

**John Glenday: An Annotated Bibliography.**  
**Craig W. McLuckie and Erika Glenday.**

John Glenday was born in Monifieth in 1952. He attended Arbroath High School and the University of Edinburgh, where he studied Literature and Language for three years before transferring to a Psychiatric Nursing program. He worked as a psychiatric nurse in Dundee for 12 years.

In 1990-91, John Glenday was appointed the Scottish/Canadian Exchange Fellow: previous recipients included Liz Lochhead and William McIlvanney. He was based at the University of Alberta, Edmonton.

Glenday now lives in Carnoustie with his third wife, Erika Glenday (née Gangolf) and their five children. He works as a Counselor for Tayside Drug Problem Service, Dundee.

Glenday has been an English student, a driver, a printer's assistant, and a psychiatric nurse. He co-founded and ran the Blind Serpent Press. Kate Armstrong's *Wild Mushrooms* (1993) is a fine example of the Press' contribution to the literary language debate in Scottish culture. He also coordinated the Dundee *samizdat* reading series. Glenday's first volume, *The Apple Ghost*, appeared to critical appreciation in 1989. Glenday travelled widely in Canada, drawing on painting and the American Civil War as subjects of his 1995 volume, *Undark*.

Structurally, as the brief descriptions below attest, Glenday has a keen sense of symmetry, on occasion, squaring. His poetry is predominately free verse with lyric intensity.

**I. Poetry: Books.**

Glenday, John. *Undark*. Cornwall: Peterloo Poets, 1995.

71 pages. Dedication: "For Daniel and for Jack. My sons, who raised me. And in memory of Davy Brown, died December 15<sup>th</sup>, 1993." Epigraph: "*Y ya cae sombra en el alma*" (Vallejo). Cover illustration: "Glen Coe" by Reinhard Behrens. Prepared with the assistance of Investments South West Arts, the Scottish Arts Council and the Canada Council. The volume is divided into three sections: "*Undark*", "*After Vesalius*" and "*War Pictures*".

"*Undark*":

- 1) "The Leaving": a 4 stanza, 8 line poem, dedicated to Jackie and Al.
- 2) "Famous Last Words": a 9 stanza, 22 line poem, with an epigraph from Vallejo.
- 3) "Annunciation": a 6 stanza, 22 line poem.
- 4) "Nimbus": a 4 stanza, 19 line poem, dedicated to the memory of Davy Brown.
- 5) "A Day at the Seaside": a 4 stanza, 14 line poem.

- 6) "The Autumn Ghosts": a 6 stanza, 18 line poem.
- 7) "Edie's Room": a 3 stanza, 9 line poem, dedicated to Mary Stewart.
- 8) "Dragging the Lake": a 5 stanza, 21 line poem, dedicated to Daniel.
- 9) "Inheritance": a 6 stanza, 18 line poem.
- 10) "Jacob's Story": a 5 stanza, 13 line poem, epigraph from Kong Chuan.
- 11) "Fire Damp": a 3 stanza, 6 line poem.
- 12) "Penny's Dream": a 3 stanza, 22 line poem.
- 13) "Stories of the Wind": a 3 stanza, 11 line poem.
- 14) "Pet": a 4 stanza, 12 line poem.
- 15) "Preserve Me More Perfectly": a 5 stanza, 15 line poem.
- 16) "The Snow Queen": a 4 stanza, 23 line poem, epigraph.
- 17) "Mitra Mitra": a 3 stanza, 12 line poem.
- 18) "Portage": a 5 stanza, 24 line poem.
- 19) "The Interiors of Former Cars": a 5 stanza, 16 line poem.
- 20) "Concerning the Atoms of the Soul": a 5 stanza, 20 line poem.
- 21) "Last Night it Rained": a 4 stanza, 16 line poem, epigraph from Wolf Biermann.
- 22) "The Button Accordionist": a 3 stanza, 12 line poem, dedicated to Ellis Armstrong.
- 23) "Colours": a 10 stanza, 30 line poem.
- 24) "Concerning Shadows": a 8 stanza, 27 line poem.
- 25) "At Barry Mill": a 2 stanza, 8 line poem.
- 26) "A Nest of Boxes": a 5 stanza, 15 line poem, epigraph from John Donne's "Devotions".
- 27) "The Loom": a 6 stanza, 12 line poem.
- 28) "On the Legend of Eurydice": a 3 stanza, 18 line poem.
- 29) "Nettles": a 7 stanza, 13 line poem.
- 30) "Alba": a 3 stanza, 18 lines.
- 31) "Pale Flower": a 9 stanza, 27 line poem; head note gives background on the Geisha.
- 32) "Undark": a 5 stanza, 10 line poem.
- 33) "The Ngong Peony": a 4 stanza, 20 line poem, epigraph from Karen Blixen (Isaak Dinisen).
- 34) "Estuarine": a 2 stanza, 9 line poem.

