ATWOOD (Margaret) papers
Thomas Fisher Rare Book Library

MS.  
ATWOOD, MARGARET
COLL.  
Papers, 1953-ongoing
200  
207 boxes & items (52 metres)

Drafts and final typescripts of her literary works (poems, stories, dramatic works, novels, non fiction works); original art work; correspondence; a little juvenilia.

Acquired from the author on a continuing basis, from 1970 to the present. The major accession occurred in 1981.

Margaret Atwood retains copyright and literary rights to all material written by her. Requests for permission to publish and extensive photocopying should be referred to her at:


Some files restricted.

Atwood home page: http://www.owtoad.com

To photocopy unpublished material, or more than 50 pages of manuscript the reader must get permission from Margaret Atwood's office, at 416-960-6275.

The bulk of the collection consists of holograph drafts and typescripts of Atwood's literary works. Galleys and page proofs exist for some items but not for all. First published appearances of poems, short stories, essays, etc. in periodicals are sometimes included with the drafts but are not as a rule present in the collection. Many of the periodicals containing her work are in the Library.

The papers also contains considerable unpublished material, including poems, short stories, radio and television scripts, drafts of two novels, and Atwood's unfinished doctoral thesis.

Most of the correspondence in the collection relates to the editing and publication of literary works. Some personal letters are included in the earlier correspondence. Personal correspondence after 1967 is restricted. There is very little memorabilia or printed material documenting Atwood's career. The focus of the collection is almost completely on Atwood's literary work. Biographical material exists only for the pre 1967 years.
Biographical/Bibliographical Information

1939 November 18  Born in Ottawa to Carl Edmund and Margaret Dorothy (Killam) Atwood. Both parents from Nova Scotia. Father an entomologist.

1957-1961  Attended Victoria College, University of Toronto. Studied English Language and Literature.

1961  Received B.A. Awarded E.J. Pratt Medal. Received Woodrow Wilson Fellowship to Harvard for graduate study in English literature. Double Persephone. Toronto: Hawkeshead Press.

1962  Received A.M. from Radcliffe College, Cambridge, Massachusetts.


1964 fall-1965 spring  Lecturer in English at University of British Columbia, Vancouver.

1964  Visited England and France (spring-summer) Wrote libretto for Trumpets of Summer, a choral suite with music composed by John Beckwith, commissioned by the C.B.C. to celebrate Shakespeare quadracentenary.

December  Published with Charles Pachter The Circle Game, Bloomfield Hills, Mich. : Cranbrook Academy of Art. Illustrated by Charles Pachter.


1966

1967
Married James Polk. Awarded first prize for poetry in Centennial Commission Literary Competition.

1967 fall-1968 spring
Instructor in English at Sir George Williams University, Montreal.

1968
*Animals in that Country.* Toronto: Oxford University Press.

1969
*Edible Woman.* Toronto: McClelland and Stewart.

1969 fall-1970 spring
Instructor in English at University of Alberta, Edmonton. Wrote “Surfacing”.

1970

1971
*Power Politics.* Toronto: Anansi. Moved to Toronto; became an editor at Anansi Press.

1972

1972 fall-1973 spring
Writer-in-Residence at University of Toronto

1973
Living near Alliston, Ont. with Graeme Gibson. Resigned from Anansi Press. Awarded D. Litt., Trent University.

1974
*You Are Happy.* Toronto: Oxford University Press. Wrote screen play for *Surfacing.* Awarded Bess Hopkins Prize from *Poetry* (Chicago) Awarded LL.D. Queen's University.

1976
1977

*Dancing Girls.* Toronto: McClelland and Stewart.


Visited England and Italy.

Received the Canadian Booksellers' Association Award.

1978

Travelled to Australia.

Visited Afghanistan.

*Two-headed Poems.* Toronto: Oxford University Press.

*Up in the Tree.* Toronto: McClelland and Stewart.

1979-1990

Wrote television and stage script for "The Festival of Missed Crass" later changed to "Forbidden Christmas".

1979

*Life Before Man.* Toronto: McClelland and Stewart.

Lived in Edinburgh.

1980

*Anna's Pet.* Toronto: McClelland and Stewart.

Received Radcliffe Graduate Medal.

*The Journals of Susanna Moodie.* Illustrations by Charles Pachter.

[Toronto]: Manuel and Abel Bello-Sanchez.

1981

*True Stories.* Toronto: Oxford University Press.

*Bodily Harm.* Toronto: McClelland and Stewart.

Received Molson Award; Guggenheim Fellowship; Companion of the Order of Canada.

*Notes towards a Poem that Can Never Be Written.* [Toronto]: Salamander Press

1982


*Second Words.* Toronto: Anansi Press.


Received Welsh Arts Council International Writers’ Prize.

1983

*Murder in the Dark.* Toronto: Coachhouse Press.

Honorary degree from University of Toronto.

*Bluebeard's Egg.* Toronto: McClelland & Stewart.

*Snake Poems.* Toronto: Salamander Press.

*Unearthing Suite.* [Toronto]: Grand Union Press, c1983

Received Periodical Distributors of Canada and the Foundation for the Advancement of Canadian Letters Book of the Year Award.

1984

*Interlunar.* Toronto: Oxford University Press.

Wrote "Destroying Angels", an unfinished novel.

1985


M.F.A. Honorary Chair, University of Alabama, Tuscaloosa, Alabama

1986

Received Governor-General's Award for *The Handmaid's Tale.*
Received Ida Nudel Humanitarian Award; Toronto Arts Award; Los Angeles Times Fiction Award; Ms Magazine, Woman of the Year Award.

Berg Chair, New York University.

Canlit Foodbook. Toronto: Totem Press.
Wrote screenplay for Lady Oracle.
Writer-in-Residence, Macquarie University, Australia.
Received Arthur C. Clarke Award for Best Science Fiction; Commonwealth Literary Prize, Regional winner; Council for Advancement and Support of Education, Silver Medal, Best Article of the Year; Humanist of the Year Award.
Elected Fellow of the Royal Society of Canada

YWCA Women of Distinction Award.
Received first prize, National Magazine Award for Environmental Journalism.
American Academy of Arts and Sciences, Foreign Honourary Member, Literature.

Writer-in-Residence, Trinity University, San Antonio, Texas
For Cat’s Eye received Torgi Talking Book (CNIB); City of Toronto Book Award; Coles Book of the Year; Canadian Booksellers Association Author of the Year; and Foundation for the Advancement of Canadian Letters in conjunction with the Periodical Marketers of Canada Book of the Year.

1990 For the Birds. Toronto: Douglas & McIntyre.
Received the Order of Ontario.
Received the Centennial Medal, Harvard University.


Received Trillium Award for Excellence in Ontario Writing, for Wilderness Tips.
Received John Hughes Prize from the Welsh Development Board.
Received Book of the Year Award from the Periodical Marketers of Canada for Wilderness Tips.
Received the Commemorative Medal for the 125th Anniversary of Canadian Confederation.

1993 The Robber Bride. Toronto: McClelland and Stewart
Received Canadian Authors’ Association Novel of the Year for *The Robber Bride*.

1994


For *The Robber Bride* received Trillium Award for Excellence in Ontario Writing; the Commonwealth Writers’ Prize for Canadian and Caribbean Region.

Awarded Government of France’s Chevalier dans l’Ordre des Arts et des Lettres.

Received *Sunday Times* award for Literary Excellence.

1995


*Princess Prunella and the Purple Peanut*. Toronto: Key Porter Books.


Received Swedish Humour Association’s International Humorous Writer Award.

Voted to be Best Local Author, *NOW Magazine* Readers’ Poll.

Received Trillium Award for Excellence in Ontario Writing, for *Morning in the Burned House*.

1996

*Alias Grace*. Toronto: M & S.


Won the Giller Prize for *Alias Grace*.

Received Norwegian Order of Literary Merit.

Voted to be Best Local Author, *NOW Magazine* Readers’ Poll.

Named Canadian Booksellers’ Association Author of the Year.

1997

*The Journals of Susanna Moodie*. Illustrations by Charles Pachter. Toronto: Macfarlane Walter & Ross

*A Quiet Game; and Other Early Works*. Edmonton: Juvenilia Press

*In Search of ’Alias Grace’: on Writing Canadian Historical Fiction*. Ottawa: University of Ottawa Press

Received National Arts Club Medal of Honor for Literature.

Received Premio Mondello for *Alias Grace*.

Voted to be Best Local Author, *NOW Magazine* Readers’ Poll.

Received *Salon Magazine* Best Fiction of 1997 for *Alias Grace*.

1999

Received London Literature Award.

