely stylized fashion. The Frenchman lacked a complex inner life, and his behaviour had no autonomous coherence.

Given Lowry's decision to limit the perceptual range in most chapters of the novel to that of a single individual, Laruelle was the obvious candidate for perceiver of chapter I. Since he had been the focus of narrative attention even in the rejected novel, mechanical conversion of the chapter from an omniscient narrative to limited omniscience governed by Laruelle's perceptual range was not a difficult undertaking in its own right. But if only these simple changes were made, Laruelle's essential personality would remain virtually unaffected. He would still be the same stereotyped character. Since, as we have seen, it was just such stereotyping that Lowry found
dissatisfying in the earlier versions, he had very little choice but to reexamine the incidents of the chapter from Laruelle's point of view. Given that the film director of the earlier version had no coherent and autonomous point of view, Lowry also found himself engaged in a search for the very terms in which Laruelle would experience Quauhnahuac a year after the Consul's and Yvonne's deaths and on the eve of World War II.

Peter Lorre in Los Manos de Orlac 6 a 8.30. Laruelle produced the inevitable Alas. Seventeen years ago he had seen a German version of it and had wanted ever since to use the same theme himself: the great pianist injured in a railway accident, who loses his hands and ever afterwards is seized by an uncontrollable desire to commit murder. (10/3/second p.7—corresponds to pp.30-31)

This should be honest, should bring back the UFA days, . . . 6 at the same time give him a renewed sense of examination to pursue his own work . . .

Ponderous and monotonous, this passage stated Laruelle's desire to remake the picture so boldly that Laruelle appeared as simply a name to which this piece of data mechanically pertained. Lowry's response was to develop in his own mind an image of Laruelle's personal history, because the character's past experience was to determine to some extent the form his desire would take. When Lowry began to achieve this goal by creating the memory of
UFA, he immediately began to perceive Laruelle's emotions and associated thoughts in a far more complex fashion than the earlier narrator had: "& at the same time give him a renewed sense of examination to pursue his own work." Lowry here saw Laruelle's memory and desire fused in the overall notion of renewed intentions for the future.

This marginal note illustrates not only the general direction revision had to take at this particular point, but also the kind of give-and-take process that Lowry engaged in with his pre-texts to produce the published version of such passages. In the published version of this passage the vividness of Laruelle's seeing the advertisement for the Peter Lorre film has been immensely heightened by successive developments along the general lines indicated in the initial marginal note:

How, in a flash, that had brought back the old days of the cinema, he thought, indeed his own delayed student days, the days of the Student of Prague, and Wiene and Werner Krauss, and Karl Grune, the UFA days when a defeated Germany was winning the respect of the cultured world by the pictures she was making.

In this version Lowry's basic idea of Laruelle's memories associated with the Orlac film becomes dramatized within Laruelle's personal history. At the same time,
through having to reimagine the situation from Laruelle's position Lowry also found a new rhythm of presentation. His language now moves as if following the private workings of Laruelle's mind. The use of "indeed" seems especially effective in this regard; it conveys quite unobtrusively a sense of the way an association follows suddenly on the heel of a memory. As the sentence proceeds, the memories ramify, and they do so in a coherent yet personal manner, the great names of the German directors arranged in an order that perhaps only Laruelle would give them.

There is one further interesting aspect to this particular sequence of pre-text, comment, and ultimate revision. When the original (lost) version was written, the European war had not begun; Germany was not a named enemy. But by 1940, when the novel was rejected, Germany was the mortal enemy of both Britain and France. Soon after that date, when he made the annotation, Lowry was still in the early stages of developing Laruelle's thoughts during the evening in November 1939, on the eve of his departure to join the conflict in Europe. It was under these tense circumstances that Lowry began to reexamine Jacques's personal mental situation when faced with the Orlac film.

Confronted with the prospect of being killed by
Germany, Laruelle might not be expected to think in glowing terms of German culture. But Lowry felt that the metaphor of Orlac as a cultured Germany (pianist), whose hands were covered with blood, was sufficiently interesting and powerful to have Laruelle recognize Germany's culture as well as that country's "guilt." For Lowry, the memorandum "this should be honest" meant that Laruelle would paradoxically feel a special admiration and respect for a nation he was on the verge of fighting to the death.

Although, in contrast to a character like Laruelle, the Consul had an inner life even in the earlier version of the novel, Lowry by no means ignored Geoffrey's personal history during revision. Additions included a more detailed childhood and adolescence shared partly with Laruelle and Hugh, a more complex set of wartime experiences, and a far more extensive and detailed marriage history shared, of course, in the revised versions with Yvonne. One of the effects of these personal-history additions was to make the Consul, like the other characters who were also acquiring personal histories, less a stereotyped actor in an allegorical setting and more convincingly an authentic, independent individual. This process was spaced over a number of years and involved many detailed revisions and creative developments on both the large and small scale.
Despite the time span of the process, and despite the variety of forms the new personal-history data might take, the process of creating it was generally constant. It is also important to note that the additional material was not necessarily introduced via memory, as in the case of the preceding example. Data could be dropped in conversations, or it could be introduced obliquely in still other ways. A comment made in the margin of chapter VI -- a very late version -- is especially interesting in both these regards.

ON HIGH SHELVES AROUND THE WALLS:
Dogme et Rituel de la Haut Magie,
Serpent and Siva worship in Central America, there were two long shelves of this, together with the rusty leather bindings and frayed edges of the numerous cabbalistic and alchemical books, though some of them looked fairly new, like the Goetia of the Lemegaton of Solomon the King, probably they were treasures, but the rest were a heterogeneous collection: Gogol, the Mahabharata, Blake, Tolstoy, Pontoppidan, the Upanishads, a Mermaid Marston, Bishop Berkeley, Duns Scotus, Spinosa, the Rig Veda, --God knows, Peter Rabbit; "Everything is to be found in Peter Rabbit," the Consul had once said . . . (TM text/VI/p.32--corresponds to pp.178-79)

The list of books that Lowry came across here communicated an image of the Consul's personal history far more appropriate to the earlier version of the novel than it was to the developing version. Cabbalistic arcana, philosophy,
religion, and Romanticism combined to support the image of the Consul as the tragic hero of a metaphysical allegory, an image which had become inconsistent with the new version as a result of changes made by this stage of revision throughout the novel to all of the characters' personal history, including the Consul's. These revisions that developed the Consul's personal history also of course defined the nature of what Lowry had to supply in the way of additional material. He had to choose books which represented the Consul's new contemporary roots, his status as a historical individual rather than stereotyped tragic hero. Within these limits, however, Lowry was free to name whatever books he wished. He therefore had to engage at that stage in a process of searching first his memory of the Consul's personal history and then his own literary experience in an attempt to find precisely those titles that would both reflect and emphasize Geoffrey's new personality and characteristics. His criticism—"Not enough modern books"—implied his strategy, and Lowry immediately noted one or two books that might enhance the list by reinforcing the new image of the Consul. The complete Taskerson echoes the new images of his childhood and adolescence spent under the direction of the aloof poet.
All Quiet on the Western Front supports the new stronger images of the Consul's involvement in the horrors of World War I on the Q-ship Samaritan. The Clicking of Cuthbert evokes associations with his university experiences at Cambridge. The revision process in such situations was clearly, therefore, both a technical and a personal one; the text forced Lowry to discover in his own experience the details of his developing fictional figure's personal history.

Psychological Development

It would appear that in some senses the very process of revision that Lowry engaged in led him to discover certain forms of personal alienation in his characters. The process worked as follows. Lowry's general strategy required from the first that he reimagine each chapter from a single point of view; as a result, he found himself under pressure to develop a personal history in order to create a more "three-dimensional", less stereotyped set of characters. In other words, Lowry developed his characters' personal history to provide a meaningful background to their present actions, to explain these actions in nonallegorical terms.
In the case of the preceding example, sufficient personal history had already been invented for the Consul to enable Lowry to define the extra "modern" books that the Consul would have in his library. But in contrast to that situation, cases arose in which he had not discovered enough of a character's personal history to give him such definite answers. At some point in the revision process, for example, Lowry faced the necessity of re-expressing the events of chapter II through the mind of Yvonne. He had no escape from this task because his major technical strategic decision had to be implemented. During the process of reimagining the chapter, Lowry discovered situations in which he did not have sufficient information about Yvonne's past to provide him with a positive "explanation" of the way she would think or feel about her circumstances. He found himself left with uncertainty, even in Yvonne's own situation. At the beginning of the chapter he made a note to himself: "She should feel: I shouldn't have come. I should have given him warning. Why did I come? or why didn't I come before?" (8/2/p.43)

Through reading the chapter as a whole, Lowry had effectively discovered that not only he but also Yvonne could be uncertain of her motives. And it was
by means of such recognitions that he discovered a profound new psychological truth throughout the novel. Not only are Yvonne, Hugh, Laruelle, and the Consul incapable of knowing what other people want and need, but they are also incapable of knowing themselves; they can be deceived about their own needs, wishes, and feelings.

The conclusion here is that in the process of creating personal history for his characters and thereby transforming them from allegorical "types" to independent and complex individuals, Lowry also discovered a psychological distinction in his characters between conscious and unconscious motivation. This distinction became of paramount importance in the published novel, and it represented a view of human personality which was exponentially different from the view of individuals that the earlier narrator held and presented. 3

Once he had discovered this dimension of self-deception and the split between the conscious and the unconscious, Lowry was capable of drawing upon it for further character revision. In strategic notes to an intermediate version of the same chapter, he began to develop the distinction directly. The idea had become an authentic part of his own way of perceiving and describing his fictional personalities.
In the rejected version, the chapter was presented by an omniscient narrator. Early in the revision process Lowry had firmly removed the narrator from the scene. Equally early in the revision process Lowry had also made the decision to convert Yvonne from the Consul's daughter to his wife. As a result of these early twin decisions he had had during subsequent revision to reimagine the chapter as a whole from a radically different perspective. By the intermediate stages of revision, when Yvonne's personality had already been expanded to some extent elsewhere in the novel, the chapter had become inherently fraught with massive emotional complications that had simply not existed in the earlier rejected version.

Geoffrey and his returned wife began the chapter with their encounter in the hotel bar. Following their initial attempts at casual conversation, the two of them set off through the streets of the town for their old home. As Lowry developed his revisions to this chapter, however, nowhere did he find such a wealth of latent emotional undertones than at the point where Yvonne confronted the scene of her infidelity with Jacques Laruelle.
Yet it was still their street, she told herself again ((deliberately told herself, to avoid thinking about - about - to avoid thinking about it. Deliberately to avoid thinking about it she tried to lose herself)), whose nights of tormenting loveliness and stones and rich colours and dust were still theirs forever, somewhere, and she remembered ((she could not help this)) her last poignant glimpse of it, looking back, at the beginning of that fateful journey to Mexico city, ((looking back)) from the now lost Plymouth as they turned the corner, crashing, crunching down on its springs into the potholes, stopping dead, then crawling, leaping on again, keeping in, it didn't matter which side, to the walls. They were higher than she remembered and covered with bougainvillea - massive smouldering banks of bloom. Over them she could see the tops of the trees with the names she could never recall any better than Jacques [. . . .] (10/9(section 2) /p.17--corresponds to p.62)

Lowry's note and insertions show him beginning to develop the idea of Yvonne's subconcious mind acting to censor her perceptions as they became too painful, too heavy with guilt. When he finally concluded revising this passage, on which he spent an inordinate amount of time and effort, the idea of subconscious interference with conscious perception had become a major feature of his character realization:

Yvonne relapsed into silence again. Actually she was making a tremendous effort to control herself. What she could not have explained was that recently in her picture of Quauhnahuac this house hadn't been here at all! On the occasions imagination had led her with Geoffrey down the Calle Nicaragua lately, never once, poor, phantoms, had they been confronted with
Jacques's Zacualti. It had vanished sometime before, leaving not a trace, it was as if the house had never existed, just as in the mind of a murderer, it may happen, some prominent landmark in the vicinity of his crime becomes obliterated, so that on returning to the neighbour­bourhood, one so familiar, he scarcely knows where to turn. But the Calle Nicaragua didn't really look different. Here it was, still cluttered up with large grey loose stones, full of the same lunar potholes, and in that well-known state of frozen eruption that resembled repair but which in fact only testified facetiously to the continued deadlock between the municipality and the property owners here over its maintenance.

Changes of detail in the novel's basic story

As the revisions discussed thus far indicate, the development of Under the Volcano, did not involve wholesale reordering the novel's underlying story. Even when the "facts" of the novel were changed in some way, they were as a rule, transformed rather than eliminated or replaced. And even the most major of these transformations was essentially less important than the related changes in the kinds of characters Lowry was presenting, the changes discussed briefly in the preceding sections of this chapter.

A case in point was the apparently major conversion of Yvonne from daughter to wife of the Consul. This change clearly opened the novel to new ranges of emotional overtones. But if Yvonne, for example, had not, through a series of far more minor adjustments, acquired a personal
history and a complex intellectual and emotional identity, these overtones would have remained for the most part undeveloped. Nowhere is this pattern of character development—especially of Yvonne—better demonstrated than in a chapter which in the revised version of the novel is narrated not through Yvonne's perception but through the mind of another character. In these circumstances, the reader finds carried over the details of Yvonne's personality that he has learned in chapters where he has contact with her thoughts and feelings.

In chapter III, Lowry had the task of ensuring that the narrator's range was limited to the perception of the Consul while Geoffrey and Yvonne faced each other in the Consul's house. The change from daughter to wife was so unimportant regarded in isolation that Lowry could simply indicate the nature of the revisions he thought necessary in the margin of a page that he had composed while still perceiving Yvonne as the Consul's adult daughter.* The section of this earlier version in question consisted of an exchange between the Consul and the returned young woman; the conversation took place in the bedroom reserved for her, where she was resting after her journey. It is too long to quote in full, but it is very little different in structure from the exchange in the published novel.
Gradually, after the two characters reminisced for a moment or two, communication between them broke down, Geoffrey's mind wandered away from the tension of the room to a mental image of a warm and undemanding cantina. As this image expanded to take over his mind completely Lowry noted in the margin of the page:

"I think there he should be, as it were, playing a preparatory tune on her senses before the act, & all this time the image of Yvonne lying on the bed being possessed by him is fading, & being superseded by the vision of the taverns." (8/3/p.94--corresponds to p.95)

On the level of the novel's "facts", the changes Lowry envisioned were indicated in the note. They essentially involved transforming a breakdown in communication between Geoffrey and his daughter into terms more appropriate to husband and wife, into sexual terms. The Consul's impotence—ultimately associated in the published novel with the drift of his mind to the cantina—can be understood as simply a physical correlate of his "turning off" his daughter in the earlier version. The prelude played on his wife's senses is simply the physical correlate of the tentative verbal exchanges he had with his daughter in the annotated version. Neither of these developments or "changes in the details of the story" has a major effect on the overall import of the exchange. The fundamental
breakdown in communication remains unaltered. But the changes wrought in the image of Yvonne as an individual, her development in chapter II as a sympathetic figure, carries over to this passage and combines with the factual change from daughter to wife to effect important alterations in the significance of the exchange.

In the earlier version, the Consul's turning off the communication between himself and his companion had been presented as a legitimate response on the part of a victimized Consul to a selfish and self-indulgent brat determined to "cure" him out of clear motives of revenge. In the version that Lowry contemplated in his note, because Yvonne had been reperceived as she had in the preceding chapter of the novel, the breakdown between the two characters becomes a shared responsibility. The Consul himself continues in the published version to experience Yvonne as pursuing his cure for selfish ends of atonement (the view shared, of course, by the earlier narrator). But Yvonne has become a troubled and confused individual authentically sensitive to the Consul's difficulties and willing to try and help a man for whom she fundamentally cares deeply. As such the breakdown in communication has become a breakdown between equals, both of whom are profoundly alienated from each other, the Consul by his predisposition to perceive Yvonne as a stereotype of the unfaithful wife, and Yvonne by a painful mixture of desire and guilt. These
kinds of changes were far more significant than the changes wrought solely by the "factual" conversion of Yvonne into returned wife.

**Philosophico-Religious background**

The gradual but radical changes that Lowry made in the kind of characters he presented to his readers were paralleled, supported, and even reinforced by revisions he made in areas of the novel not directly concerned with character presentation. These changes typically involved alterations in the role of intertextual references and allusions.

Apart from the problematic effects discussed in the previous chapter of this thesis, such intertextual material in the earlier versions of the novel frequently acted as a form of "emblem" in an essentially allegorical narrative. The passage discussed earlier filled with allusions to Swedenborg's work was a typical example. As emblems, these allusions or quotations acted as interpretive "keys" to the meaning of the allegorical fiction. Regarded from another point of view they effectively reinforced the earlier narrator's overt allegorical description/perception of the way the Consul related to those around him and of the reasons for his death.
With the novel's ceasing through revision to express such a clear-cut allegorical perception of the Consul's world, certain of these emblematic intertextual references and allusions began to seem obtrusive. If they were not superfluous or digressive, and if he still wished to evoke in the developing novel the worlds of these other texts, Lowry was faced with the task of transforming the references from externally imposed interpretations into straightforward elements within the world of the novel. Once internalized and apparently independent of any external narrative personality, they could function as a form of effective metaphysical background to the subtler human relationships that he was developing within the context of a firmly historical fictional world.

This process of creative internalization in particular cases can be extremely interesting to trace, especially when the intertextual reference in question is one of the more significant in all versions of the novel. In chapter I of an early version of Under the Volcano, Laruelle was engaged in reading Geoffrey Firmin's unsent letter to his wife when he found the Consul referring to an emblem that marked the wall of Jacques's own house. Lowry's comment shows him beginning to notice how obtrusively bookish the
emblem was at this point and beginning to think of ways
to incorporate it more effectively within the world of
the novel.

What is going to happen to our hearts? We cannot live without
love. No es puede vivir sin amar. I sometimes think that phrase
so suitably inscribed on Laruelle's Zacuali (—though I have always wondered if the person who put it there had merely been reading Somerset Maugham)) is the only truth we know, that love is the only thing which gives meaning to our poor ways on earth. (8/1/p. (pencil 18)—corresponds to p.45)

Give Somerset Maugham some credit here, or cut the phrase out. Suggest: 'Yvonne and I first came on the phrase in a book by, I think, Somerset Maugham.' Cut No se puede vivir sin amar

In the earlier allegorical version of the novel, this kind of moral key was not inappropriate. The Consul could directly imply that it referred in its negative aspects to Laruelle ("so suitably inscribed"), because in that version Laruelle was the kind of character type that could
legitimately be summed up in a phrase. He illustrated in fact a complete lack of conviction and was presented only as a declining, suave dilettante—a man who had no real love and therefore no real life.

But through his revisions Lowry's characters like Laruelle were becoming less subject to such stereotyped summing up. Laruelle was in the process of becoming a feeling individual who had shared much of Geoffrey's own history and many of his hopes and values. In this context the phrase gained new, more complex, but less categorical significance. It gained a general application to all of the major characters. Not only Laruelle but all of the major figures, including the Consul, found it impossible to make human contact with each other.

Lowry's immediate reaction, therefore, was either to cut out the reference or to introduce the phrase far more casually and lightly by overtly associating it with the popular contemporary novelist (where Lowry had, according to Kilgallin, found it in the first place): "Give Somerset Maugham some credit here."

This kind of adjustment would go some way towards "internalizing" the phrase and building it into the fabric of the more complex developing novel. But the change would remain a patchwork one, since it would allow the phrase to remain uniquely directed at Laruelle. Lowry's alternative
of removing the phrase entirely would avoid the pretentious artificality, but at the cost of losing the value of the phrase as potentially powerful philosophico-religious background.

