

Andrew Greig (b. 1951): a Descriptive Bibliography. Compiled by Craig McLuckie (Okanagan University College).

Andrew Greig was born on September 23, 1951, in Bannockburn, Scotland to Donald (a doctor) and Bessie (a housewife; *née* Davies) Greig. He was raised in Anstruther, Fife, Scotland. Greig attended Dollar Academy, Waid Academy and Edinburgh University, MA in Philosophy, 1975. Prior to becoming a freelance writer, Greig worked as a farm labourer, a salmon fisherman, a hop picker, a tobacco picker, a furniture remover and as an advertising copywriter. From 1979-81, he was Writer-in-Residence, University of Glasgow. In 1982-3 Greig was Canada-Scotland Exchange Fellow at Trent University, Peterborough, Ontario. He has also been a Writer-in-Residence at Edinburgh University, 1992-94. Andrew Greig is married to Lesley Glaister (the novelist). They currently live in Stromness, Orkney and Sheffield, England.

Greig is an innovative writer in several genres, with a strong sense of tradition and of narrative. Greig, in an early author's statement, asserted his sense of a movement "away from naturalism and the physical world to the emotional and mental worlds behind the everyday" (*Andrew Greig*, *Writers in Brief* No. 10, n.p.) His literary contribution (seven volumes of poetry, two travelogue - mountaineering books, and five novels), especially to 20th/21st century Scottish literature, while still in the making, is significant; yet, it has been poorly-served by literary critics to date.

Awards, Prizes:

White Boats (with Catherine Lucy Czwerkawska). Winner Eric Gregory Award, 1973.

Scottish Art's Council Writer's Bursary, 1973.

Scottish Art's Council Writer's Bursary, 1975.

Summit Fever (shortlisted for the Boardman-Tasker Prize) 1985.

Kingdoms of Experience (shortlisted for the Boardman-Tasker Prize) 1986.

Scottish Art's Council Writer's Bursary, 1985.

Poetry Book Society Choice for *The Order of the Day*.

Electric Brae (shortlisted for the McVitie's Prize for Scottish Writer of the Year and for the Boardman-Tasker Prize) 1992.

"Travails in the High Atlas" from *Western Swing*, prizewinner in the 1993 *Observer*/Arvon International Poetry Competition.

The Return of John MacNab (shortlisted for the Romantic Novelists' Association Award and for the Boardman-Tasker Prize) 1996.

Scottish Art's Council Writer's Bursary, 1997.

Films:

The Return of John MacNab (advanced development stage) for BBC.

That Summer (advanced development stage).

Books:

Novels:

***Electric Brae: A Modern Romance*. Edinburgh: Canongate, 1992; London: Reed Publishing, 1993.**

[‘Epigraph’ from HON MacCaig’s *A Fly Fisherman in Scotland* (1927), an inside joke with Norman MacCaig. Part I: Kim’s Game: chapters 1-13. Part II: Scissors, Paper, Stone: chapters 14-26.]

***The Return of John MacNab*. London: Headline Review, 1996; London: Faber, 2002.**
[Epigraph is a ‘letter’ from John Macnab. 27 chapters.]

***When They Lay Bare.* London: Faber, 1999, 2000.**

[Epigraph, “The Twa Corbies”. Plate 1 (pp. 7-43); Plate 2 (pp. 47-91); Plate 3 (pp. 95-140); The Lovers’ Plate (Rose) (pp. 143-179); The Lovers’ Plate (Red) (pp. 183-212); Plate 6 (pp. 215-253); Plate 7 (pp. 257-293); Plate 8 (Broken) (pp. 297-322).]

***That Summer.* London: Faber, 2000, 2001.**

[Published in the United States as *The Clouds Above: A Novel of Love and War*. New York, NY: Simon & Schuster, 2001; New York: Plume 2002. The title for the American edition is taken from line two of W. B. Yeats’ poem “An Irish Airman Foresees His Death”. Contents: Firstword (vii-ix); Chapter One: Late June 1940 (pp. 1-6); Chapter Two: Early July (pp. 7-16); Chapter Three: Early July (pp. 17-23); Chapter Four: Mid-July (pp. 24-30); Chapter Five: Mid-July (pp. 31-37); Chapter Six: Mid-July (pp. 38-46); Chapter Seven: Late July (pp. 47-58); Chapter Eight: Late July (pp. 59-66); Chapter Nine: End of July (pp. 67-75); Chapter Ten: Beginning of August (pp. 76-85); Chapter Eleven: Early August (pp. 86-95); Chapter Twelve: Early to mid-August (pp. 96-104); Chapter Thirteen: Mid-August (pp. 105-115); Chapter Fourteen: Mid-August (pp. 116-123); Chapter Fifteen: Mid-August (pp. 124-137); Chapter Sixteen: Mid-to Late August (pp. 138-144); Chapter Seventeen: Late August (pp. 145-150); Chapter Eighteen: Beginning of September (pp. 151-156); Chapter Nineteen: Early September (pp. 157-167); Chapter Twenty: Early September (pp. 168-175); Chapter Twenty-One: Mid-September (pp. 176-183); Chapter Twenty-Two: Mid-September (pp. 184-193); Chapter Twenty-Three: Mid-September (pp. 194-202); Chapter Twenty-Four: Mid-September (pp. 203-213); Chapter Twenty-Five: Mid-September (pp. 214-222); Chapter Twenty-Six: Mid-September (pp. 223-233); Chapter Twenty-Seven: Late September (pp. 234-238); Chapter Twenty-Eight: Beginning of October (pp. 239-242); Chapter Twenty-Nine: Early October (pp. 243-247); Chapter Thirty: Mid-October (pp. 248-257); Chapter Thirty-One (258-259).]

***In Another Light.* London: Weidenfeld and Nicolson, 2004.**

[Two epigraphs: from Rilke’s *Sonnets to Orpheus* and from Keith Richards. Part 1: [prologue] and chapters 1-12 (pp. 3-102); Part 2: [prologue] and chapters 13-32 (pp. 105-261); Part 3: [prologue] and chapters 33-47 (pp. 265-388); Epilogue: from William Soutar’s “Scotland”.]

Non-Fiction:

Editor. *Edinburgh Pub Guide.* Edinburgh: Polygon, 1982.

***Summit Fever: The Story of an Armchair Climber on the 1984 Mustagh Tower Expedition.* Introduction by Joe Simpson. London: Hutchinson, 1985; Seattle, WA.: Mountaineers, 1997; Edinburgh: Canongate, 1997.**

[Published in the United States as *Summit Fever: An Armchair Climber’s Initiation to Glencoe, Mortal Terror and the Himalayan Matterhorn*. Contents: Introduction (pp. 9-11), Foreword (pp. 13-14), Principal Characters (p. 15). Chapter One: It’s There if You want It (pp. 17-25); Chapter Two: A Glencoe Massacre (pp. 26-42); Chapter Three: Sit-Ups and Setbacks (pp. 43-57); Chapter Four: The Third-World Body-Swerve (pp. 58-89);

Chapter Five: Living on Balti Time (pp. 90-108); Chapter Six: Stranded in Askole (pp. 109-137); Chapter Seven: The End of the Beginning (pp. 138-161); Chapter Eight: Move It on Over (pp. 162-172); Chapter Nine: A Walk on the Wild Side (pp. 173-198); Chapter Ten: The White Tiger (pp. 199-221); Chapter Eleven: Summit Fever (pp. 222-246); Chapter Twelve: Thunder in the Mountains (pp. 247-262); Chapter Thirteen: Coming Down (pp. 263-272); Postscript (pp. 273-274).]

Kingdoms of Experience: Everest, the Unclimbed Ridge. Introduction by Chris Bonnington. London: Hutchinson, 1986; Edinburgh: Canongate, 1999, 2002.

[A Note on the 1999 Edition (pp. 3-4); Introduction (p. 5); Prologue (p. 7); Frontspiece Maps (pp. 9-11); 1: The Ploy. *August '84-6th Nov. '84* (pp. 13-27); 2: Putting It Together. *6th Nov. – 5th March '84* (pp. 28-44); 3: My Old China. *6th – 9th March* (pp. 45-55); 4: On the Loose in Lhasa. *10th – 16th March* (pp. 56-74); 5: Through Tibet to Everest. *17th – 21st March* (pp. 75-88); 6: Boy Racers & Old Farts. *22nd March – 4th April* (pp. 89-111); 7: Going Up. *5th – 21st April* (pp. 112-139); 8: Attrition. *22nd April – 9th May* (pp. 140-170); 9: Himalayan Thuggery. *10th – 18th May* (pp. 171-199); 10: The Last Days. *19th May – 3rd June* (pp. 200-226); Epilogue (p. 227); “The Ballad of the North-East Ridge” (pp. 228-231); Members of the 1985 Pilkington Everest Expedition (pp. 232-240); Medical Report on the 1985 Pilkington Everest Expedition (pp.241-243).]