Voted Best Local Author, *NOW Magazine* Readers’ Poll

2000

*The Blind Assassin*. Toronto: M&S
Won the Booker Prize for *The Blind Assassin*.  
Voted to be Best Local Author, *NOW Magazine* Readers’ Poll.

2001  

2002  
During April and May of 2000, Margaret Atwood gave a series of six lectures on writers and writing at the University of Cambridge’s Lady Mitchell Hall.

2003  

2004  
*Moving Targets: Writing with Intent, 1982-2004*

2005  
*Writing with Intent: Essays, Reviews, Personal Prose--1983-2005*  
*The Penelopiad*. Longlisted IMPAC Award.

2006  
*The Tent*  
*Moral Disorder*  

2007  
*The Door*
SERIES: PRE 1982 MATERIAL

Correspondence. ca. 1962-1982. Boxes 1-2  
Early correspondence (to 1967) arranged by author.  
Later correspondence arranged by date.  
After 1970 correspondence directly relating to the text and the  
publication of a work is filed with the drafts of that work, except  
for poems, short stories, etc.

Poems. ca. 1958-1981  Boxes 3-15  
Arranged chronologically. Includes Juvenilia.

Drafts, typescripts, some galleys and page proofs. Includes  
Juvenilia.  
Correspondence directly relating to fiction written after 1970.  
Arranged chronologically.

Short dramatic works.  
Radio and television scripts.  
Screenplays.  
Arranged chronologically in each section.

Includes articles and essays, as well as drafts for published non  
fiction books; drafts and research for unfinished doctoral thesis.

Children's Stories. ca. 1971-1980. Box 57  
Poems, short stories, booklets with holograph drawings, drafts for  
published works

Paintings, sketches, program designs, comic strips.

Chiefly poems. Copies of published short stories, essays, etc. are  
filed with holograph or typed drafts in appropriate boxes. Copies  
of books in Fisher Library collection.

Critical Works. 1959-1982. Box 64  
Chronological file of printed materials. Includes some reviews.
SERIES: POST 1982 MATERIAL

Correspondence.  1982-  Boxes 65, 92, 105, 113, 124, 154, 160,197-207  
& Ms Coll 335, Boxes 2, 6-7, 9-10, 31, 35-48, 54-55

Poems.  Boxes 77-78, 163, 169  
& Ms Coll 335, Boxes 5-6

Individual Literary Works.  1982- Boxes 66-73, 83, 96, 98-104, 106-109, 
123,131-144, 163-169, 173-190, 192-194  
& Ms Coll 335, Boxes 1, ovs 20, 2-15, 25-32, 49-52  
Arranged chronologically by publication date

Short Prose Pieces, 1982-  Boxes 74, 90-91, 97, 124, 146-148, 164, 169, 
195  
& Ms Coll 335, Boxes 16, 33, 53

Short Stories.  Boxes 79-81, 95, 144-145, 165-166

Children’s Stories.  Boxes 82, 192

Dramatic Works.  Boxes  84-89,97, 110-112, 114-121, 152

Critical Works (includes reviews).  Boxes 76, 93, 125-130, 149-159, 167- 
168, 169  
& Ms Coll 335, Boxes 1, 3-4, ovs 20, 6, 8, 13-14, 19, 24-25  
Includes manuscript and printed materials.

Printed Appearances.  Boxes 75, 94, 124, 169  
& Ms Coll 335, Boxes 17-21, 34, ovs 20
CONTAINER LIST: PRE-1982

**Correspondence. ca. 1961-1982.**

Little personal correspondence. Chiefly letters relating to publication of work, placement of poems in periodicals, etc. Early correspondence is arranged by author. Later correspondence (after 1975) is arranged chronologically. After 1970 correspondence directly relating to the text and publication of a book is filled with the drafts of that book.

**Box 1**

Author files. ca. 1961-67.

**Box 2**

Correspondence re publication of poems, and short stories in periodicals, etc.

**Poems. ca. 195-81.**

**Box 3**

Poems, short stories, undergraduate essays. See also early poem drafts in Boxes 4 and 5, and early artwork in Box 58. Includes skit for Home Economics class at Leaside High School, 1956: "Synthesis - Operetta in one act". Gift of Dr. Helen Currie, 1983.

**Boxes 3-5**

Poem Drafts. ca. 195--1963.
Includes juvenilia. Arranged alphabetically by title of poem

**Box 5**

Poem Drafts. 1964-1965
Arranged alphabetically by title of poem

**Boxes 6-8**

Poem Drafts. ca. 1965-1970?
Arranged alphabetically by title of poem
May include earlier poems but labelled "Poems written after leaving Vancouver"

**Box 9**

Poem Drafts. 1970-

**Box 10**

Poem Collections. 1958-1968
Early poem collections, largely unpublished. Typescripts.
Drafts, typescript.

**Boxes 10**

*Circle Game.* 1964. (also called "Places, migrations" in earlier drafts)
 ovs 171
Drafts, typescript, cover designs (mapcase).

**Boxes 10,** Includes reproduced text from microfilm of statement by Charles Pachter
describing his experiences designing and creating illustrations for *Circle Game*. This work was submitted by him to Cranbrook Academy of Art, Bloomfield Hills, Michigan for his M.F.A. degree. See also Ms. Coll. 69 Contact Press, Box 1

**Box 10**  
Draft typescript of poem.  
Drafts, typescripts, proofs.

**Box 11**  
Holograph and typed drafts of poems. Includes poems written at this time but not included in collection.  
Typescript of collection.  
Xeroxes of page proofs from Oxford. Correspondence re publication.

**Box 12**  
Drafts, typescripts, proofs.  
Drafts, typescript. Includes poems not in *Power Politics* but composed at the same time (author's note).

**Box 13**  
*You Are Happy*. 1974.  
Drafts, typescripts & carbons, proofs.

**Box 14**  
Drafts, typescripts, galleys, page proofs, correspondence re publication.

**Box 15**  
(For correspondence re publication of individual poems from this period see Box 2 of Correspondence)

**Fiction. ca. 1963-1982**

**Box 16**  
*Up in the Air so Blue*. ca. 1964.  
Drafts and typescripts for unpublished novels. Some correspondence re publication.

**Box 17**  
Drafts for unfinished novel.

**Boxes 18-19**  
Holograph drafts.  
Typescripts. Final typescript.

**Item 20**  
First title: “Where Is Here”.  Holograph draft.
Typed drafts.
Third draft.  Corrected typescript.
Galleys.

Early drafts.  "Draft 1 1/2".  Draft 2 (several copies).
A few research notes and correspondence.  1974.

Holograph and typed drafts of the stories later collected in this work.
Early printed appearances.
Correspondence re publication.  1976-1977.
Galleys.  1977.
See Box 37 for uncollected short stories.

Holograph and typed drafts; final typescript.
Alternate titles are *Notes on the Mesozoic* and *Notes from the Lost World*.
Correspondence re publication.  1979.

Holograph and typed draft, typescript, entitled *Rope Quartet*.
Typed draft, xerox, final typescript with revisions, entitled *Bodily Harm*.
Revised page proofs for McClelland and Stewart edition.
Correspondence re revisions.  1981.

Includes many undated stories, arranged chronologically where possible.
Holograph drafts and typescripts for most stories.  Some have copies of first printed appearance.

**Dramatic Works. ca 1964-1979.**
Includes libretti, scenarios, radio and television scripts, and screen plays.


Box 41  "Thus Parts the Hero."  (one-act play).  [196?]
Typescript and holograph draft.
Boxes 41, ovs 171

*Trumpets of Summer.* (choral suite). 1964-1966
Typescripts of libretto. Printed copy. Programme. Vocal score
Correspondence with John Beckwith and others. 1964-1966.


Synopsis of action and libretto by MEA. Choreography was to have been by Anne Ditchburn, music by Raymond Pannell. Unfinished. Holograph and typed drafts. Correspondence. 1976-1977.

Arranged chronologically.

*Rape Fantasies.* (radio script). 197-.
Based on short story of same title.

Related to short story "When It Happens" in *Dancing Girls.* Typescript of synopsis. Correspondence.

Outline, draft, final typescript. Source material. Note by MEA: "Sold to CBC - never used".

*Snowbirds.* (television script) ca. 1979.
Preliminary outline, first draft, revised draft.
Reader's report, questions, etc. 1979.

Boxes 42-43


in conjunction with Minotaur Film Production inc., Montreal.
Correspondence, notes re script, revisions, etc. 1970.
Holograph and typed drafts.

Box 44

Screenplay for *Surfacing.* 1974.
Book of xeroxed clippings, photos., information re production by Beryl Fox of Surfacing Film Production, Toronto. ca. 1978.
Typed drafts

Box 45

Screenplay for *La Belle Bête* based on the novel by Marie-Claire Blais.
Project undertaken for Roberts Appelbe Productions Ltd., Toronto.
Correspondence, notes, etc. Typed first and second drafts.