In the end, after making one or two attempts at incorporating it less obtrusively, he decided to "Cut No se puede vivir sin amar" at this point, but to use it in a more appropriate fashion elsewhere in the novel. In the published novel he introduces the phrase in Laruelle's own conversation with Vigil earlier in chapter I. The context is one in which a Spanish phrase is immediately far less obtrusive because one of the speakers is Mexican and the passage is already sprinkled with other Spanish phrases: "perfectamente borracho, Salud y pesetas, Y tiempo para gastarlas (p.11)." As Lowry introduces the phrase here, Laruelle mentions it casually as if in reverie. It seems to rise to the surface of his mind because he has thought about it frequently and because it is apposite at this moment (he is commenting on his friend the Consul's death a year earlier.) The phrase is also more successfully integrated into the world of the novel here because Laruelle seems to react emotionally as if there really were something physically inscribed on a wall. "as that estupido inscribed on my house." And at other points in the published
novel, when the Consul and Yvonne separately notice the inscription, their subconscious refuses to let them read it, so closely does it bear on all their lives once revision has fully developed its significance. In sum, the phrase became internalized as part of both the novel's physical landscape and philosophical background instead of acting solely as a signpost or emblem.

The cumulative effect of revisions - I

Strategic developments of the kind discussed had a cumulative effect because they interacted with each other. As perception of the novel's world came to be mediated via a quartet of complex alienated subjectivities in a historical setting, and as the background to the characters and their story came to be handled more subtly, so a new kind of world began to emerge. In place of the earlier narrator's wooden, linear, and gestural melodrama, the reader began to come into contact with an ambiguous world in which each perceiver's history and personal needs conditioned what he or she saw or experienced. At times, when Lowry discovered the perceptual ordering mechanism of these characters collapsing, a world appeared, that, in
contrast to the world of the earlier version, was overwhelmingly multidimensional and ultimately chaotic. Two sets of marginal notes and revisions to a widely dispersed group of passages running through several drafts show how this process of cumulative interaction occurred.

In chapter VII of the published novel, and in many earlier versions, after the four protagonists leave Jacques' house, they walk through Quauhnahuac to the fair. Hugh and Yvonne become separated from Laruelle and the Consul, who find themselves in a bar (pp.220-21). They talk as they drink. At first, the Consul—through whose consciousness the chapter's incident is mediated—perceives Laruelle normally. But, "after half the second tequila," his concentration begins to break down, and he hears only "every now and then, familiar well-meaning phrases. 'It's hard to say this. As man to man, I don't care who she is. Even if the miracle has occurred. Unless you cut it out altogether.'"

After an exchange or two more, the Consul becomes absorbed in discussing his own condition with Laruelle and launches into a description of his "deliriums." Laruelle's answer is "Facilis est descensus Averno... It's too easy." The Consul then makes another point, to which Laruelle again seems to reply, "Je crois que le vautour est doux à Prométhée et que les Ixion se plaisent en Enfer."
Laruelle's apparent attack on the Consul then mounts to a crescendo, but we learn that "M. Laruelle wasn't there at all; he [the Consul] had been talking to himself." (222)

Laruelle's dialogue as perceived by Geoffrey progresses through this passage from normal conversation to broken, fragmentary speech, and ultimately to complete hallucination. In both the broken and hallucinatory phases, especially the latter, the dialogue might be described as free verse; it has the rhythm of verse but lacks a consistent rhyme scheme.

"Because of Yvonne and me. But Yvonne knows. And so do I. And so do you. That Yvonne wouldn't have been aware. If you hadn't been so drunk all the time. To know what she was doing. Or care. And what's more. The same thing is bound to happen again you fool it will happen again if you don't pull youself together." (222)

This kind of progress in the perceiver's mind, a progress charted by the formal shift into a form of free verse, reflects a complete collapse of the distinction between inner and outer worlds. And such a collapse became far more extensive as the many revisions exerted their cumulative effect throughout the novel.

When Lowry turned his attention during revision to an intermediate version of chapter X, he found there what remained of the rejected novel's pseudopolitical discussion serving as a background to a jealous confrontation between the Consul and Hugh and, further, an ongoing exploration
of the personal guilt involved in the death of the Indian whom the protagonists had passed on their way to Tomalin. A discussion between Hugh and Yvonne concerning the Indian's identity and job, and the identity and motives of whoever had attacked him, was overheard by the Consul who was becoming progressively more drunk. At one point during this scene, Lowry made a marginal note that referred away from it and to the hallucinatory exchange between Geoffrey and Laruelle in chapter VII.

"...Well, from something Geoff said, and something they were saying, putting two and two together...I thought the poor man might have been a Bank Messenger for them. I have a pal in Oaxaca who is. I told you I was going there but I see there's not going to be time after all... However, it's a bank that advances money to finance collective effort in the villages. The collective has to pay it back individually, though the villagers contract collectively for the loan. These messengers have a dangerous job, sometimes they travel disguised as, well, peons, for that reason, though mostly they don't travel alone, but in twos and threes... But he was the same chap we saw this morning - at any rate it was the same horse - do you remember if the horse had any saddlebags on it, when we saw it, outside the pulqueria it was, La Sepultura?" (11/14/p.20--corresponds to p.299)

The passage as Lowry found it here was linear and one dimensional; in some respects it was like a schoolboy's lecture in its use of the term "pal," and in others it was
like a turgid account of some colonial custom repeated
over port around the fireplace a thousand times before.
In addition, although Hugh is ostensibly the speaker, the
tone of the passage, its diction, and general attitude
directly echo those of the earlier narrator, so that the
passage quite fails to convey any sense that Hugh is an
independent speaker actually overheard in a dramatic
context. These were the features of the passage that led
Lowry to record an immediate desire to introduce both a
sense of dramatic context and a sense of the intersubject-
ivity of things into the text. Weaknesses similar to those
of this first passage were equally evident in some aspects
of the following one, in which the Consul speaks to Hugh
and Yvonne.

[...]Is it necessary to remind you that
when the Spaniards, the exploiting
element arrived, how many of the
Indians, the oppressees - exploiters, Elaborate
themselves, for instance -"he was from folder
pointing to an advertisement on the
wall which said in English: Tourists!
Come to beautiful Tlaxcala! No terrible
and dangerous malarial sickness, and see photo-
in Spanish: Visite Vd. Tlaxcala, sus graphs at
monumentos, sitios, historicos. y de
Bellezas naturales, lugar de descanso,
el mejor clima, el aire mas puro,
el cielo mas azul, Tlaxcala se de la
historia de la conquista! - The
Tlaxcalans were tickled to death at
the rumours which freely circulated
to the effect that they'd soon be free of Moctezuma, the exploiter, and so on. Or is it Montezuma?" (11/13, part 2/p.14--corresponds to p.301)

Here, however, the allusion to the poster--"he was pointing to an advertisement on the wall"--provides considerable dramatic and comic relief from the Consul's heavy sense of humour and stiff sense of justice.

Overall transformation of this section of the chapter had several aspects, but all of them stemmed from these two initial sets of critical and strategic notes, whose cumulative interaction is ultimately of the greatest interest. Lowry's first step was to set the Consul securely apart in his "Stone Retreat" and to imagine this part of the chapter entirely from his "voyeuristic" viewpoint. Dialogue in the second of the two passages, for example, was originally in the Consul's mouth, but Lowry eventually placed a new and broken form of it in the mouths of both Hugh and Yvonne as the Consul overhears them. Yvonne speaks first.

' - I don't agree with you, Hugh. We go back a few years - '
' - forgetting, of course, the Miztecs, the Toltecs, Quetzalcoatl - '
' - not necessarily - '
' - oh yes you do! And you say first, Spaniard exploits Indian, then, when he had children, he exploited the halfbreed, then the pure-blooded Mexican Spaniard, the criollo, then the mestizo
exploits everybody, foreigners, Indians, and all. Then the Germans and Americans exploited him: now the final chapter, the exploitation of everybody by everybody else -'

Breaking this dialogue as Laruelle's was broken in chapter VII, Lowry mixed this political material from the second of the earlier two passages in a single conversation with the material from the first that dealt with the Indian's death and its possible explanation. This latter discussion came to precede and lead into the discussion of exploitation. And again, by the time of the published novel, it is all perceived by the Consul from his Stone Retreat:

'...What is the Ejidal, Hugh?' ' - a bank that advances money to finance collective effort in the villages...These messengers have a dangerous job. I have that friend in Oaxaca...Sometimes they travel disguised as, well, peons...From something Geoff said...Putting two and two together...I thought the poor man might have been a bank messenger....' (299)

Abbreviated from its earlier form, this material is now presented far more disconnectedly, far more as if it were being overheard by a clouded consciousness. And as he developed these changes to the dialogue, Lowry added one further refinement that was also reminiscent of the key passage from chapter VII: the Consul himself occasionally interjects a remark or two into Hugh's and Yvonne's
conversation overheard from his position in the Stone Retreat, although they, of course cannot hear them. In the following excerpt, Hugh speaks first:

'A Nazi may not be a Fascist, but there're certainly plenty of them around, Yvonne. Beekeepers, miners, chemists. And keepers of pubs. The pubs themselves of course make ideal headquarters. In the Pilsener Kindl, for instance, in Mexico City--'

'Not to mention in Parián, Hugh," said the Consul, sipping mescal, though nobody seemed to have heard him [. . . . ](300)

Revisions to the dialogue structure were, however, only half the story here. In addition to breaking the dialogue by recasting it and removing the traces of the earlier narrator's tone and attitude, Lowry also followed a fascinating course of revision in response to his marginal comment that he should "elaborate from folder."

Having found that the quotation from the travel poster provided precisely the right kind of background historical reference, comic relief, and dramatic context for the political exchange concerning exploitation, Lowry turned to the travel folder he had managed to salvage from his years in Mexico. Here he found virtually no end of material that he could use to insert in the chapter and multiply the benefits of the poster quotation a hundred times over. His only problem was a minor one; he had to find some convincing manner of introducing a travel
brochure over and above the poster into the situation at Cervantes's restaurant. Given that the material would also have to be perceived by the Consul, unless it were to be read aloud so that he could overhear it, the solution was obvious. He would have to introduce the travel brochure not in the restaurant, as the poster was, but in the Stone Retreat itself, which is, indeed, where we find it in the published novel. Lowry extended its introduction back from the point at which the poster had been used to the very beginning of Hugh's and Yvonne's conversation about the Indian:

'-- and then there was this Indian--'
SEAT OF THE HISTORY OF THE CONQUEST
VISIT TLAXCALA!
read the Consul. (And how was it that, beside him, was standing a lemonade bottle half full of mescal, how had he obtained it so quickly, or Cervantes, repenting, thank God, of the stone, together with the tourist folder, to which was affixed a railway and bus time-table, brought it -- or had purchased it before, and if so, when?)

The result of this series of interconnected revisions was a section of the novel in which Mexican and world history, political ideology, religion, human guilt, and sexual jealousy become jumbled together in the Consul's collapsing mind. The sheer number of dimensions possessed by the world with which the reader is brought into contact through
these interacting revisions is incomparably greater than it was in the earlier version of the novel, and this kind of cumulative effect occurred throughout Under the Volcano during revision; the story did not change, but the world did.

The cumulative effect of revisions - II

Earlier in this chapter the point was made that Lowry's conversion of Yvonne from returned daughter to returned wife was insignificant relative to the effects on the novel of the changes Lowry made to the kind of personality that he had developed for Yvonne in the course of revision. This point needs qualification. Yvonne's conversion, as in chapter II, created in the pre-texts innumerable situations of latent possibilities that Lowry inevitably discovered given his imperative to reimagine the fictional world from the points of view of his characters. One such situation arose when Lowry came to confront the earlier version of the Consul's unsent letter to his wife that Laruelle read at the close of chapter I. In annotating this passage, Lowry had in mind not only the switch of Yvonne from daughter to returned wife but also a change in the novel's chronology which provided a new context for the switch. He had shifted the main body of the novel some two years forward in
time, to November 1938, and Laruelle consequently came to be reading a letter composed two years later than he had in the earlier version. The letter itself is too long to quote in full, but the annotation reads as follows.

Query When should the Consul write the letter? If in say July 1938, it would be more powerful. But then she will have had her divorce for longer & there will seem less excuse for mentioning her letters. What if he says: I have just heard about the divorce in July 1938

(1) The nights & the horror of the nights--how he cannot stand it and so gets up in the night to go to some bar, preferably distant, that is open all night & where he may drink in peace. I write them at night, not in the Bella Vista, which is only open on holidays, but in El Bosque the Farolito in Parian ... I get a taxi right out there in the middle of the night

(2) I have just heard about the divorce; the immedicable result has been I dream about a new life: the smoke of the train, the lightning in the white clouds.

(3) very much abbreviated: how he cannot read her letters etc. etc. Why did you send them to Wells Fargo. Can it be you don't know I am still here ... That is very peculiar. It would be so easy to find out too.

(4) Memories of their life

(5) But we can't leave things like this. For For Christs's sake come back etc. (in five paragraphs: cut to two pages in toto)

he's heard these two things
(1) that she's got the divorce
(2) Mexico is breaking diplomatic relations
(TM verso/II/pp.12-13)

The new chronology of events according to which Lowry had to reimagine the letter began with the Consul's wife
leaving him in mid-1937. Soon thereafter she wrote him the letters that he lost at the Tarolito, letters of hope for reconciliation. These letters were followed by a speedy divorce. All this activity took place some considerable time before the day on which Yvonne returned and the two of them died in November 1938. (Lowry recognized that Yvonne would not, in all likelihood, return to her husband very soon after divorcing him.)

This chronology presented Lowry with a conflict. The closer the date was on which the Consul wrote his unsent letter to the day on which the novel's main action took place, the more "powerful" the letter's bearing was on the events on that day and on our understanding of the personalities involved in them. If the letter was written relatively close in time to November 1938, it could effectively serve as a very strong "introduction" to the mind and feelings of the Geoffrey Firmin whom the reader will first encounter in person in chapter II of the novel.

But the letter as it stood in the earlier version was fundamentally an impassioned response from the Consul to the fact of his wife's divorcing him. It was also an accusation that his wife's divorce proved her letters hypocritical in their apparent affection for him. These
factors influenced Lowry in the opposite direction; they argued for the letter being dated towards the end of 1937 or the beginning of 1938. Lowry's solution was ingenious: a communications breakdown. He thus wrote, "What if he says: "I have just heard about the divorce in July 1938."

This creative compromise would have been perfectly satisfactory had not Lowry also wished by this stage in the process of revising to have Geoffrey mention the political and personal echoes of his divorce from Yvonne: the divorce between Britain and Mexico in terms of their diplomatic relations and the Consul's consequent divorce from his job. While it was plausible that a British Consul would not learn of his own divorce for six months or so, it was extremely unlikely that he would not know by July 1938 that connections had been severed between the two countries in April of that year. Lowry had to settle for dating the letter with the vague phrase "spring of 1938" (pp.42-42).

Lowry's concern with chronology in this detail in itself showed his growing awareness of the novel's historical dimension. Chronology had simply not been an issue of great importance in the earlier allegorical narrative, but as Lowry's view of his characters changed and they gained personal histories that bore on their present behaviour, problems of chronology akin to this one inevitably surfaced.
The second part of Lowry's note consisted of a strategic outline of the revisions he intended to make to the letter itself, apart from its dating. It was divided into three subsections with reference to approximate divisions in the original letter. The first of these addresses itself to the letter's opening, which Lowry found abstractly philosophical and self-indulgent. Just as it had no clear functional setting in the novel's new chronology, neither did it have any apparent setting in the concrete life of its purported writer, the Consul.

Dear Priscilla it ran, since September I have been struggling against my love for you, and since to have submitted to it in the face of your calculations would have meant disaster, I suppose that this struggle has kept me sane. This is no criticism of you: it was inevitable. I have grasped at every root and branch, as a matter of fact, which would help me across this abyss in my life: but I can fool myself no longer. I can't make it. Sooner or later, driven to desperation, as they say in the dictionaries, by the Eumenides of unfulfilled purpose. I shall fall. I have fortified myself against the memory of our love by trying to concentrate on what I disliked about you, upon your hardness, upon what I still feel soberly(!) to have been an unjustifiable revenge on your part, and I have buttressed by various memories of your past (this), and prejudiced against you, unconsciously I admit, by Laruelle, who didn't, although I think not purposely—hesitate to take advantage of my weakened condition, with confirmations, merely circumstantial of course, yes, I know, and not merely verbal confirmations either[. . . . .] (7/2/p.16--corresponds to pp.41-42)
As a result, when Lowry placed himself in Geoffrey's shoes in an attempt to understand the Consul's relationship with his wife when he wrote the letter, he found himself creating a dramatic context for the letter by thinking of the lonely alcoholic's leaving his home in the middle of the night and travelling to the all-night tavern, the Farolito in Parían, in order to find relief from his guilt.

So, at midnight, I drove in the Plymouth to Tomalin to see my Tlaxcaltecan friend Cervantes the cockfighter at the Salón Ofélia. And thence I came to the Farolito in Parían where I sit now in a little room off the bar at four-thirty in the morning drinking ochas and then mescal and writing this on some Bella Vista notepaper I filched the other night, perhaps because the writing paper at the Consulate, which is a tomb, hurts me to look at it.

That he chose the Farolito in his note was itself dictated to some extent: it was the bar at which, we were to learn later, he had read and lost the letters to which this one was the reply. Since he had read them there, he should write from there.

Subsection (2) of Lowry's note showed him turning in imagination from the external circumstances in which the letter was written to the Consul's inner world. It was in this section of the note and its consequences that the strategic decision to have Geoffrey's wife return to him
had most effect. This return opened a wholly new set of ironic possibilities or potentialities in the pre-text that Lowry was studying.

Again, however, it was not solely Yvonne's return as wife that determined the train of Lowry's imagination at this point. This factual change was intimately tied up with the personal history that Lowry had developed for her during his revision of the rest of the novel, particularly her dream of saving the Consul from his alcoholism by taking him away with her to some northern paradise. This fragment of Yvonne's new personality directed Lowry to explore to the full the ironic potential in the Consul's hopes for his wife's return. As his note showed, Lowry set about making the Consul share Yvonne's dream of "a new life: the smoke of the train, the lightning in the white clouds." By this means Lowry simultaneously both compounded the novel's irony and developed the letter as an expression of a complex individual.

In response to his initial probing note, Lowry eventually expanded the letter greatly along the same lines. Because Yvonne was now established as the Consul's returned wife in the body of the novel, she shared not only this single dream of the future but also a host of mutual memories.
And it was these memories, in his ultimate revision of the letter, that Lowry used to exploit the ironic possibilities of the new situation:

Do you remember the Strauss song we used to sing? Once a year the dead live for one day. Oh come to me again as once in May. The Generalife Gardens and the Alhambra Gardens. And shadows of our fate at our meeting in Spain. The Hollywood Bar in Granada. Why Hollywood? And the nunnery there: why Los Angeles? And in Malaga, the Pension Mexico. And yet nothing can ever take the place of the unity we once knew and which Christ alone knows must still exist somewhere.

Apart from the multiple ironies in the words of the Strauss song, the references to Granada presage and explain some of Geoffrey's memories in the Farolito on the day of his death, memories that lead him to draw a map of Andalusia on the bar and excite the interest of fascist militiamen who eventually shoot him. And in a somewhat extreme flight of irony in a passage a little further on in the letter, Lowry has the Consul write that his hopeless longings for his wife's return are stimulated every day by the roar of the very plane on which she eventually arrives--in the following chapter. He concludes with the most directly ironic plea of all: "come back, come back... I am dying without you. For Christ Jesus' sake Yvonne come back to me, hear me, it is a cry, come back to me, Yvonne, if only for a day... (p. 46--my emphasis).
The third subsection of Lowry's strategic note fell into two parts. One dealt with the elimination of earlier narrative weakness and simply read "very much abbreviated." The second part showed Lowry beginning to build into his outline of the Consul's letter more of the ideas that arose in connection with his chronology problems: "Why did you send them to Wells Fargo . . . ." There is little to explain about either of these points, but it is perhaps valuable to quote here the part of the earlier letter that Lowry virtually eliminated en bloc in response to his feeling that it should be "very much abbreviated."