*"After Vesalius":*

- 35) "The Empire of Lights": a 9 stanza, 27 line poem; head note refers to Magritte's "L'Empire des Lumieres 1954".
- 36) "Son of Man": a 6 stanza, 18 line poem; head note refers to Magritte's "Le Fils de L'homme".
- 37) "The Evening Dress": a 4 stanza, 24 line poem; head note refers to Magritte's "La Robe du Soir".
- 38) "The Song of the Violet": a 2 stanza, 12 line poem; head note refers to Magritte's "Le Chant de La Violette 1951".
- 39) "The Woman Who Bathed Between Light and Darkness": a 4 stanza, 10 line poem; head note refers to Magritte's "Baigneuse du clair au siombre 1935".
- 40) "Over Vitebsk": an 11 stanza, 33 line poem; head note: "After Chagall".
- 41) "Attitudes of Animals in Motion": an 8 stanza, 32 line poem; head note reads "After Eadweard Muybridge".

- 42) "A Panoramic View of San Francisco": an 8 stanza, 32 line poem; head note reads: "After the photographs of Eadweard Muybridge".
- 43) "After Vesalius": a 2 stanza, 10 line poem; epigraph from John Wilkes Booth.

"War Pictures":

- 44) "Leaving Afghanistan": a 3 stanza, 5 line poem; head note refers to the *New York Times*, January 8<sup>th</sup>, 1989. A found poem.
- 45) "War Pictures": head note reads: "Five icons and a photograph. In memoriam John Goodfellow Glenday: 1913-1988."
- "1. Crete 1941": a 4 stanza, 27 line poem.
  - "2. Freight": a 2 stanza, 13 line poem.
  - "3. Jockeys: The Sudetenland 1941": a 2 stanza, 10 line poem.
  - "4. Dead Meat: Stalag XIII B": a 3 stanza, 9 line poem.
  - "5. Window": a 3 stanza, 16 line poem.
  - "6. Beach Hall: Monifieth. 1946": a 3 stanza, 17 line poem.

46) "Whitman's War":

- "1. Driving Cattle Through Washington": an 8 stanza, 24 line poem. The italicized quotation ("... a wild, pensive hoot, quite musical, / ... something between a pigeon and an owl.") is from "Cattle Drove About Washington" from Whitman's *Specimen Days* (Whitman, Walt. *Prose Works*. Philadelphia: David McKay, 1892; Bartleby.com, 2000).
- "2. Visiting the Armory Square Hospital": a 5 stanza, 25 line poem. The italicised portion ("Dear Sis, / make it so Mama never comes. / Send / rice pudding. Some of her pickles.") appears to be an interpolation of what Whitman may have written, perhaps based on "Bed 3, ward E, Armory, has a great hankering for pickles, something pungent" ("Some Specimen Cases," *Specimen Days*, Whitman, Walt. *Prose Works*. Philadelphia: David McKay, 1892; Bartleby.com, 2000. [www.bartleby.com/229/](http://www.bartleby.com/229/). Or, the entry for Thursday, January 21, 1863, "24. Back to Washington," *Specimen Days* (Whitman, Walt. *Prose Works*. Philadelphia: David McKay, 1892; Bartleby.com, 2000. [www.bartleby.com/229/](http://www.bartleby.com/229/)).
- "3. Our Wonderful Inventions": a 4 stanza, 25 line poem; head note refers to the U. S. Patent Office being used as a hospital.
- "4. Artillery Horses Under Fire": a 7 stanza, 21 line poem. Perhaps based on "12. Some War Memoranda," *November Boughs* (Whitman, Walt. *Prose Works*. Philadelphia: David McKay, 1892; Bartleby.com, 2000. [www.bartleby.com/229/](http://www.bartleby.com/229/).)

47) "Blind": a 5 stanza, 15 line poem.

----- *The Apple Ghost*. Cornwall: Peterloo Poets, 1989.

64 pages. Prepared with the assistance of South West Arts. Dedication: "To Penny." Cover illustration: "The Apple Ghost" by Malcolm Brown. The volume is divided into three sections: "*Other Lives*", "*Scrimshaw Work*" and "*From an Occupied Country*."