**Non Fiction Works. [196-]-1977.**


Box 53  Final typescript. 1972.

Box 54  "Survival Two: a Thematic Anthology of Canadian Literature." 1972 2 binders of typescript and Xerox. Consists of prose and poems by Canadian authors arranged to illustrate *Survival*, chapter by chapter. Not published.


**Children’s Books. ca. 1971-1980.**


"The Festival of Mixed Crass". 1979. Fan mail; typescript.

*Up in a Tree*. 1976-78. Correspondence, drafts, holograph manuscript with drawings.


Boxes 58, ovs 171, mapcase
Paintings, sketches, program designs, comic strips.
Includes designs for programs for dramatic productions by Victoria College, 1959-1961, and design for *Acta Victoriana*.
Original drawings for comic strip "Kanadian Kultchure Komix" [197-1979].

Includes published poems, short stories, articles extracted from periodicals; entire periodicals and books in which Atwood's work was published. Arranged chronologically. Copies of her books are in the Fisher Library.

Box 59 1960-1971
Box 60 1972-1973
Box 61 1974-1979
Box 62 1979-1981
Box 63 1981-1982.

Critical Material
Printed and manuscript materials about Atwood. 1959-1982.

Box 64 Primarily printed materials. Includes some reviews. Arranged by date.
Includes:
Martens, E.C. "Mother and daughter relationships a growing theme in the writings of Margaret Atwood." Thesis submitted to the English Department of the University of Oslo, 1980.

POST 1982 ACCESSIONS

Arranged chronologically from 1982.

Correspondence

Box 65  1983-
For correspondence directly relating to literary works consult the box containing the specific work.

Individual Literary Works

Typescript of introduction.
Correspondence with Ralph Gustafson, Mary di Michele, Dennis Lee, Sid Marty, John Newlove, W. Toye.

Holograph and typed drafts, together with some printed appearances, of articles, speeches, reviews, etc. which were collected for republication as Second Words.

Box 68  Galleys. 1982.

Holograph and typed drafts.
Editor's working copy.
Pasted up galleys.

Drafts of individual stories.
Typescripts.

Galleys.

Holograph and typed drafts of poems.
Typescript for book.
Pasted galleys.
Correspondence.


Box 72  First holograph draft.
Typed draft, with holograph annotation.

Box 73  Revised typed drafts
Revised edited version.
Handmaid's Tale
Correspondence with Houghton Mifflin re publication. 1985.
Cover design.
Short Prose Pieces (Articles, speeches, reviews, etc.) 1982-


"Dennis Lee". Article for *Canadian Magazine*. 2 drafts and correspondence.


"Canadian Culture". Article for *Vogue Magazine*, 1982. 2 drafts.


"Answers to frequently asked questions." Speech given at Waterloo University, 1982. 1 draft.


"Stealing Time". Article on Marian Engel. Holograph draft.


Correspondence and drafts of answers in French for CBC Radio Canada interview, 1984.

"Why do I write?" Holograph and typescript.

Book Reviews. Holograph and typescript drafts:

*The Canadians*, by A.H. Malcolm
*Love Always*, by Ann Beattie for *Chicago Sun Tribune*
*Paper Men*, William Golding for *Vogue*
Printed Appearances

Box 75  1983-
Includes published poems, short stories, articles; entire periodicals and anthologies in which Atwood's work appeared. Arranged by date. Copies of Atwood's books are in the Fisher Library.

Critical Materials

Box 76  Printed Materials about Atwood  1983-
Clippings, reviews, etc. (not comprehensive)
1986 ACCESSION

Poems

Box 77

Poem Drafts. 1959-1986

Early Poems. 1959-1964. 5 folders.

3 typed poems returned from *Fiddlehead* with form letter. 1959.

4 poems dated by M.A. to 1960/61.
Includes holograph draft of "peony poem." M.A. "first poem published in a non-college mag-- the peony poem pub. in *Can. Forum.*"

10 poems described by M.A. as "undergrad. or shortly after", i.e. pre 1961.

3 typed poems with Cambridge address, pre 1964.

6 typed poems described by M.A. as "Circle-Game vintage poems (64-5) that didn't get into TCG".

1 holograph draft of "Threes".

10 xeroxes of typed poems.

Box 78


Poems from the time of *True Stories*, 1979-1980. M. Atwood: "poems from the time of *True Stories*, which did not appear in that book. -- also some original versions, & handwritten versions of *True Stories* era poems mailed to myself from West Indies in case of plane crash."
Holograph and typed drafts.
Typed final versions. ("Some unfinished poems not typed")

6 watercolours for cover designs for *True Stories* (1981) and printed final cover design. See also Box 15

Notebook containing holograph and typed drafts of poems published as the end section of *Selected Poems II* (Oxford: 1986)

Short Stories

Box 79


24 pieces, plus some fragments. Holograph drafts. Some typescripts. Especially noteworthy:

"The Child Is Now" and "Up in the Sky" are noted by MA as "beginnings of "Up in the Air, So Blue", first novel (1963, unpub.)"
"Transfigured Landscape" is described by Atwood as "the first, very first bit of *Surfacing* to emerge. Winter 64-5?"

"The Interviewer" and "Are You the Woman Who Washes" are described by Atwood as *Edible Woman* material or prelims.

"The Archery Range" is described by Atwood as "material that later got into *Lady Oracle.*"


"Dancing in Circles". 1969/70. Typed and holograph drafts. M. Atwood: "dates from the winter of 69-70, in England, just before I began *Surfacing.* You can tell by the subject matter that it's post-hippie or just when hippiedom began to influence the older generation & their social attitudes. Unfinished. I must have got discouraged with it."


"Three Jokes ". 1970/71. Holograph draft and typescript. M. Atwood: "the beginning of a short story called 'The Dreg' which is the precursor of 'Hurricane Hazel' from *Bluebeard's Egg.*"


*Regional Romances*. ca. 1974. Typescript. M. Atwood: "This is the long-lost ms. generated by the Writers' Union project of raising money by getting its members to submit pornography which was to be published in an anthology. *Bear* (Marian Engel) was seeded by this project. *Regional Romances* is of course a literary parody ... in five parts."

Box 81 198-?-1986.

"Adventure story." Typescript. [198?]

"Men at Sea." Typescript (2 copies). [198?]


Box 81  "The Whirlpool Rapids." Part of typed draft. Typescript (xerox) Tear sheets. Published in *Toronto Magazine*, June 1986 and in American edition of *Blubird's Egg.*
"The Whirlpool Rapids." Typed draft reworked at the request of Redbook editors. Printout. Correspondence with editors. Tearsheets. Published in Redbook, Nov. 1986.


**Children’s Stories**

**Box 82**


3 unpublished works, dating from the mid 1960's
Atwood notes, those "must date from the 60's judging from the typewriter. Probably mid sixties. Obviously I was thinking of Charles Pachter as a potential illustrator."

"The Sand City." Holograph and typescript.
"The Upside Down Fisherman" 2 typescripts.
"The Perilous Camera." 2 annotated typescripts.
"the best of these" (Atwood note).

"Up in the Tree." (McClelland & Stewart, 1978)
4 original four-colour illustrations by Atwood. "We couldn't use four-colour due to costs so the illustrations didn't come out quite this way."
2 T.L.S. re publication.

**Novel**

**Box 83**

Handmaid's Tale. 1985-86.
Annotated xerox of typescript.
Page proofs for American edition, with annotations.

**Boxes 84-89**

Atwood: "Please note that I write screen plays on the typewriter, not by hand, so the (rough drafts) are in fact the originals."

**Box 84**

Screen play written for Windfall Ltd., 1971. Typescript.
Box 85  
_The Diviners_. Screen Play for Novel by Margaret Laurence mid 1970's. M. Atwood: "A collaboration with Graeme Gibson. The producers were Judy Stead and Joyce Wieland ... mid '70's ... Project got as far as unrevised first draft. Producers seemed unclear of the direction they wanted to take ..." Outline, blocking drafts, draft of scenes, typed first draft. Draft of agreement with the Diviners Limited and O.W. Toad Ltd., 1977.

Box 86  

_Grace_. Play. 1978-1979. M. Atwood: "A play I worked on in 1978-79 in Edinburgh, based on the TV play, which in turn was based on a story in Susanna Moodie's _Life in The Clearings_. I wrote at this play for James Edmonds ... but was reluctant to have it produced, as unsure of my virtues as a stage playwright." Typescript. 59 leaves Final draft. 64 leaves Correspondence. Includes letter from James Edmonds with a copy of the television script with his annotations, 1979. 89 leaves

Box 87  
_Lady Oracle_. Screenplay. 1980. This screenplay was worked on with Margot Kidder "who optioned it and went to first draft (she wanted to star, direct & produce, and this wasn't possible)"

First draft. Annotated typescript ("rough copy") Revised first draft. Annotated typescript ("rough copy")

Typed revised first draft, with annotations.