And yet it seems in another way, from the condition of the world and from our own private lives which mirror that condition, that, if we cannot live without it, we cannot, or do not deserve to live with it either. Is it that we do not love enough? Do not give ourselves freely enough? We know that it is. We know that while we are talking, telling lies to ourselves, that houses are burning, people are dying. We know that, every day, we have passed by upon the other side. Alas, I think only these things when I forget that you are not with me! Without you I cannot say that I entertain the idea of correcting these shortcomings very seriously. Everything is smash - smash - smash! I would like to break all the glass in the house! I do not, if truth be known, even consider them shortcomings. I don't even consider that intelligence confused which denies; like Hawthorne's Ethan Brand, the knowledge of the kinship of man for man, and the euthumism of its application. Smooth smiling parasites and meek bears. I find myself saying, with Timon. If life is hateful, the people fate has ordained to try and change it are more so, these people with ideas! To hell with them. Yet I feel at the same time as knowing that everything is hopeless that we cannot allow
what we created to sink down to oblivion in this
dingy fashion. It is all the more hopeless,
possibly, because of what you would certainly
not admit, that strange truths are discovered by
those who hide themselves in bottles, and we are
reluctant to lose sight of those too, for any
length of time. I know that I myself would submit
to no exhortation to bring us together which
implied the sacrifices you would demand. It
would not only mean a denial of drink but a denial
of the romantic passion of my own remorse in
which I am often absorbed to the exclusion of all
else and in the preexistence of which I lived
even while loving and having you. Just as others
must die bravely in war, so I must suffer. Part
of the trouble is perhaps, simply my nationality.
Perhaps if I had given in and become a naturalized
American, it might have been our salvation. Yet
I would never have been able to forget that I
am an Englishman. I would not have liked to be
told that now I was a red-blooded American.
Although I have the very deepest respect for
America, for its literature and its way, possibly
the very best of all ways, of life, I do not,
I may say, altogether like these 'red blooded
Americans' I am drawn to them, yet I am drawn
away from them That they are the hope of the
world I am sure, but that I have a need of any
such hope whatsoever in my life is questionable.
And just as the sea has divided me in nationality,
just as my life has been broken in half, so the
Atlantic of my soul, crashing on widely separated
coasts of thought, storms in me day and night.
Yet, storms in me between the severed halves
of what I am, and what I would be, and I no longer
know which is which. Which is ego, which is
super ego. The communication has long ago been
broken between these two, between which, as has
been said, there is the only conversation. So I
do not see, if you continued to insult that soul,
as you must, how in any event, if we made a
reconciliation, in spite of the divorce, that we could avoid reaching once more the point where we became unbearable to each other. And yet I cannot help thinking, on the other hand, in this Sargasso Sea of my own despair, cannot help hoping against hope that somehow, in some way, the future might change the - (7/2/pp.18-19--corresponds approximately to pp.45-46)

This is the prose of egomania and paranoia. The writer is at the centre of the universe and persecuted by the whole cosmos. It also presents an overt interpretation of the novel's allegorical world that was shared by both the Consul himself and the earlier narrator and, as such, acted in the same way as an emblem: "these people with ideas! To hell with them [. . . .] Strange truths are discovered by those who hide themselves in bottles [. . . .] Just as others must die bravely in war, so I must suffer [. . . .]" In eliminating it entirely Lowry cleared the way for the other changes discussed to make the letter ambiguous, ironic, and open to interpretation; instead of presenting a view of the novel's world clearly sanctioned by the earlier narrator, the letter became transformed into an important background element within that world, a major device for setting the scene in a world of individual interacting minds that Lowry was developing around it through his other revisions.
The preceding examples show how different forces at the heart of Lowry's revision of *Volcano* interacted to produce developmental change. They also begin to show the extent to which developments in the novel involved Lowry in a process of involuntary discovery. This latter aspect of the revision process is illustrated in great detail by an interconnected series of notes and changes encompassing two different chapters.

Part of the set of personal-history developments that Lowry built for his characters included a collection of personal memories given to Laruelle in chapter I of the novel. These memories are introduced in the published novel through a series of associations in Laruelle's mind beginning with the barranca, or ravine, that runs through Quauhnahuac. By association, Laruelle then remembers the "hell bunker" on the golf course behind Geoffrey's childhood home at Leasowe. Here, Laruelle recalls, he had once discovered Geoffrey involved in a bizarre sexual episode, after which the two of them had visited a pub with the unlikely name of "The Case is Altered." In Laruelle's mind, this episode is linked, in turn, with another encounter he had with the Consul, when he found Geoffrey embracing Yvonne in the ruins of Maximilian's
palace in Quauhnahuac. During the same sequence of Laruelle's memories of his youth, the reader learns that the Consul was a child prodigy on the golf course. As a group, this complex of associations firmly, although vaguely, links the youths of the two men for the rest of the novel.

In chapter VII of the novel set at Jacques's house, the perceiving mind after initial strategic revision was consistently the Consul's. Reading through an intermediate version of the chapter, trying to imagine the terms in which the Consul would experience it, Lowry found a complex of relationships that powerfully evoked the set of associations that he had created in Laruelle's mind in the first chapter. As the Consul stood on Jacques's balcony at the rear of the house, he overlooked the same ravine that had triggered Laruelle's train of associations, and on the other side of the ravine lay the golf course. Lowry recognized that the Consul's situation at this point in Jacques's house and in the company of Yvonne—was one highly charged with sexual overtones; this background to the Consul's thoughts as he looked across the barranca further reinforced the similarities that Lowry recognized between the two complexes of associations.

Reminded by the combination of images in this chapter of the material from Laruelle's and the Consul's youth, Lowry discovered that from the Consul's point of
view as a champion golfer the landscape as a whole might be experienced in terms of a golf course. In response to this idea, he made a significant note at the top of page 2 of his draft for the chapter.

Use golfing terminology throughout occasionally such as: about a full mashie shot, a chip shot. The whole fair might have been carried by a ((good)) full brass[?] shot. Cortes Palace lay about a slightly sliced spoon shot down the road. Jacques tower would have made a good tee."

After Geoffrey left the balcony he experienced a fit of sexual jealousy centred on his betrayal by Yvonne and Laruelle. He then joined the others on the roof for cocktails, where Laruelle referred to the misquotation from Alastor that the Consul was fond of repeating: "Oh, that the dream of the dark magician in his cave were the true end of this so lousy world." In accord with his earlier jotted memorandum, Lowry began to discover here a point at which his general strategic decision could take effect.

"I was just thinking about that favourite quotation of yours, "Laruelle was saying; he handed Yvonne her drink, who also took a canape, and gave a little skip for some obscure reason,

The mirador would make a good tee box for a beautiful
possibly rebellious. "What is it from and why," -aid Hugh, laying down the binoculars. "I've often wondered."
"From? Alastor," Laruelle answered, giving the Consul his drink. "Once - "
"No," said the Consul, drinking, "Not to-day. Don't tell us about it now. I couldn't bear it."
"Tell us about what? This is a very fine drink by the way, sir," said Hugh.

The Consul would, Lowry discovered, perceive the distance to the other side of the barranca as a golf shot from Jacques's house over a hazard like the "hell bunker."

This perception of Lowry's, situated in this particular emotional context, led him to probe more deeply into the Consul's experience here. He began to experiment on a separate sheet of paper, attempting to explore the complex of sexual and other personal memories that might be associated in the Consul's mind with the image of the barranca.

An Englishman's heaven, filled with racing yachts and long rolling green fairways; above which hovers in [illegible], like the Holy Grail, an eternal challenge cup. Solid silver.
Laruelle's zacuali seems, to the Consul, like a high tee. But how one's life had once seemed those rolling green fairways.
A conversation between Laruelle & the Consul on the zacuali, the little figures above them on the golf course, crawling, nightmare— Golfing scorpions . . .
I might have been a sort of Donne of the fairways. Who holds the flag when I hole out in three? Who hunts my silver king along the shore? And who, upon that last & final green? though I hole out in four. Accepting ten & three score . . . Memo: Laruelle & he might talk about golf & old times 'I always remember what you said about that girl, that she smelled so nice.' Laruelle remarked: Gouffre (11/1(section 2)/ pencil page after 10 in typescript)

Lowry eventually developed this material and inserted it in the form of two passage, the first of which occurs precisely at the point he had annotated where the Shelley quotation appears.

'God, that the dream of dark magician in his visioned cave, even while his hand shakes in its last decay - that's the bit I like - were the true end of this so lousy world . . . You shouldn't have gone to all this trouble, Jacques.' He took the binoculars from Hugh, and now, his drink upon a vacant merlon between the marzipan objects, he gazed steadily over the country. But oddly he had not touched this drink. And the calm mysteriously persisted. It was as if they were standing on a lofty golf-tee somewhere. What a beautiful hole this would make, from here to a green out into those trees on the other side of the barranca, that natural hazard which some hundred and fifty yards away could be carried by a good full spoon shot, soaring . . . Flock. The golgotha hole. High up, an eagle drove downwind in one. It had shown lack of imagination to build the local course back up there, remote from the barranca. Golf = gouffre = gulf. Prometheus would retrieve lost balls. And on that other side what strange fairways could be contrived, crossed by lone railway lines, humming with the telegraph poles, glistening with crazy lies on embankments, over the hills and far away, like youth, like life itself, the course plotted all over these planes, extending far beyond Tomalín, through the jungle, to the Farolito, the nineteenth hole... The Case is Altered.
'No, Hugh,' he said, adjusting the lenses but without turning round....

The second insertion incorporating the experimental material was made on the following page:

But what on earth was he, the Consul, the Consul wondered, continuing to look out for there on those plains, in that tumulose landscape, through Hugh's binoculars? Was it for some figment of himself, who had once enjoyed such a simple healthy stupid good thing as golf, as blind holes, for example, driving up into a high wilderness of sand-dunes, yes, once with Jacques himself? To climb, and then to see, from an eminence, the ocean with the smoke on the horizon, then, far below, resting near the pin on the green, his new Silver King, twinkling. Ozone? - The Consul could no longer play golf: his few efforts of recent years had proved disastrous... I should have become a sort of Donne of the fairways at least. Poet of the unreplaced turf. - Who holds the flag while I hole out in three? Who hunts my Zodiac Zone along the shore? And who, upon that last and final green, though I hole out in four, accepts my ten and three score... Though I have more. The Consul dropped the glasses at last and turned round. And still he had not touched his drink.

The whole process of developing this material was clearly one in which Lowry made accumulated discoveries through criticism and analysis of the relationships progressively revealed as he followed his revision programme of reimagining the novel's world from his characters' points of view. Seldom were new developments found purely outside the novel and then incorporated; Lowry
discovered them within the story once he recognized weakness and set out to search for a different truth.\(^8\)

A further natural discovery that frequently arose as a consequence of his decision to convert the omniscient narrative mode into one of interacting subjective minds was that of ambiguity. One of the instances in which he discovered a form of ambiguity was discussed earlier—the situation in which Yvonne found that she could not be certain of her own motives for returning to the Consul. But Lowry discovered a parallel, more general ambiguity throughout his pre-texts as he searched for a "better" less stereotyped explanation of the central issue in the novel: the Consul's death.

In the final chapter of the rejected version of the novel, the whole incident of the Consul's being shot seemed extremely arbitrary. Having claimed that his name was William Blackstone, while the passport confiscated from him, his own, described him as William Ames,\(^9\) the Consul simply lost his temper and took a symbolic stand against the fascists whom he saw as responsible for the death of the Indian he had passed by on the road earlier in the day. His loss of temper occurred in response to a series of relatively unjustified bullying and teasing on the part of the fascists for which there was no particular precedent or explanation beyond the fact that they were
fascists and thus expected to behave in a stereotyped ugly and violent fashion. As a result of this general arbitrariness, the Consul's death had connection with the body of the novel in only the most tenuous manner, and what connections there were tended to be solely symbolic or allegorical. In the light of all these considerations, the Consul's shooting took its place as the conclusion to a novel about a tragic hero who passed his day being forced from one drink to another by the intolerable world around him, a world of stereotypes without understanding, sympathy, or sensitivity. And his death acquired the significance of a tragedy as the outcome of a stand forced upon him by this intolerable world, a stand for which he had been, as it were, wound up by the forces of evil acting through those around him. The responsibility for his death was the world's, not his.

As he set out to reimagine this chapter in the light of the way in which the novel was gradually developing, Lowry was inevitably concerned with the facts directly surrounding the Consul's death and with the personalities and motives of those directly concerned in the shooting. Placing himself in the Consul's shoes, he first discovered that Geoffrey would probably be so tied up with his own inebriation and self-pity that he would omit paying
properly for his drinks and for his brief interlude in the company of Maria, the young prostitute. He would also, Lowry imagined, be sufficiently maudlin and sentimental by this stage of the day to mindlessly scrawl a map of southern Spain on the bar top and generally behave in an extremely truculent and anti-social manner. But even these details, once he had discovered and incorporated them in the developing text of the final chapter, seemed inadequate to explain the behaviour of the militiamen in shooting the Consul. He had, after all, proper legal identification and was manifestly a drunk, rather than any threat to them.

The kind of person they might shoot, Lowry decided, would be Hugh—a young left-wing activist who might well cause real trouble for them or even endanger them physically. If the fascist militiamen were to mistake the Consul in some way for his brother, their killing him would seem much more likely. Some evidence, however, would be required, even if only circumstantial. The Consul's possessing Hugh's telegram, written as it was in English and filled with politically charged terms, would certainly contribute something along those lines. It was at the very point where Lowry had the Consul in the earlier version produce his legitimate identification that he made a note to use Hugh's telegram in some way.
He took the elastic off the Consul's passport and glanced sideways at it, then up at the Consul. He examined it. "Chingarn! Cabron!" he seemed to be having some difficulty deciphering the name. "William Ames," he spelled out aloud. "Occupation, retired." He was scratching himself. "What for you want to tell lies?" (8/12/p.396—corresponds to pp.369-70)

This note effectively referred Lowry back to chapter IV of the novel and forced him to revise his description of Hugh's dress so that it was clear Hugh had borrowed the Consul's jacket and failed to remove the telegram from its pocket. Lowry's invented excuse for this loan was that Hugh's clothes had been "impounded at the border." (p.99) From having Hugh borrow the jacket, Lowry had to ensure that it was returned to the Consul. In chapter VI this exchange was accomplished, and in the published version, for example, the Consul sets out for Tomalín wearing "a freshly pressed shirt and a pair of tweed trousers with the jacket to them Hugh had borrowed and now brought in from the porch." (p.187)

Against this background, Lowry came upon the episode in which the Consul took a ride on the machina infernale at the Quauhnahuac fair. In the earlier version of this incident, Geoffrey simply wore his own jacket and there was no complex antecedent exchange with Hugh. When he
rode the machina his passport fell from his pocket along with everything else, but it was returned to him to reappear, as seen in the above quotation from p. 396 of the earlier version as proper legal identification. In a later pencil draft of the machina passage, however, Lowry made a note recording his recognition that it was a crucial scene with respect to his understanding of why the Consul was shot.

[. . .] everything was falling out of his pockets, a fresh article at each circuit, his passport now, his small change, everything that gave him a character, a meaning [. . . .] (10/30/p.18--corresponds to pp.225-26) What does fall out of his pocket, something new, a telegram. not everything, he still had something in his pocket, possibly of Hugh's What about Hugh's telegram

When the passage had been typed, Lowry examined it again. The telegram was firmly fixed as circumstantial evidence that the Consul was to possess in the conclusions. But Lowry now began to focus even more intently on the Consul's passport.

After a while the Consul realized confusedly that everything was falling out of his pockets a fresh article at each circuit; but what had been in his pockets to begin with? There went his small change, his notecase - he didn't know
if he'd brought his passport with him. ((Then he remembered he had brought it.))

The child who returned his notecase withdrew it from him playfully, hiding it behind her, before handing it back, after which she retreated a few steps, dubious whether the Consul should actually have it after all, No, she had something in her other hand, a crumpled telegram of Hugh's left in the jacket. TH4/t6MAl/1kM/iM'6/A6*/M/lM4/Mt think out brought/his/passport think out no passport -- well, perhaps he had not brought it after all, No, he remembered he had brought it. (11/1/p.32--corresponds to pp.225-26)

By this stage, Lowry had begun to vacillate and become confused about whether the Consul had brought his passport with him and whether, if he had, it would be returned to him along with his other possessions. He could not make up his mind whether it would be possible for a diplomatic representative like the Consul to forget his passport entirely or whether it could fail to be returned to him when the little girl had to return the telegram. The deletion in the second part of the passage shows that his insecurity over these issues was increasing rather than decreasing. Eventually, this uncertainty about how the passport should come to be missing in the final chapter, and so fail to provide the Consul with legal identification to distinguish him from Hugh, the dangerous young leftist,
entered the text in precisely the way that Lowry had built his own uncertainty about Yvonne's motives into his account of her view of herself. 11

God! Everything was falling out of his pockets, was being wrested from him, torn away, a fresh article at each whirling, sickening, plunging, retreating, unspeakable circuit, his notecase, pipe, keys, his dark glasses he had taken off, his small change he did not have time to imagine being pounced on by the children after all, he was being emptied out, returned empty, his stick, his passport - had that been his passport? he didn't know if he'd brought it with him. Then he remembered he had brought it. Or hadn't brought it.

......

The child who had his notecase withdrew it from him playfully before returning it. No: she still had something in her other hand, a crumpled paper . . . . Some telegram of Hugh's. His stick, his glasses, his pipe, unbroken; yet not his favourite pipe; and no passport. Well, definitely he could not have brought it.

The combination of possibilities and probabilities that Lowry discovered in conflict here was not susceptible of any clear solution. The Consul had to fail to have legal identity in the final chapter for his death to have occurred as it did, but it was as unlikely that the Consul would forget his passport in the first place as it was that it alone would be lost on the machina infernale. The source of the text's ambiguity at this point thus lay in the very nature of the revision process itself, and it was an ironic ambiguity that Lowry clearly discovered.
within the earlier linear and allegorical account of the Consul's "murder."

Conclusions

The strategic marginalia examined in this chapter show how Lowry set out to answer the questions he posed himself in his critical annotations. They show him reimagining and discovering his characters as independent individuals with detailed personal histories in the twentieth century, histories that they partially share with one another. These notes also show how Lowry discovered the alienation of his by now nonstereotyped characters from each other, how their unconscious motivation towards selfishness could be as strong as their conscious will to sympathize.

This new conception of characters was encouraged and supported by changes that converted gratuitous emblematic material into powerful philosophic or religious background to a historical story. When these changes combined with the others mentioned, an essentially linear and allegorical world of stereotypes became a multidimensional world of independently perceiving subjectivities. As a result, the published novel we know "explains" the Consul's death in terms of mutual and ironic alienation rather than in terms of a rigidly structured allegory.
Margerie Lowry remembers the way in which Lowry and she conceived of this revision principle: "We shouldn't have a God consciousness...we shouldn't shift back and forth in one chapter, from one person's consciousness to another...[Hugh's] mind wouldn't work in certain ways. The Consul's mind would work in certain ways and Hugh's would work in a different way." Personal interview with Margerie Lowry, December, 1974.

It is perhaps misleading to describe chapter XI as not filtered through the mind of a single character. In the main, Yvonne is the perceiver throughout the chapter, but on a number of occasions, the narrator reports Hugh's experience as well: "they made out, frozen, the minute black and white figures" (24); "the right that met their eyes" (324) (my emphasis).
At this point, and on other occasions, it is possible to witness the process whereby Lowry's writing sometimes became "self-reflexive." The ambivalence involved in the literary process of searching for a form here comes to be incorporated as the substance of the fiction. In no sense, however, was this a general strategy of Lowry's, and even in this instance, there is no evidence that the reflexivity of the final expression was of interest to Lowry in its own right. What interested him was the psychological discovery that he made about himself and others through such revisions.

On the verso pages of the Texas manuscript alone there are a large number of drafts of this passage. Lowry called it his "murderer passage."

Kilgallin, Lowry, p. 151.

During a personal interview with Margerie Lowry, December 1974, she said "Yes, he had those folders of Tlaxcala [in Dollarton], he had those."

O'Kill, p. 68, also notes the development of the novel away from such overt self-interpretation: "the novel itself does not intellectualize or interpret its material, does not provide a single conclusive interpretation of any sign."
This process of discovery through revision, clearly documented in this example, extends O'Kill's conclusion, p. 204, that "it might be more accurate to say that the writer finds a thought or feeling by the use of language." Lowry found more than thoughts or feelings through his search for a better language—he found the very substance of the published novel.

In the first versions of the novel, the Consul was named William Ames.

I have explored the development during revision of circumstantial evidence not directly connected with marginal annotation in my article "The Consul's 'Murder': Ambiguous Narration in Malcolm Lowry's Under the Volcano," Canadian Literature 67 (Winter 1976):53-63.