Poetry Volumes:

Note: the term stanza is used here to denote a distinct break between ‘paragraphs’, thoughts, etcetera, as denoted by a double line break between text on the page.

Greig, Andrew and Catherine Lucy Czerkawska. *White Boats: Poems*. Edinburgh: Garret Arts, 1973.

[Contains: “Introduction” by Robert Garioch, Andrew Greig’s ‘Voyage and Discovery’ and ‘Progress II’, and Catherine Lucy Czerkawska’s ‘Poems 1968-1973’. Produced in a first edition of 250 hardback and 450 paperback copies. Garioch’s “Introduction”:
“Andrew Greig has arranged his collection ... in three sections corresponding to home [Anstruther], Edinburgh and the South ... Here again we find the operation of a sensitive intelligence, and of a curiously mature kind of tolerant wisdom very welcome by contrast with those who find it easier to be cynical and knowing.” (5).

‘Voyage and Discovery’

Part I: Country Living

1. “It’s Sunday”
[An 18 line, 2 stanza poem of 11 and 7 lines.]
2. “Photo of a Sketch in Stonehaven”
[An 18 line single stanza poem.]
3. “Evening Sketch”
[A 13 line, single stanza poem.]
4. “Return of ‘Venture’”
[A 23 line, 3 stanza poem of 8, 6, 9 lines.]
5. “Mr. Chalk”
[A 44 line, 6 stanza poem of 9, 17, 3, 3, 4, 8 lines.]
6. “Auld Andrew”
[A 20 line, 4 stanza poem of 5, 3, 5, 7 lines.]
7. “Night Shift”
[A 14 line, 5 stanza poem of 3, 2, 3, 4, 2 lines.]
8. “Thinking About Aries”
[A 23 line, 5 stanza poem of 7, 5, 3, 4, 4 lines.]
9. “Notes while Sketching a Tree”
[A 14 line, 3 stanza poem of 4, 5, 5 lines.]
10. “After Wham!”
[A 61 line, 9 stanza poem of 6, 7, 7, 12, 2, 3, 6, 10, 8 lines.]

Part II: City Life

11. “June in Edinburgh”
[A 21 line, 3 stanza poem of 11, 6, 4 lines.]
12. “Winter. Self. David Hume Tower.”
[A 49 line, 10 stanza poem of 5, 5, 12, 4, 2, 2, 2, 4, 8, 5 lines.]
13. “O How Many Nights”
[A 22 line, 7 stanza poem of 4, 4, 4, 4, 3, 2, 1 lines.]
14. “Sapper”
[A 16 line 4 stanza poem of 4 lines each.]

15. "Maxwell"
[A 35 line, 5 stanza poem of 8, 13, 1, 9, 4 lines.]
16. "Report on Trish"
[A 27 line, 3 stanza poem of 9, 13, 5 lines.]
17. "After the Affair"
[A 14 line, 4 stanza poem of 4, 2, 5, 3 lines.]
18. "3.10.71 with Thanks"
[A 16 line single stanza poem.]
19. "The Yellow Bird"
[A 26 line, 6 stanza poem of 7, 5, 2, 4, 4, 4 lines.]

Part III: Going South

20. "Zoo Park, Freiburg"
[A 21 line, 2 stanza poem of 14, 7 lines.]
21. "Catacombs, Venice"
[A 27 line, 7 stanza poem of 4, 1, 3, 7, 5, 1, 6 lines.]
22. "Elegy from an Unknown Time"
[A 54 line, 13 stanza poem of 5, 6, 5, 3, 4, 7, 3, 4, 4, 3, 4, 4, 2 lines.]
23. "At Delphi"
[An 18 line, 5 stanza poem of 3, 4, 4, 4, 3 lines.]
24. "Dido"
[A 22 line, 7 stanza poem of 4, 2, 4, 2, 4, 2, 4 lines.]
25. "Jason and Medea (the Third World)"
[A 34 line, 3 stanza poem of 12, 8, 14 lines.]
26. "Coming Home"
[A 37 line, 5 stanza poem of 5, 4, 12, 13, 3 lines.]
27. "The Light House and the Dark (An Un-Conclusion)"
[A 29 line, 6 stanza poem of 3, 5, 5, 7, 4, 5 lines.]

'Progress II'

28. "The Old Men – Aberdeen Elegy"
[A 30 line, 8 stanza poem of 3, 2, 6, 5, 3, 4, 4, 3 lines.]
29. "In Dollar Glen"
[A 14 line, 3 stanza poem of 6, 4, 4 lines.]
30. "End of Holiday"
[A 20 line, 5 stanza poem of 3, 4, 4, 4, 5 lines.]
31. "Carefully Worded Proposal"
[A 32 line, 12 stanza poem of 4, 4, 3, 2, 4, 2, 2, 4, 2, 3, 1, 1 lines.]
32. "White Hope"
[A 24 line, 6 stanza poem of 4, 7, 2, 2, 6, 3 lines.]
33. "A Question of Balance"
[A 29 line, 11 stanza poem of 3, 1, 3, 3, 2, 4, 2, 3, 4, 3, 1 lines.]
34. "Irene, Stockhausen"
[A 25 line, 7 stanza poem of 4, 5, 3, 2, 2, 2, 7 lines.]
35. "Anstruther Foreshore"
[A 19 line, 3 stanza poem of 8, 3, 8 lines.]

36. "Between Two Points"
[A 33 line, 7 stanza poem of 5, 4, 2, 8, 7, 3, 4 lines.]
37. "Report on Poem '73'"
[A 53 line, 7 stanza poem of 4, 11, 14, 3, 9, 3, 9 lines.]]

Men on Ice. Edinburgh: Canongate, 1977, 1997.

[Contains: "Being the story of 3 Climbers and ... *another*." Dedicated to Scottish climber, Dougal Haston.

1. "Prologue: on finding 'Men on Ice'
[A 42 line, 13 stanza poem.]
- Five epigraphs
[On pilgrimage (unidentified), danger (F. S. Smythe), routes (Nietzsche), fantasy and reality (unidentified), tangled dreams (Dougal Haston).]
2. "Intro"
[A 24 line, 7 stanza poem.]
3. "Captain Zen?"
[A 147 line, 29 stanza poem.]
4. "Poet's Tale"
[An 84 line, 28 stanza poem.]
5. "Cave Man"
[A 64 line, 15 stanza poem.]
6. "Axe-Man's Confession"
[A 42 line, 8 stanza poem.]
7. "Grimpeur & the Yobs"
[A 30 line, 5 stanza poem.]
8. "Zen on Poetry (I)"
[3 epigrams of 2, 1, 1 line respectively.]
9. "Grimpeur's First Celestial Adventure"
[A 146 line, 31 stanza poem.]
10. "On Falling"
[A 32 line, 7 stanza poem.]
11. "Grimpeur's Explanation"
[A 34 line, 10 stanza poem.]
12. "Praising the Woman" (Poet)
[A 3 part poem of 11, 17 (11 and 6), 3 lines respectively.]
13. "The Oldest Game"
[A 44 line, 12 stanza poem.]
14. "Reflections on the Mirror" (Grimpeur)
[A 49 line, 9 stanza poem.]
15. "Zen on Poetry (II)"
[A 27 line, 8 stanza poem.]
16. "Hoof" The Musical Axe
[A 142 line, 8 stanza poem.]
17. "Next Morning"
[An unattributed epigraph of two lines. A 57 line, 14 stanza poem.]
18. "Grimpeur en Fer"

- [A one line, unattributed epigraph. A 59 line, 19 stanza poem.]
19. "To Get Higher" (grimpeur)
[An 82 line, 10 stanza poem.]
 20. "Poet's Night-Song and Zen's Benediction"
[A one line, unattributed epigraph. A 45 line, 15 stanza poem.]
 21. "Grimpeur's Glossary and Index"
[A three page glossary and index.].]

Surviving Passages. Edinburgh: Canongate, 1982.

[Contains: Illustrations by James Hutcheson. Dedication: "For the Visitors".]