Box 87  
Boxes 88-89  
Atwood: "This was actually filmed in 1986 and will be released in 87 ... a Primedia-BBC Wales CBC coproduction for telly."
With letter from Cheryl Knapp of Primedia, Toronto.

Boxes 90-91  
**Non Fiction: Articles, Book Reviews, Speeches, etc. 1968-1986.**

Box 90  
Most of these include holograph and typed drafts, typescripts, tearsheets (when published), and correspondence re publication (usually 1-2 letters only).
78 different pieces. Most date 1982-1986.
Partial list below. Does not include book reviews.

[Notes on her attitude to writing poetry. pre 1971 (publication of *Power Politics*)]  Holograph notes. 2 p.

Drafts and background material for an unpublished piece based on an interview. Atwood: "a piece on Henry Morgenthaler I was doing for *MS Magazine* which somehow never saw the light of day. Dates back to mid-seventies."

*Living in Space.* 1982. Typed and holograph drafts. Published by Rice Brydone Ltd. (see separate booklet).

[Convocation address] University of Toronto, June, 1983. Typed and holograph drafts.


“*The Mission of the University: Arts and Humanities.*” Typed draft and typescript. Speech given at Queen's University. [1984?]

“*Justice and the Literary Tradition.*” Speech given to Law Society. [1984?]
Typed and holograph draft. Typescript.

“*Margaret in Marketland.*” Speech given to P.R.M.S. [1984?]. Typed draft. Typescript.

“*The North Norfolk Coast.*” [1984?] Typed draft. Typescript.
Box 90


Box 91


"Blood and Thunder." Parts of Princeton speech reworked for a speech to the Vancouver Institute, 1985. Typed draft. Typescript.


Box 91

"Land of the Silver Birch. 1986." Typed draft, 2 typescripts. 3 letters from Saturday Night, 1 letter from Atwood.


Box 92

**Correspondence. 1965-1985.**

Correspondence re publication of *The Edible Woman*. 1965-68. 15 letters, including 7 by Atwood.

Correspondence re publication of *The Circle Game*. 1967. 6 letters, including 4 by Atwood, 1 by Dennis Lee, accompanied by sketch of cover design.


Correspondence re publication of second edition (American) of *Survival*. 1973-1975. 8 letters, including 2 T.L. from Atwood; 2 T.L.S. from Dorothy Livesay, with suggestions for works to be added to those previously considered by Atwood; 2 T.L.S. from Frances McCullough, Harper & Row, with suggested revisions. With them are notes and a 2 p. typescript entitled "War" by Atwood. Also a typescript of a speech by Mel Hurtig, "Point of No Return", delivered to the annual meeting of the Canadian Institute of Chartered Accountants, Sept. 12, 1974.


Correspondence with Laurie Lerew re sale of Atwood's manuscripts. 8 letters.

Typed draft of letter addressed to *Open Letter"protesting the bias in Frank Davey's review of Survival"*. 1973. (5 p.)

Typed draft of letter to the Editor of *The Toronto Star*, dated Jan. 30, 1973, "protesting Kildare Dobbs' sneers at the formation of the Writers' Union". (1 p.)
Critical Works

Box 93 1974-1985.


Published Appearances. 1967-1986.

Box 94 Includes either tearsheets or entire magazine for 9 short stories and articles, and tearsheets for 15 poems. (Many more in collection with the manuscript material for the work.)
1988 ACCESSION

Literary Papers

Includes correspondence and other material directly relating to literary works as well as drafts and printed appearances.

Box 95 Early Short Stories. 1964-1965.
Dated by Atwood on accompanying envelope.

"Canadian Club & Canada Day"
Holograph and typed drafts. 9 leaves.

"Fête Champêtre"
Holograph and typed drafts. 12 leaves.

"The Lady in Black and the Collector of Garbage"
Holograph and typed drafts. 18 leaves.

"Ménage à Trois"
Holograph and typed drafts. 19 leaves.

Photocopies of four readers' reports on the novel for McClelland and Stewart. Includes report from J.R. Colombo, dated 1966.
Holograph draft of letter from Atwood to Hope Leresche re possible publication by McClelland and Stewart. 1967.
Typed drafts of information for dust jacket, annotated and redrafted by Atwood. 1968.


Materials gathered by an undergraduate class at York University for a class project entitled "Sexual bias in Canadian reviewing".
Includes class notes; list of participants; questionnaire developed; correspondence received from authors sent the questionnaire; draft of final report and final version.
Xerox copies of two reviews of the book. 1976.
Box 95

Material relating to *Lady Oracle* screenplay. 1979-80.
Correspondence with Margot Kidder and others re film project for *Lady Oracle*. 3 A.L.S., 1 T.L.S. from M. Kidder.
Background clippings on M. Kidder.

Correspondence with William B. Ewart re publication of short story in a limited edition. 11 letters.
Typescript of story (carbon copy). Originally written 1970-71
Typescript of introduction of Ewart edition.

Material relating to American publication of *Bodily Harm*. 1981.
Letter from "Nan" of Houghton Mifflin, dated May 26, 1981, enclosing annotated pages of typescript of novel, and expressing regret that it will not be published by Houghton Mifflin. (55 p. annotated typescript enclosed)


"The Salt Garden".
Xerox of typescript. 27 p.

"Spring Song of the Frogs".
Holograph draft. 21 p.
Typescript with revisions. 14 p.
Xerox of typescript. 15 p.

"Unearthing Suite".
Holograph draft. 22 p.
Typescript with revisions. 25 p.

"Loulou".
Printed appearance in *Saturday Night*, June 1983.

Typed draft for jacket information.
Annotated typescript and proof of prelims.

"Two Stories about Emma".
Annotated typescript. 22 p. "To replace `Betty".

"In Search of the Rattlesnake Plantain".
Annotated typescript. 14 p.

"To replace `The Sin Eater"."


Box 97  Material relating to a theatre/dance production of *Murder in the Dark* by Rotterdam theatre company: Studio's Onafhankelijk Toneel (Independent Theatre). Note: Independent Theatre came to Toronto in 1987 to take part in the festival at Harbourfront entitled "Boulevard of Broken Dreams."

Correspondence by Atwood and others re arranging performances. 1986-87. 9 letters.

Photographs, articles, background material on Independent Theatre and reviews of its performance of *Murder in the Dark*.


Material relating to the *Canlit Foodbook*. (Toronto: Totem Press, 1987) Word processed draft of prelims. See also Box 98 for galleys.


ovs Box 98  Galley proofs for published works:

*Canlit Foodbook*. (Toronto: Totem Press, 1987)
Box 98  
Two sets of proofs: one labelled "Proof reader's set" and "Master Proof"
Second set labelled "Author's marked set".

Boxes 99-104  Cat's Eye  Toronto: McClelland and Stewart, 1988

Box 99  
Holograph and typed drafts of pieces later incorporated with many changes in Cat's Eye.
"Cut-outs"
"The Ravine"
"Scribblers"
"Suffer the Little Children"
Notes and drafts.
Early holograph drafts.
"Early version ... typed and written". Labelled by M. Atwood.

Box 100  
Word processed drafts, partial and complete.
Heavily revised in holograph.

Box 101  
Early word processed draft with holograph sections. I-IX.
Word processed draft. I-IX. Some holograph revisions.

Box 102  
Word processed draft. Chapters 1-IX labelled "May"
Word processed draft. With 15 chapter heads on page dividers.
Holograph revisions.

Box 103  
Word processed draft labelled "Master copy June 1988". Chapters I-XV.
Holograph revisions and insertions.

Box 104  
Revised word processed draft. Chapters I-XV.
Xerox copy. Appears to incorporate changes from "Master copy".
Page proofs. With some holograph revision and annotation.
Text for jacket.
Xerox of typescript with some holograph additions and corrections. 3 p.

General Correspondence. 1967-1982.

Box 105  
Margaret Atwood to Mr. Davison. [1967] A.Df.S. 2 leaves. Draft of letter explaining she is sending him the manuscript for her next book of poems at J. McClelland's suggestion.

Margaret Atwood to M. LaViolette. [1967] A.Df.S. 1 leaf. Draft in French of letter explaining she has passed on addressee's manuscript to Dennis Lee at the House of Anansi.
Box 105  Correspondence between Margaret Atwood and Sam, of Seymour Lawrence Inc., Boston, who wished to become Atwood's American publisher. 1978-1979. 7 letters.