Here, again, therefore, we find an instance of Lowry's novel actually in the process of becoming self-reflexive. Lowry's creative ambivalence comes to be incorporated as the substance of the novel's action at this point. Again, however, nothing suggests that Lowry had any interest in this feature of his revision process as an issue in its own right.
Chapter Four

TEXT AND MAN

Is it possible to extend understanding of Lowry's creative revising of Volcano by considering what is known of the author's life during this period? As it happens, there is sufficient evidence about the way Lowry perceived and acted between 1935 and 1945 to draw a set of extremely convincing and fascinating parallels between the general trends visible in Lowry's revisions and apparent changes in his personal outlook. In fact, so striking are the parallels involved, that it is reasonable to speak of Lowry's revision as clearly a "therapeutic" undertaking, in the full sense of that word. Lowry appears to have reorganized his perception of himself and others by means of his struggle with his novel.

Before entering this phase of analysis, however, it is important to summarize precisely what were the "general trends visible in Lowry's revision," the trends exposed through the detailed examination of the preceding two chapters.
Different visions

According to the interpretation offered in the preceding two chapters of this thesis, Lowry's marginalia and revisions traced his rewriting of a story that remained in its basic essentials identical from 1939 to 1945. Nearly all of his commentary arose from dissatisfaction with the way this basic story was described and presented to the reader. And as we have seen, this fundamental dissatisfaction—of whose structure Lowry himself was probably unaware—had its local expression in many forms; his critical and strategic annotations ranging from discussion of psychological realism to preoccupation with whether the ordinary reader would be entertained by a passage.

Cumulatively, Lowry's criticism was directed against a narrative voice which dominated the rejected novel's action with its own attitudes, judgements, and evaluations. This voice tended to abstractness and exposition, often in a "journalistic" fashion or by means of synopses. Partly as a consequence of these features, characters tended to be stereotyped caricatures. Except for the figure of the Consul, they tended to lack any semblance of individuality or autonomy. They appeared to be in the narrator's grasp, to belong to his mind alone. The rejected version of the novel was similarly crude in its use of allusion. The narrative voice, so constantly present, tended to rely not only on direct mention of other texts with monotonous regularity (imparting an air of bookish Cambridge literary
conversation to the whole undertaking) but also on a pervasive literary tone. All too often the earlier narrator or his characters strained for the outré metaphor and the elegant period. These features cumulatively distracted the focus of the novel's attention away from the basic action to the narrative personality itself.

Dialogue was of a piece with the narrative. The characters frequently sounded precisely like each other and like the narrator himself. They delivered long unbroken speeches filled with considered judgments that reflected their stereotypical roles in an allegorical structure of relationships with each other. When the dialogue was not couched in the upper-class, gestural rhetoric of the narrator, it often took the guise of a jejune, prejudiced version of American or Mexican.

These characteristics of the earlier novel combined to present a relatively simple and linear world. Events and interactions seemed to take place sequentially, following each other onto the stage of the omniscient and ever-present narrator's consciousness.

In place of this abstraction, exposition, evaluation, explanation, and omniscience, Lowry strategically substituted concreteness, and withdrew as narrator from judgment, evaluation and explanation. He restricted the narrative vision at nearly all times to the apparently unmediated presentation of events through one character's mind at a time. His characters were given personal histories and
autonomous psychologies. They thus came to possess a
degree of complexity paralleling that which Lowry had
originally given only the Consul.

As part of the narrator's withdrawal from prominence,
both the direct literary allusions and the general literary
and derivative manner became far more controlled. Dialogue
which had been linear and extremely similar to narrative
became dramatized; Lowry built it into the action and
setting of the novel by breaking it up and rewriting it
as in the "Stone Retreat" passage, with the rhythm and
tempo of authentic verbal exchanges between autonomous
individuals. He made the imagery passing through individual
minds reflect his characters' personal histories and
emotional situations.

The version's controlled and rigid fictional world
was thus replaced by a world apparently far more independent
of any controlling narrative personality. In place of
the shallow tragic stereotypes that Lowry's narrator had
presented to the reader in the pre-1940 versions of the
novel, he created a world of interacting alienated subject-
ivities.

Neurosis of the earlier version

In the most crude and general terms, the narrator of
the earlier version presented or described the Consul as
the tragic hero of an allegory, persecuted by and
suffering on behalf of humanity at the hands of a set of
stereotyped figures. These characters acted as the unfree
agents of a machine organized by supernatural forces for
the hero's destruction. Within this framework, Geoffrey
Firmin appeared as a literary archetype—a Prometheus, an
Oedipus, a Faust, a Lear—understood in post-Romantic terms.
This earlier account of the novel's central figure vis-à-vis
the characters around him corresponded in many respects
to Lowry's own view of himself and his world during the
period in which he created the rejected novel. He spent
these years before his move to Dollarton in Mexico,
Los Angeles, and Vancouver, and they were years marked in
his letters to virtually everyone by a perpetual sense
of despair and persecution. He expressed his unhappiness
in terms of literary stereotypes remarkably similar to
those characterizing the Consul's presentation in the
earlier Volcano.

This is the perfect Kafka situation but you will
pardon me if I do not consider it any longer
funny . . . .
At any rate an absolutely fantastic tragedy is
involved--so tragic and so fantastic that I
could almost wish you to have a look at it.
One of the most amusing features of the thing
is that even an attempt to play Sidney Carton
has resulted in a farce.
This is not the cry of the boy who cried wolf.
It is the wolf itself who cries for help.
I am here because there is much hostility in my hotel.

I am trying to do some work here but my life is so circumscribed by your detectives who walk up and down the street and stand at the street corner as though there was nothing better to do than to spy on a man who is unable to do anything anyway and never had intentions of doing anything anyway and never had intentions of doing anything but be good and love and help where help was necessary that I am rapidly losing my mind. It is not drink that does this but Oaxaca.

The English are sufficiently stupid but the stupidity and hypocrisy of your detectives and the motives which are behind their little eternal spying - their activities - completely transcend any criminality and stupidity I have ever encountered anywhere in the world.

People even camp outside my bloody door to see if I am drinking inside, and of course I probably am because it is so difficult or becoming so difficult to drink outside. If I do not drink now a certain amount there seems no possible doubt that I shall find myself in that Goddamn jail to which I seem to be progressing almost geometrically, and as you know, when one goes there sober, one comes out drunk. It seems almost that I have a kind of fixation on the place because, like the novelist Dostoievsky, I have practically a pathological sympathy for those who do wrong (what others are there?) and get into the shit.

Nor - for that matter - has any man a right to legislate upon a person (who has paid through the nose as I have, who has his house robbed, his wife taken away, in short everything taken away, simply to be in Mexico) for his own Goddamned political reactionary reasons when anyhow it is only a country that he himself - I mean the legislator - has criminally stolen...
My only friend here is a tertiary who pins a medal of the Virgin of Guadalupe on my coat; follows me in the street (when I am not in prison, and he followed me there too several times); and who thinks I am Jesus Christ, which, as you know, I am not yet, though I may be progressing towards I am myself.

I have been imprisoned as a spy in a dungeon compared with which the Chateau d'If—in the film—is a little cottage in the country overlooking the sea.

I did not write because I felt myself too deeply lost in a dark purgatory blind. If you would write me a letter it would cheer me up more than I can say—wish me God speed at least—else, like Herman Bang, I shall die of grief, sitting bolt upright in a Pullman car, in Utah, without a country.

I have emphasized the points in these quotations at which elements in Lowry's pattern of literary tragedy make themselves evident. But this pattern can be seen in full in the very long letter to Conrad Aiken written in Vancouver in 1939. It opens with a fascinating paragraph that, in a sense, summarizes the whole system of rules according to which Lowry organized his perception/description of himself and others throughout this period.

Since my last bagful of news the situation has become so bloody complicado that if we do not receive some help, and at that immediately, I shall lose what remains of my reason, not to say life. It is all (like everything else) such a complexity of melancholy opposites that, although I expect you to understand it all, I'm not going to attempt to explain it. I shall just hang the
succulent-looking hams of misfortune in the
window hoping to entice you in to where the whole
pig, that would be cut down, is hanging.6

The pattern governing this self-presentation is
primarily one of the unwarranted victimization of a helpless
("hanging") innocent ("dumb animal") by supernatural
forces ("misfortune").

Such a set of rules at its most fundamental and impor-
tant level enables Lowry to present himself as not responsible
for his own inaction. More precisely, he describes himself
as trapped by external rather than internal influences--
he would act, if only circumstances, those around him, all-
owed.

Later in the letter, the literary archetypes emerge
again: "When I returned to Los Angeles . . . I practically
went to pieces, this being due to illness, partly to Jan
[Gabrial], who went promptly to Santa Barbara, leaving me,
a sort of Lear of the Sierras, dying by the glass in the
Brown Derby, in Hollywood . . ."7 "Margerie . . . has
stuck by me through thick and thin; mostly thin, sharing
conditions with me which make Gorki's Lower Depths look like
a drawing-room comedy";8 "if something doesn't happen
pretty damn quick the situation will become like the postulated
end of Kafka's The Castle, in which he was too worn out to
write". According to the roles they are assigned within this structure of literary archetypes, the individuals around Lowry came to be transformed into unfree agents or components of an inordinately complicated and fatal machine designed, like Cocteau's *La Machine Infernale* (an extremely important image in *Under the Volcano*, of course), for the annihilation of the mortal, but essentially free, hero.

The extremely abstract quality of this tragic hero's (Lowry's) situation is expanded upon elsewhere in the letter: it is not the particular "horrors" of his situation that "appall" him, but Lowry writes, "the absolute injustice of all this . . . the misunderstanding . . . the hopelessness of communication". The free hero, who perceives his unjust entrapment in the infernal machine, cannot communicate meaningfully with those around him because they are merely the unfree instruments of fate, components of his circumstances. The hero (Lowry) is thus absolved of responsibility for even trying to communicate, not only in the literal sense of talking to or persuading those around him, but also in the more important sense of interacting decisively with them. And this is simply another version of the initial and fundamental claim that the hero's circumstances cannot be changed by an exercise of his will.
The cast of characters which constituted Lowry's blind and unjust circumstances at this time included his father A. O. Lowry; A. B. Carey, the man entrusted with Lowry's income in Vancouver; and Maurice Carey, who was Lowry's landlord when the letter to Aiken was written. It is worth examining briefly the way Lowry presents each of them: first, his father: "It is queer, when all I wish is to be independent, that I should now be placed forcibly in a position where it is virtually impossible, although all this is quite consistent with the pattern of my father's general attitude". "I feel that my father is being exploited in the present situation (which is intolerable and hopeless) but . . . as my word is obviously discredited, I feel it useless to make any statement of my own side of the case [to him] . . . ." In fact, the pattern of Lowry's own "general attitude" is far clearer than that of his father, who appears here, in a manner "quite consistent" with Lowry's tragic scenario, as an essentially mechanical figure, his attitude towards his son preconceived and conditioned by distorted, second-hand information. Furthermore, because the notion of responsibility implies the possibility of effective self-willed action (the very possibility that Lowry's scenario operated to exclude), there is no sense whatsoever here
that Lowry himself played any part in creating his strained relations with his father.

The same refusal to present himself as responsible in any way for the circumstances in which he found himself extends to his treatment of the man entrusted with his remittance in Vancouver, A.B. Carey. A.B. Carey does not play a large part in the published version of this letter, but in the manuscript version he appears, like Lowry's father, as another agent of the system determined to prevent Lowry acting freely:

[Parks] placed my money in the hands of two men whom he scarcely knew, one of whom, Maclean, I believe to be honest enough, but who, being constantly away on secret service, was & is unapproachable: the other, A.B. Carey [...] who was & is [...] the most upright citizen of the town Vancouver, & a member of the Oxford Group. For him, no more dancing on hell's bright sabbath green, the uprightness having departed to his soul [...] After two months of going quietly insane care of the Oxford Group, war was declared. All might have been well had not this Oxford Grouper discovered that I was in love with Margerie [...] When A.B. Carey discovered that I was married [to Jan Gabrial], as a matter of fact my interlocutory decree had just been granted, & proposed to return to another girl, he sat on my money, abused my confidence, said that I was committing a mortal sin in loving another woman than my wife, read my letters, & actually interfered with my mail [...] Now I had the visa to get back [to the United States], but A.B. Carey would give me no money. So I wired Margerie for enough money to make the trip back to Los Angeles, which she did [sic], & [I] was turned back at the border, A.B. Carey having already presumably informed the authorities that I would be unable to support myself on the other side.
Leaving aside, of course, the gratuitous invective, much of this account may be superficially accurate as far as events went; but the tragic scenario of fatalistic persecution could only be preserved by Lowry's consistently ignoring the initial cause of A.B. Carey's, and his father's, behaviour—his own repeatedly displayed "incompetence" to manage his remittance without getting into trouble.

Douglas Day makes two points of relevance here: the first, already alluded to, is the fact that Lowry's letters from Mexico, where he had management of his remittance, show only a more extreme version, at times, of the same scenario; only the details were different, and jail provided the external constraint.\(^{14}\) In the face of such repetitious behaviour one is justified in at least speculating that when he was actually free to act as he chose, Lowry had hunted the constraint of prison in order to avoid that freedom. At any rate, during the first few months of his life in Vancouver, the constraint Lowry may have needed in order to preserve his unfreedom was provided financially rather than physically by A.B. Carey, who emerges in Lowry's account, in the place of the Mexican police, as the agent of external circumstances quite outside Lowry's effective influence.
Douglas Day's second point of some relevance to Lowry's presentation of A.B. Carey is that Lowry was certainly not turned back at the United States border solely, if at all, because A.B. Carey had arranged it. Day states that Lowry "was intercepted at Blaine, Washington, reeling and incoherent, and was refused entrance to the United States." If Day is right, then Lowry, in this draft of the letter to Aiken, was stretching the truth considerably in order to preserve his self-image as the persecuted hero. He could not admit the possibility of his own responsibility for not being admitted to the United States, as this would destroy the saving notion of total constraint by fateful circumstance. Some agent of the "system" had to be responsible, so A.B. Carey was elected.

The letter to Aiken was written from the home of Maurice Carey, where Lowry described his living conditions like those of a Mexican jail—so bad that "we cannot remain here much longer or God knows what will happen." Although presented so as to complete the pattern of tragedy, the details of these conditions are essentially irrelevant to the argument presented here because, first, even if they were as Lowry described them, they were only the results of, or the manifestations of, the important underlying structure of personal relationships and decisions. Second, and this bears out the first point, Lowry himself dismissed the details as of secondary importance to the overriding
tragic pattern, to "the absolute injustice of all this . . . the misunderstanding . . . the hopelessness of communication . . ." 17

Maurice Carey's place in the tragic pattern derived not so much from his control over Lowry's income as from the need to keep Margerie Bonner's presence with Lowry in Vancouver a secret from A.B. Carey, who did control Lowry's money. As Margerie's visitor's permit (she was a U.S. citizen) had been allowed to lapse, Maurice Carey could be seen as a double threat:

... perhaps it is best to know that my relationship with M. Carey is further complicated by the fact that he has written to my father asking to be made trustee for my money here, with the understanding that he would then turn it over to me for a certain cut each month. Being so desperate to be with Margerie I agreed to this as at the time he seemed sympathetic—to do him justice, he is sort of,—but what with the twins & the Hindoo & all & we all have our bloody troubles & have to use certain methods to solve them not sometimes the real right thing,—but he has since proved difficult, for instance he pawned my typewriter one day without my knowledge, which I didn't exactly like,—this one is borrowed—& should he get control of the money, we might not get enough to live on, & anyhow there is always the terrible fear that Margie may be deported. 18

Maurice Carey denies ever having written to Lowry's father; he even denies ever having known Lowry's father's address, and the letters from Lowry's father around this period show nothing to contradict his denial. It seems
possible that Lowry and Maurice Carey discussed such a plan, but if, as Douglas Day says, Maurice Carey were already receiving all Lowry's remittance from A.B. Carey in payment for Lowry's board and supervision, such a plan could only, apparently, have benefitted Lowry, not Carey. Maurice Carey not only denies ever having pawned Lowry's typewriter, he claims that Lowry's account is a complete inversion of the facts. According to Carey, Lowry himself pawned the typewriter and Carey redeemed it for him.

Wherever the truth resides in these contradictory accounts, Lowry's final point here, that Maurice Carey had not only the power but also the motive to have Margerie deported, seems to conflict with the earlier implication that Carey wanted and needed to control Lowry's income. As Carey's major service to Lowry was providing secrecy from A.B. Carey regarding Margerie, if she were deported Carey would lose any possible "hold" he had on Lowry with respect to his money. The conflict can, however, be understood in terms of the pattern according to which Lowry organized his experience of others during this period. There is no question that he was indeed trapped, but the trap can best be understood as an internal dependency on others such as Maurice Carey and A.B. Carey for the entrapment he needed to avoid the responsibility for self-willed action. Once Lowry had achieved a situation providing
some semblance of external constraint, whether being watched by Mexican police, depending for finances on A.B. Carey or his father, or for secrecy on Maurice Carey, he was free, psychically, to interpret his position as that of the authentically free hero prevented from meaningful interaction (communication) with other people by their conditioning.

Turning from this conclusion back to the version of Under the Volcano completed in 1940, it is now possible to see that the image of man-in-the-world presented therein was a neurotic one designed to satisfy the author's overpowering need to protect his ego. The novel might, in certain senses, be regarded as a symptom of that fear and need. The earlier version's presentation of the story effectively justified the Consul's evasion of responsibility for his predicament in precisely the same way that Lowry justified his own failure to choose and act. The patterns in which the fictional and real worlds were distorted matched each other item for item.

The movement away from neurosis

Around Christmas 1940 Lowry and Margerie were married and they learned soon after that Under the Volcano had
been rejected by four publishers (it was eventually to be rejected by twelve). But by this time Lowry had already been living away from the city for four or five months, and since mid-April of 1940, although he was still, apparently subject to the supervision of a proxy guardian, he had not had to depend directly on any guardian's favour for his allowance. He had in other words begun to reestablish reasonably good relations with his father, who was prepared to have him handle his own allowance whenever Treasury restrictions would allow it to get through to Canada. This, at least, suggests that even before the rejected version of the novel was mailed to New York in July 1940, Lowry may have begun to overcome, to some extent at least, his previously constant inability to act decisively or responsibly.

In any event, even if Lowry had begun, with Margerie's support, to change psychically in Vancouver, the environment at Dollarton provided him with far more scope for such change. In Dollarton he had a privacy to attempt new kinds of work where failure would only be witnessed by Margerie, whom he had evidently already come to trust a great deal. At the same time, insofar as the kind of work involved in getting their cabin in good repair would not be of the kind in which he claimed any expertise, no
ego-threat would be involved in failure. The significant example quoted by Day from Margerie is of Lowry learning to chop wood and prepare kindling; once he had learned how to do this, it was apparently very difficult to bring him to a halt.23 Personal successes of this kind (and in a completely new kind of situation, there must have been many) away from the gaze of anyone Lowry might not wish to have witness him failing at something he had chosen to do, would be of great psychic value to a man with the particular ego needs and difficulties by which, as we have seen, he had been dominated since at least the time that his wife left him in Mexico.

Lowry's letters from 1941 onwards show a development away from the distorted patterns characteristic of his Mexican and Vancouver letters. He began, while still upset by the earlier novel's rejection, with a letter to his agent. Reportedly Margerie wrote it because Malcolm was still too dejected to put pen to paper. Nevertheless, he cosigned it. Although excuses are still offered for the novel in terms of constraining external circumstances, and although the revisions envisaged bear little relationship to those that Lowry had yet to discover were necessary, the weakness of the earlier version is clearly admitted, something quite inconsistent with his earlier interpretation of reality:
the fact that we have not succeeded is certainly not your fault. Perhaps it is partly due... let us be humble, to our own lack of proper material... a new version has been growing... which will eliminate most of [the novel's] obvious defects, clarify and strengthen the narrative, etc. In thinking the book was so good when we sent it to you, perhaps we confused a spiritual victory with an aesthetic one, since it is impossible to convey to you the difficulties under which it was completed—which is, of course, no substitute for actual merit...24

In March 1941, Lowry wrote individually to Matson, enclosing the version of chapter VIII that has sometimes been mistaken for the initial short-story version of the novel.25 He refers again to his reassessment of the novel as a whole, but since this short story is so easily mistaken for a version written prior to the rejected novel, his understanding of the rejected version's weaknesses had clearly not progressed very far. Also, he still excuses his weakness in terms of external constraints.