“*Other Lives*”:

- 1) “The Rise of Icarus”: an 8 stanza, 22 line poem.
- 2) “Flounder Fishing”:
  - “1.”: a 6 stanza, 12 line poem.
  - “2.”: a 5 stanza, 10 line poem.
  - “3.”: a 5 stanza, 10 line poem.
- 3) “A Dream of Gliders”: a 2 stanza, 18 line poem.
- 4) “Distant Relations”: a 7 stanza, 14 line poem.
- 5) “In Praise of Wireless”: a 5 stanza, 30 lines.
- 6) “A Guided Tour”: an 8 stanza, 29 line poem.
- 7) “Nightscape”: a 6 stanza, 18 line poem.
- 8) “Aegeus”: a single stanza, 15 line poem.
- 9) “The Closed Fist of the Exile”: a single stanza, 15 line poem, epigraph read “for Bridget”.
- 10) “Honesty”: an 11 stanza, 33 line poem; head note reads: “Lunaria biennis”.
- 11) “Remembering”: a single stanza, 9 lines.
- 12) “Woman With A Pale Hand”: a 5 stanza, 20 line poem, epigraph reads: “for my father”.
- 13) “Waiting”: a single stanza, 17 line poem.
- 14) “Allotments”: a 4 stanza, 16 line poem.
- 15) “Incomplete Fixation”: a 5 stanza, 25 line poem.
- 16) “The Apple Ghost”: a 6 stanza, 31 line poem.
- 17) “Silence”: a 5 stanza, 19 line poem.

“*Scrimshaw Work*”:

- 18) “Scrimshaw Work”: a 4 stanza, 12 line poem.
- 19) “The Drowning Pool”: an 8 stanza, 24 line poem.
- 20) “Snow”: a single stanza, 17 line poem.
- 21) “Snow at Dachau, 1945”: a single stanza, 11 line poem.
- 22) “The Moth”: a 7 stanza, 21 line poem.
- 23) “Seals”: a 3 stanza, 12 line poem.
- 24) “The Widow”: a 4 stanza, 14 line poem.
- 25) “The Weeping God of Tiahuanaco”: an 8 stanza, 32 line poem; epigraph from Von Hagen’s *The Ancient Sun King’s of the Americas*.
- 26) “Above Pennan”: a 7 stanza, 31 line poem.
- 27) “The House at Borerraig”: an 8 stanza, 22 line poem; head note reads: “after Reinhard Behrens”.
- 28) “A Man”: a 3 stanza, 14 line poem.
- 29) “Coal”: a 5 stanza, 10 line poem.
- 30) “Coffee Spoons”: a 6 stanza, 36 line poem; epigraph from Psalms 90:110.
- 31) “The Bright Cloud”: a single stanza, 12 line poem.
- 32) “Second-Hand Books”: a 9 stanza, 28 line poem.
- 33) “Wet Roofs”: a 6 stanza, 18 line poem; head note reads: “after Bill Brandt”.
- 34) “Making Things Dark”: a 3 stanza, 19 line poem.

“*From an Occupied Country*”:

- 35) “Red Shift”: a 6 stanza, 18 line poem.
- 36) “The End Of The Hot Water Bottles”: a 4 stanza, 16 line poem.
- 37) “The Song of the Woolly Mammoth”: a 5 stanza, 15 line poem.
- 38) “Typography”: a 3 stanza, 12 line poem.
- 39) “Dog Days”: a 3 stanza, 21 line poem.
- 40) “Pottery”: a 6 stanza, 18 line poem.
- 41) “A Difficult Colour”: a 6 stanza, 11 line poem.
- 42) “Precarious Days”: a 3 stanza, 12 line poem.
- 43) “The Star”: a 4 stanza, 24 line poem.
- 44) “A Traditional Curse”: a 7 stanza, 21 line poem.
- 45) “Strange Diseases”: a 6 stanza, 26 line poem.
- 46) “The Crossing”: an 8 stanza, 54 line poem.
- 47) “A Science Fiction Story”: a 6 stanza, 24 line poem.
- 48) “Goodbye”: a 4 stanza, 20 line poem.

*La chanson de la violette.*

<http://www.literarytranslation.com/2/kate/translator3.html>

[Translated manuscript of Glenday’s poems on Magritte, by Kate Armstrong. The manuscript awaits a publisher.]

## II. Poetry: Anthologised.

### 2002:

“A Dream of Gliders”, “Distant Relations”, “Snow”, “Making Things Dark”, “Edie’s Room”, “Fire-Damp”, “The Loom” and “Alba” in *Scottish Literature of the Twentieth Century: An Anthology*. Ed. David McCordick. Scottish Cultural Press, 2002.

### 2001:

“St. Orage” in *Such Strange Joy: Ten Years of Shore Poets*. Ed. Allan Crosbie. Aberdour: Lynx, 2001: 30.

[A 4 stanza, 21 line poem of 5, 4, 4 and 8 lines.]

### 2000:

“The Leaving,” *Love for Love: an anthology of Love Poems*. Edinburgh: Pocketbooks, 2000: 50.

[A 4 stanza, 8 line poem from *Undark*. The poem was chosen by Andrew Greig, who responds to it with “A Shattered Lantern”.]

“Landscape with Flying Man,” *Love for Love: an anthology of Love Poems*. Edinburgh: Pocketbooks, 2000: 43.