Correspondence between Margaret Atwood and Arnulf Conraadi of Claassen, Dusseldorf, the German publishing firm, re publication of German translations of her novels. 1980-82. 9 letters.
1991 ACCESSION

Literary Papers

Novels and Short Stories (in chronological order). See also Galleys and Oversize

Box 106

"Destroying Angels". 1984.
"Unfinished novel which I was working on in England, in the eight months before beginning work on *The Handmaid’s Tale.*" Three chapters became short stories, "Walking on Water" and "The Whirlpool Rapids" in *Bluebeard’s Egg* and "The Bog Man" in *Wilderness Tips.*

Drafts. 1 holograph and 2 typescript.

Box 107

Drafts. 1 holograph and 1 typescript with holograph revisions and additions. With letter from Xandra to Atwood, April 4, 1984, and Atwood's reply, April 11, 1984 (carbon copy).

Box 108


Correspondence with Patsy Aldana and others of Groundwood/Douglas & McIntyre re publication, 1989-90. (6 letters with 1 letter, photocopy, from Atwood and outline for book). Notes of meeting with publisher, story outline with holograph revisions.


Cover for "advance reading copy".

"Hairball".
Holograph manuscript, word processed drafts with revisions.

Published as "Kat" in *The New Yorker*, March 5, 1990, pp. 38-44. With copy of fan letter to The Editor.

"Wilderness Tips".
Holograph manuscript; word processed "rough draft"; word processed text; proofs with holograph corrections; galleys; fan letter. Contained in *The New Yorker*, Feb. 18, 1991, pp. 26-36.

"Isis in Darkness".
Holograph and word processed manuscript; word processed draft; fax of galleys with corrections; word processed text revised from *Granta* fax, March 1990 (2 copies); 2 letters, 2 fax letters. Contained in *Granta*, spring 1990, pp. 186-206.

"True Trash".
Holograph manuscript; holograph and typescript draft; 2 word processed drafts; word processed text.
Box 108  "The Age of Lead".  
Holograph manuscript; first draft; 2 word processed drafts with manuscript revisions; tear sheets. Correspondence concerning publication in Colours of a New Day (5 letters, 3 fax letters and photocopy of printed text; 5 other letters). Contained in Toronto Life, Aug. 1989; New Statesman & Society, 20 July 1990; Lear's, Sept. 1990; and as "Bleizeitalter" in Neue Rundschau, January 1990 (photocopy of title page only).

Box 109  "The Bogman".  
Holograph manuscript; 2 word processed drafts, 1 incomplete; word processed text; copy for printing; text with cuts noted; correspondence with Playboy Magazine (3 letters, 4 fax letters). Contained in Playboy Magazine, Jan. 1991, pp. 106-206.

"Death by Landscape".  
Holograph manuscript; word processed and manuscript draft with revisions; word processed draft; word processed text for Saturday Night, Apr. 1989; word processed text; galleys for Harper's; correspondence after publication in Harper's. Contained in Saturday Night, July 1989, pp. 46-53; New Woman, Nov. 1989, pp. 148-156; Harper's, Aug. 1990, pp. 49-57 (2 copies).

"Uncles".  
Holograph manuscript draft; typescript with manuscript revisions; 2 word processed drafts, 1 with manuscript revisions. Galleys for Saturday Night. Contained in Saturday Night, July/Aug. 1990, pp. 52-59 with photocopy.


"Weight".  
Typescript with letter from Vogue, 1990 (fax); typescript (photocopy) with editorial notes from Vogue; 3 fax letters from Vogue and 2 fan letters. Contributors' page about Atwood, contained in Vogue, Aug. 1990.

"Hack Wednesday".  
Holograph manuscript; 3 word processed drafts with holograph revisions; tearsheets with manuscript annotations; another set with annotations and editorial revisions; tearsheets with other manuscript revisions (photocopy); 2 sets of galleys. Contained in The New Yorker, Sept. 17, 1990, pp. 38-47. 4 fan letters.

Notes and articles about Panama and General Noriega (photocopies).

**Film and Play Scripts**

Box 110  Mad Shadows.
"Breakdown of scenes as they occur in book;" typescript with holograph revisions.

Box 110  "Cast of characters"; typescript with holograph revisions.
"Breakdown script" for film shots; typescript (carbon copy).

"The Edible Woman; screen play, by Alan Cooke."
Based on the novel by Margaret Atwood, Jan. 1986. 118 leaves.
Word processed draft with holograph revisions.

Word processed text.

Box 111  "Life before Man; screen adaptation", by Peter Pearson. 1981.
Notes for adaptation. 2 folders. Contains holograph notes and "Notes on your notes". 113 leaves. Word processed text with holograph revisions.

"Life before Man. From the novel by Margaret Atwood. Screenplay," by Linda Griffiths.
2 letters from Primedia Productions, undated.

Word processed text (photocopy). 147 leaves.
Word processed text with manuscript revisions by Atwood. 146 leaves.
"Notes on Harold Pinter's First Draft Script of Handmaid's Tale, by Margaret Atwood, April 2, 1987."
Photocopy of text, 6 folders, 147 leaves, with note from J.S. Wollan of Daniel Wilson Productions and copy of letter from S. Volker to Harold Pinter.

Boxes 113-116  "The Festival of Missed Crass"

Box 113  Correspondence, 1976-84, with Atwood, Raymond Pennell, Pat Ferns about writing and producing a television musical (8 letters).

Scene outlines, story outlines and biographies of David Acomba, Margaret Atwood, and David Pennell, 1981-83, holograph and typescript.
Box 113  Songs, 1986, holograph and typescript.

Stage version, scene by scene treatment. Sept. 1986, typescript with holograph revisions. 48 leaves.

Television version, scene by scene treatment, Oct. 1986. 2 word processed drafts, 48 leaves; and 61 leaves.

Stage version, scene by scene treatment with songs, Oct. 1986, word processed draft. 58 leaves.

Box 114  "The Festival of Missed Crass"

Television version. First draft with songs, Jan. 1987: 2 word processed drafts, of which 1 is photocopy (104 leaves), 1 incomplete, 63 leaves.

Draft excerpts, holograph and typescript with holograph revisions.

Stage version. Full-length first draft with songs, Jan. 1987, word processed draft and typescript with holograph revisions. 83 leaves.

Television version. First draft with songs, Jan. 1987, word processed draft with holograph revisions. 108 leaves.

Workshop, Young People's Theatre, February 24, 1987, holograph and word processed notes.

Stage version with alterations, March 4, 1987. Full-length first draft with songs, holograph and typescript draft with holograph revisions. 85 and unnumbered leaves.

Box 115  "The Festival of Missed Crass"

Second draft with songs, May 1987, word processed text (photocopy) with holograph revisions. 102 leaves.


Draft of stage version, word processed text (photocopy) with holograph revisions. 51 leaves.

"Forbidden Christmas"


Stage version. "3rd draft original". January 1990, word processed draft. 80 leaves.
Box 115 Stage version. "Master copy". January 1990, word processed draft with holograph and typescript revisions. 95 leaves. Photocopy with additional holograph revisions.

Box 116 "Forbidden Christmas"


Workshop, Canadian Stage Company, June 12-13, 1990. Stage version. Notes and excerpts of script; and full-length draft with songs, 2nd draft, 2nd revision, word processed draft with holograph revisions.

Stage version. 2nd draft, 3rd revision, June 19, 1990, word processed draft. With letter from Brian Quirt to Atwood, June 19, 1990. 73 leaves.

Songs with music, manuscript (photocopy).

"Festival of Missed Crass". 2 songs on cassette.

RESTRICTED  Cat's Eye
(untill after film is made)


Meeting notes, May 10/89, word processed draft (2 copies). Scene outlines with holograph notes. Excerpts with notes.

Cat's Eye Treatment. First draft, May 1989; 2 word processed drafts, 1 with added holograph leaves.

First draft, June 1989, word processed text in spiral binding; 117 leaves, pp. 88-117 laid in; 2 unbound copies, 1 with holograph revisions.

Second draft, September 1989, word processed text in spiral binding; 123 leaves. 2 copies, 1 with letter from Phoebe Larmore [Atwood's agent], Aug. 21, 1989; other copy with holograph revisions.

RESTRICTED
Box 118 Third draft, November 1989. Word processed text with holograph revisions; 2 different typescripts with holograph revisions, 119 leaves for each set.
February 1990, word processed draft with holograph revisions and additions. 115 leaves.

RESTRICTED
Box 118  Excerpts with revisions.