"I'm sorry I've only given you further disappointments with Under the Volcano, so far, and it may be that the adverse conditions under which the book was finally written influenced me to think it was an artistic triumph when it was only a sort of personal one.

I think on rereading that Martha Foley's judgement is maybe a just one in part; there is too much preoccupation with time, and the pattern does not emerge properly...26

By June 1942, however, the change in Lowry's outlook had become far more marked, and it was in the direction that paralleled the increasing sensitivity of his revisions
to the novel. In this letter, again to Matson, his excuse for his earlier work's weaknesses has become an internal one. While he is still not quite prepared to admit that he was fully responsible for the weakness of the rejected novel, he no longer lays the blame on the people around him. His distortion of his circumstances seems to have diminished radically.

I have been down these last few months with a somewhat rare and comic affliction known as "the Bends". During treatment for this it was discovered that I had had a streptococcic glandular infection for about a dozen years. This looks like unpleasing news but I see it good because, since treatment for this, eagles and mountains have dropped away from my mind. I am now nearly better . . . . That the toxicity thus, indisputably often at its maximum during your great and strained patience with me, might, . . . explain indeed some too apparent oddnesses and unratted irrelubilities on my part in the past, as well as the almost total fog in the Volcano as was, we have the doctor's word.

I promise you this: something really good is on the wing this time, sans self-deceptions, from this side. 27

The change evident in this letter, where Lowry clearly distinguishes between his behaviour and thinking prior to completion of the rejected version of Volcano and his behaviour and thinking at this point, is seen again
in another letter to Conrad Aiken, written at about the time the final version of the novel was completed. The contrast with the earlier letter to Aiken discussed at length above is astonishing. Here we find Lowry complimenting those around him for putting up with him; he recognizes, with extraordinary mildness, the law of the land; and he seems to regard his misfortunes with a good deal of equanimity.

I was in shocking bad form and worse company so all in all, though I was very disappointed not to see you--albeit I heard you--it was perhaps just as well that I didn't. How the Noxons bore with me--if they really did--I don't know. Actually the business of the fire seemed to drive us both slightly cuckoo. Its traumatic effect alone was shattering. We had to live through the bloody fire all over again every night.

... ... ... ... ... ... ... ... ... ... ... ... ... ... ...

When we arrived back here too it was to find that someone, strangers, and vultures, had disregarded our burned stakes and notices and built smack on top of our old site, blocking our southerly view, a great tall ugly creation to be full in the summer of rackety rickety children and hysterical fat women who meantime had pulled down the flags we left--perhaps too dramatically--flying on our poor old ruin, thrown dead mice down our well, and shat--even on the walls--all over out toilet. This of course is a crime, according to the local folkways, the mores, or whatever, though we had no legal toehold in the matter, pioneer's and squatter's rights having been abolished .......

... ... ... ... ... ... ... ... ... ... ... ... ... ... ...
To be frank, it is ourselves who have had most of a share in this misfortune. Margie ran a nail through her foot the first day we got the lumber in--cellulitis set in, then blood poisoning, shortage of doctors, and finally hospital, and probings, and a horrible awful anxious time that was.  

Although not showing nearly such obvious structural parallels to the fiction of the same date as do the pre-1941 letters to the fiction corresponding in date with them, these post-1940 letters both present, in the quotations above, a far greater degree of ironic distance and subtlety, and an evident capacity to detach himself and his sympathies as narrator from himself as character. The tone, too, shows a greater range, is less obsessively linear; there is an overall increase in variety of experience, ambiguity, and complexity in the kind of world these letters seem to describe, especially in the letter to Aiken. This is in spite of the fact that Lowry still regards Aiken, clearly, as a correspondent especially sympathetic to receiving tales of woe.

Although these letters are less dramatic in their resemblances to Lowry's fiction than were the letters he wrote from Oaxaca and Maurice Carey's house, they clearly evidence the beginnings of the very kind of compassion and sensitivity expressed by the marginalia and revisions discussed in the body of this thesis. There was in both cases, then,--before and after 1940--a distinct parallel between Lowry's interpretation of his fictional world and of his daily life.
Revision as therapy

It is personally important to every man to 'describe' his experience because this is literally a remaking of himself, a creative change in his personal organization, to include and control the experience.

The artist's way of remaking himself is, as in man generally, by work, which is remaking the environment and, in learning to work, remaking himself.

... an object is worked on, in what seems a whole process of modelling experience and yet discovering the experience by the act of modelling. The artist works on the material until it is 'right', but when the material is right he also is right: the art-work has been made and the artist has remade himself, in a continuous process. In abstraction we can say that he has worked on the material until it retransmits, to himself, his experience; or that he has discovered, by working on the material, a new kind of experience, which he has in effect learned from it. But difficult though it may be to hold in the mind, the actual process is neither of these. It is neither subject working on object, nor object on subject: it is, rather, a dynamic interaction, which in fact is a whole and continuous process. The man makes the shape, and the shape remakes the man, but these are merely alternative descriptions of one process, well known by artists and in fact central to man himself. The excitement and pain of effort are followed by delight and rest of contemplation—for artists and all men—over and over. 29

Raymond Williams here offers an extraordinarily cogent and perceptive generalization concerning the nature of creativity and the creative process. The account and
analysis offered in this thesis enable us to apply the
generalization to a particular case, a case which is
additionally, because of the time-span involved, and the
author's personal development from neurosis to "normality,"
an especially dramatic illustration of the man-text
relationship that Williams outlines. The marginalia
examined throughout the body of the thesis, while concerned
always with the essentially formal questions of how to
present the unchanging basic action of the fictional world,
stand at the very centre of a process that involves the
whole man in a search for a new and less painful personal
order. Rereading, criticizing, reimagining, developing
strategy and implementing it was as responsible for Lowry's
personal psychic development as it was for development
of the novel itself.

Faced with his pre-text Lowry found its presentation
of the world at particular points and in particular ways
inadequate or unsatisfactory. The comments that arose
subsequently were not the direct result of this dissatis-
faction but sprang from a drive to understand that dissatis-
faction, to name it and so give it form and meaning.
And this required that Lowry turn back to his text and
discover there how it was that the novel's basic action
was misrepresented, in what way its presentation conflicted with his understanding of the way things and people were in his day-to-day world. In discovering the formal reason why the basic action was misrepresented in his pre-text Lowry also discovered that an aspect of his own world view was no longer satisfactory to him. And these discoveries, we have seen, led to the creation of both the new text and the new and psychologically more rewarding personal world view. Every formal criticism and strategy was thus the record of a man discovering and creating both a new text and a new self.

The Consul's vision

A fictional character will seem stereotypical as long as he or she shows no evidence of psychological and behavioural complexity and autonomy. Such characters will seem all the more stereotyped if they behave solely and completely within their fictional world as though they confirmed the narrator's own implicit or overt judgments and expectations concerning them. In the 1940 version of the novel, Laruelle, Hugh, and Yvonne were stereotyped in precisely this sense. However, in no version of the novel did the Consul seem to lack psychological or behavioural complexity and autonomy.
The reader's sense of the Consul's complexity and autonomy derived in the early version of the novel from the fact that he did possess a complex inner life of thoughts, emotions, memories, judgments and impulses. Furthermore, he perceived the other major characters as stereotypes in precisely the same fashion as did the narrator of this version.

The corollary of the Consul's apparent autonomy was that the narrator did not appear to control his actions in the way that he did the actions of the other major characters. But, in sharing the narrator's interpretation of the world around him, the Consul effectively cast himself as the central and sole autonomous figure in a linear stereotyped melodrama. He perceived himself as a tragic hero, persecuted by and suffering on behalf of humanity at the hands of a set of stereotyped figures who acted as the unfree agents of or cogs in a machine organized, like Cocteau's play, for the hero's destruction. He saw himself in essentially the same literary terms as the narrator—as an Oedipus, a Faust, a Lear, a Prometheus, understood in post-Romantic terms. Desiring to be great and good, he saw himself as entrapped by forces greater than himself, forces which worked their will through controlling the actions of the unfree stereotyped figures surrounding him.
It is of the utmost importance to recognize here that this view of man-in-the-world remained dominant in the Consul from the first version of the novel to the last. Despite the changes Lowry worked on all of the characters during revision, the Consul's view of them never, in its fundamentals, changed. He still perceives himself as tragic victim to supernatural forces in the published novel. As Lowry made his piece-by-piece discoveries about the world of his novel and about himself, he found no need to change the image he had originally presented of the Consul. He had, of course, to make the Consul's dialogue more natural and unstylized and make his thought processes more apparently related to an extensive personal history. But he found no need to develop the fundamental ways in which the Consul had always been presented as perceiving the world in which he lived on the day of his death.

In the light of the analyses and conclusions offered in this thesis, this omission was inevitable and natural, because the Consul's way of perceiving the world around him in the earlier versions was precisely the way a real individual had indeed done so, and the real individual in question was Lowry himself, as he had been prior to 1941.

The marginalia studied here are thus a further record; they are a record not only of a process in which a man revised
his text and himself but also of a process in which the earlier self or vision became, piece-by-piece, an object within the novel rather than being identified with the narrative personality. And here we find a further dimension to the nature of the "criticism" involved in Lowry's creativity. The creative process evidenced in the marginalia was one in which a corollary of the formal textual criticism was a criticism of the novelist's former self. The situation, in fact, was remarkably like that diagnosed by René Girard in two of Camus's novels, _L'Etranger_ and _La Chute_, and we can quote what Girard says on that relationship and find it perfectly appropriate to the relationship between the earlier and later texts of _Under the Volcano_:

Meursalt [like both the Consul and the Lowry who wrote the rejected novel] viewed evil as something outside himself, a problem that concerned the judged [those around the Consul working to bring about his doom] alone, whereas Clamence [like the Lowry who wrote the published novel] knows that he, himself is [was] involved.

The authorial vision or reinterpretation of the novel's world to which each of Lowry's marginal comments, in a sense, pointed forward in time, is one in which the tragedy derives not from external forces of abstract evil but from the human condition of alienation whereby, under the
pressure of time and circumstance, each man and woman in
the novel must interact with those around them in terms
of the stereotypes they must construct of each other and
of themselves on the basis of their personal experience.

In this sense the revision of Under the Volcano can
be understood as a doubly therapeutic process for Lowry.
On the one hand, revision involved the classic psycho­
analytic healing process of his coming to recognize
and "name" in the revised view of the consul the particular
ego-defence mechanisms that had obliterated his own
perceptiveness as man and author at the time he had written
the earlier version of the novel. On the other, Lowry's
struggle between 1941 and 1945 to reconstruct his novel
was clearly instrumental in his remaking himself through
confronting the literary weaknesses of his earlier text.
Notes

1 Day, p. 262, points out that in the third chapter of the rejected version the Consul is actually described as looking like: "King Lear in full face, Hamlet in profile."

2 Selected Letters, pp.11-13 (my emphasis).

3 Selected Letters, pp.13-14 (my emphasis).

4 Selected Letters, pp.15 (my emphasis).

5 Selected Letters, pp.15-16 (my emphasis).

6 Selected Letters, p. 18.

7 Selected Letters, pp.18-19.

8 Selected Letters, p. 19.

9 Selected Letters, p. 25.

10 Selected Letters, p. 20.

11 Selected Letters, p. 21.

12 Selected Letters, p. 22.

13 Letter to Conrad Aiken, 1/63, Lowry Papers, Special Collections, University of B. C. Library, Vancouver.
Day, p. 236, writes that "the 'Sidney Carton' business is pure romance on Lowry's part, as it were by B. Traven out of paranoia." And he adds, p. 238, that "the probability is that Lowry came to the attention of the police through his conspicuous and continuous drunkenness, and that, after some difficulties over his passport (or lack of it) he was put in jail...."

Day, p. 254.

Selected Letters, p. 20.

Selected Letters, p. 20.

Letter to Conrad Aiken, 1/63, Lowry Papers, UBC.

Day, p. 255.


Day, p. 286; Selected Letters, p. 419.

Day, p. 276.

Day, p. 278.

Selected Letters, pp.37-38

7/1, Lowry Papers, U.B.C. Library; O'Kill, p. 82n11, writes of this item "the story...first published in Prairie Schooner 37:284-300, and identified as the original piece, is in fact a portion of a draft of the novel written in 1941 which Lowry excerpted in the hope
it would be published independently."

26 Selected Letters, p. 39.

27 Selected Letters, p. 41.

28 Selected Letters, pp. 48-50.


30 René Girard, "Camus's Stranger Retried" PMLA 79 (December 1964): 532. Again, I also arrived at this conclusion—but regarding only Lowry's revisions to the final chapter rather than the novel as a whole—in my article "The Consul's 'Murder'."
APPENDIX A

The following example pages from the manuscripts of Under the Volcano are shown to illustrate primarily the range of physical forms in which annotations are found. They include collections of notes at chapter starts, straightforward marginalia, and point-by-point critiques. Their locations in the UBC collection and Texas manuscript are cited above each item. They are arranged in the order in which they occur in the manuscript collections.

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The bells struck cold and clear across the blue morning.

"Windflowers!" Hugh greeted Yvonne, giving them to her. "I don't know. You can't be sure about them. But I think so."

"How lovely, that's swell of you." Yvonne cried delightedly, "Just wait here while I go in and put them in water. If we run into Dad we'll only all get involved in some ghastly commotion or other."

Hugh followed her with his eyes - Yvonne was wearing yellow slacks and from a little distance she had the appearance of being clothed from head to foot in sunlight - then carefully stubbed his cigarette out on the faded dusty wood of a garden seat and sat down. He looked up at the house then around him slowly. He began to laugh, pleasurably, at himself. Windflowers, when the air was heavy with the scent of a hundred different flowers, all raging in bloom about him, and none of which save the roses, did he know the names! It was heavenly, it was a Paradise! What could go wrong in such a place? What had gone wrong? No one could have wanted more than this surely, than Yvonne's mother, that was, whom he knew well as a charming if coltish lady, with a lovely laughing intelligent face, and who was, in fact, which was rarer, intelligent. The Consul was not short of money. However the Mexican government might have dealt with his holdings Hugh knew him to be a wealthy man. What had happened? It could scarcely have been only drink which had come between them. He had known herself on occasion to drink like a fish. Could it be that there were different levels of intensity about their drinking, that the Consul really loved drinking and its haunted deliriums more than anything else on earth, much more than he loved Said? That he was, perhaps, the greatest drunkard the world had ever seen? Anyhow, it seemed to Hugh this blotting of a sentence that ought to have been fair spelt some deadly evil to him as he sat there. It was not his few memories of the Consul or their encounter this morning in which this sense of evil
else had to be done to make as perfect a job of this as possible.

"That's just the sea - we used to dodge round taking the beards off each other," he said, feeling the edge of the razor. "As you probably know. No. I was doing a thesis on comparative religion. My method of obtaining a degree was somewhat roundabout."

"And your method of getting a P.H.D. even more so," sputtered the Consul and tried to laugh. "Via Madrid. Or is it Cape Horn?"

Hugh smiled, surveyed his handiwork for a moment, then started the delicate task of shaping the Consul's mustache.

"But you didn't have to learn all about peripeteia and anagnorisis and all that sort of tripe, did you?" the Consul barely managed to say. "Like Yvonne. Which reminds me of an old professor of mine who was almost as expert on wines as he was on English Literature and rare books. But he was such a souse he got the two mixed up. 'Bring me a bottle of the very best John Donne, will you, Smithers?' he would roar. 'You know, some of the genuine old 1611.' Or he would whisper confidentially: 'I've got some fine old Massinger Burgundy I'd like you to try, frightfully rare edition - pirated I believe, but ssh! - with such an exquisite, delicate flavour.'"

Hugh shouted with laughter and paused, surveying his handiwork.

"He used to tell us too all about how you have to go back to Aristotle for the right questions rather than the right answers," the Consul went on. "I always thought it excessively funny that Yvonne should have to go back to Aristotle for the right questions."

Hugh said nothing, doing what he was doing. Outside he could hear the radio playing a gay tune.

"I hope you're not just running your head into a noose with my little gal," the Consul stammered, as Hugh now gradually shook some life into him, kneading his neck and the small of his back. "I can't help being anxious about her," he lowered his voice. "Do you know what I think,
"Hang it all, sir," protested Hugh: "No one had an opportunity to interfere till after the deed was good and done. None of us saw him take the money."

The Consul unrelentingly observed: "When we have absolutely no understanding of the causes of an action, whether vicious or virtuous or what not, we ascribe a greater element of free will to it. "Yes or no."

"Yes or no to what?" Hugh asked.

"To what," repeated the Consul, and he spoke to himself, "Well, all right, if that seems to contradict what we've just said ourselves about the man's actions not appearing so free. I see that... But as a matter of fact what happened was something like this; wasn't it? First when his actions seemed remote and fantastic we couldn't conceive of them as being free. Isn't that right? In spite of our behavior, or should I say, our lack of behavior - "he coughed loudly for a moment or two - "where was I? Ah yes, we therefore were not inclined to condemn them - is it not so? - the actions that is. But when, on the other hand we found that this was all, was all nonsense, that this was now and here after all, then" he concluded lamely although with tremendous emphasis: "if you follow me, the whole thing was that we didn't really understand the causes of the man's actions or at least not clearly; not, you understand, not clearly enough - its quite incomprehensible after all, I'm afraid."

"No. As I follow the argument," Hugh said after a while, looking intensely at the Consul, "We found ourselves gradually, in our minds, ascribing greater 'free will' as you call it, to what he had done. Hence, ascribing more guilt to the deed. And to him. And hence hating ourselves for not having done anything and for continuing not to do anything. Just for sitting in the bus there dumbly. But apart from the pelado, what about the man in the road dying all this time? Which crime are we referring to anyhow?" Hugh smiled genially, seeing in these exchanges no
duty. He approached the Cinema Morelos. Here there was a strange, unnatural excitement in the air, a sort of fever. Everyone was standing outside the cinema, listening to a loud speaker mounted on a van blaring an American marching song; Laruelle soon saw why. There was a rumble of thunder and what lights there were on in the street twitched off. He began to run. In a churchyard near by the candle flames of the mourners wavered incessantly. A troughing wind suddenly engulfed the street, scattering old newspapers and blowing the naptha flares on the tortilla stands flat. There was a savage scribble of forked lightning over the Hotel Corda, followed by a crash of thunder. The wind was meaning and people were running. Laruelle just reached the theatre entrance in time. The rain was falling in torrents.

"The rainy season dies hard," he remarked to the manager, a friend of his who was standing near him and who began immediately grumbling over the frequent failure of the lights during stormy weather. Last week, he said, they had let him down at a special stage show, a troupe from Panama trying out a revue from Mexico City. [Something was wrong with the wiring and with everything else in the country too. They went to the little cafe next door, the Cervecería XX, which was Dr. Vigil's 'place where you know', where a peddler was selling chocolate skulls and all was noise and confusion. They talked, drinking coffee by candlelight, of Hollywood, of the success of various films about Maximilian and Carlotta, resulting in the shelving of the French film on the same subject for which Laruelle had originally been hired, of the current film, Los Manos de Orlac, of which Laruelle had seen a silent German version seventeen years before,
It was a sleepy scene, in spite of the energy required to reach it, and the cheers. Some of the spectators seated on rude railings around the arena, which was grey with dust, nodded with slumber. Others were engaged in purely private pleasures: tearing a sombrero to pieces or trying to skim a straw hat, like a boomerang, at a friend, and each of these diversions, apart from that of the main performance, possessed its little orbit of laughter and applause.

Yvonne focussed her attention on the arena where six cowboys were attempting to pull a bull to its feet. The bull was in a coma. Drunks, also in a coma, drifted in and out of the ring, gripping by their necks bottles of tequila or mescal. After a while a boy bit the tail of the bull which climbed cumbersomely to its feet. This was as convulsive as an act of creation. It was an experiment no deity could have been very proud of, Yvonne thought, nor did the bull, actually tottering with slumber, boredom and panic, apparently see much reason for being created.