[A 5 stanza, 10 line poem. It is Glenday’s response to William Soutar’s “The Tryst”.]

Poems in *Twentieth Century Scottish Poems*. Ed. Douglas Dunn. London: Faber, 2000.

**1999:**

“Genesis” in *Last Words: New Poetry for the New Century*. Eds. Don Paterson and Jo Shepcott. London: Picador, 1999.

[Poem commissioned for festival in Salisbury, England.]

“Etching of a Line of Trees on a Hill above Auchterhouse” in *Poetry Ireland Review (Contemporary Scottish Poetry Feature)* 63 (Winter 1999)

**1998:**

Glenday, John, editor. *La Comète D’Halcyon: Poésie en Ecosse aujourd’hui*. (Poésie des régions d’Europe.) Trans. Christine Pagnouille et al. Namur: Sources, 1998: 5, 58-63.

<http://www.literarytranslation.com/2/kate/context.html>

[A bilingual anthology of contemporary Scottish Poetry. Published with the support of the Scottish Arts Council and Communauté française de Belgique. The web site notes that the purpose of the venture “is to bring to the attention of the francophone reading public poems written in lesser known parts of Europe, or, alternately, unduly ignored poets even in well advertised areas.” The poet, commenting at the web site, is Kate Armstrong, whose work was first published by the Glenday’s Blind Serpent Press. Page 5 of the published text is Glenday’s introduction to the volume. The poems are: “Inheritance”, a 6 stanza, 18 line poem of triplets; “After Vesalius”, a two stanza, 12 line poem with an epigraph from John Wilkes Booth; “Annunciation”, a 5 stanza, 20 line poem of quatrains, with a headnote.]

“Hameln” and “Landscape with Flying Man” in *McCarapace: Carapace* (Cape Town) 18 (1998). Ed. Stewart Conn.

“Empire of Lights” in *The Firebox: Poetry in Britain and Ireland after 1945*. Ed. Sean O’Brien. London: Picador, 1998.

**1997:**

“Landscape with Flying Man”, “Skelly, Glenesk” *Comparative Criticism*. Vol. 19. Ed. S. Shaffer. Cambridge at the University Press, 1998.

**1996:**

“Over Vitebsk” and “Nimbus” in *The Ice Horses: The Second Shore Poets Anthology*. Ed. Stewart Conn and Ian McDonough. Scottish Cultural Press, 1996.

**1995:**

“Annunciation,” “Blind,” and “Nimbus”, *New Writing Scotland* 13 Eds. A. L. Kennedy and James McGonigal. Aberdeen: ASLS, 1995: 86-88.

[Respectively, a 5 stanza, 20 line poem of quatrains with a two line epigraph; a 15 line, 5 stanza poem of triplets; a 19 line, 4 stanza poem of 7, 6, 4 and 2 lines dedicated to Davy Brown.]

“The Apple Ghost”, author’s commentary and editor’s commentary in *Working Words: Scottish Creative Writing*. Ed. Valerie Thornton. London: Hodder and Stoughton, 1995.

**1994:**

“The Interiors of Former Cars,” “At Barry Mill,” and “Leaving Afghanistan”, *New Writing Scotland 12: A Sort of Scotland*. Eds. A. L. Kennedy and James McGonigal. Aberdeen: ASLS, 1994: 57-8.

[Respectively, a 5 stanza, 20 line poem; a 2 stanza, 8 line poem dedicated to Anna and Bear; a 5 line found poem preceded by a *New York Times* explanatory epigraph.]

**1993:**

“Floer O Scotland”, *New Writing Scotland 11: The Ghost of Liberace*. Eds. A. L. Kennedy and Hamish Whyte. Aberdeen: ASLS, 1993: 35.

[A 4 stanza, 8 line poem in Scots.]

Poems in *A Mindin’: a selection of poems submitted to the second Michael Bruce Poetry Competition*. Compiled by John Glenday. Kinross: Michael Bruce Memorial Trust, 1993.

**1992:**

“The Apple Ghost,” *The Faber Book of Twentieth Century Scottish Poetry*. Ed. Douglas Dunn. London and Boston: Faber and Faber, 1992: 389-90.

[The title poem of Glenday’s first collection. A 6 stanza, 31 line poem.]

“Pale Flower” and “First Born”, *New Writing Scotland 10: Pig Squealing*. Eds. Janice Galloway and Hamish Whyte. Aberdeen: ASLS, 1992: 59-60.

[Respectively, a 9 stanza, 27 line poem of triplets, with an explanatory headnote; a 5 stanza, 15 line poem dedicated to the poet’s son Daniel.]

“Over Vitebsk,” *Poetry Bar: 1<sup>st</sup> of May Poetry Prize Anthology*. Glasgow: Taranis Books, 1992.

[The judges were: Liz Lochhead, Tom Leonard, Valerie Gilles and Edwin Morgan.]

