

[E-BOOK] Poor Things (British Literature)

## Poor Things (British Literature)

*Alasdair Gray*

*\*Download PDF / ePub / DOC / audiobook / ebooks*

1992 WINNER OF THE WHITBREAD AWARD

# POOR THINGS



A NOVEL BY

## ALASDAIR GRAY

"The greatest Scottish novelist since Sir Walter Scott."  
Anthony Burgess

DOWNLOAD



+

READ ONLINE

#481608 in Books Alasdair Gray 2002-01-17Original language:EnglishPDF # 1 9.04 x .93 x 6.081, 1.07  
#File Name: 1564783073320 pagesPoor Things | File size: 37.Mb

**Alasdair Gray : Poor Things (British Literature)** before purchasing it in order to gage whether or not it would be worth my time, and all praised Poor Things (British Literature):

2 of 2 people found the following review helpful. Good book, but lacks the "punch" of Gray's othersBy LancelI enjoyed Poor Things very much. Alasdair Gray has a great skill for writing from/for the female perspective. His recurrent theme of women's independence can be seen in both Lanark and 1982, Janine; both of which are better books than this one. But I shouldn't hold Gray's prolificness against this book, so it still gets 4 stars. Fans of Gray will enjoy this novel, but I wouldn't recommend this to first-time Gray readers. Sure, it's not as weird\* as the other two books I

named, and in that regard might be a bit more accessible to some, but more importantly it lacks the power of those two books (Lanark and 1982, Janine). What we have here is another excellent book by one of the greatest living authors. It's good to see this book winning some awards and getting Gray (some of) the recognition he deserves. \*this book is still pretty weird. 0 of 0 people found the following review helpful. Four Stars By Dezi I liked it, but not as much as his short stories. 0 of 0 people found the following review helpful. Relaxing read By shari walton Great read. I'll be getting more of Gray's books

"The greatest Scottish novelist since Sir Walter Scott." Anthony Burgess

.com The full title of this work, *Poor Things: Episodes from the Early Life of Archibald McCandless M.D.* Scottish Public Health Officer, reflect a bit of wacky genius at work here. Someone named Alasdair Gray has found a memoir supposedly of a 19th-century public health officer in Glasgow. The truth of the memoir is suspect, nevertheless Gray manages to change it and then lose it. And that's just the backdrop. Inside the memoir is the story of McCandless, an acquaintance named Godwyn Bysshe Baxter who takes a suicide victim, gives her the brain of her unborn child to create a promiscuous and brutal girlfriend. The book, which won the 1992 Guardian Fiction Prize, takes off from there. From Publishers Weekly Winner of the 1992 Whitbread Prize, Scottish writer Gray's ( *Something Leather* ) black comedy uses a science-fiction-like premise to satirize Victorian morals. Ostensibly the memoirs of late-19th-century Glasgow physician Archibald McCandless, the narrative follows the bizarre life of oversexed, volatile Bella Baxter, an emancipated woman and a female Frankenstein. Bella is not her real name; as Victorian Blessington, she drowned herself to escape her abusive husband, but a surgeon removed the brain from the fetus she was carrying and placed it in her skull, resuscitating her. The revived Bella has the mental age of a child. Engaged to marry McCandless, she chloroforms him and runs off with a shady lawyer who takes her on a whirlwind adventure, hopping from Alexandria to Odessa to a Parisian brothel. As her brain matures, Bella develops a social conscience, but her rescheduled nuptials to Archie are cut short when she is recognized as Victoria by her lawful husband, Gen. Sir Aubrey Blessington. In an epilogue dated 1914, cranky idealist Victoria McCandless, M.D., a suffragette, Fabian socialist, pacifist and advocate of birthing stools, pokes holes in her late husband Archie's narrative. Illustrated with Gray's suitably macabre drawings, this work of inspired lunacy effectively skewers class snobbery, British imperialism, prudishness and the tenets of received wisdom. Author tour. Copyright 1993 Reed Business Information, Inc. "This work of inspired lunacy effectively skewers class snobbery, British imperialism, prudishness and the tenets of received wisdom." (Publishers Weekly) "Witty and delightfully written." (Geoff Ryman - The New York Times) "Probably a crank, possibly a genius, certainly an original and independent voice, Alasdair Gray . . . has the look of a latter-day William Blake, with his extravagant myth-making, his strong social conscience, his liberating vision of sexuality and his flashes of righteous indignation tempered with scathing wit and sly self-mockery." (Merle Rubin - Los Angeles Times Book ) "Lewis Carroll and Conan Doyle are acknowledged, but the authors Gray really revises are Sterne and Diderot, both comically self-analytic, Defoe, the creator of strong women, and Samuel Johnson or Voltaire, profound allegorists of the search for a good society . . . *Poor Things* is amusing and admirably angry, compassionate, and ironic as it looks in 1992 at the early days—modern as well Victorian—of a better nation." (Barbara Hardy - Times Literary Supplement) "Bella Baxter surely merits a place among the holy innocents of literature—Lemuel Gulliver, Don Quixote, Huck Finn, Prince Kropotkin and Holden Caulfield . . . Bound to call to mind other acidic commentaries on human folly—*Rasselas*, *Tristram Shandy*, *Candide*. But can it be that Gray, with his fierce Hibernian contempt for 20th Century solutions for age-old problems, is the most piercing thorn on the bush?" (Chicago Tribune) "Gray here retells a tale that amalgamates Frankenstein and *Candide* . . . Along the way Gray offers delightful conversation, a tricky triple ending, and some very witty writing." (Washington Post Book World) "An unexpected final twist doesn't make the novel seem trivial but, on the contrary, gives the vivid melodrama a retrospective gravity. You become aware that this odd book has been a great deal more than entertaining only on finishing it. Then your strongest desire is to start reading it again." (Spectator) "A riotously comic, up-to-date Victorian romance . . . deft and frolicsome." (The Boston Globe)