After a while a boy mounted a malicious looking horse and lassoed it. But the bull had only been roped about the foot, and after a few feeble tricks, was free.

Then nothing happened. The bull just walked away gloomily, shaking its head from side to side.

Yvonne felt herself flushing hotly. The events of the afternoon, herself, the bull, the present scene, the Mexican scene, the Mexican people - how impatient she was with all of them! She clenched her fists, tempted all at once to beat them on the bald head of a man sitting on the tier below.

"The pouncing sarpint," said the Consul. "There's an idea for a book for you. All about the great pouncing primeval
It was a sleepy scene, in spite of the energy required to reach it, and the cheers. Some of the spectators seated on rude railings around the arena, which was grey with dust, nodded with slumber. Others were engaged in purely private pleasures: tearing a sombrero to pieces or trying to skim a straw hat, like a boomerang, at a friend, and each of these diversions, apart from that of the main performance, possessed its little orbit of laughter and applause.

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After a while a boy mounted a malicious looking horse and lassoed it. But the bull had only been roped about the foot, and after a few feeble tricks, was free.

Then nothing happened. The bull just walked away gloomily, shaking its head from side to side.

Yvonne felt herself flushing hotly. The events of the afternoon, herself, the bull, the present scene, the Mexican scene, the Mexican people - how impatient she was with all of them! She clenched her fists, tempted all at once to beat them on the bald head of a man sitting on the tier below.

"The pouncing sarpint," said the Consul. "There's an idea for a book for you. All about the great pouncing primeval
In the Parolito, the main barroom of which was quite empty, the Consul felt calmer. His face silently glared at him from a mirror behind the bar with stern, familiar accusation. He drank two mescals in quick succession, then took stock of his surroundings. He sucked a lemon reflectively. The mescal slowed his mind up so that each object seemed to demand an eternity to impinge on his consciousness. In a corner a white rabbit was sitting, eating an ear of Indian corn. It nibbled away at the purple stops with an air of detachment as though playing a musical instrument. Behind the bar hung a beautiful gourd of mescal from Oaxaca, from which his drink had been poured. There were straws in a glass on the counter: toothpicks, salt, vinegar, crossed long spoons in a glass tankard. There were bottles of Berreteaga, Anis doble de Mallorca, a violet decanter of Henry Mallet's 'delicioso licor', peppermint cordial, Tenampa. On the wall by the mirror, was a scorpion. The Consul noted all these things carefully, one by one, even counting the toothpicks. This was the place he loved, and he saw it all through the bewitched eyes of a lover. He was safe: this was sanctuary.

The barman, known as 'a few fleas,' was a small, degenerate-looking child with horn rimmed spectacles and an owlish look, reading, he saw, El Hijo del Diablo, in Ti-to, a boys magazine, and muttering to himself. When he poured out another mescal for the Consul, he slopped some of it on the bar and went on reading without wiping it up. As he read he was cramming himself with sweets, chocolate skulls bought for the Day of the Dead, chocolate skeletons, even chocolate funeral wagons.

Behind him hung the advertisement for the ball last night in Quahamuc: Hotel Bella Vista Gran Baile a Beneficio
paling doorway dreaming... He saw it all now, the enormous drop on one side of the cantina into the barrance that suggested Kubla Khan: the proprietor, Ramon Diosdado, known as the elephant who was reputed to have murdered his wife to cure her neurasthenia: the beggars, hacked by war and covered with sores, one of whom one night after four drinks from the Consul, had taken him for the Christ and falling down on his knees before him. "I ask you the Saint," had pinned swiftly under the Consul's coat-lapel two medallions joined to a tiny worked bleeding heart like a pincushion, showing the Virgin of Guadelupe. He saw all this, feeling the atmosphere of the cantina enclosing him already with its certainty of sorrow and evil, and with its certainty of something else too, that escaped him. But he knew it was peace. Yes, peace. He saw the dawn again, violet or jonquil, watched in lonely anguish from that open door, a slow bomb bursting over the Sierra Madre, the oxen-harnessed to their carts with wooden disc wheels patiently waiting for their driver in the sharp chill-winged air of heaven. The Consul's longing was so great his soul was embracing the very spirit of the place as he stood and he was beset by passionate thoughts akin to those which harry a man about to meet his mistress after a long voyage. 

Then they returned to Yvonne abruptly. Had he really forgotten her, he wondered. He looked round the room again. Ah, in how many rooms, upon how many studio couches, among how many books, had they found their own love, their marriage, their life together, a life which, in spite of its many disasters, its total calamity indeed - and in spite too of any slight element of falsehood in its inception on her side, her marriage partly into the past, into her Anglo-Scottish ancestry, into the visioned
his pocket when the doctor interrupted him.

"I never will forget talking to your Consul that morning," he said, shaking his head again. "I had only met him the previous night, you remember, at the Gran Baile, where we were drinking all night like madmen. But next morning when I called on my patient, Senor Quincey, the Consul was in his garden, and then we went back to his house, where we went on drinking all morning. That is to say, I went on drinking. It reflects no credit. As I remember it the Consul was not drinking, or seemed not to be, or little, because of his wife and perhaps because of his brother, and the strain was so terrible it was enough to turn a man into a permanent drunkard to watch him."

"— once more, love all," came from the ping-pong game.

Doctor Vigil sighed. "I meant to persuade him to go away and get dealcoholised," he stumbled over the word and continued in English. "I was so sick myself that day after the ball that I suffer physical, really. That is very bad, for we doctors must comport ourselves like apostles. You remember, we played tennis. Well, after I looked him in his garden I sent a boy down to see if he would come for a few minutes and knock my door, I would appreciate it to him, if not, write me a note, if drinking have not killed you already."
longer. I can’t make it. Sooner or later, driven to desperation as they say in the dictionaries, by the Eumenides of unfulfilled purpose, I shall fall. I have fortified myself against the memory of our love by trying to concentrate on what I disliked about you, upon what I still feel soberly (sic) to have been an unjustifiable revenge on your part, though I know you didn’t mean it as such, and I have been buttressed by various memories of this and prejudiced against you, unconsciously I admit, by that frightful fraud Laruelle who didn’t although I think not purposely – hesitate to take advantage of my weakened condition, with confirmations, merely circumstantial of course, yes, I know, and not merely verbal confirmations either – though I have no right to blame you for this one way or the other – of your further infidelity. The worst thing of all has been your letters since you left me, which I admit I have scarcely been even sober enough to apprehend more than the governing design of any of them. Still, it has been your damnable kindness, for I can smell the kindness in them without having to read them properly, your equally damnable desire to help me to a ‘Better Thing’ that has formed the backbone of my resistance to you.

Had I some work to do, I suppose it would be upon something in each word of which would grin some dreadful prophecy. But oh Yvonne, I am so haunted continuously by the thought of your song of your warmth and merriment, of your simplicity and comradeship of your abilities in a hundred ways, of your fundamental sanity, of your clumsiness, and of your equally excessive neatness, which used to annoy me so, the sweet beginnings of our marriage – Do you remember the Strauss song we used to sing together? ‘Once year the dead live for one day, Oh come to me again as once in May!’ Do you remember old Barrios’s pub opposite the Pension
pathetic thing about what, for whoever's benefit, would have been dishonest, for the pretence at sobering up at all was just part of his passion, she saw no point in telling him, the exhortations against his "backsliding" merely gave him something concrete to rebel against when they became intolerable, a valid excuse in his eyes to get drunker than ever finally.

Yet it was still their street, she told herself again, whose nights of tormenting loveliness and stones and rich colours and dust were still theirs, forever, somewhere, and she remembered her last poignant glimpse of it, looking back, at the beginning of that fateful journey to Mexico City, from the now lost Plymouth as they turned the corner, crashing, crunching down on its springs into the potholes, stopping dead, then crawling, leaping on again, keeping in, it didn't matter on which side, to the walls. They were higher than she remembered and covered with bougainvillea - massive smouldering banks of bloom. Over them she could see the tops of the trees with the names she could never recall any better than Jacques, their boughs heavy motionless, occasionally a watch tower, the eternal mirador of Morelos set among them, the houses invisible here below the walls and from the top of the walls too, she'd once taken the trouble to find out, as if shrunken down inside their patios, the miradors cut off, floating above, like lonely rooftrees of the soul. Nor could you distinguish the houses much better through the wrought-iron lacework of the high gates, vaguely reminiscent of New Orleans, locked in these walls beyond which, if you were admitted, you would probably find, not Mexico, but a Spaniard's dream - and how ready-made it had turned out this cactaceous home from home! - of Spain. The gutter on the right hand was running underground for a while and another of those low shanties built on the street frowned at her with dark open bunkers - where Maria used to fetch their carbon. The running water tumbled out
"Look! O.K!" The driver of the bus invited them, producing, from beneath his shirt where they'd been nestling, little secret ambassadors of peace, of love, two beautiful white tame pigeons. "My - ah, my aerial pigeons," he added. They had to scratch the heads of the birds who, arching their back proudly, shone as with fresh white paint. Could he have known, as Hugh from merely smelling the headlines of the unbought papers had known, how much nearer even in these moments the Government were to losing the Battle of Ebro, that it would now be a matters of days before Modesto withdrew altogether? The driver replaced them under his blue shirt. "To keep them warm. Yes sir," he told them. "Vamonos."

The bus wasn't full, except for Geoff who spread himself, in a good mood, drunk-sober-uninhibited; they started anyhow. "Let in the clutch, step on the gas," the driver threw a smile over his shoulder. "Sure mike," he went on, Irish-American for them. The bus, a 1918 Chevrolet, jerked along with a noise like startled poultry. Soon they were rolling in a heavy sea of chaotic stone. They passed tall hexagonal stands pasted with advertisements for the cinema, Yvonne's cinema. Los Manos de Orlac. Con Peter Lorre. Elsewhere posters for the same film showed a murderer's hands, laced with blood. "Like Paris," how weary, how old Yvonne appeared suddenly, her mouth forming the words. The stands, resembling kiosks, must have reminded her, perhaps of the arrondissement quatorzieme.

"It's a nice quarter," poor grand old Jack had said to him of that part of Paris, in precisely the same tone he had approved, with a smile, the bottle of Anjou Vin Rose, "It's a nice wine." And it was probably with that same smile of a
high-piled, behind it. The camion thundered on, passing little pigs trotting along the road, an Indian screening sand. Advertisements on ruined walls swam by. Achis! Instantia! Resfria dos Dolores, Cafiaspirina. Rechaches Imitaciones. Los Manos de Orlac; con Peter Lorre. When there was a bad patch the bus rattled and sideslipped ominously, once it altogether ran off the road, but its determination outweighed these wavering finally, one was pleased to have transferred one's responsibilities to it, lulled into a state from which it would be pain to wake.

(A notice rose up: Deviación. With a yelping of tires and brakes they made the detour too quickly. As they swerved into alignment again Hugh noticed a man apparently lying fast asleep under the hedge by the right side of the road. Neither Geoffrey nor Yvonne, staring glumly out of the opposite window, had seen him. Nor did anyone else in the bus, were they aware of it, seem to think it peculiar a man should choose to sleep, however dangerous his position, in the sun by the roadside. Hugh leaned forward to call out, hesitated, then tapped the driver on the shoulder: almost at the same moment the bus leaped to a standstil

Guiding the whining vehicle swiftly, steering an erratic course with one hand, the driver, craning right out of his seat to watch the corners behind and before with quick, half-reluctant turns of the head, reversed the camion along the dusty road.

There was the friendly harsh smell of exhaust gases tempered with the hot tar smell from the repairs - though no one was working on the road, everyone knocked off for the day possibly hours before and there was nothing to be seen there, just the soft indigo carpet sparkling and sweating to itself. But a little further back, to one side by the hedge, was a stone cross, beneath which
The sophisticated and inane lamped, w complex,
Coopered wine be fort as (very) attractive

Here'sYvonne being a cigarette

TheAtrium'sYvonne

Vavio, A. Landmann

Dash after unconscious

Death she thought. Ama and death. Seems more

As she might reflect, make it less important,

As she might reflect, make it less important,

Do away with. She the thought. In sometimes.

She though, 'in lift, her! A moment's later'

She though. 'in lift, her! A moment's later'

One cold, there was a little much. Biking sea

Sammy... Henry. Shared cigarette package.

Must think. Samy, the other will read you more diff

While at all. The next thing. The little. No fault... they were mistaken.

Considering a sudden, not he is

in Stephen Glass, I believe...

Twinkling is James Joyce... Car. Boston

Twinkling is James Joyce... Car. Boston

an inclined trayee with small litter beginning

Top of 22
A terrific passage, and from the words of Morgenroth and the following rough notes:

The Scorpion had appeared. And tonight as five thousand years ago, as five thousand years hence, in magnetic procession, beyond the stars, and within the evening land of winds and nearest, alive and heard, I come, continually hurrying into fragments and being formed. I gleam like metal, a wheeling helix in infinity, within the world. A great whirlwind. A mountain, a more keen

Either five hundred times as big as the

The library,

Either five hundred times as big as the

Life, their own life, all life, since the beginning of the ship, the

Capricornus Aquarius, the lovely Fornax Antlia, Scorpio, Sagittarius, Cetus, the

Capricornus Aquarius, the lovely Fornax Antlia, Scorpio, Sagittarius, Cetus, the

And they rise, and I have seen the sun of the evening, and the sun of the evening, and the sun of the evening.

And they rise, and I have seen the sun of the evening, and the sun of the evening, and the sun of the evening.

And they rise, and I have seen the sun of the evening, and the sun of the evening, and the sun of the evening.
Under the Volcano

by Malcolm Lowry

Gerald Nixson & Betty Lane

in sincere gratitude and friendship

by the author

Christchurch 1944

Brokos o'shois st de tera fterea

in with love from Malce
UNDER THE VOLCANO.

Two mountain chains traverse the republic roughly from north to south, forming between them a number of valleys and plateaus. Overlooking one of these valleys, which is dominated by two volcanoes, lies, six thousand feet above sea level, the town of Quauhnañuac. It is situated well south of the Tropic of Cancer, to be exact on the nineteenth parallel, in about the same latitude as the Revillagigedo Islands to the west in the Pacific, or very much further west the southernmost tip of Hawaii, and as the port of Tucux to the east on the Atlantic coast of Yucatan near the border of British Honduras, or very much further east, the town of Juggernaut, in India, on the Bay of Bengal.

The walls of the town, which is built on a hill, are high, the streets and lanes tortuous and broken, the roads winding. A fine American style highway leads in from the north but is lost in its narrow streets and comes out a goat track. Quauhnañuac possesses eighteen churches and fifty-seven cantinas. It also boasts a golf course and no less than four hundred swimming pools, public and private, filled with the water that ceaselessly pours down from the mountains, and many splendid hotels.

The Hotel Casino de la Selva stands on a slightly higher hill just outside the town, near the railway station. It is built far back from the main highway and surrounded by gardens and terraces which command a spacious view in every direction. Partial, a certain air of desolate splendour pervades it. For it is no longer a Casino. You may not even dice for drinks in the bar, the ghosts of ruined gamblers haunt it. To one ever seems to swim in the magnificent Olympic pool. The spring waters
APPENDIX B

This collection of Lowry's marginalia is a substantial portion (more than 30 per cent) of the list described in chapter I of the thesis. The kind of notes included in the basic research list but omitted from this appendix are not essentially different from the ones included here, but they are less explicit and less illuminating. Examples are "Perhaps doesn't come off", "Later", "Get this dialogue better", "His hating the world", "Don't understand", "Mem: How long?" Others, while longer, still contribute nothing to the general understanding of the revision process, gained from the comments listed here, although they may have a bearing on the history of specific local developments in the text. In other words, this appendix includes the clearest and most telling examples of Lowry's non-fiction marginal comments, and this selection is genuinely representative of the larger list according to which the argument of the thesis was developed.

In all, there are four-hundred-and-eighty-four entries listed below, but this figure includes cases in which the same note is entered more than once. Repetition
of this kind occurs where a single note falls into more than one of the categories into which I have divided the list as a whole.

These categories correspond generally to certain of the divisions within the body of the thesis—the different categories of Lowry's marginalia that I identify and discuss. The sections of the thesis in which each of these groups of comments is discussed in detail is indicated in brackets following the group's title. Thus, following the heading "Revision Procedure", the numbers in brackets indicate the pages in the thesis where this kind of annotation is discussed in detail.

Within each group of notes, entries are listed according to their location in the Lowry manuscript collection, beginning with Box 7. The reference 7/11 for example indicates Box 7, folder 11. The third term in the listing locates an entry within the folder indicated, usually by fōlio number appearing on the page in question or by other description. For example, the identification "second p. 12," means simply that the item in question is the second one in the folder to be numbered "12." Similarly, where there are two drafts in a single folder, one in longhand and one in typescript, the item in question is identified as belonging to one or the other, thus "p. 12 (typescript)." The notation "p. (pencil)
12" refers to the fact that the number "12" has been written in pencil on a page to supersede a different typescript number on the same page.

Transcription of the annotations themselves involves the use of a number of special symbols. All editorial, elisions and comments are enclosed in square brackets []. Distinct notes within a single entry are divided by // when punctuation and capitalization fail to make the distinction evident. Where material is illegible, it is indicated by "[illeg.]." A question mark within square brackets [?] indicates uncertainty about the transcription of the preceding word.

Where possible, following entries are the page numbers of the Penguin edition of *Under the Volcano* to which the entry is directly relevant. In other words, the note in question is found to refer to a prepublication version of something on the pages listed. The number 123 following an entry, for example, indicates that the note(s) listed refer to a prepublication version of something on page 123 of the Penguin edition of the novel.

It is therefore possible to use this appendix in three important ways. First, one can locate for further examination in the manuscript collection the page on which each note of interest occurs. Second, one can turn
back from notes to general areas in the thesis where detailed examples of the same kind of note are discussed in some detail. Third, it is possible to compile a list of the interesting annotations that Lowry made to successive prepublication drafts of material that appears on a single page or sequence of pages in the published novel.

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<td>Ask Margie where Hugh was at college.</td>
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<td>hydroelectric—see original [287]</td>
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<td>8/24/verso 16</td>
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<td>Get some dope about a hawk out of the Niag library to imagine from... [320-21]</td>
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<td>10/1/(item 2)</td>
<td></td>
<td>But more about this quotation. It is not quite correct &amp; I haven't yet puzzled out what I'm finally going to do about it &amp; perhaps you can give me some advice as it is important. Whether later on the Consul should see it in it's [sic] correct form is what perplexes me--it stretches in VII the imagination a bit that both signs should be wrong. On the other hand, if it is correct the</td>
</tr>
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</table>
second time he sees it, will he continue to translate it wrongly to himself? I feel it is important that he should always apply it to himself and see his own eviction in it for obvious reasons. Also, somewhere in the book possibly in VII, Hugh should see it in its [sic] correct form & translate it correctly. In any event I think the Spanish should be correct at the v end. - etc -

<table>
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<td>10/3</td>
<td>item 1: See original [9]</td>
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<td>10/17</td>
<td>p.30: Type this but brood whether to cut. [126]</td>
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<td>10/18</td>
<td>(typescript): p.18 See original dialogue. [114]</td>
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<tr>
<td></td>
<td>(typescript): p.35 Mem see map. [128]</td>
</tr>
<tr>
<td>10/22</td>
<td>(following 22)p.15 Guilt re stokers must come in somewhere here or on next page: get Margie to reread. [140-41]</td>
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10/23/p.1 The Quincey Chapter not to be thrown away [129-53]

10/25/p.4 Does this make out Hugh too, taken in, for a journalist; also could he possibly take this Genteel Siberia idea seriously in his innermost mind? Or if he takes it seriously does it need more subtle qualification?
[Margerie replies:]
Well, damn it, whether he believed in this mythical 'saving' of his brother or not the only decent thing for him was to behave as though he did anyhow. [124-26]

10/25/p.13 Get original my French is decaying. [177-87]

10/27/p.20 sentimentality=quality of being or state of being sentimental/Explain flair =instinctive power of discriminating & discerning taste combined with aptitude, liking, bent combination of an instinctive taste for the sensational combined with aptitude liking bent [174]

10/28/p.10/8 NB to-morrow To be good of betrayed Jews & coal trimmers [159-77]

10/29/p.25 In spite of Margie's advice this doesn't follow & must be redone. [221]

10/30/p.14 See advertisement for gaseosas in Box advertisement.
think out//NB See original where the motion is got better [225-26]

N.B. Put this page in the box for reference [240]

See original [243]

Only way to calculate this is to cut from the original. [245]

I would very obliged [sic] if you type all this right down to 'singing' on 324, so we can see where we are. Problems are, working backwards, that perhaps a sound of singing clashes with a sound as of clashing machetes, whether mingled evil doesn't include lechery etc. the typography of le gusta esta jardin that provisionally I have horizontal here, the underplaying of the devil, Hugh's lack of reaction to the notices too many doves & goats & of course the grammar. I would be obliged if you'd call the old sod around 8--[...]
Typing will not disturb There are too many 'cames' too, Good night [234-36]

Suspect this page of being slightly overdone—it is too near satire, while it doesn't seem meant to be; Margie fix & take another sober look at it. [259]
Mem. Box—in dialogue part of the chapter, also Parian [ ? ] Also - the Consul should [illeg.] his having said he was a Spaniard. Otherwise careful here; except for suggested cuts, change mainly a word [283-316]

--See also 30 for possible place in dialogue—in the stone retreat passage I'm working on--& mignitorio[sic] passage in XII. [295-303]

In full agreement with this, where you have done masterly job. [283-316]

16 Chancel steps may not be written right--see dictionary Bergeres...I am not sure. [268]

Should be slightly more here: the original being more interesting than other cuts, do not understand fully these two cuts. You cut rightly here, but it questionable[sic] whether original would not be justified - especially to a Marxist. [300]

You are justified in cut but 6 out of 10 of my readers wld be diverted by original here, splitting it seems wrong since I want [illeg. ] & the shops [?] [302] I

In full agreement with your cuts here, & I might make even more, in full agreement. [302-3]
I feel that the new changes of para 403-404 result in a drag in tempo. I feel a drop in tempo here anyhow. What do you think?