**1991:**

Poems in *Duende: A Dundee Anthology*. Eds. W. N. Herbert and Richard Price. Dundee: Gairfish, 1991.

**1990:**

“In Those Days”, *New Writing Scotland 8: The Day I Met the Queen Mother*. Eds. Hamish Whyte and Janice Galloway. Aberdeen: ASLS, 1990: 22.

[A 4 stanza, 24 line poem.]

“A Guided Tour”, “Incomplete Fixation” and “Second Hand Books”, *Twenty of the Best (and one more for good measure): A Galliard Anthology of Contemporary Scottish Poetry*. Eds. Duncan Glen. Edinburgh: Galliard, 1990.

**1989:**

“War Pictures”, *New Writing Scotland* 7. Eds. Edwin Morgan and Hamish Whyte. Aberdeen: ASLS, 1989: 73-6.

[1. “Crete 1941”: a 4 stanza, 27 line poem of 6, 7, 6, 8 lines; 2. “Freight”: a 2 stanza, 13 line poem of 8 and 5 lines; 3. “Jockeys: The Sudetenland 1941”: a 2 stanza, 11 line poem of 6 and 5 lines; 4. “Dead Meat: Stalag XIII B”: a 3 stanza, 9 line poem of triplets; 5. “Window”: a 3 stanza, 16 line poem of 5, 4, and 7 lines; 6. “Beach Hall”: a 3 stanza, 14 line poem of 3, 5 and 6 lines.]

“Incomplete Fixation”, “Woman with Pale Hand”, “In Praise of Wireless”, “Flounder Fishing”, “Red Shift”, “Honesty” in *Behind the Lines: A New Anthology of Scottish Poetry and Prose*. Ed. Carl MacDougall. Glasgow: Third Eye Centre, 1989.

**1988:**

Poems in *New Writing Scotland* 6.

“Five Poems,” *Stanza verse cards*. Carnoustie: Afton P., 1987.

**1987:**

“Winter Tanka” in *MacGregor’s Gathering Anthology of Scottish Verse*. Ed. Jimmy MacGregor and Stephen Mulrine. BBC Publications, 1987.

[This poem was also broadcast on BBC Radio Scotland.]

**1986:**

Poems in *Mayfest Newpoets*. Glasgow: Tenemnet P., 1986.

**1985:**

“The Apple Ghost” in *Observer/Avron Prizewinners’ Anthology*. 1985.

**1984:**

“Remembering” in *National Poetry Competition Prizewinners’ Anthology*. 1984.

“The Rise of Icarus”, *Scottish National Poetry Competition Anthology*.

**III. Poetry: Journals/On-line.****2001:**

“St. Orage”.

<http://www.st-and.ac.uk/standrews/stanza/storage.html>

[A 4 stanza, 21 line poem.]

**1999:**

“Etching of a Line of Trees on a Hill above Auchterhouse,” *Poetry Ireland Review* 63 (Winter 1999): 104.

[Dedicated to the novelist Bill Duncan, author of *The Smiling School of Calvinists*. A 5 stanza, 15 line poem of triplets.]



**1993:**

*Poems from Whitman's War*: "Driving cattle through Washington," "Artillery horses under fire," "Whitman visits the armory square hospital," "Our wonderful inventions." *Event* 22.1 (Spring 1993): 30, 31, 32, 33.

[Respectively, they are: an 8 stanza, 24 line poem; a 7 stanza, 21 line poem; a 5 stanza, 25 line poem; a 4 stanza, 25 line poem, its head note notes the transformation of the U. S. Patent Office into a hospital.]

"Famous Last Words," "The Ngong Song," "Son of Man," "The Song of the Violet", *Lines Review* 127 (December 1993): 28-30.

**1992:**

"Scrivein," "The Lily," "Natura Morta," and "Selbst", *Chapman* 69-70 (Summer/Autumn 1992): 34.

[Glenday's Scots versions of Pam Wardlaw's English translations of Donatella Bisuth works.]

"A Nest of Boxes," *Verse* 8.3/9.1 (Winter/Spring 1992): 102.

**1991:**

"Concerning Shadows," "We Carry the Dead in Our Hands", *Gairfish* 4 (1991): 47.

**1990:**

Poems in *Northlight Poetry Review* (Glasgow) 1 (Autumn 1990).

**1989:**

"Stories of the Wind" and "Three Men", *Oxford Poetry* V.1 (Winter 1989/90).

[The issue's theme is 'The Younger Scottish Poets'.]

**1988:**

"The Drowning Pool," "The House at Boreraig, After Reinhard Behrens", *Lines Review* 104 (March 1988): 22, 23.

**1987:**

"Goodbye," *Radical Scotland* 25 (Feb./Mar. 1987): 39.