February 1990 "original", 2 different word processed drafts with holograph revisions, 1 with 115 leaves, 1 with 109 leaves.

RESTRICTED
Box 119  Film script. June 1990.

June 01, 1990. Atlantis Films Ltd., word processed draft with holograph revisions. 104 leaves.


RESTRICTED
Box 120  Film script and rewrites, January-February 1991.

Film script. Word processed draft with holograph revisions, and fax letter to Phoebe & Dan from Atwood, Jan. 10, 1990. 141 leaves.

Rewrites; holograph and word processed draft.

Script rewrite. Jan-Feb. 1991, 2 word processed drafts (141 leaves and 117 leaves).

Script rewrite, incomplete word processed draft with holograph and manuscript notes. [110] leaves.


RESTRICTED
Box 121  March 1991


Draft (photocopy) with additional holograph revisions. With letter from Donya to Atwood, Mar. 5, 1991 (photocopy). 113 leaves.


**RESTRICTED**


Galleys and Other Oversize Materials


"Death by Landscape". Galleys for *Saturday Night*, April 1989.


*Surfacing*. Publicity.

*Lady Oracle*. Publicity.

**Correspondence**

Box 124  Correspondence

See also the individual literary works; most of the correspondence pertains to Atwood's writings and is filed with the manuscripts.


To N. Catanoy, Bad Wildunger, 13 June 1986. Typescript, carbon copy. 1 leaf. With letter from Catanoy. 1 leaf.

Speeches

Box 124

"Three things". Holograph, 1 leaf.
Acceptance speech for 1986 MS Women of the Year award. With printed programme of ceremony.


"He Is Last Seen." Contained in An Evening of Canadian Poetry, Margaret Atwood & Frank Scott, Folger Poetry Series, 30 January 1972.


"The Summation of Big Pierre (with apologies to Robert W. Service)." Contained in The Pierre Berton Celebration Dinner; An Affectionate Tribute by His Friends, Toronto, 28 February 1979.


“With Love to June and Apologies to Noel Coward." Contained in A Tribute to June Callwood, Toronto, 5 June 1987, p. 31.

Critical Writings

Box 125


Hornosty, Janina C. "Autonomy, Identity, Narcissism, and Relationship in the Novels of Margaret Atwood." A thesis submitted ... for the Degree Master of Arts, McMaster University, September 1986. With note from author and carbon copy of letter from Atwood.

Howarth, Rachel J. "Dystopia Engendered: a Study of Margaret Atwood's The Handmaid's Tale." A thesis presented to ... Reed College ... for the Degree of Bachelor of Arts, May 1987. With letter from author to Melanie Dugan [Atwood's assistant].

Sick, Daniela. "'To Refuse to be a Victim': a Study of the Female Characters in the Novels of Margaret Atwood." Zulassungsarbeit zur Wissenschaftlichen Prüfung für das Lehramt an Gymnasien, Albert-Ludwigs-Universität, Freiberg, January 1989. With note from author to Atwood.

**Published Critical Essays and Articles**


"Making Things the Right Way; Some Views from Margaret Atwood." Contained in Englishhighlights, spring 1976. 2 copies.


Brown, Russell M. "Atwood's Sacred Wells." [1979?]


Box 126 Reviews
See also Box 123 (Arranged by work reviewed.) Includes reviews and review essays about foreign editions of her published work.


Life before Man. Publicity and promotion.

Boxes 129-130 General Reviews, Awards and Announcements. Arranged chronologically.
MS. COLL.  ATWOOD PAPERS  43

Box 129  1968-1980

Box 130  1981-1989
1993 ACCESSION

Literary Papers
Fiction


Box 131 Word processed draft with holograph revisions and additions.

Box 132 Holograph and typescript excerpts.

Box 133 Holograph and typescript draft.

Box 134 Word processed draft with holograph revisions.

"Revised beginning March 8'92".
Word processed draft with holograph revisions. "Out of synch worked on - June 92".

Box 135 Word processed draft with holograph revisions. "Revised Aug. 92".

Word processed draft with holograph revisions. "Revised Nov. 92".

Box 136 Word processed draft. "Not up to date".

Box 137 Word processed draft with holograph revisions, and manuscript corrections.

Box 138 Word processed draft with holograph revisions.
"Ms edited version MA".

Box 139 "Galleys MA copy" with manuscript corrections and copy of note faxed to Ellen Seligman, 28 May 1993.

Box 140 Page proofs with List of changes faxed to Ellen Seligman at McClelland and Stewart, 28 June 1993.

Short Fiction

Box 141 *For the Birds.* Toronto: Douglas & McIntyre, 1990.
Word processed draft with manuscript revisions.
Edited manuscript with TLS, 1990, from Shelley Tanaka, Groundwood Books, Toronto.
Original manuscript. 2 copies.

Individual stories "uncopy edited", photocopy.
Author manuscript with editorial notes and ANS from Ellen [Seligman].
Original manuscript with notes to printer.  
Proofs, revised.

Box 143  
"Marked up manuscript".  
Revisions.  2 folders.  
Edited proofs with holograph and manuscript notes.  
Copy edited stories, photocopies.

Box 144  
*Good Bones*.  Toronto:  Coach House, 1992.  "more including ms material".

"How can I explain my country to you?"  3 leaves, holograph.

"The Little Red Hen Tells All".  2, 3, 3 leaves, holograph and 2 word processed drafts.

"Making a Man".  2, 3, 3, 3 leaves, holograph and 3 word processed drafts.

"Good Bones".  3 leaves, word processed draft.

"The Animals Reject their Names and Things Return to their Origins".  4 leaves, word processed draft.

"The Female Body".  5, 4, 4, 4 leaves, holograph and 3 word processed drafts.

"My Life as a Bat".  6 leaves, word processed draft with holograph revisions.

"Theology".  2 leaves, word processed draft.

"Bearfeet".  6 leaves, word processed draft.

"Three Chronicles".  10 leaves, word processed draft.

Box 145  
Word processed draft.

Collage of bird with holograph notes on colour;  
Acknowledgements, 3 word processed drafts with holograph notes.

Box 145  Holograph and typescript drafts and notes for stories, and 1 photocopy collage of bird.

"Good Bones". Memos, notes, holograph, typescript, word processed draft, and print copy of text.

"Good Bones". Memos, notes, and word processed draft of "Unpopular Girls", and "The Little Red Hen Tells All".

"Good Bones". Word processed draft, with corrections.


"Published Short Fiction".

"Under Glass", contained in Mars, no. 2 [1977?] 37-[41]. 2 copies.

"L'épouse du bourreau". Traduit de J.P. Durix. [1978?]


"From The Edible Woman, contained in Crosscurrents, vol. 6, no. 3, 33-38.

"From Surfacing, contained in Crosscurrents, vol. 6, no. 3, 39-46.

"Marrying the Hangman", contained in Crosscurrents, vol. 6, no. 3, 47-51.


"Dance of the Lepers" and "La Danse des lepreux", word processed draft of each with 4 TLS and 1 ALS, B1990, concerning publication in Le Sabord and Quarry.

"Good Bones" short story. Holograph draft.

"Poppies". Holograph, and word processed draft, 2 copies.

"My Life as a Bat". Word processed draft with 5 TLS, 1990-1991, concerning publication in Vice Versa and Grupo de los Cien.

"Three Chronicles". Holograph and word processed drafts with 1 ALS and 1 TLS, 1990, concerning publication in Ms.

"Homelanding". Typescript, word processed drafts, and galleys with 1 TLS, 1990, concerning publication in Tesseracts 3.

**Non-Fiction, 1975-1993.**
Arranged Chronologically by Year, and then Alphabetically. Other versions of some manuscripts already in Papers.

Box 146  "Don't Expect the Bear to Dance" contained in Maclean's, June 1975, 68-71.


"The Porn Patrol ... a Future Scenario". 3 Word processed drafts with holograph revisions. [1983?]

"Porn Speech made to librarians' rally". Word processed text with holograph revision and note. [1983?]


"Wheaton Speech". Word processed text. [1984]

"Common Magic, by Bronwen Wallace". Review. Holograph and typescript drafts. [1985?]

Box 146  "Floreat Skeltonus". Holograph and typescript, carbon copy. [1986?]


"Great Unexpectations". Holograph, and 2 word processed drafts with holograph revisions; printed text in *Ms*, July/Aug. 1987, pp. 78-79, 195-196.


"Margaret Atwood Talks to Margaret Drabble", contained in *Chatelaine*, Apr. 1987, pp. 73, 124-130.


"The Return of the Asterisk". Word processed text with manuscript revisions.

"Text of a Speech Made by Margaret Atwood to the Parliamentary Committee on Free Trade, November 3, 1987". Mimeographed, 2 copies. Copy 1, holograph additions.