427 Verify elements from dictionary [306]

STARS//GIGANTIC is the keynote. A terrific passage, yet somehow not too purple, to be made out of Margerie's and the following rough notes [322-24]

Commotion is not in [opposition to butterflies but refers back to her consciousness being lashed by winds and air etc. Your idea though is very good [4849]

Describe in detail: Get Margie to describe she sees this [?] [340-41]

4 On all sides surrounded ...what picture do you get. Is the fiesta on the other side of the ravine too. [340]

19 spelling of things in Vigil's advertisement--discuss, have to see some pencilled original [352]

see original [29]

Confirm from original [98]

Act out with Margie [84-86]

Page 43 missing:--burned--in last analysis use p.34 of copy & cut accordingly [154-97]
Read through, correct Spanish [. . .] Get Margie to read me chapter II Get out old version of III, clean up desk [9-47]

Correct from original [188-89]

(See original) [193]

See original [227]

See original [240]

Dramatization (50-55)

Not dramatised [31]

This could be better dramatized [352]

Dramatize [356]

redramatise [87]

Henry James//Cut out everything not relevant, short sentences [234-55]

More paragraphs to get the dramatic effects [243-44]

475 after the dream was burning,—put 'the house was burning' otherwise the drama lets down (. even though you know the house is on fire. [336]
11/20/p.4  Render vivid clarify [340]

TM text/ chap I/   This is bad, undramatised hence unwritten [14]
p. 7

TM text/ chap I/ Make this more direct, still [illeg.] [31-32]
p. 27

TM verso/chap II/ Bring the thing up to tonight, make it a cry, in the Bella Vista, immediate, personal. [41]
p. 10

TM text/chap VI/ Leave in this dramatic dialogue before Laruelle's appearance [193]
p. 52

Narrator's Tonal Weaknesses (56-72, 100-102)

7/7/p.22 does this ring true [187-89]

7/12/p.5 Too many gods [328-29]

8/l/p.1 the swimming baths, the sunset, bleeding heart, phoney [10]

8/l/p.2 Phoney [12]

8/l/p.8 Avoid any Malcolm stodginess like the plague. [10-11]

8/l/p.8 Stodginess here?? [10-11]

8/l/p.(pencil 12) The style of this is somewhat spurious, journalistic
Here again, the writing is too journalistic? [31-32]

8/l/p(pencil 18) This is immature [41-46]

8/5/p.144 Cut out everything that might be construed as insulting: leave in only that which is universal. [144]
Make it quicker perhaps not so sleepy: less social criticism of a half-baked sort [259]

The style less "rummy" [338]

too literary [18]

This seems too much like a synopsis [82-84]

get this dialogue natural & unstylized [106]

Does this smack too much of merely dragging in the topical? However necessary to the story? [186-87]

Rewrite all this so that you can hear it [205-10]

Rewrite this so that I can hear it [205-10]

Completely unnatural - let the conversation go on in French however [209-10]

this chapter is in the main too insulting. [234-55]

No, this is all false. They have their own way of doing things. [245]

Cut the inorganic irony [278]

Cut ahips & hickets - too obvious [305-6]
11/15/verso 1
(numbered C)

18 Death, she thought or a sort of death, doesn't come off as 'bone [sic] fide' reflection: make it (is important, or do away with the she thought, or something--perhaps don't change the paragraph... or cut she thought & if life & sun into next para ...

11/19/p.2

6 Too much bad poetry top of 6.
11 Cut that the restaurant is nowhere: we want to feel that it is damn real.
11 the patio of the pub. to bring it even more down to earth
12 Dialogue should be more real, less stylized. Hugh should speak down to the sky was blue Yvonne should say about the wooly dog - [319-21, 325, 326]

11/19/p.5

454 That is our star up there, yours & mine. -- Gug [?] (No-it belongs to 'He is your son, yours & mine) [322]

11/20/p.D10

No. condense. Too cheery. [343]

11/20/p.G18

This does not ring true quite Better-no, he did not want to light it, just to suck it [344-45]

TM text/chap IV/
p.22

too complicated? too odd? [115]

TM text/chap VI/ p.35

 Doesn't seem quite right, or altogether honest or clear: the whole - discuss close examination [180-81]
Sentence beginning for in truth seemed too political coming after generalization on previous page. 
Nopé! I've fixed it right, though I'm tied up slightly with style [sic]. [194-95]

too confused [307-8]

too non sequitur [324]

Give Somerset Maugham some credit here, or cut the phrase out. Suggest: 'Yvonne and I first came on the phrase in a book by, I think, Somerset Maugham.' Cut no se puede vivir sin amar [45] [11]

too Gothic [?] [128]

This is a pinch from a pome in Poetry. [131]

Perhaps the boxing advertisement [257]

Huxley [283]

Waldo Frank [283]

Look at Oaxaca nuevo [?] for data on the paper [10]

Get Faulkner out of the machinery [28]

Far too Faulkner. [33]
Cut most or shorten this Swedenborg stuff [34]

Swinburne & Theodore Watts-Dunton [66]

(I think this is a plagiarism.) [71]

See Yeats book, it is apparently not tires. [87] [310]

Mem Pangloss, Voltaire

Mem: write down the Cambridge cabbalists & platonists. Henry Moore [?] etc. [145-46]

Leave Achad [154]

Get the books out of the back of Baudelaire [202]

Query: or in English, the second quote. [212]

perhaps Laruelle quotes French poetry [219-22]

Work Box thing again [220-22]

Cut Moby Dick [236]

What features? See Life [237]

Cut Kafka here No Kafka? as if they had sprung out of the pages of Franz Kafka. [252-53]

Quotation from Dean Swift at the beginning of the book [256]

26 Might use some other curse words here out of Rosenthal: diantre [?] say. [246]
32 He still had his [illeg.] - other is plagiarism from western story.

See Revision Procedure 11/13/
part 2/p. l

11/13/part 2/p. l0
No - Claude Houghton [306]

11/13/part 2/p. 14
Elaborate from folder see photographs at beginning work up Tlaxcalan [illeg.] from this [296-303]

11/15/verso 1
( numbered ) 0
21 acquired a sudden interest in horseflesh [?] is Stephen Crane, [274]/
23 twinkling is James Joyce ... Cut it sternly [272]

See Revision Procedure 11/15/
p. D(recto)

See Revision Procedure 11/15/p. E (recto)

11/16/p. 4 (verso)
429 Does the Cervantes/in middle of page ended off after all if I feel it may be little overdene [310]

11/18/p. 6
shall I call the hawk a corsair, thus getting away both from Yeats & Westcott & Atlantic monthly, only mentioning at the beginning: it seemed to be a species of hawk, or something. SEE NUTTALL. pure marauder? Is description of hawk's flight too ornithological--see Nuttall both for this & above? [321]
452 Passage is influenced by Mr. Tellings [?]. Van [?]. Clark's [?]. Hawk[....]
Damn it, ((in this country)) we have to take our hawks & dogs where it [sic] find them [321]

471 my hand! my hand!
The hand before Parian -
NB v. important:[illeg.] absolutely fresh & straight out of Jude the Obscure.
Must be there. 'Essential'. [334]

the crag that couldn't make up its mind to crumble absolutely, it clung, so cleft, to life, something like Shelley or Calderon or both [339]

12 Yes,- cut plagiarising, but substitute something: as and the Consul - had Yvonne been reading the letters of Heloise & Abelard? -
15-16-17 pure choking fright like Lost Weekend
18 Get sense of Lost Weekend here & there - go over all this [347], [350, 52]

Joyce [29]
or better without mention of Lord Jim. [39]

into the chapter of unnumberable [?] plagiarisms [?] [41]
But don't forget Carl Sandberg or Poetry magazine [91]

Nigel Bruce [85]

Dr. Seuss [90]

Correct Dante is:-- I think. Nel mezzo del cammin di nostra vita mi ritrovai per una selva oscura che diritta via era smarrita [?] [154]

Guillaume Apollinaire his commanding officer [9-47]

Cut Beethoven's ninth, confuses the issue [182]// Query (Not enough modern books: I cut here--what about: All Quiet on the Western Front. The Clicking of Cuthbert...) Perhaps no more than 2 more. Make one a complete Taskeron [178]

Cut Melville quote in final analysis. [179-80]

Put Spanish names of boxers in ? or not. Yes [192]

I sense ghost of bad Proust at the end of this; is there anything to be done about it, however? [194]

Flaubert.

Note. Folder stuff, should be indented, & in single spacing in typescript (perhaps italicized in print?) [296-302]
Conversion from Omniscient Narration (107-112)

8/3/p.86 must not, then, according to our plan, switch to Yvonne's consciousness? [81]

8/6/p.189 Consider how much of this Hugh can think [187-88]

8/9/p.284 Or all Yvonne's thoughts [258-76]

8/9/p.301 But all through [?] Yvonne's mind [277]

10/18/(typescript p.32) or Hugh saw it all in his mind's eye. [126]

10/25/p.10 Hugh's first train of thought here [185]

See Revision Procedure 11/1/p.10 (typescript)

11/3/p.7 Through Hugh's eye [240-41]

11/3/p.16 Objective Hugh [248]


11/7/p.6 Make it very clear it is Yvonne watching the Consul's thoughts [258]
Characters' Personal History (113-20)

8/2/p. 43 Yvonne has been born in a shadow of a volcano, in Hawaii [48-69]

10/3/second p. 15 Write it in such a way that his past consular life becomes clear to the reader. [43]

10/3/p. 16 And all in here about Kashmir & Hugh & Everything [41-46]

10/8/section2/p. 2 (She remembered this bar before, that it stayed open all night sometimes.) [50]

10/10/p. 1 NB Born in Hawaii//a creature ..........she had acquaplaned [sic] through life, she lacked one thing, faith: but she had faith in life. She had been attracted to the Consul for the extraordinary reason that he believed in God. [48-69]

10/18/(type- script) p. 26 What about his secret knowledge? [121]

10/28/p. 15/G3 Make more point about the guitar, his guitar defended him [163-72]

10/30/p. 4 Must be something about the Consul's sexual life. [202-5]

10/30/p. 17 Memo Senora Gregorio is Half English, but has forgotten her English, was born in Manchester [229-33]
It should perhaps be disclosed at the end of the conversation he knows Dr. Vigil: this requires brooding upon:- [209-10]

Our lives we do not weep. Then make that poem Geoff's one published poem... [262-63]

Difficulty re M. Laruelle [23]

The arrival at Gravesend. The journalist//M. He goes to New Compton Street to discover fame//N Fame & what has happened to his songs. Description of what happens to songs, the methods//O Revenge [172-74]

N.B. We must make sure the Consul says nothing, as on 23, that might contradict even his shadowy knowledge of Yvonne's movie career: here, as in subsequent chapters//Perhaps have one note here, the Peter Lorre advertisement changing for a moment to Yvonne Constable in the Demon Riders [48-69]

NB. Make clear Yvonne is in America. Los Angeles. [43-44]

But what about Yvonne as a child film star...? Something, very tiny, here about Yvonne as a film star// See also P. 10
They had married in 1935, but in Tlaxcala chapter Hugh [illeg.]/
Consul has been in Spain in 1936 but in I it is implied Laruelle had
found the Consul in Mexico in 1935 [76-77]

(1) He's biting, biting all the time (2) Introduce it as Juan himself
who hastened through the slavery of the revolution
(3) Then every moment weeping for the past is one's [illeg.] justice.
Juan a murderer perhaps
(4) In every man's life, in every country, revolution, ordeal etc. [112]

The whole irony of the Jewish business in relation to Bolowski is weakened
now by seeming subservient & too far away from that to make its point. [180-81]

NB Question arises: What on earth was the Consul on Q boats -- I must get it clear--get a
book out of the library if necessary--was he a naval lieutenant or merchant
captain, or what. Does it matter? I mustn't be too far from the facts & He wouldn't have spoken like
this had he been the skipper [38] [188]
Characters' Psychology (120-29, 154-60)

8/2/p.43

She should feel: I shouldn't have come, I should have given him warning. Why did I come? or why didn't I come before? [48-69]

8/3/p.94

I think there he should be, as it were, playing a preparatory tune on her senses before the act, & all this time the image of Yvonne lying on the bed being possessed by him is fading, & being superseded by the vision of the taverns. [94-95]

8/4/p.130

Would not Yvonne say no, not here. Not here of all places? I can't explain, and burst into tears [128]

8/9/p.271

What are Yvonne's feelings now? what has she decided now, about the Consul, about Hugh? [256-82]

8/10/p.307

(i) He feels about the Farolito--also the boy up the tree [....] (ii) NB Yvonne is just happy because of the mood, because of the Consul's presence [sic]

8/12/p.364

He anticipates the horrors of the night//see his chapter [343]
Instead, reflections about Hugh & Yvonne, regret etc., perhaps a few reflections about the forest [339-40]

Too smart [341]

I miss one essential human point about the fire if I don't convey that everyone is helping... [336-37]

Does it remind him of Yvonne? [33]

This should be honest, should bring back the UFA Days, [illeg.] of Dreyer, Zithe[?], & at the same time give him a renewed sense of examination to pursue his own work. Wasted genius thought [30-31]

the remorse was that he'd lost it. [33-34]

Reaction of Yvonne to [illeg.] Laruelle [63]

the reason for the existence of Hugh [65-66]

Make clear Yvonne has lots of sleep. [57]

Mem: map of Hawaii on 184 for names that Yvonne evokes in Hugh. They might play a name game. [98-128]

so if one hand committed a murder might the hotel where etc. etc. disappear. [62]
While in the back of her mind: 'Box,'

make clear that she's thinking about this deliberately in order to avoid thinking that her two ex-lovers are here...

She was prepared for tirades humiliation: chart [illeg.] & [illeg.] despairing frame of mind. [67-68]

Another conflict--what if Hugh should come in while all this noisome business was proceeding: what if--And the worst thing of all was that he, her husband should be afraid of this. [94]

Yvonne feels a presage of her own death she wants to look at it longer [128]

Wouldn't Hugh have been aware of it in the last paragraph? Perhaps fully: or what: for the first time wrong. [102]

man, he has been fooling himself about his garden [132]

All this should be permeated with guilt. [147]
Hugh contemplates two things: his loathing of journalists & his feeling for the Jews. They had come about in the following way. [154-81]

A paralysis has gripped me as to Hugh's exact psychological position. N.B. Get sense of conviction [154-58]

Nor was his depression on his own account really. He hated to think of the inevitable loss of the Battle of the Ebro etc. & what that would entail [193]

Constellate = to shine with united radiance to unite with one lustre as stars[...] Breaks were like Leonids shooting across the night sky. [158-59]

shame cruelty & sense of shame [199-200]

He thinks but does not say// Did Yvonne think of all this [200]

dubious whether he would approve of this necessity [?] [204]

Mem polyneurosis of the soul [217-22]

Get sense that after Laruelle has gone, his last contact with life has gone & there are only the ghosts awaiting him.... [221-24]
How horrible was the feeling get fear of the police hear [sic] [227]

KEYNOTE: ((transcendental)) 
GAIETY I am better than all these other fellows. I have something drinking they haven't etc//but it is borne in on him that he wants Yvonne's return in order to celebrate it rather than Yvonne herself: //NB Use golfing terminology. See 2 [198-233]

Use golfing terminology throughout occasionally such as : about a full mashie shot, a chip shot. The whole fair might have been carried by a good full brass [?] shot. Cortes Palace lay about a slightly sliced spoon shot down the road. Jacques tower would have made a good tee. [198-207]

What kind of primitive - specify : show the Consul at least knows something about art. [202]

though best is probably, after number seven, in a bracket (The Consul momentarily thought he saw inside the horse, a kind of machinery, something like the revolving cutting blades of a mowing machine) then after next β What is it Goethe says etc.[...] [216]
11/3/p.1

He has also half fallen in love with Yvonne again [234-55]

See Revision Procedure
11/5/p.1 (pencil draft)

11/6/p.2

She was ashamed of herself, & here she remembers the sight of blood etc. [258]

11/7/p.2

Throw back to her feelings in the bus. [258]

11/7/p.7

Get sense it is Yvonne's husband, after all [256-61]

11/11/item 8

4 What had Yvonne been going to say to herself anyhow? Not clear! [258]

11/11/item 11(D)

Wld Yvonne think 'beery'? [273-75]

11/13/part 2/p.1

Also--the Consul should doubt[?] his having said he was a Spaniard./old man of the sea--man carrying Indian at end of last chap is related to remorse, he feels he can't bear//He could not bear to think of the ship's wake, the ship going into the sunset, the sunset [illeg.], the sunset 'freighter with arms raised against the sky. The Consul's point should be that Hugh has absolutely misinterpreted everybody's motives, that only kindness is to be interpreted in the business of the Indian, that people were looking after him really, that they had put a wrong construction on it, because they were all people themselves. [281-82] [295] [297]
11/15/verso P. 1

211 damn Hugh's eternal cigarette package: must think of something else--

wld not Yvonne react at all to the Consul fingering the bottle--poor darling he'd been so good or something [272]

11/19/p.5

458 But only Yvonne had seen this. (This relieves the reader for the moment of the feeling she has actually seen him) [325]

11/19/item 7
(numbered 3)

476 Only an agony went there now (implying utter dislocation of time is 100% better.) [337]

11/20/p.1

His own voices had ceased: he had been given up, excommunicated [338]

11/20/p.2.