[A 4 stanza, 19 line poem. The third line of stanza two is split into two lines in *The Apple Ghost*, creating four stanzas of 5 lines each.]

"A Difficult Colour," *Times Literary Supplement* Sept. 4-11, 1987: 952.

"Rain," "The Song of the Woolly Mammoth," "A Fossil Beach at Boarhills", *Scriveins* 3 (Spring 1987): 4-6.

**1986:**

“A Dream of Gliders,” “For a Bairn,” “Nightscape,” “Waiting,” “Coal,” “Ma Big Brither,” “Autumn Tanka”, *Blind Serpent* 9 (1986): 2-3.

[Respectively, a single stanza, 18 line poem; a single stanza, 8 line poem; a 6 stanza, 18 line poem of triplets; a single stanza 17 line poem; a 5 stanza, 10 line poem of couplets; a single stanza, 8 line poem; a single stanza 5 line poem.]

“The Morrough,” “The Closed Fist of the Exile,” “Aegeus,” and “Essential Relationships,” *Chapman* 45. 9.2 (Summer 1986): 48-9.

[Respectively, a 24 line, 6 stanza poem in Scots; dedicated to Bridget, a single stanza poem of 15 lines; a single stanza poem of 15 lines; epigraph from Thomas Pennant (1769), a single stanza 5 line poem in Scots.]

**1985:**

“Seals,” *Blind Serpent* 7 (1985): 3.

[A 3 stanza, 12 line poem of quatrains.]

**Undated/Unannotated:**

Poems in *The Fiddlehead*.

Poems in *Other Poetry*.

Poems in *Poetry Matters*.

“Snow”, “Snow at Dachau” in *The Wascana Review*.

Poems in *Acteme*.

Poems in *De Europese Lente* (Belgium).

“From an Occupied Country” in *Fine Madness*. (Seattle, USA, 1991).  
[The entire sequence (Part III) of *The Apple Ghost*.]

Poems in *Luceafărul* (Romania).

Poems in *Poetry Canada*.

Poems in *Secrets from the Orange Couch*.

“Goodbye” in *An Canan*.

Poems in *Scottish Child*.

**IV. Other Writing/Editing.**

Glenday, Jan Natanson and others (AD2000 Writers Group). *Grundstane*.

<http://www.poorboy.co.uk/grunstane.htm>

[An outdoor, promenade performance, Signal Tower Museum, Arbroath. Coordinated by Sarah Crabb. Aspects of Angus history.]

Johnstone, Jean. *Félicité et Perpétue; Ikaros; Meadowstreet*. Gilstonbrig, Upper Largo: J. Johnstone, 2000.

<http://www.nls.uk/catalogues/online/additions/0001/pbpur.html>

[The Collections document notes the addition of “Three further artists’ books made by Fife artist Jean Johnstone in association with John Burnside, John Glenday and Kathleen Jamie. Each work, produced in an edition of nine copies, consists of an original poem and etchings on hand-made paper.]

Glenday, John. “Greenhouses of post-Civil War America.” Event 21.1 (Spring 1993): 7-8.

[A fine meditative essay on one of several poems he is writing. Glenday’s process is “using my own emptiness to absorb the basic elements of the poem from the world” (7). Quotations from Winters, Cohen and Strand emphasise the vacuum within the poet. Ideas, later crafted into poems, include: a Chagall painting (“Over Vitebsk”, *Undark*), an anatomical dissection (“Pale Flower”, *Undark*), a Thomas Eakins photograph (these may have become the Edward Muybridge inspired poems in *Undark*), the electrocution of an elephant and the greenhouses of post-Civil War America (perhaps the “Whitman’s War” sequence in *Undark*).]

----- . Review: *Oxford Voices: an anthology of poetry by Oxford Poets and Writers’ Co-operative*. *Verse* 9.3 (Winter 1992): 153.

----- . Essay in *The European Spring: Essays*. (Louvain Cahiers, European Series, # 100). Leuven: Ass. Europeenne pour la poesie, 1990.

Glenday, John, editor. *The House Not Right in the Head*. By A. D. Foote. Carnoustie: Blind Serpent Press, 1986.

-----, editor. *The Cold Winds of Summer*. By Brenda Shaw. Carnoustie: Blind Serpent Press, 1987.

-----, editor. *Looking Towards Light*. By Margaret Gillies Brown. Carnoustie: Blind Serpent Press, 1988.

-----, editor. *Darkness and Snowfall*. By Andrew Fox. Carnoustie: Blind Serpent Press, 1989.

-----, editor. *Wild Mushrooms: Writings*. By Kate Armstrong. Blind Serpent Press, 1993.

Newspaper articles on hillwalking.

## V. Poetry Readings/Recordings.

September 25, 2002. Aberdeen Central Library.  
[With Don Paterson and Bill Duncan.]