One

1. "A Word of Warning/Forward!"
[64 lines, 13 stanzas.]
2. "Confessions of an Airman"
[31 lines, 7 stanzas.]
3. "The Soldier/Bus to Izmir"
[37 lines, 3 stanzas.]
4. "In the Tool-Shed"
[36 lines, 1 stanza.]
5. "In Galloway"
[11 lines, 2 stanzas.]
6. "Wordscape: Elegy for Angus"
[29 lines, 6 stanzas, in three sections.]
7. "It is the Height ..."
[32 lines, 8 stanzas.]
8. "Flat-Mate"
[20 lines, 3 stanzas.]
9. "Time, Out for the Night"
[40 lines, 5 stanzas.]
10. "The Elephants"
[Epigraph taken from a rejections slip. 44 lines, 3 stanzas.]
11. "The Dawn Shift"
[28 lines, 10 stanzas, in 3 sections.]
12. "A Man is Driving"
[33 lines, 3 stanzas.]
13. "We Have Come at Last"
[24 lines, 3 stanzas.]
14. **"Portobello Beach: Off-Season Entertainment"**
 - *The Café*: 70 lines, 7 stanzas.
 - *The Complaint* (waiting for cake): 43 lines, 5 stanzas.
 - *Interlude*: 14 lines, 4 stanzas.
 - *The Exit*: 35 lines, 6 stanzas.]

Two

15. "That Night"
[14 lines, 4 stanzas.]
16. "Last Night's Poem"
[18 lines, 3 stanzas.]
17. "Watch"
[19 lines, 3 stanzas.]
18. "Melissa"
[12 lines, 4 stanzas.]
19. "Journal of the First Winter"
[56 lines, 18 stanzas, in 5 sections.]
20. "Prosthetics"
[20 lines, 3 stanzas.]
21. "The Glove"
[27 lines, 11 stanzas, in 2 sections.]
22. "Patience"
[14 lines, 4 stanzas.]
23. "By the Pool"
[15 lines, 5 stanzas.]

24. "**Towards a Mirage**"
 - [*Setting Out*: 10 lines, 4 stanzas.]
 - [*Cambridge*: 9 lines, 3 stanzas.]
 - [*The White One*: 17 lines, 6 stanzas.]
 - [*In Gardhaia*: 17 lines, 5 stanzas.]
 - [*Dar el Beida*: 5 lines, 2 stanzas.]
 - [*Legend of Bahadja*: 15 lines, 3 stanzas.]
 - [*The Embrace*: 12 lines, 4 stanzas.]
 - [*The Point of Departure*: 21 lines, 5 stanzas.]

Three

25. "The Piper's Reply"
[45 lines, 10 stanzas.]
26. "Shadowed"
[31 lines, 7 stanzas, in 3 sections.]
27. "Exiles"
[14 lines, 4 stanzas.]
28. "The Hare in Winter"
[24 lines, 6 stanzas.]
29. "The Crack"
[57 lines, 8 stanzas, in 3 sections.]
30. "A Night Journey"
 - [(i) the descent: 45 lines, 7 stanzas;
 - (ii) the return: 36 lines, 8 stanzas.]
31. "Dissenting Passages: a fugitive diary"
[283 lines, 62 stanzas, in 17 sections.]
32. "We Spoke of Falling"

[14 lines, 4 stanzas.]

(and Kathleen Jamie). *A Flame in Your Heart*. Newcastle upon Tyne: Bloodaxe, 1986.

[Contains: An epigraph from “I Don't Want To Set The World On Fire”, words and music by: Eddie Seiler, Sol Marcue, Bennie Benjamin and Eddie Durham.

[A 15 line, 3 stanza poetic epigraph.]

1. [A sequence: 80 lines, 12 stanzas from Len; 19 lines, 3 stanzas from Katie; 32 lines, 8 stanzas from Len; 12 lines, 1 stanza from Katie; 27 lines, 3 stanzas from Len; 14 lines, 3 stanzas from Katie; 16 lines, 4 stanzas from Len; 10 lines, 1 stanza from Katie.]
2. [A sequence: A 14 line, 4 stanza, italicized epigraph. 11 lines, 3 stanzas from Len; 24 lines, 3 stanzas from Katie; a 12 line, 4 stanza, unattributed, italicized passage; 23 lines, 2 stanzas from Len; 8 lines, 2 stanzas from Katie; 9 lines, 3 stanzas, unattributed, italicized passage; a 40 line letter from Len to Katie; a 10 line letter from Katie to Len; 10 lines, 2 stanzas from Katie; 17 lines, 3 stanzas from Len; 13 lines, 1 stanza from Katie; 26 lines, 3 stanzas from Len; 24 lines, 3 stanzas from Katie; 35 lines, 7 stanzas from Len; 18 lines, 1 stanza, unattributed, italicized passage; 39 lines, 5 stanzas from Len.]
3. [A sequence: 27 lines, 3 stanzas from Len; 9 lines, 3 stanzas from Katie; 13 lines, 2 stanzas from Len; 22 lines, 4 stanzas from Len; 22 lines, 5 stanzas from Katie; 16 lines, 4 stanzas, unattributed, italicized passage; 20 lines, 4 stanzas from Katie; 16 lines, 4 stanzas from Len; 24 lines, 2 stanzas from Len; 13 lines, 2 stanzas from Katie.]
4. [A sequence: 43 lines, 4 stanzas, in three parts from Len; 9 lines, 1 stanza, unattributed, italicized passage; 18 lines, 1 stanza from Len; 20 lines, 4 stanzas from Katie; 22 lines, 2 stanzas from Katie; 24 lines, 4 stanzas from Len.]
5. [A sequence: 8 lines, 1 stanza from Katie; 38 lines, 4 stanzas from Len; 11 lines, 1 stanza from Katie; 40 lines, 7 stanzas from Len; 14 lines, 7 stanzas, in 3 sections from Len; 17 lines, 1 stanza from Katie; 23 lines, 7 stanzas, unattributed, italicized passage;]

“War Widow”, an epilogue

[10 lines, 3 stanza poem.]

“In an airless living-room ...”

[21 lines, 3 stanzas, unattributed, mainly italicized passage.]

“Specification and Evaluation”, notes on the Supermarine Spitfire Mk.1 and the Hawker Hurricane, Mk.1. These specifications are complemented by a handwritten line, “both beautiful, one a gazelle” taken from W. B. Yeats’s “In Memory of Eva Gore-Booth and Con Markievicz”: “Two girls in silk kimonos, both / Beautiful, one a gazelle.”]

***The Order of the Day*. Newcastle upon Tyne: Bloodaxe, 1990; Chester Springs, PA: Dufour Editions, 1990.**

[Contains: Dedication to his father and mother. Three sections.

In the Mountains

1. "Back Again"
[A 25 line, seven stanza poem of 4, 4, 4, 4, 4, 4, and 1 line.]
2. "Interlude on Mustagh Tower"
[A 20 line single stanza poem.]
3. "Sandy, Topping Out on Mustagh"
[A 42 line, eight stanza poem of 15, 4, 9, 4, 1, 4, 3, 2 lines.]
4. "Entering Askole"
[Dedicated to Malcolm Duff. A 24 line, 3 stanza poem of 8 lines each.]
5. "The Winter Climbing"
[Dedicated to Marj. A 20 line, 3 stanza poem of 7, 6, 7 lines.]
6. "Crux"
[A 44 line, 4 stanza poem of 11 lines each.]
7. "Three Above Namche Bazaar"
[Subtitled 'Heading for Lhotse'. A 33 line, 5 stanza poem of 11, 11, 8, 2, 1 lines.]
8. "After Everest"
[A 12 line, 4 stanza poem of 4, 2, 3, 3 lines.]
9. "Avalanche"
[A 14 line, 3 stanza poem of 7, 2, 5 lines.]

In Love and Politics

10. "A Reader's Note"
[A 14 line, 4 stanza poem of 4, 5, 3, 2 lines.]
11. "Mazed"
[A 28 line, 5 stanza poem of 7, 7, 6, 5, 3 lines.]
12. "Shetland"
[A 14 line, 4 stanza poem of 4, 4, 2, 4 lines.]
13. "About Tess"
[A 14 line, 4 stanza poem of 6, 3, 3, 2 lines.]
14. "Tess, in Tunisia"
[A 19 line, 6 stanza poem of 2, 4, 4, 1, 4, 4 lines.]
15. "Love-Torn Squaddie in Rannoch Torment"
[A 14 line, 5 stanza poem of 1, 5, 1, 4, 3 lines.]
16. "Still"
[A 24 line, 3 stanza poem of 8 lines each.]
17. "Annie, Visiting"
[A 14 line, 3 stanza poem of 4, 6, 4 lines.]
18. "Annie, in Spring"
[A 14 line, 3 stanza poem of 2, 4, 4, 4 lines.]
19. "Treaty"
[An 18 line, 3 stanza poem of 6 lines each.]
20. "Annie"