"The Three Margarets". Typescript and word processed drafts with holograph revisions, photocopies of articles about Margaret Drabble, and editorial correspondence, 1986-1987, with Douglas Gibson and *Chatelaine*.

"What Is So Rare as a Day in June's; Margaret Atwood, with Love to June and Apologies to Noel Coward". Word processed text. [1987]


"Introduction to *Women Writers at Work*", 1988. Word processed text with manuscript revisions, photocopy, and page with addition.


"One Way Streets" [1988?]. Word processed text with holograph revisions.


"*Paris Review*, Introduction to Interviews with Women Writers" with word processed text and TNS from Jeanne McCulloch, New York [1988].

Interview with *The Paris Review*, with 2 TLS, 1990, and word processed draft.


"Books in Canada piece". Correspondence between Barbara Carey, Managing Editor, *Books in Canada*, and Atwood, 1989-1990, with drafts

"Bronwen Wallace". Word processed text and photocopy. [1989]


"George Woodcock Poetry Anthology Intro". [*The Dry Wells of India*, 1989]. Word processed text. 2 copies.


"Waking at 3 A.M." Holograph and word processed drafts. 1989.


"Embarassment Story for Marta Kure". Word processed text. [1990]


"If You Can't Say Something Nice, Don't Say Anything at All" for *Language in Her Eye*. Holograph, word processed drafts with holograph revisions, uncorrected copy of text from Coach House Press with holograph revisions. Editorial correspondence. [1990]

"Introduction to Barbed Lyres". Word processed drafts with holograph revisions, galleys and correspondence, 1990.

"Notes from Alphcanland". Holograph and 2 word processed drafts, with printed text from *The Globe and Mail*, June 1990.

"Short Non-fiction Piece for Greg Gatenby Arts Funding". Holograph and word processed text with correspondence from Gatenby, 1990. 2 TLS.


"Earl Ingersoll Interview". Word processed text.

"The True North Weak and Threatened: the Temagami Wilderness under Pressure." Word processed text with holograph revisions.

"Photo with Fish for Life Magazine". Word processed text, photocopy. With TLS from Phoebe Larmore to Joan Sheppard, Mar. 12, 1992, and copy of printed text.

"Once, not so long ago, nothing would ... 'waste management" Galley, photocopy.

Box 148 "Pablo Armando Fernandez". 2 Word processed drafts, with holograph revisions.


Box 148 "Interview by Bruce Meyer & Brian Reordan". Photocopies of 2 word processed drafts with Atwood's holograph editing. 2 TLS from Bruce Meyer, 1991.
"Programme notes for *Homeward Bound*, by Elliott Hayes". Holograph draft, word processed, and printed text. With 1 ALS and 1 TLS from Elliott Hayes, Stratford, Ont. 1991.

"Tribute to Robertson Davies, Harbourfront". Word processed draft with holograph revisions. [1991]


"Addictive Habits". Holograph, word processed draft, and galleys with 1 TLS and 1 ALS, 1990, from Antonia Fraser, and editorial correspondence concerning publication in *The Pleasure of Reading*, 1992.


"Anne of Green Gables, Afterword". Typescript with holograph notes, word processed draft with holograph revisions, word processed text, and proofs. With editorial correspondence. 1990-1992.

"Charles Pachter Introduction". Word processed draft with holograph revisions and word processed text. [1992].

"Two Poems". Word processed text with photocopy of "Boris Pasternak", by Anna Akhmatova.

"Letter to Salman Rushdie". Correspondence with Carmel Bedford, Editor, Article 19. 1 TLS, Jan. 11, 1993, photocopy of printed text.

"The Case of the Crazed Cashier". Word processed and proof text, with ANS from Michael Totzke, *Toronto Life*.

**Addresses, 1988-1989**


"Laying Down the Law, Osgoode Hall, January 10, 1989". Word processed text with holograph notes.

Box 148 "LEAF Roadshow", February 2, 1989. Word processed draft with holograph revisions, another draft and photocopy of draft.


"Works Department, City Hall, Jan. 11 89". Word processed text.

"Armenian Association Award Speech". Word processed text with photocopy.

"Ken Adachi Tribute". Holograph and typescript draft.

"Presentation to Shastri Institute Conference, 'Self-Discovery through Integration with One's Past' Surfacing, by Margaret Atwood". Word processed draft with holograph revisions.

"Symphony Space". Holograph draft.

"Writing Utopia". Word processed text with holograph revisions.

Critical Articles, Essays, Publicity, and Reviews about Specific Books

The Handmaid's Tale: the Book and the Film

Box 149 Publicity, promotion, and clippings and articles.

Box 150 Reviews

Toronto: McClelland and Stewart, 3 folders
Boston: Houghton Mifflin, 8 folders
London: Cape and Virago, includes correspondence about editions and appearances, and Booker nomination, 7 folders

Other Cape editions, Holland, 1 folder; India, 1 folder; other Virago editions, Australia and New Zealand, 1 folder; South Africa, 1 folder.

Box 151 El cuento de la criada. Seix Barral/Biblioteca Breve, 1 folder

La servante écarlate Paris and Québec, Editions Robert Laffont; France, 2 folders and Quebec, 1 folder.

A Historia do Aia. Sao Paulo: Marco Zerd, 1 folder

Box 151 Tjenerindens fortaelling. Copenhagen: Lindhardt og Ringhof, 1 folder

Orjattaresi. Helsinki: Kirjayhtyma, 1 folder
MS. COLL. ATWOOD PAPERS

Tjanarinnans berattelse. Stockholm: Bokforlaget Prisma, with 1 TLS from Maria Ekman, translator, 1 folder

Der Report der Magd. Düsseldorf: Claassen, 5 folders

Box 152 Film

Correspondence about film rights, casting, directing; includes 9 TLS, 4 ALS (1 TLS, 2 ALS, 1 ANS from Volker Schlorndorff) from Daniel Wilson, Carel Reiss, Phyllis Murphy, Jean Gennis, 3 folders; promotion, 5 folders

Reviews in Canada, 3 folders

Reviews in England, 3 folders

Reviews in Europe, 1 folder

Reviews in the United States, 2 folders

Critical Materials

Box 153 Surfacing. Toronto: McClelland and Stewart, 1972

"'After the Failure of Logic', Descent and Return in Surfacing". pp. 128-166. Typescript, photocopy.

Christ, Carol P. "Margaret Atwood: the Surfacing of Women's Spiritual Quest and Vision", and "Margaret Atwood: the Surfacing of Matriarchal Religion". Typescript of each, photocopies.


Jaidev, [Jai Dev]. "How Did We Get Bad?": the Lessons of Surfacing". Contained in Ambivalence: Studies in Canadian Literature, 276-283. Photocopy of printed text.

Jaidev. A Study of Margaret Atwood's 'Surfacing'. Patiala: Dept. of Correspondence Courses, Punjabi University. Printed text

Lefcowitz, Barbara F. "Margaret Atwood's *Surfacing*: an Analysis of Reader Response". Photocopy of typescript, with TLS from Lefcowitz, Bethesda, 5 Nov. 1976.

"Margaret Atwood's *Surfacing* and the Rebirth Journey". Typescript, photocopy.


"The Search for Self: *Surfacing*". Typescript, photocopy.

Slater, Peter. "Five Ways of Being Religious". "For classroom use only ... Winter 77-78, Religion 130 Evening". Mimeographed text.


Veraina, Coomi S. "God Is Alive; Magic Is Afoot". Photocopy of typescript.


**Survival.** Toronto: Anansi, 1972


**Lady Oracle.** Toronto: McClelland and Stewart, 1976
Bach, Peggy. Review Photocopy of printed text, [1983].

Davidson, Arnold E. and Cathy N. Davidson. "Margaret Atwood's Lady Oracle: the Artist as Escapist and Seer". Word processed text, photocopy.


Ross, Catherine Sheldrick. "Banished to This Other Place: Atwood's Lady Oracle". Contained in English Studies in Canada, vol. 6, no. 4, winter 1980, 460-474. Photocopy of text.

*Bodily Harm*. Toronto: McClelland and Stewart, 1981


Reichenbaecher, Helmut. "A Descriptive and Interpretative Analysis of the Different Versions of the Initial Toronto Episode of Margaret Atwood's Bodily Harm". Word processed text.

*Murder in the Dark*. Toronto: Coach House Press, 1983


*The Handmaid's Tale*. Toronto: McClelland & Stewart, 1985


Box 153 Students' Papers, November 1989.

*Cat's Eye*. Toronto: McClelland and Stewart, 1988


Students' Papers, February 1990.

**Correspondence**

Box 154 Correspondence


Antonella, Calvo. Avola, Sicily, [198-].