June 27-29<sup>th</sup>, 2002. Budapest and Pecs, Hungary. Pan-Kelta Fesztival.  
[With Jean Bleakney, Robert Minhinnick and Gearoid MacLochlainn.]

April 26, 2002. Advocate's Close, Edinburgh. "Five Tayside Writers."  
[With Don Paterson, Bill Duncan, Kathleen Jamie and John Burnside.]

Mon. July 15 to Sat. July 20, 2002. Guest Reader. Avron Foundation Poetry Workshop,  
conducted by Don Paterson and Jo Shapcott at Moniack Mhor, Scotland.

Sunday March 03, 2002. Creative Writing Workshop, Edinburgh.

24 November 2001. "Colour Full Words." McManus Galleries, Dundee.

<http://www.dundecity.gov.uk/colourist/tours.html>

["In collaboration with the Words Project, a booked group session investigating the use of colour as emotion, colour as description, colour as inspiration in response to the exhibition will take place with John Glenday."]

Oct. 02, 2001. Dove Cottage, Grasmere, The Lake District.  
[With Paul Farley.]

07 February 2001. *Poetry Live at DCA* [Dundee Contemporary Arts]. DCA 01. ISBN 0 9535178 5 3.

[http://www.musicscotland.com/acatalog/MusicScotland.com Poetry Live at DCA 2247 ....](http://www.musicscotland.com/acatalog/MusicScotland.com%20Poetry%20Live%20at%20DCA%202247....)

[CD of John Glenday, John Burnside, Robert Crawford, Tracey Herd, Kathleen Jamie and Don Paterson. Glenday reads: "Etching of a line of trees on a hill above Auchterhouse", "Gallur on the Ebro", "Landscape with Flying Man", "Genesis", "St. Orage".]

05 October 2000. Crawford Arts Centre, St. Andrews.

[Glenday reads with Bashabi Fraser, at 5:15pm, as part of the National Poetry Day Events.]

October 1992. La Poésie et la Liberté: European Poetry Festival and Conference.  
(Leuven, Belgium).

[Glenday was the Scottish Poetry Library Representative at the conference.]

April 1991. Readings in Regina (Saskatchewan), Winnipeg (Manitoba), Montreal (Quebec), Ottawa, Guelph and Toronto (Ontario).

[These readings comprised part of the Canada-Scotland Exchange Fellowship.]

07 March 1991. Readings at the K.L.O. Road (Kelowna) and Kalamalka (Vernon) Campuses of Okanagan University College, British Columbia, Canada.

November 1990. Reading at the University of Alberta.

1987. Seminar on the Craft of Poetry.

[Glenday was selected by the Scottish Arts Council to attend the seminar, led by Iain Crichton Smith and Jon Silkin.]

Edinburgh Festival.

Glasgow Mayfest, 18 May 1986.

[At the Third Eye Centre, Glasgow.]

1986 (23 February). Dundee Night. Scottish Poetry Library. Shelf st 2.4131 (Acc. 01797).

<http://www.spl.org.uk>

The catalogue notation reads: "A private SPL recording of a School of Poets event in 1986, with poets John Glenday, Margaret Gillies Brown, Andrew Fox, Margaret Green, Harvey Holton and Kate Armstrong."

1986 (19 April). Scots Glasnost: Dundee Conference and Reading.

[The catalogue notes: "Participants read their own work. Private Scottish Poetry Library recording on 3 tapes.]

## VI. Interviews.

Haymond, Katrina. "Writers-in-residence visit U of A." *The Gateway* (University of Alberta's student newspaper), Tuesday, October 30, 1990: 5.

[Glenday notes that his "poems are rooted in place and reflect where I live. It will be interesting to see how my writing changes as a result of my environment being changed.]

McLuckie, Craig W. "John Glenday: The Strathkinness Interview," *Ariel* 39. 3 (July 1998): 119-39.

[An extensive interview, dealing with the matter of *The Apple Ghost* and touching on Glenday's new writing, the Blind Serpent Press and literature in general.]

## VII. Reviews.

Barker, Sebastian. *Chapman* 91 (1998): 96.

[Review of *Undark*.]

Belcher, Shaun. *Lines Review* 137 (June 1996): 61.

[Review of *Undark*.]

Broomfield, Ingrid. *School Librarian* 37 (November 1989): 169.

[Review of *The Apple Ghost*.]

Combes, Alison. *Poetry Review* 86.2 (Summer 1996).

[Glenday's work reviewed alongside work by Annemarie Austin, Paul Groves and Marion Lomax.]

Farrell, Joseph. *The Scotsman*

[Review of *The Apple Ghost*.]

Glen, Duncan. *Lines Review* 111 (Dec. 1989): 45.

[Review of *The Apple Ghost*.]

Jamie, Kathleen. "Painting the Darkness with Brilliance," *The Scotsman*, 18 May 1996.