He probably doesn't try to recall the passage - or does he - anyway Get it clear [339]

11/20/p.5

The Consul hears his own voice, remembers//somewhere, a sense of happiness, the peon, a family [338-43][348]

11/20/item 20

10 with the situation- a little too psychologico-pathological at bottom? [344-45]

See Characters' Personal History
TM text/chap
II/p.1
Go straight on:—Yvonne makes up her mind to go in, hesitates, looks around her impatiently, sees, standing far away, she thinks on the slope of the cliff the men with dark glasses, then she thought she saw also the man with the eyeshade dodging into an alley was it imagination, or perhaps she was seeing with Geoffrey's eyes & nerves. She hears strange dialogue [....] Go on then to Laruelle's house, --as if: she had committed a murder--on to volcanoes, when something about Manna Loa. Go ahead spontaneously till 1/2 way down Nicaragua [....] [60-69]

How could she be certain? [62]

remember guilt re Yvonne. [154-97]

Think through this business of Elizabethan plays:— how mean was man, it had only occurred to him now, that their friendship seemed to be at an end, (not because of Yvonne but because of hubris). [201-2]

Cut which indeed: say simply they were. But the Mexicans—implying she half thought of going after him still. [321]
8/1/p.1  description of the bottle// Laruelle has a pistol [10]

8/1/p.(pencil 9)  The incident of the horseman//the wheel comes nearer. [21]

8/2/p.43  Explain ambassadors [sic] residences are only summer hide outs. The Consul shows off his strength, picks up a stone, picks up Fernando, lets her feel his biceps. Vigil tells him he has Carson[?] disease. [63] [76]

8/2/p.43  Two people were posted outside, Yvonne sees, a man in dark glasses, another man a peon [56]

8/2/p.43  The childs [sic] funeral outside Laruelle's house? [61-62]

8/2/p.43  The childs [sic] funeral passes them in the Calle Nicaragua, the people not following slowly, but as it were loping [61-62]

8/7/p.233  NB Have him go to Senora Gregorio - find her dead. Get a much better description [229]

8/12/p.377  The old woman keeps plucking at her sleeve so that he gives her a drink [346-47]

8/12/p.393  Somewhere have some nice Mexican try to help the consul out. [367-68]

10/12/  The girl sitting on the apple all was innocence [46]
They don't speak a word, except the doctors--Have you thrown away your mind & the dogs began to shark then Vamanos! Instead a description of Quahnahuac. [sic] They walk back to the doctor's house & they have that conversation, but [...]/ Memo it is wartime & Laruelle is going back to France...Wasted genius, wasted life, sadness [10-22]

NB Laruelle is going back to France [13-15]

Just simply this, & a few other statements about Yvonne etc. [10-13]

His soliloquy is interrupted by Doctor Vigil [31]

Have Laruelle go to Senora Gregorio--find her dead [18][36][40]

Bustamente might ask after the doctor [30-36]

Explain: the ambassadors [sic] residences are only summer hide outs. [63]

She does her "bird" - sitting up like a dead "bird" they had found in the yard, the claws downbent: it was utterly pathetic [?]// He sees later one of his best friends going past in a car,...[91-92]

The Consul rattles off a few stars, pointing up at the sky [89-93]
& at the end, he should remember he was going to take a trip with some Marques [?] into the hills.

He gets the hiccups. tries to overcome the hiccups. The agony in the garden, struggling with the hiccups [135-40]

Somewhere in last chapter: the Consul pretends to be: 'No, my real name of course is Theophrastus Bombastus von Hohenheim.' (Paracelsus) [146]

Note Mr. Quincey must go away to fill the can at a hydrant. Mr. Quincey dismisses him with an indisputable gesture of contempt [136]

His guitar, his songs -- the music publisher significance of the guitar [158-77]

His Anarchist card [154-58]

Exactly How shakily would he be holding it? Must I go in to this?

A conversation between Laruelle & Hugh Little figures above them on the golfcourse, crawling, nightmarish. Golfing scorpion. Tomorrow Put Box! in chapter X Mem. Laruelle & he might talk about gold & old times 'I always remember what you said about that girl, that she smelled so nice! Laruelle remarked:'Gouffre.' An English-
man's [illeg.] filled with racing yachts, and long rolling fairways [....] [206-7]

10/27/p.45
Perhaps the postman's beard being like the Consul's is a mistake. Yes. [195-96]

10/29/p.1
Description of Laruelle bald head, trousers very long nearly up to his chest, to conceal his stomach, stooped shoulders, handsome but at the same the unmistakable look [illeg.] certain aspects of a rather beautiful rat, whose [illeg.] & where he went at night was about as mysterious as where rats went to die. [193-94]

10/30/p11
Somewhere or other Laruelle must say. 'If ever I start drinking that stuff, mescal or tequila, you'll know I'm done' [219]

10/30/p.4
Describe the chevron shaped window from inside//NB also why the babies in here, not in the studio [202-3]

10/30/p.5
something about sex [204-5]

10/30/p.18
What does fall out of his pocket, something new, a telegram.//What about Hugh's telegram [226]

10/30p.19
Postcard [218]
Put in description of lion & unicorn, see cutting. Evil does who evil thinks, he should be impressed by the truth of this, the lion & the unicorn fighting for the crown, a swarm ((NB)) of attenuate lions, sprang out of the shield at him, & an unstrung harp sounded a note. **Dieu et mon droit** N.B.//He does lose his passport on the infernal machine. [223-224] [226]

The mirador would make a good tee box for a beautiful hole with the barranca as a hazard. [206]

A nightmare with the telephone book, ring up the pimps. Guzman. [211-12]

The man should be poorer [216]

the merry go round with Pancho Villa keeps coming round. [220]

NB Gregorio says think you are going to be very happy [229-32]

The incident of the pigeons white as enamel [?] [234]

NB also Geoff & Yvonne should SLEEP--Geoff only wakes up at roadside scene says 'God I feel awful.'// NB. Hugh has a new bag [239-44]

27...Not clear it is Yvonne & the Consul who sit down. [250]
17 The sophisticated audience laughed, or coughed, or coughed would be good as giving atmosphere of theatre [268-69]

Get time element in both chapters//Fix Hugh saying pelado in dinner chapter// Peegly weegly, he thought For chapter before//when they first met in Granada, the same thing happening// Later he draws map. [58] [297-98] [317-76] [344]

A note about releasing the beast in his letters// NB The corporal still sat at his table, only now the lamp was alight [347]

14 Or like a student's room for the book, of all things, was a Spanish history etc. [349]

He draws the map of Andalusia. [344]

or if not Argentinian: give him a name; don't define him too specifically as Mexican [365]

Sometime or other he has drawn a map The Sierra Nevadas. [344]

The Anarchist card [370]

Get time element. [369-73]

NB. Get that it much [?] quieter [?] later on when the dolente dolore [28-29] [47]
The nights of the honors—how he cannot stand it and so gets up in the night to go to some bar, preferably distant, that is, open all night & where he may drink in peace [...]

I have just heard about the divorce; the immedicable result has been I dream about a new life [...]

very much abbreviated: how he cannot read her letters etc. etc. [...]

Memories of their life
But we can't leave things like this. For Christ's sake come back etc.

(in five paragraphs: cut to two pages in toto) he's heard these two things (1) that she's got the divorce (2) Mexico is breaking diplomatic relations [41-46]

Then we want some sense of his recovery. And we hear no more of his hoarseness [63-65]

Make cantina nearer [81-82]

Work in which was of corrugated glass, also love, & the color of the tequila. [131]

See Extratextual Borrowings and Reference TM text/ chap VI p. 32
Philosophico-Religious Background (129-34)

8/12/p.364
At the end he says: or
as an epigraph E dal
martirio venni a questa pace.
From pangs of martyrdom
I passed to peace [376]

8/24/verso 7
Mention the Pleiades in 1 [?] [9-47]

8/24/verso 10
Rewrite 4 & 5. Get
Promethean significance
of Vultures on 8 [318]

See Extratextual
Borrowing and
Reference 10/3/
second p.12

10/9/section 2/
p.16
Remember the elements [305-6]

10/12/p.1
2nd Flood. The house
flooded with filth [71]

See Detail Changes:10/22/p.4
(pencil draft)

See Extratextual
Borrowing and
Reference 10/22/
p.21 (typescript)

10/22/p.24(typescript)

10/24/p.6
(numbered 1)

village = man's soul one
who was truly alive = the
village. [148-49]

giallo antico. valuable
marble found among Italian
ruins parian = of, or
pertaining to Paros [?],
one of the Cyclades; noted
for its beautiful marble
[134]
Scorpion should mean inciting to action [191]

See Extratextual Borrowing and Reference 11/3/ p.2

11/7/p.2

hiatasis [?] (matasis) [?]
(tuatasis)[?] ONLY ONE OF THESE [257-58]

11/8/item 10

I want to work Alexander & [illeg.] into the book on occult [?] exact [?] knowledge etc. etc. [278-80]

11/15/verso 8(B)

9 Again I rebel at the device of the cigarette, unless something metaphysical is said about them. in a bracket--(& my god these eternal cigarettes, what had people done with their hands and fingers and their noses before they were invented, as if man's conscience was so bad he had to interpose a continual smokescreen between himself and life--which was perhaps another reason Mē7a father had invented pipes. [262]

11/20/item 18

For Typhoeus--see dictionary also see type--w dictionary,[...] Typhoeus. A monster having a hundred heads with fearful eyes and voices. He was conquered by Zeus & buried in Tartarus, under Mount Etna. Typhon. A monster, orig. the son of Typhoeus, but later identified with Typhoeus.
Typhoean - pert. to or like Typhoeus. Note spelling carefully typhoon. A tropical cyclone in the region of the Phillipine (sic) or China seas. [340]

Union Militar, is the name of the fascist organization The chief of Gardens--the fàir man--just standing there, he is the deus ex machina [359-60]

mercaptan [sic] is the vilest smelling compound man has ever invented. [352]

Mention the Pleiades [9-47]

--stamped with an archer: Q.B.L. [111]

Feel there should be a cut here--indicated--though I don't want to denigrate the knowledge by any any means... [188-89]
Consistency, Inconsistency, and Repetition (93-99)

7/5/p.pl 
Remember this is used in bull chapter [102]

7/5/p.9 
Mem Subterranean collapse is elsewhere too//cut out later [104]

7/9/p.1 
I: think Yvonne says something like this in 3 [234]

7/13/p.5 
Same as notice beginning Chap III [49][339]

8/6/p.167 
See freewill passage p. 15 (Margie) Tolstoy version D's Chap III [87] [157]

8/9/p.304 
used in letter in I

8/12/p.372 
see page 10 & see also yellow page 10 & 36 [341-42]

8/12/p.374 
see also yellow page 10 & 30 [341-42]

8/23/p.9 
see Chap I--does thunder speak economically there. [334]

8/23/p.14 
Mem X-re Spain [328]

8/24/verso 7 
Don't forget the note in the letters toward the end [364-67]

10/3/p.1 
Remember, the tequila must make Jacques feel sick [32] [219]

10/3/second p.15 
NOTE HERE: should be. For God's sake come back, come back, I'll do anything if you'll only come back, the motor journey from Acapulco etc. so that II seems like ironic answer to Consul's prayer. [46] [48-49]
10/4/pencil 11  Two sheets see if letter contradicts this or renders it unnecessary [40-41]

10/5/  & on 29 Hugh did not want to listen to the birds

10/8/section 2/ p.1  Query: she had seen the volcanoes from the airplane. For the last half hour anyhow. [48-50]

10/19/p.10  Contradiction between quite shady & earlier it had been too hot; just enough sun. etc. [110]

10/26/p.10  See Last Chapter re: names [196] [358-60]

10/27/p.33  compare with 'you are a coward' passage on 2, & also the one where he is signing on board the Philoctetes: though it scarcely conflicts [163]

ll/l/p.4 (typescript)  See if Yvonne did her bird in III. [91-92] [200]

ll/l/p.17 (typescript)  The Calle Nicaragua, which suddenly with its tossed broken stones seemed to stretch on forever like a life of agony. No, it is elsewhere. [213]

ll/l/p.20 (typescript)  Anachronism, I think [217]

11/4/part 2/p.1  Remember to have then pass the cinema, if the geography of my chapter I stands//Remember have the bus in I not going by normal route. [29] [234]
If it is too close it detracts from the effects of massive interests moving up in the background [254-55]

28...coal sliding down a chute see 1

Don't forget Hugh's construction of the Indian's behaviour in VIII is now more reasonable [295-300]

But this clearly won't do if he were a Spaniard [299-300]

Comparison of the earth to a doomed ship undoes the foundering freighter image [289] [295]

We did not know Hugh had a rolling swagger before now [262]

424 Wasn't Erikson 40. Or 43. See Chap VI [212] [303]

Accentuate ghosts, vapors? See X for that [317-26]

9 Did thunder speak economically in I. [324]
<table>
<thead>
<tr>
<th>Date</th>
<th>Reference</th>
<th>Line(s)</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>11/19/p.5</td>
<td>454 careen a word now too often [322]</td>
<td></td>
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<tr>
<td>11/20/item 22</td>
<td>15 mention secret passage again in this part somewhere [351]</td>
<td></td>
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<tr>
<td>11/20/p.H19</td>
<td>see 396 if in trouble [370]</td>
<td></td>
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<tr>
<td>11/20/p.H21</td>
<td>The storm has arrived before. [369-73]</td>
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<tr>
<td>TM text/Chap I p.14/</td>
<td>But there is no example of the Consul 'being led astray.' [20]</td>
<td></td>
<td></td>
</tr>
<tr>
<td>TM verso/chap I/ p.28A/(19)</td>
<td>11 with avid amazement; interest clashes with character of barman at end. [40] [47]</td>
<td></td>
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</tr>
<tr>
<td>TM text/chap II/ p.1</td>
<td>Here he has sat down so she couldn't have been sitting beside him.... Little things like that bother the reader. [52]</td>
<td></td>
<td></td>
</tr>
<tr>
<td>TM verso/chap II/ page 9</td>
<td>How come they have been speaking about the divorce &amp; .... etc. if he hasn't got in touch with her? [41-46]</td>
<td></td>
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</tr>
<tr>
<td>TM text/chap II/ p.20</td>
<td>Has he had his pipe before: should he show some evidence of shaking here. [63]</td>
<td></td>
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</tr>
<tr>
<td>TM text/chap III/ p.10</td>
<td>Synonym: I have a strange calm later, other calms scattered here and there. [76-77]</td>
<td></td>
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</tr>
<tr>
<td>TM text/chap III/ p.33</td>
<td>Will the reader be convinced by 'it' &amp; 'they' - considering the familiars. chap see (2):- [96]</td>
<td></td>
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</tr>
</tbody>
</table>
Repetition of elsewhere seems to conflict with IV [154-55]
He certainly had not succeeded in sobering up, is reaction from previous page. [294-95]
Repetition of Sépultura? [299]
Consider repetition of brilliant here: we had, on 10, brilliant as day. --vivid then-- [335]
Cut repetition of dogwood tree [336]

Chronology (143-46)

Get year clearly it had been built this year, in 1938 [48]

Hugh is thirty Hugh is 29 1938 NB [154]

1896 14 in 1910 15 in 1911

3 years, 1290 1,290 395
195 days.1095 365 3

They were undated in typescript. Or were they dated? [343-45]
But watch M. Laruelle's age. [27]

Watch Laruelle's age 15 in 1911—not a virgin? [14-15]

3 1/2 years//He could not have found him here in 1935?? [22]

Query When should the Consul write the letter? If in say October July 1938, it would be more powerful. But then she will have had her divorce for longer & there will seem less excuse for mentioning her letters. What if he says : I have just heard about the divorce in July 1938 [41-46]

See Characters' Personal History

Technical Adjustments (137-41, 154-57)

Put in final [?] chapter
Cut conjunctions, and, but, etc. where possible
Decide whether or not this break is needed. [346-47]
Is this all a bit muddled? [362]

Not as many paragraphs [9]

Better word than incessantly: actually it is too accurate.

Have more dialogue about the Consul right here omitted from first dialogue with Vigil. [34]

Pertaining to XI. [48-69]

Must put in this creature in chapter two

Put back in letter.

Put in somewhere. In the second chapter [61]

Put in at the very beginning. The sea that would cleanse, would save them.

Tempo [79]

Cut put earlier [128]

Mention just one other street [150]

It is bad, it should be simpler [257]

Shorten by telescoping dialogue, obliterating paragraphs Shorten [258]

To be returned, to be replaced in "bull throwing chapter."

Beginning of the next chapter

writing not clear. Not so many paragraphs shorten [338-39]
Here the description of the town at the beginning
Bugler blowing, puttees leggings flapping loose. [342]

Perhaps in somewhere [342]

The bracket is a weak spot: as if the author were apologising for the character. [38]

change Bolowski's name [155]

repeat: a secret passage. and a tower [299]

substitute for this passage that marked p. 29, chap IX [327-28]

There are things from Chap III should be put back in--re exposition, Hugh etc.' It hurts me too much//I know you can't do it//I want to change the world [9-47]

this puzzles [34]

Bring this in in memory--just as a catch phrase [34-40]

1/2 page of journey, sea-etc:-The arrival etc. [48-49]

A creature of sun here: [59]

too much of a non sequitur? [61]

Perhaps the excised conversation about the bougainvillea here. [70-71]
10/12/p.4 A nuance here [83-84]

10/12/p.9 Movement too slow [86-87]

10/12/p.15 In the Hugh showing Chapter [87] [310]

10/15/p.7 Try & cut some of the stage directions: sitting upon parapets etc. [78]

10/18/’(typescript)p.1 or technique different ‘Rewrite shorter: [154]

10/18/’(typescript)p.7 He had been stalking the dust bowl Or make more interesting//Oratio oblique [102-3]

10/25/p.1 Condense where possible [154-97]

10/25/p.3 This seems good in itself, but I can't tell whether it runs on logically or not from what precedes it. [155-56]

10/30/p.1 the lack of symmetry [198]

See Characters' Psychology

11/1/p.2(typescript)

11/1/p.15 What about this after 1st chapter/ [209-10]
<table>
<thead>
<tr>
<th>Date</th>
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<tbody>
<tr>
<td>11/1/22</td>
<td>type-script</td>
<td>Get the effect of awful a gathering thunder of immedicable sorrow. [218]</td>
</tr>
<tr>
<td>10/3/10</td>
<td></td>
<td>In Earlier or later chapter supper chapter [343]</td>
</tr>
<tr>
<td>11/4/2</td>
<td>pp 13-14</td>
<td>Too many adverbs ly. [245]</td>
</tr>
<tr>
<td>11/4/2</td>
<td>p.14</td>
<td>Investigate technique [249-50]</td>
</tr>
<tr>
<td>11/14/20</td>
<td></td>
<td>Break up as M. Laruelle's dialogue is broken up in VII Effect will be got if dialogue is rewritten in as free verse. [299]</td>
</tr>
<tr>
<td>See Revision Procedure 11/14/28</td>
<td></td>
<td></td>
</tr>
<tr>
<td>11/15/P, C</td>
<td></td>
<td>La Sepultura shld be in juxtaposition./Stet: query italicise or deitalicise repetitions in Consul's mind./but rhythm wrong at the end? [298]</td>
</tr>
<tr>
<td>See Revision Procedure 11/16/P, 2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>11/19/P, 2</td>
<td></td>
<td>12 ... There should be no Hugh saids or Yvonne saids-identity of who is speaking should be implicit by their addressing the other by name. [326]</td>
</tr>
<tr>
<td>11/19/P, 5</td>
<td></td>
<td>455 NB only semicolon after Aquarius set otherwise you don't connect following sentence with the Pleiads[sic]. [322]</td>
</tr>
</tbody>
</table>
462 Can anything in italics, after 'Faulkner [?] etc., have emotive value? This is superlatively good technique, though I say it as ought not,... [327]

472 There is, sometimes, in that a-- the sometimes should be sooner, otherwise the reader is thrown off. [334]

Get very clear in my, & the reader's mind. [58-59]

Cut or put at beginning

The sheer height was terrifying etc. seems a curiously imbalanced sentence. [339]

Mem - put pelado in X// 43/bottom/ In Spanish the consul mysteriously translated etc. seriously weakens tempo-have to get round it in another way. [297-98] [371-72]

Get the sergeants, the various chaotic villains clear//Put the explanation of what had happened somewhere here. [357-61]

Chap V - Or in Vigil porch chapter.

12 more sense of suspense re the Consul's hand [?] [41]

Put stories into fair chapter. [62-63]

NB Chapter numbers should be written in large letters ONE TWO etc. to give more effect. discuss : [48]
Cut she had read somewhere: leave semi-objective. [62]

does it matter if I look at Consul as a 'character' --not as a human being [39]

Perhaps spirits is a bad word after so many evil ones: what about humours?
//Humours is not right, either//moods? [189]

Put Escruch after madman [227]

Put Parian state in here. [297] [300]

PROBLEM--Rhythm? [299]

WB study rhythm [296-97]

Wrong place for first thunder. [306]
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