- [Divided into two sections, 'In the Morning' and 'In the Afternoon'. Respectively, a 14 line, 4 stanza section of 2, 6, 5, and 1 line; and, a 14 line, 4 stanza section of 2, 5, 5, and 2 lines.]
21. "Gulf"
[A 16 line, 4 stanza poem of 4, 3, 4, 5 lines.]
 22. "Annie, in November"
[Subtitled "A last pibroch in South Queensferry." A 15 line, 4 stanza poem of 4, 4, 4, 3 lines.]
 23. "Ruth Says"
[A 14 line, 2 stanza poem of 8 and 6 lines.]
 24. "Spello, in the Afternoon"
[A 14 line, 5 stanza poem of 3, 2, 4, 3, 2 lines.]
 25. "Nut"
[A 14 line, 4 stanza poem of 3, 5, 2, 4 lines.]
 26. "Covert Action"
[A 24 line, 4 stanza poem of 6 lines each.]
 27. "Young American"
[A 14 line, 3 stanza poem of 5, 4, 5 lines.]
 28. "Fishing"
[A 14 line, 4 stanza poem of 6, 4, 3, 1 lines.]
 29. "D, in a Checked Shirt"
[A 25 line, 5 stanza poem of 5 lines each.]
 30. "D, Riding"
[A 36 line, 6 stanza poem of 6 lines each.]
 31. "Heart & Irish"
[A 14 line, 3 stanza poem of 5, 4, 5 lines.]
 32. "Up the Baobab"
[A 14 line, 4 stanza poem of 4, 3, 4, 3 lines.]
 33. "*Exit*"
[An italicized 14 line, 4 stanza poem of 4, 4, 3, 3 lines.]
 34. "Fictions"
[A 14 line, 3 stanza poem of 6, 6, 2 lines.]

At Home & Abroad

35. "The Maid & I"
[Epigraph from an unnamed New York producer. A 36 line, 3 stanza poem of 12 lines each.]
36. "Wallace Stevens in East Fife"
[A 16 line, 8 stanza poem of 2 lines each.]
37. "A North Sea Twist-off"
[A 50 line poem in 4 sections of 14 lines, 2 stanzas of 7 lines each; 13 lines, 2 stanzas of 11, 2 lines; 10 lines, 2 stanzas of 5 lines each; and, 13 lines, 5 stanzas of 3, 3, 3, 1 lines.]
38. "Bagatelle Dreams"

- [Epigraph alludes to Neil Young, who is named in the poem. A 50 line, 5 section/stanza poem of 10 lines each, divided into “Track A”, “Track B”, “First Mix”, “Side-Track (second mix)” and “Final Mix”.]
39. “In an Italian Field”
[An 18 line, 6 stanza poem of 3 lines each.]
40. “Aide Memoire”
[A 15 line, 3 stanza poem of 5 lines each.]
41. “The House-Builder Variations”
[Two line preface: “A workshop—principal materials: saw, drill, rule, nails, a plain deal table”. A 40 line, 4 stanza poem of 10 lines each.]
42. “Japan”
[Subtitled “A Romance of Two Empires”. Epigraph from Gore Vidal about empires and debt. A 42 line, 11 stanza poem of 4 lines each, except the last stanza which is 2 lines.]
43. “Homage to Master Berryman”
[A 36 line, 6 stanza poem of 6 lines each.]
44. “Mexico”
[An epigraph in Spanish. An 86 line, 8 stanza poem of 18, 17, 12, 14, 8, 1, 5, 11 lines.]
45. “A Good Talking To”
[A 20 line, 4 stanza poem of 5 lines each.]

Western Swing: Adventures with the Heretical Buddha. Newcastle upon Tyne: Bloodaxe Books, 1994.

[There are apparent content lists for each section, but these do not match the actual bold headers within the sections. I have retained the latter for major divisions. Contains:

Programme Notes and Dramatis Personae.

1. “Part I: The Quest and the Company”

- [“Prologue”: 71 lines, 21 stanzas, in 5 parts.
- “Lights Up Dim”: 54 lines, 11 stanzas.
- “A Short Aside”: 30 lines, 6 stanzas.
- “Now, back at the Clachaig ...”: 65 lines, 17 stanzas.
- “Some Words of Explanation”: 49 lines, 10 stanzas.
- “Stella Writes from Hospital”: 170 lines, 51 stanzas, in 9 parts.
- “More Company: Brock Awakes!”: Unattributed parenthetical epigraph. 63 lines, 20 stanzas, with a continuation of the epigraph prior to the final two stanzas.
- “Stella Escaping”: 46 lines, 13 stanzas.
- “Cut To”: 53 lines, 13 stanzas.
- “Meanwhile A Cure For Loneliness”: 65 lines, 12 stanzas.
- “A Third and Final Introduction”: 33 lines, 9 stanzas.
- “Kenny’s Fax”: 39 lines, 7 stanzas.]

2. “Part II: At the Up & Down Disco, Kathmandu”

- [“At the Up & Down Disco, Kathmandu”: 97 line, 17 stanzas.

- “Inside the Voodoo”: 112 lines, 23 stanzas.
 - “Conversations on a Flying Carpet”: 143 lines, 29 stanzas.
 - “The backwater of the Cam”: 89 lines, 18 stanzas.
 - “Dublin: it’s quicker by phone”: 17 lines, 5 stanzas.
 - “Intermission”: 30 lines, 9 stanzas.]
- 3. “Part III: Travails in the High Atlas”**
- [“To Resume the Resumé”: 50 lines, 13 stanzas.
 - “Into the Drylands”: 103 lines, 24 stanzas.
 - “Tourists and Terrorists”: 73 lines, 28 stanzas.
 - “Meeting the Hadji”: 97 lines, 20 stanzas.
 - “In the Last Village”: 25 lines, 4 stanzas.
 - “Comparing notes on Black Houses”: 73 lines, 16 stanzas.
 - “Cheap Labour”: 20 lines, 4 stanzas.
 - “A Carry-Out Episode”: 74 lines, 15 stanzas.
 - “Days of Sweat and Succour”: 78 lines, 11 stanzas.
 - “A Munelicht Flittin (Run through the MacDiarmidtron)”: 102 lines, 23 stanzas.
 - “A Graduation and a Surprise”: 87 lines, 14 stanzas.
 - “Another Change of Scene”: 13 lines, 4 stanzas.]
- 4. “Part IV: In Marrakech (Narratives of Desire)”**
- [“In the Dyemma el Fna”: 50 lines, 8 stanzas.
 - “A Debate on Karma”: 47 lines, 6 stanzas.
 - “Axe Man’s Answer”: 22 lines, 3 stanzas.
 - “Stella and the Monkey-Man”: 79 lines, 15 stanzas.
 - “Stella After the Monkey-Man”: 37 lines, 12 stanzas.
 - “On the Bus”: 21 lines, 4 stanzas.
 - “Interlude in Essaouira”: 21 lines, 3 stanzas.]
- 5. “Part V: Bringing It All Back Home (The Debatable Lands)”**
- [“The Wanderer Returns”: 117 lines, 17 stanzas.
 - “A Parting Song”: 17 lines, 3 stanzas.
 - “In the Debatable Lands”: 66 lines, 17 stanzas.
 - “Headwaters”: 52 lines, 12 stanzas.
 - “Voices Off”: 17 lines, 4 stanzas.
 - “An Early Retirement?”: 14 lines, 4 stanzas.
 - “The Return of the Heretical Buddha”: 170 lines, 29 stanzas.
 - “Endscript”: 30 lines, 7 stanzas.
- “Kent’s Glossary, Notes and Acknowledgements”].]**

***Into You.* Tarsset: Bloodaxe, 2001.**

[Contains five sections. Dedicated “To the beloved ELN.” Epigraph from Vic Chesnutt.

Into You

1. "Vow"
[A 13 line, 4 stanza poem of 4, 3, 3, 3, lines.]
 2. "Resonator"
[A 13 line, 5 stanza poem of 3, 5, 2, 2, 1 lines.]
 3. "A Shuttered Lantern"
[A 14 line, 3 stanza poem of 2, 5, 7 lines.]
 4. "Freefall"
[A 17 line, 4 stanza poem of 4, 1, 6, 6 lines.]
 5. "She Could Say No (but she don't really want to)"
[An 11 line, 2 stanza poem of 8 and 3 line.]
 6. "Lucky"
[‘for Lesley [Glaister]’. A 24 line, 3 stanza poem of 8 lines each.]
"Tales of the Flood: [A Five Poem Sequence, that is part of the ‘Into You’ section]"
 7. *A Small Emergency*
[A 9 line, 3 stanza poem of 3 lines each.]
 8. *After the Flood*
[A 14 line, 4 stanza poem of 4, 4, 4, 2 lines.]
 9. *Late*
[A 6 line, 4 stanza poem of 1, 2, 1, 2 lines.]
 10. *A Little Flood*
[A 15 line, 3 stanza poem of 5 lines each.]
 11. *Down by the Riverside*
[An 11 line, 4 stanza poem of 3, 2, 5, 1 lines.]
 12. "Citizen"
[A 14 line, 3 stanza poem of 4, 6, 4 lines.]
 13. "D., Swimming"
[A 16 line, 4 stanza poem of 4 lines each.]
 14. "Puritans"
[A 16 line, 4 stanza poem of 4 lines each.]
 15. "Combine"
[A 30 line, 7 stanza poem of 7, 6, 3, 5, 5, 3, 1 lines.]
 16. "Ripe"
[‘(for Eddie and Shirley)’. A 14 line, 7 stanza poem of 2 lines each.]
 17. "A Night Rose"
[Epigraph from Erzbet Szanto. A 13 line, 5 stanza poem of 3, 1, 3, 3, 3 lines.]
 18. "A Woman in Fife"
[A 9 line, 3 stanza poem of 3 lines each.]
 19. "Her Heart"
[‘(in memory of Alex Watson)’. A 15 line, 3 stanza poem of 5 lines each.]
 20. "Into You"
[A 23 line, 3 stanza prose poem of 10, 10, 3 lines.]
- Orra Poems (I)*** [Orra is defined as Scots: abnormal, peculiar, vagrant, casual.]
21. "In the Frozen Nursery"