[Review of *Undark*.]

O'Rourke, Donny. *Glasgow Herald*

[Review of *The Apple Ghost*.]

Sutherill, Colin. *Sheffield Telegraph*

[Review of *The Apple Ghost*.]

*Scottish Literary Journal*, Supplement 31 (1989): 40-42.

[Review of *The Apple Ghost*.]

Sacuta, Norm. *The Edmonton Journal*.

[Review of *The Apple Ghost*: "a most accomplished . . . volume of poems", which "reveals a poet obsessed with reclaiming the past, in part through the memories of the friends and relatives that surround him."]

Wormald, Mark. "Homage and hindsight," *Times Literary Supplement*, 4522, December 01, 1989: 1336.

[Review of *The Apple Ghost* and John Lucas' *Studying Grosz on the Bus*. "[W]hat emerges from *The Apple Ghost* is Glenday's own intelligent, admirably wrought and painfully moving voice. . . . The really impressive feature of this collection is the way in which coinage of Glenday's own poetry, and of imagined memories, accumulates as well.]

### **VIII. Awards/Fellowships.**

2000. Scottish Arts Council Bursary.

[http://www.sac.org.uk/news/news\\_43.htm](http://www.sac.org.uk/news/news_43.htm)

[£6,000.00]

1995. Poetry Book Society Recommendation.

[For *Undark*.]

1994 X. E. Nathan Open Poetry Award.

[For “After Vesalius”. £1,500.00, donated by a Malaysian publisher to promote writing in Wales, presented in Cardiff to a Scot. The poem is printed in *Undark*. Glenday writes that “It’s supposed to be about patriotism in its more destructive forms” (Letter to Craig McLuckie, December 11, 1993).]

1991. Nominated for the Pushcart Prize.

<http://www.finemadness.org/pushcart.htm>

1990-91. Scottish/Canadian Exchange Fellow.

[Based at the University of Alberta.]

1989. Scottish Arts Council Autumn Book Award.

[For *The Apple Ghost*.]

1988. Shortlisted. TLS/Cheltenham Poetry Competition.

1985. 1<sup>st</sup> Prize. Scottish Association for the Speaking of Verse Diamond Jubilee Competition.

[The poem is in Scots.]

1985. 2<sup>nd</sup> Prize. Scottish National Poetry Competition.

1985. Highly Commended. Observer/Avron Competition Anthology.

1984. Highly Commended. National Poetry Competition.

## **IX. Teaching.**

Associate Writer, University of Edinburgh Centre for Lifelong Learning, 2001-2002.

Creative Writing with John Glenday, Angus College.

<http://www.angus.as.uk/evenarbroath.htm>

[A six week evening course, starting 15 January 2002.]

Moniack Mhor, Inverness. Beginning to Write Poetry with Don Paterson. 18-20 July 2002.

Poetry and Healing: Workshop on Poetry as Therapy, in association with Lapidus Scotland. Saturday, June 01 2002.

“Life at Liff”. A Poetry Workshop, in association with MacManus Galleries, Dundee, May 25 2002.

Weekend Workshop. University of Edinburgh Centre for Lifelong Learning. March 02-03 2002.

Weekend Residential Workshop on Poetry, Crubenmore Lodge. November 2000 and November 2001.

[Organised by Gail Wylie of Edinburgh University Centre for Lifelong Learning.]

Moniack Mhor, Inverness Week's residential "Beginning to Write Poetry" with Dilys Rose. July 1999.

#### **X. Research.**

Co-researcher with Dr. Laura Freeman, Dina Ajeda and Dr. Brian Johnston (Tayside Drug Problems Service) and Lawrie Eliot (School of Nursing and Midwifery, University of Dundee), "Reducing Benzodiazepine Prescribing Among Illicit Drug Users: A Pilot Study of a Nurse Led Intervention."

[http://www.dundee.ac.uk/nursingmidwifery/research/summary\\_research.html](http://www.dundee.ac.uk/nursingmidwifery/research/summary_research.html)

Aberdeen Seminar. "Initial Guidance on Shared Care Arrangements: Consultations Workshop Report, Effective Interventions Unit. 03 April 2001.

[John Glenday represented Tayside Drug Problem Service.]

Scottish Executive Working Group of Shared Care for Drug Users 2001.

Angus Drugs Steering Group. Tackling Drugs in Scotland: Action in Partnership. 2001-2002.

[John Glenday represented Tayside Drug Problem Service on the Group, whose aim was "To look at issues about drug use and offending and to look at producing drug information awareness training for professionals and youth workers in Angus."]

#### **XI. Notices.**

"Glenday Speaks." *The Morning Star* (Vernon, BC), Weds. February 20, 1991: 13.

[Notice of a reading by John Glenday at the Kalamalka Campus of Okanagan University College, on March 07, 1991.]