- [A 40 line, 8 stanza poem of 8, 6, 1, 13, 1, 8, 2, 1 lines.]
22. "A Pre-Breakfast Rant"
[A 30 line, 3 stanza poem of 10 lines each.]
23. "(Aside)"
[A 20 line, 4 stanza poem of 5 lines each.]
24. "That Summer (when modernist met theory queen)"
[A 52 line, 10 stanza poem of 4, 8, 6, 10, 4, 1, 2, 5, 7, 5 lines.]

Ta-Ta

25. "A Small White Dog"
[A 12 line, 3 stanza poem of 4 lines each.]
26. "Their Last Bow"
[A 27 line, 9 stanza poem of 3 lines each.]
27. "Stair"
[A 28 line, 4 stanza poem of 7 lines each.]
28. "A Royal Visit"
[A 15 line, 3 stanza poem of 4, 7, 4 lines.]
29. "An Investigation"
[A 26 line, 5 stanza poem of 6, 6, 6, 6, 2 lines.]
30. "Swarm"
['(for Marjory)'. A 33 line, 10 stanza poem of 4, 4, 2, 4, 4, 3, 3, 4, 4, 1 lines.]
31. "Norman's Goodnight"
[Norman MacCaig. A 27 line, 8 stanza poem of 4, 4, 4, 4, 4, 2, 1 lines.]

Orra Poems (II)

32. "Glider"
[A 22 line, 6 stanza poem of 3, 5, 5, 3, 5, 1 line.]
33. "Watch The"
[A 23 line, 4 stanza poem of 5, 7, 5, 6 lines.]
34. "In Borderlands"
[A 20 line, 6 stanza poem of 4, 4, 2, 2, 4, 4 lines.]
35. "Angels"
[A 33 line, 13 stanza poem of 4, 2, 3, 3, 1, 3, 3, 3, 3, 3, 3, 1, 1 lines.]
36. "Scotland"
[A 50 line, 18 stanza poem of 3 lines each, except the final stanza of 1 line.]

Highlands and Islands

37. "Stromness Evening"
['(for George Mackay Brown)'. A 16 line, 4 stanza poem of 4 lines each.]
38. "Above North Ronaldsay"
[A 10 line, 5 stanza poem of 2 lines each.]
39. "Slip Knot"
[A 20 line, 5 stanza poem of 4 lines each.]
40. "Papay"
[A 24 line, 8 stanza poem of 3 lines each.]
41. "Last Walk in Tayinloan, Kintyre"

- [A 13 line, 5 stanza poem of 3, 3, 3, 3, 1 line.]
42. "In a Bar in Lochmaddy"
 ['(for Sandy and Buzz)'. A 5 paragraph prose poem.]
43. "Orkney / This Life"
 ['(for Catherine and Jamie)'. A30 line, 3 stanza poem of 10 lines each.]

Poems in Anthologies and Periodicals:

Still tracking: poems that have been published in the following journals: *Alpine Journal, Gown, Landfall, Mountain, Rebel, Inc., Spectrum, The Honest Ulsterman, Poetry Scotland, Umbrella, BUMp, Aquarius, Rune, Stand, Quarto.*

Scottish poetry 5. Eds. George Bruce, Maurice Lindsay, and Edwin Morgan. Edinburgh: Edinburgh UP, n.d.

"Night Shift" *Weekend Scotsman*, c.1970.

1971:

"The door opens" and "Return of 'Venture'." *New Edinburgh Review* 12 (May 1971). 29.

1972:

Seven New Voices. Ed. John Schofield. Edinburgh: Garret Arts, 1972.
 [Accounts of travels in Europe.]

"Beard-plant in Edinburgh", "Sometime Wiser", "After Wham!" *New Edinburgh Review* 16 (1972). 7, 33.

"White Hope", "A Question of Balance", "The Simple Man", "In Praise of Water", "Epitaph Mr. Jones." *Scottish International* (May 1972). 29-31.

"Ironclad", "Irene", "Jason and Medea (the Third World)", "Sometime Wiser", "Notes while Sketching a Tree", "Photo of a sketch in Stonehaven", "Evening Sketch" *Lines Review* 41 (June 1972). 27-30.

1973:

"Winter. Self. David Hume Tower", "Irene. Stockhausen." *Scottish International* (March 1973). 28-9.

"The silver fox", "Tiree Incident". *Scottish International* 6.10 (December 1973). 18.

1975:

Scottish love poems: a personal anthology. Ed. Antonia Fraser. Edinburgh: Canongate, 1975.

'Men on Ice.' *Akros* 10.29 (December 1975). 9.

[Contains: "The oldest game", "Grimpeur and the yobs", "Axe-man's confession", "Zen on poetry", "Grimpeur's first celestial adventure", "Grimpeur's explanation", "Poet's night song and Zen's benediction".]

1976:

Scottish Poetry 9. Eds. Maurice Lindsay, Alexander Scott, Roderick Watson. Manchester: Carcanet/Scottish Arts Council, 1976.

1978:

"The hare in winter." *New Edinburgh Review* 44 (Nov 1978). 12.

"A word of warning", "Intentionality is all." *Akros* 13.37 (April 1978). 36.

1979:

"Tailed." *New Edinburgh Review* 48 (Nov 1979). 14.

1980:

"The glove", "Letting go." *The Scottish Review* 20 (Dec 1980). 31, 64.

"Flat-Mate", "In the Tool-shed", "Prosthetics", "First Winter" *Lines Review* 74 (September 1980). 10-3.

1981:

"The dawn shift", "Time out for the night." *Cenchrastus* 6 (August 1981). 24.

"Myself and poetry", "Surviving Passages." *Akros* 16.48 (December 1981). 3, 6.

1982:

Scotch Passion: an anthology of Scottish Erotic Poetry. Ed. Alexander Scott. London: Robert Hale, 1982.

"Bagatelle dreams (the star has a bad case of flu)." *New Edinburgh Review* 59 (Autumn 1982). 8.

"The night train." *Akros* 17.50 (October 1982). 56.

"The Night Journey", "The Crack" *Lines Review* 81 (June 1982). 24, 26.

1983:

[with Kathleen Jamie.] "Angels twenty: June-November 1940." *New Edinburgh Review* 62 (Summer 1983). 16.

1984:

"The house-builder variations." *New Edinburgh Review* 66 (Summer 1984). 8.

1985:

New Writing Scotland 3. Eds. Alexander Scott and James Aitchison. Aberdeen: Assoc. for Scottish Literary Studies, 1985.

"Flt. Sergeant Abelman, May 1940." *Blind Serpent* 7 (1985). 1.

1987:

New Writing Scotland 5. Eds. Carl MacDougall and Edwin Morgan. Aberdeen: Assoc. for Scottish Literary Studies, 1987.

1988:

New Writing Scotland 6. Ed. Carl MacDougall and Edwin Morgan. Aberdeen: Assoc. for Scottish Literary Studies, 1988.

"The Maid and I." *Verse* 5.2 (July 1988). 15.

Poetry with an Edge. Ed. Neil Astley. Newcastle-upon-Tyne: Bloodaxe, 1988.

Rubicon [Special issue, including new poems from Scotland]. Eds. Peter O'Brien and David Manicom. Montreal: *Rubicon* 10 (Fall 1988).

1990:

"Avalanche", "Back again", "The winter climbing", "Crux", "Love-torn Squaddie in Rannoch Torment", "Shetland." *Chapman* 59 (Jan 1990). 53-6.

Northlight: poetry review 1 (1990).

The Poetry Book Society Anthology, new series: 1. Ed. Fraser Steel. London: Hutchinson/Poetry Book Society, 1990.

1991:

"Scotland". *Scotsman Weekend*, 13 July 1991.

1992:

"In the Tool-Shed", "The Winter Climbing", "The Maid & I". *The Faber Book of Twentieth Century Scottish Poetry*. Ed. Douglas Dunn. London: Faber, 1992. 374-6.

[The poems comprise: 2 stanzas of 26 and 10 lines; 3 stanzas of 7, 6 and 7 lines; 3 stanzas of 12, 12 and 12 lines.]

"Poet, she writes from hospital", "Scotland", "Crossing Rannoch." *Chapman* 69-70 (Summer/Autumn 1992). 116-18.

"The Heretical Buddha: three extracts." *Verse* 9.3 (Winter 1992). 66.

"Photo of a Sketch in Stonehaven." *Lines Review* 120 (March 1992). 35.
[Republication of the poem for 40th anniversary collection.]

1994:

The Golden Goose Hour: the First Shore Poets Anthology. Eds. Brian Johnstone and Rosalind Brackenbury. Edinburgh: Taranis, 1994.

“Two poems for Norman MacCaig: ‘Walking Inverkirkaig to Lochinver’ and ‘Leaving Assynt’.” *Scotsman*, 1994.

“Travails in the High Atlas.” *The Observer Arvon poetry collection: winning poems from the Arvon Poetry Competition 1993*. Ed. Eavan Boland et al. London: Guardian Newspapers, 1994.

[From *Western Swing*.]

1995:

[Contribution to]. *Norman MacCaig, a Celebration: Tributes from Writers in Honour of Norman MacCaig's 85th Birthday: Chapman* Eds. Joy Hendry and Allan Campbell. Edinburgh: Chapman, 1995.

“A man is driving”, “In Galloway.” *Words* 8 (November 1995). Orkney Arts Society, 1995. 20.

1996:

“That summer: when modernist theory met queen.” *Edinburgh Review* 95 (Spring 1996). 72.

“Horns and wings and stabiliser things: fairly reliable memories of ‘The Lost Poets’.” *Edinburgh Review* 95 (Spring 1996). 59.

orte, 98 : Brucke nach Edinburgh. Ed. Ueli Schenker. Zurich: orte-Verlag, 1996.

1997:

“Orkney: this life.” *Edinburgh Review* 98 (Autumn 1997). 104.

“A Story in Stone.” Stirling: Stirling Initiative Update, 1997.

“Stromness Evening.” *Scotsman*, 12 April 1997.

[George Mackay Brown’s “An Old Man in July” is published with Greig’s poem.]

1998:

“Headwaters/Suitcase”, “The Maid and I”, “Back Again”. *La comete d’Halcyon: poesie en Écosse aujourd’hui*. Ed. John Glenday. Trans. Christine Pagnoulle and Kate Armstrong. Namur: Maison de la Poesie de Namur, 1998.64-73.

[Three poems in a bilingual anthology. Respectively, they are: 9 stanzas of 2, 4, 4, 4, 7, 7, 7, 2, 2 lines each; 3 stanzas of 12, 16, 8 lines each; 7 stanzas of 4, 4, 4, 4, 4, 4, 1 line each.]

1999:

Last Words: New Poetry for the New Century. Eds. Don Paterson and Jo Shapcott. London: Picador, 1999.

Spirit of Flight: Poems of Aviation. Ed. Ian Gentle. Edinburgh: National Museum of Scotland, 1999.

2000:

“A Shuttered Lantern.” *Love for Love: an anthology of love poems*. Eds. John Burnside and Alec Finlay. Edinburgh: Pocketbooks, 2000. 49-51.

[Greig’s poem is juxtaposed with John Glenday’s “The Leaving.”]

20th-Century Scottish Poems. Ed. by Douglas Dunn. Faber, 2000.

Atoms of delight: an anthology of Scottish haiku and short poems. Ed. Alec Finlay. Foreword by Kenneth White. Edinburgh: Pocketbooks, 2000.

Edinburgh: an intimate city. Ed. Bashabi Fraser and Elaine Greig. Edinburgh: City of Edinburgh Council, 2000.

Unknown is Best: a Celebration of Edwin Morgan at Eighty. Eds. Robyn Marsack and Hamish Whyte. Glasgow/Edinburgh: Mariscat P./Scottish Poetry Library, 2000.

2001:

“Orkney / This Life” and “An Investigation.” *Such a Strange Joy: Ten Years of Shore Poets*. Ed. Allan Crosbie. Aberdour: iynx, 2001. 39, 55.

[Dedicated to Catherine and Jamie. A 30 line, three stanza poem of 10 lines each. A 28 line, 5 stanza poem of 6, 6, 6, 7 and 3 lines.]

A Book of Scottish Verse. 4th ed. Ed. Maurice Lindsay. London: Robert Hale, 2001.

“Above North Ronaldsay” and “A woman in Fife” *Times Literary Supplement*, 10 August 2001.

2002:

The Forward book of poetry 2003. London: Forward, 2002.

Staying alive: real poems for unreal times. Ed. Neil Astley. Tarsset: Bloodaxe, 2002.

2004:

“Annie, in Spring”, “Annie, in November”, “Aide Memoire”. *Scottish Literature in the Twentieth Century: an anthology*. Ed. David McCordick. Edinburgh: Scottish Cultural Press, 2004.

Short Fiction in Anthologies:

“Porky Pig and Fando Fillamon.” *The Flamingo Book of New Scottish Writing 1997*. Ed. Douglas Gifford. London: Flamingo, 1997. 43-53.

Word Jig: New Fiction from Scotland. Eds. Michel Faber and Ali Smith. USA: Hanging Loose Press, 2003.

Non-Fiction Prose:

“Review of *Modern Scots Verse 1922-1977*, edited by Alexander Scott.” *Akros* 13.38 (August 1978). 87.

“Review of *Collected Poems 1942-1977*, by W.S. Graham.” *The Scottish Review* 19 (August 1980). 58.

“Creative writing fellowships: a desirable residence?” *The Scottish Review* 24 (Nov 1981). 31.

“Review *Gravitations* by David Black.” *Akros* 16.46 (April 1981). 34.

“Scottish identity: a white elephant in Anstruther.” *The Scottish Review* 32 (Nov 1983). 3. [A response to Christopher Rush; see *Scottish Review* 31.]

[Reports on the Pilkington Everest Expedition]. *The Sunday Express*.

“Much obsessed by death: review of *Twelvemonth and a Day* and *A Resurrection of a Kind* by Christopher Rush. *Chapman* 42 (1985). 75.

“A passion for love and brotherhood: review of *Salutations: collected poems 1960-1989*, by Alan Jackson.” *Scotsman*, 14 April 1990.

“Plain truths enfolded in a subtle imagination: review of *Waiting for the Storm*, by Gerald Mangan.” *The Scotsman*, 15 December 1990.

“Dramas of the psyche: review of *Collected Poems 1964-87*, by D.M. Black.” *Scotsman*, 25 May 1991.

“Prickly One's shadow fades to leave a legacy for the linguistically gifted.” *Scotland on Sunday*, 09 August 1992.

[Discusses Hugh MacDiarmid's writing.]

“Taking the high road: review of Kathleen Jamie and Sean Mayne Smith's *The Autonomous Region*.” *The Scotsman Weekend*, 15 May 1993.

“The long and the short of it: (the prose of poetry, the poetry of prose).” Dingwall: North words, Summer 2002.

[Greig reflects on strategies for approaching diverse genres.]

“Review *Mountains of the Mind* by Robert Macfarlane.” *Scotsman*, Saturday 07 May 2003.

<http://news.scotsman.com/archive.cfm?id=557592003>

[A positive review of Macfarlane's writing style and ideas.]

Recordings:

Three poets, with Kathleen Jamie, Andrew Greig, Ron Butlin. Introduced by Trevor Royle. BBC, 1982.

[Programme broadcast on Radio Scotland, 7 Nov 1982. Producer, Stewart Conn.]

“The Maid & I”, *Poetry Now*, BBC Radio 3.

"*Rumours of Guns*." [Abridged version of *A Flame in Your Heart*.] Produced by Patrick Rayner. BBC Radio 4 (broadcast 1985).

In verse, 23 August 1988. Presented by Tom Pow. Ed. by Michael Grieve.

[Scottish Television (STV) programme, televised 23-24 Aug 1988.]

Poets from Denmark: the Scottish Poetry Library presents Danish poets Inger Christensen, Soren Ulrik Thomsen and Andrew Greig. Sound recording of Scottish Poetry Library reading held on 23 August 1996 at St. Cecilia's Hall, Edinburgh. Video recording of the same event by Peter Graves, Department of Scandinavian Studies, University of Edinburgh.

[Available at the Scottish Poetry Library (SPL).]

Interviews:

“Andrew Greig talking to Rory Watson.” *Verse* 10.1 (Spring 1993). 44-53.

[The interview occurred in October 1992, near the time *Electric Brae* was published. The interviewer is Professor Rory Watson, Department of English, Stirling University. The interview is wide-ranging, covering Greig's output to date. Of significance are the discussion of dialogue in *The Order of the Day*, the reconstruction of portions of *Electric Brae* as “key poems” (45) in *The Order of the Day*, as the opening of *Heretical Buddha* and as a “screwed sonnet called ‘Shetland’.” Greig also speaks about voice, the influence of America, his tendency to pun, and the influence of T. S. Eliot and (latterly) Hugh MacDiarmid. The notion of literary allusion/intertext falls under Greig's term “sampling”. Greig views *Electric Brae* and *The Order of the Day* as “romantic love as pathology” (51) and *Heretical Buddha* as an examination of “mature love”.]

The Scotsman, Saturday 15 March 2003.

<http://www.news.scotsman.com/archive.cfm?id=311182003>

[Discusses Orkney, writing career, and fear of heights. "The only thing that's stronger than my fear is to live my life intensely, for those moments of clarity when you really know you've come alive." Covers his M.E. illness (Myalgic Encephalomyelitis/Encephalopathy is a chronic, fluctuating illness. It is also known as Chronic Fatigue Syndrome (CFS) and may also be diagnosed as Post Viral Fatigue Syndrome (PVFS). The illness affects many parts of the body such as the nervous and immune systems. The most common symptoms are severe fatigue or exhaustion, problems with memory and concentration and muscle pain. <http://www.afme.org.uk/allaboutme.asp?id=1.>) Greig experienced a life-threatening colloid cyst at age 47. Sees *Electric Brae* as "a deliberate revolt against the gritty, angry urban realism that seemed to pervade Scottish writing." Includes a poem: "Orkney/This Life".]

Criticism:

"Andrew Greig." *Contemporary Authors Online*, Gale, 2002.

<http://galenet.galegroup.com>

[Profile of the author with summation of books through published reviews. Print version is *Contemporary Authors* 187.]

Andrew Greig. (Writers in Brief, No. 10). Glasgow: National Book League, 1980.

[Contains a brief author's statement on literary and cultural interests and the poems: "It's Sunday" (20 lines, 2 stanzas of 13 and 7 lines), "Evening Sketch" (1 stanza of 14 lines), "Praising the Woman" (30 line poem in 3 parts of one 10 line stanza, 2 stanzas of 11 and 6 lines, 1 stanza of 3 lines—from *Men on Ice*), "The Hare in Winter" (24 lines, 7 stanzas of 4, 4, 4, 2, 2, 4, and 4 lines), "On Falling" (31 lines, 7 stanzas of 3, 4, 11, 4, 4, 2 and 3 lines—from *Men on Ice*), "A Man is Driving" (34 lines, 3 stanzas of 11, 8, 15 lines), "Confessions of an Airman" (31 lines, 7 stanzas of 4, 4, 6, 6, 1, 5 and 5 lines), "That Night" (14 lines, 4 stanzas of 3, 3, 4 and 4 lines).]

Corbett, John. "John Buchan's *John McNab* and Andrew Greig's *The Return of John McNab* [sic]: a comparison of two novels." The Association for Scottish Literary Studies, ASLS Schools and FE Conference 2003, University of Strathclyde.

<http://www.arts.gla.ac.uk>

Dentith, Simon. "Recent Scottish Writing, including the work of Alasdair Gray, Andrew Greig and Ian Rankin." BOOK LOVERS TALK SHOP, University of Gloucestershire, 11 February 2004.

Dunnett, Ninian. "The tidy world of Alan Ayckbourn." *The Scotsman*, Tuesday 12 August 2003.

[Passing mention of *In Another Light*, set in Orkney and Penang. Greig dwells on the fate of his father.]

Forbes, Peter. "Critical Perspective." British Council.

<http://www.contemporarywriters.com/authors/?p=auth02D9L380712627427>

[“His descriptive prose is always alert to the 'precise equipment' of the world, and to moods as they settle out of the hail of occurrences. And his love of the uncoiling moment makes him a writer of action and of the romance of action. ... Greig's novels are all different. He likes to present narrative through different viewpoints, letting characters alternate as their involvement develops.”]

Gifford, Douglas, Sarah Dunnigan and Alan MacGillivray, eds. *Scottish Literature in English and Scots*. Edinburgh: Edinburgh UP, 2002. 722, 786, 901, 944, 945, 947, 953, 977, 986.

[“The new Scottish writers refuse to accept former values, disagreements and polarities, and their novels especially create an interlocking and interweaving of ideas which takes what it sees as the best from both groups while denying the positive or negative extremes of either.” (722). “*Western Swing* (1944) is an ambitious, dramatic and humorous quest poem, which deliberately mixes styles and discourses in its exploration of the human search for both spiritual and physical fulfillment.” (786). “in *Electric Brae*, Andrew Greig ... seeks to unite the Scotland of oilrigs and technology with the Scotland of tradition ... All this is linked by a poetic sensibility which loves Scotland, but recognises just how intangible and changing a concept of mind lies behind the naming of a country or an identity.” (945). “*The Return of John MacNab* (1996) ... rework[s] the values and relationships of Buchan’s rural thriller, *John MacNab*, 1925 ... allowing forceful females to take unconventional and emotional initiatives within traditional male activities.” (947). “*When They Lay Bare* (1999) has his modern Border’s tragedy uncannily re-enact traditional ballads such as ‘The Twa Corbies’, ‘Barbara Allan’, and ‘Edward’ ...” (953).] Gilchrist, Jim. “The facts laid bare.” *The Scotsman*, Tuesday 28 January 2003. [Discusses auditions of Sheridan’s ballad-opera version of the novel.]

Hamilton, Ian, editor, *The Oxford Companion to Twentieth Century Poetry in English*, Oxford University Press, 1994.

McHale, Brian. "Brit-pop, or, Bringing It All Back Home: On Andrew Greig's *Western Swing*." *Yale Journal of Criticism* 13.1 (Spring 2000). 195-205.

[A substantive and wide-ranging analysis of Greig’s “solution to the writing of a long poem, though specific to the Scottish situation, has applications beyond Scotland ...” (195). Divided into: “Introduction”; “1. The Problem”; “2. A Solution”; “3. An American Model”; “4. A British Model?” In “2. A Solution”, McHale notes that “Greig’s solution, in his pocket epic, *Western Swing: Adventures with a Heretical Buddha*, is to undertake a flanking maneuver around the impasses of localism by way of an alternative internationalism: the internationalism of popular culture” (197). Greig “aggressively overruns the ‘great divide’ that modernism sought so anxiously to maintain, systematically mingling pop-culture materials with allusions to canonical literature” (198). Technically, “The sequencer metaphor also allows Greig to imagine ways not just of juxtaposing samples, but also of superimposing or layering them, for instance, by retaining the cadence of a sample while replacing all of its vocabulary, or by processing one sample through the stylistic register of another” (200). In “3. An American Model”,

McHale identifies *Gunslinger*¹, by Edward Dorn (1929-1999), as Greig's model (200), most obviously in Greig's "transparent" use of *Gunslinger*, "a philosophical dialogue masquerading as an adventure-story" (201), in *Men on Ice* (1977).]

Wallace, Gavin. "Voices in Empty Houses: The Novel of Damaged Identity." *The Scottish Novel Since the Seventies*. Eds. Gavin Wallace and Randall Stevenson. Edinburgh: Edinburgh UP, 1993. 225.

[*Electric Brae*: "an intriguing fascination with ever-shifting layers of temporality, disparate narrative personae and challenging polyphonic structure".]

Reviews:

***Surviving Passages* (1982):**

British Book News March 1983. 191.

Observer 07 November 1982. 28.

Times Educational Supplement 11 March 1983. 27.

***Summit Fever* (1985, 1997):**

British Book News January 1986. 46.

***Kingdoms of Experience* (1986, 1999, 2002):**

Library Journal 124 (15 October 1999). 92.

***The Order of the Day* (1990):**

Listener 123 (03 May 1990). 29.

Times Literary Supplement 01 June 1990. 584.

***Electric Brae* (1992, 1993, 1997, 2002):**

¹ *Gunslinger*. Black Sparrow Press, 1968. *Gunslinger: Book II*. Black Sparrow Press, 1969. *Gunslinger I & II*. Fulcrum Press, 1970. *Gunslinger, Book III: The Winterbook, Prologue to the Great Book IV Kornerstone*. Frontier Press, 1972. *Slinger* [contains *Gunslinger*, Books I-IV and *The Cycle*]. Wingbow Press, 1975. *Gunslinger*. Duke University Press, 1989.

Aethlon 11 (Spring 1994). 158.

Boston Review 19 (December 1994). 30.

O'Keeffe, Brendan. "Farewell to the hard man." *Times Literary Supplement*, 01 January 1993. 18.

[*"Electric Brae* has a highly involuted narrative, containing many neatly plotted, eyes-down-for-the-last-paragraph mysteries. However, Greig's men and women are vividly, painfully alive and his one-gear, reticent style, despite its tone of grim resilience, allows a variety of interpretations and insights, even excursions into lyricism."]

Publishers Weekly, 05 July 1993. 63.

The Return of John MacNab (1996, 2002):

Observer 12 May 2002. 22.

When They Lay Bare (1999, 2000):

Biswell, Andrew. "Review of *When They Lay Bare*." *New Statesman* 128 (14 June 1999). 49.

[Positive review: "In retrospect his poems may be seen to have prepared the ground for *When They Lay Bare*, as Greig allows a straightforward story to unfold through a rich mixture of registers and dialects. That his fiction has acquired some of the complexities and ambiguities of his poems can be only a welcome development."]

Elphinstone, Margaret. "Review: *When They Lay Bare*." *Scottish Studies Review* 1 (Winter 2000). 106-7.

[Compares Greig's writing to John Buchan's *Witch Wood*: "The past in this novel is approached through the study of a set of seven plates depicting the Border story of "The Twa Corbies." (106). Discusses female characterization, landscape, and the reader's role. "Greig abdicates authorial responsibility in favour of the text itself: the author in this novel appears to be merely a tool of the form. ... There are no hierarchies here, either between past and present time, or Scots and English language, or male and female genders. ... There is a tension in the language, which is at once lyrical and terse." (107).]

Mansfield, Susan. "When They Lay Bare." *The Scotsman* Monday 03 February 2003.

[Discusses Mark Sheridan's "ballad-opera based on Andrew Greig's long and complex novel".]

O'Brien, Sean. "Out on the Hills." *Times Literary Supplement*, 07 May 1999. 23.

[*"Greig* takes a tale of violent death from one generation and gradually unravels it through the next, only to affirm at the close that his material too must remain enigmatic ... Greig's rendering of place ... is brilliantly effective. ... Greig ... earns the reader's loyalty through the seriousness with which he treats these outdoor passions and the longings they express and occasionally fulfil. ...[A] rich Scots vocabulary strikes all kinds of suggestive sparks."]

Observer 09 May 1999. 13.

Observer 23 April 2000. 14.

***Into You* (2001):**

France, John. "Andrew Greig, *Into You*." *BPS Review*.

http://www.oufent2.open.ac.uk/~gill_stoker/jf2.htm

[A self-congratulatory, pompous critical piece.]

Woods, James. ["Review: *Into You*."] *Times Literary Supplement* 16 August 2002. 22.

["The best [poems] take an emotion or shared moment, root it in the physical world, and use that moment to evoke an underlying truth ... Greig favours sparse, unrhymed, four-line stanzas or free verse, so that emphasis is controlled largely by line-break and line-length. ... [T]he use of nature to express feeling can flirt with obscurity ... [w]hen such things work, however, the effect is powerful ... Greig uses Scots where no other word will do ... There is a slight, but frustrating, tendency towards trendiness"]

***That Summer/The Clouds Above* (2000, 2001, 2002):**

Booklist 97 (August 2001). 2086.

Braun, Susan Clifford. "Review of *The Clouds Above*." *Library Journal* 126 (15 September 2001). 112.

Brauner, David. "Book Bytes: review of *That Summer*." *Jerusalem Post*, Wednesday 25 September 2000.

<http://www.jpost.com/Editions/2000/09/25Books/Books.12806.html>

[Discusses Greig's illness, his mother's "blue school jotter headed 'My Diary: 1939-40'" and a series of dreams—three inspirations behind the novel.]

Cunningham, Peter. "Review: *That Summer*." *The Irish Times*, 14 October 2000.

Herbert, Rosemary. "Love and War: Scottish Author Crafts Heart-Rending Tale of Life in *The Clouds Above*." *Boston Herald*, 09 November 2001. 56.

Horspool, David. "War in the Skies." *Times Literary Supplement*, 08 September 2000. 23.

[An "episodic, intense evocation of a love affair [that] can be taken as an attempt to render human and individual [an historic event] that ... seemed consigned to the mythical status of a whole people's 'finest hour'. ... Greig is able to evoke the connections felt between opponents in war [and] he does not ignore more visceral connections."]

Kirkus Reviews 69 (01 August 2001). 1051.

New Statesman 129 (18 September 2000). 57.

O'Brien, Catherine "Spirit of a Wartime Love Regained." *Times* (London), 15 September 2000. S10.

Observer 10 September 2000. 14.

Observer 08 July 2001. 18.

O'Grady, Carrie. "Review of *That Summer*." *Guardian*, 14 July 2001. 11.

Ott, Bill. "Review of *The Clouds Above: A Novel of Love and War*." *American Libraries* 32 (August 2001). 96.

Pitt, Helen. "On Her Radar." *New York Times Book Review* 107 (10 February 2002). 18.
 ["Greig is particularly skillful in his descriptions of the sheer physical and mental challenge of being a pilot. ... "The Clouds Above" is ... for loving life despite its horrors."]

Publishers Weekly 248 (10 September 2001). 59.

Sansom, Ian. "Review of *That Summer*." *Guardian*, 16 September 2000. 9.

Tribune Books (Chicago) 01 December 2002. 6.

Weissman, Kathy. "Review: *The Clouds Above: A Novel of Love and War*."
<http://www.bookreporter.com/reviews/0452283604.asp>

[Suggests that Greig drew "on the wartime diaries of his mother, who was a nurse." Brief discussion of structure and themes. A very positive review.]

***In Another Light* (2004)**

Martin, David. "Breaking the Waves from Orkney to Malaysia." *Scotland on Sunday*, Sunday 02 May 2004.

<http://news.scotsman.com/archive.cfm?id=497172004>
 ["Greig may interest the reader in the character of Eddie and his modern adventures, but we read on hungrily for his father's exotic exploits. The two narratives are kept distinct by their perspectives, at first parallel and then diverging. As the father plunges deeper into the mire, the son flourishes with a new understanding of life and love. This is a strongly visual novel, where objects from the past are rediscovered in the present and given context. ... This is a mature work, and Greig's sparing use of Scots borders on the poetic.]

Massie, Allan. "Mortal Dangers." *The Scotsman*, Saturday, 15 May 2004.

<http://news.scotsman.com/archive.cfm?id=551762004>
 ["ANDREW GREIG'S FIFTH novel is big, rich and as ambitious as any novel by a Scots writer that I have read in years. ... The link between the two stories is thematic rather than structural. Greig has opted for a risky structure, cutting in short chapters from one story to the other, consistently throughout the novel. ... I found the Orkney passages the most

compelling, partly because the first person voice was more convincing. ... [F]or Greig, the meaning and value of a life can be determined only by our awareness of death.”]

McDowell, Lesley. “Safety first gets to the top ... but doesn’t make a good read.” *The Sunday Herald*, 25 April, 2004.

< <http://www.sundayherald.com/print41431>>

[Compares Greig to the “anguished” generation, then mistakenly labels Greig prolific in comparison to, among others, Irvine Welsh! While the review has some merit, it is determined by the reviewer’s governing ideology, derived from a quip by Martin Amis that “Most writers need a wound, either physical or spiritual.” McDowell’s lack of knowledge about Greig *and* his work is encapsulated in her statement that “Andrew Greig was one of those who emerged in the 1990s undamaged ... He has a ‘love of the uncoiling moment’, but that is as far as his pain goes; loss might be a motivating force in his books, but renewal is its outcome.” Thus, McDowell concludes: “Greig develops a double narrative, showing us one past story and one present story side by side, a construct beloved of novels that are essentially romantic in nature. Romantic because romance likes to see parallels in the world, likes continuity. It is ultimately a conservative construct – romance likes not just a happy ending, but all the loose ends tied up too – and it is this conservatism that stops Greig from opening a wound and howling in rage and pain.”]

Time Out (Dubai), Sunday, 23 May 2004.

< <http://www.admin.timeoutdubai.com/tod/thismonth/feature.php?id=221>>

[“A roistering good read, penned with lyrical smarts and a fistful of flair: the ideal accompaniment to a lazy day and a sink-in sofa.”]

More Information Needed:

British Book News, March 1983. 191.

The Independent, 16 May 1999.

Times Literary Supplement, 17 June 1990. 584.

Review: *Fighter Boys: Saving Britain 1940* by Patrick Bishop. *Daily Mail*. 2003?

Review: *First Light* by Geoffrey Wellum. *Daily Mail*. 2003?