**Critical Writings**

A-L

Allen, Dick. "The Eye Which Cannot Help but See", contained in *Crosscurrents*, vol. 6, no. 3., 8-19.


Godard, Barbara. "Telling It over Again: Margaret Atwood's Art of Parody". Photocopy of typescript.

Greenfeld, Beth. "Margaret Atwood's *The Edible Woman*: Eat or Be Eaten", paper presented at the University of Louisville Twentieth-Century Literature Conference. Mimeographed typescript with TLS from Greenfeld, Belle Harbour, N.Y., 6 Mar. 1976.


Howells, Coral Ann. "Worlds Alongside: Contradictory Discourses in the Fiction of Alice Munro and Margaret Atwood". Photocopy of word processed text.

Ilg, Angelika. "Continuity and Progress: Developments in Margaret Atwood's Recent Fiction". A thesis ... State University of New York at Buffalo ... Master of Arts. [1987?] Word processed text.


Langer, Beryl. "Class and Gender in Margaret Atwood's Fiction", contained in *Australian-Canadian Studies*, vol. 6, no. 1, 1988, 73-101.


Lyons, Bonnie. "'Neither Victims nor Executioners' in Margaret Atwood's Fiction" contained in *World Literature Written in English*, 17, no. 1, 181-187. Photocopy of printed text.

Box 155


Item 156


Box 155

McCombs, Judith. "'Up in the Air So Blue': Vampires and Victims, Great Mother Myth and Gothic Allegory in Margaret Atwood's First, Unpublished Novel", contained in *CR. the Centennial Review*, vol. 33, no. 3, Summer 1989, 251-257. Photocopy of printed text.


Varma, Devendra P. "Gothic Shadows in the Early Novels of Margaret Atwood", contained in *Anglo-American Studies*, vol. 6, no. 1, April 1986, 31-43.

White, Ken W. "Hermeneutic Understanding and Literature: Margaret Atwood's 'The Handmaid's Tale' and Richard Rodriguez's 'Hunger of Memory'". A version of this paper presented at the Seventh International Human Science Research Conference, Seattle University, June 1988. Word processed text.


Wilson, Sharon R. "Fairy-tale Sexual Politics in Margaret Atwood's Work". Draft. Word processed text.

Wilson, Sharon R. "Off the Path to Grandma's House: Offred and the Wolf in *The Handmaid's Tale*". "Based on paper for German Conference". Word processed text.


Item 157 Verticchio, Cesira. "*The Edible Woman* e la metafora del cibo in Margaret Atwood". Tesi di laurea, Universita' degli studi "G. d'Annunzio" Chieti Facolta' di lingue e letterature straniere, Pescara, 1988/89.

Box 158 Reviews


*Marquée au corps.* Montréal: Quinze.

*Verletzungen.* Düsseldorf: Claasen.


*Unter Glas.* Düsseldorf: Claasen, 1986. 1 folder.


Box 159  
Publicity, 1 folder.  
Reviews, 3 folders.  
Australia and New Zealand, Cape and Virago. 1 folder.  
Cape Town: Virago, 1 folder.  
London: Cape and Virago, 1987. 3 folders.  
Boston: Houghton and Mifflin, 1986. 3 folders and editorial correspondence


**Personal Correspondence  RESTRICTED to 2043**

From deceased writers, most of whom are Canadian, some with copies of MA's letters.

**RESTRICTED**

Box 160  
Boyle, Kay.  1981-1982. 6 ALS, 1 ANS.

Buckler, Ernest.  1971-1974. 1 TLS, 1 ANS.

Carter, Angela.  1987-1991. 2 ALS, 2 ANS, 2 TLS. With obituaries for Carter and review articles for some of her works.


Glassco, John.  1968-1971. 1 ALS, 2 ANS, 2 TLS.

Grant, George. 1972-1974. 2 ALS.


Lowther, Pat. 1972-1973. 2 ALS, 1 TNS.

MacEwen Gwendolyn. 1965-1986. 8 ALS, 3 ANS, 22 TLS, 21 TL, 1 TNS; 4 TLS, 1988 about her with obituary from *The Globe and Mail*.

MacLennan, Hugh. 1974-1975. 3 TLS.

Mandel, Eli. 1968-1987. 5 ALS, 2 TLS; with 2 ALS, 2 TLS about him.

Marshall, Tom. 1969-1988. 7 ALS.

Nichol, bp. 1970-1987. 2 TLS.
RESTRICTED
Box 160    Rankin, Jennifer.  1987.  2 ALS; 1 TLS about her.

      Scott, Frank R.  1980-1981.  2 ALS.

      Wallace, Bronwen.  1989.  1 ALS; with 4 TLS about her.

      Wiseman, Adele.  1974-1984.  2 ALS, 1 TLS.

House of Anansi Press.  RESTRICTED to 2035

Includes correspondence and memos from MA's time as a reader, editor, and member of the Board of Directors

RESTRICTED

RESTRICTED
Box 162    Specific books and authors: Survival, by Margaret Atwood

      Poems by bill bissett with 5 TLS from bissett, and "tell me what attackd yu", inscribed to shirley [gibson], printed broadside

      Two books, one of prose, one of poetry, by P.K. Page with 5 TLS from Page, 3 folders

      Poems by Shirley Gibson with 2 TLS and 2 TL

      Poems by Al Purdy with typescript of poems and 2 TLS from Purdy

      Poems by Pat Lowther with 2 TLS from Lowther

      Patrick Lane poems with 8 TLS from Lane, 2 folders

      Poems by John Thompson with 1 ALS and 1 TLS from Thompson.
1995 ACCESSION

Holograph and typescript manuscripts for recent fiction, poetry, non-fiction; editorial correspondence; critical essays about writings; reviews for translations, and printed appearances of poetry, non-fiction, and fiction.

Poetry


Folder 1 Holograph and typescript drafts with revisions in binder.

"Shapechangers in Winter"

Folders 2-6 "Putting together the poetry ms". Table of contents dated May 18, 94 with two poems. Drafts of poems. Word processed text

Folders 7-11 Table of contents dated May 18, 94 with holograph revisions. Word processed text

Folder 12 Draft of table of contents with changes, dated May 27, 94 and June 24, 94. Word processed text

Folders 13-17 "In the Burned House", dated July 06 1994. Word processed text

Folder 18 Table of contents with manuscript note and dated Aug. 17/94. Word processed text

Folder 19 "Re: acknowledgements". Table of contents with manuscript note for published poems of first publication and revised contents dated Aug. 19/94. Word processed text

Folder 20 Excerpts with manuscript revisions, and note "Ellen Seligman's changes made by Sarah Cooper Sept 9'94". Word processed text


Folder 26 "Morning in the Burned House", dated Sept. 12'94 with TLS from Atwood to Ellen Seligman. Word processed text

Folders 27-31 "Morning in the Burned House", "changes Sept. 12'94 (also made on harddrive & back-up versions)". Word processed text with manuscript corrections

Folders 32-33 Galley proofs with changes and Note to File from Sarah Cooper, Sept. 9'94 and TLS from Ellen Seligman to Margaret Atwood, Sept. 14, 1994

Fiction

Folder 1  Correspondence 1993-1994 between Margaret Atwood and Nan Talese about manuscript. 4 TLS, 1 ALS

Folder 2  Drawings, pen and ink, and photocopies of pen and ink drawings. 8 leaves

Folder 3  "Little murders". Holograph and word processed draft

Folders 4-9  Holograph table of contents with TL from Margaret Atwood to Sarah Cooper and photocopies of stories to be used in U.S. edition

Folders 10-15  "'Good Bones' original". Photocopy of text

Folders 16-22  "Good Bones and Simple Murders". Photocopy of galleys with corrections

Folder 23  Reader's set of galleys.

Folder 24  Correspondence with Nan Talese; contains photocopies of Atwood's illustrations, dust jacket, and Advance Reading Excerpt of "Good Bones and Simple Murders".

Folder 25  "Home Landing". Holograph, 1 typescript and 2 word processed drafts, with holograph revisions.

Folder 26  "Hack Monday". Word processed draft with holograph revisions, and table of contents.


Box 171  Drawings, 13. Photocopies.


Folders 2-10  Setting copy with manuscript notes.

Folders 11-20  Galleys with manuscript notes.

Folders 21-31  Confirmation proofs with notes.
Folders 32-33  Correspondence about illustration for cover with enclosures and pencil sketch.
Box 166

Folders 1-3  Correspondence, 1989-1992, about promoting book.

Folders 4-6  Promotional print: clippings, broadsides.

Folders 7-9  Reviews, English edition.

Folders 10-11  Reviews, Canadian edition.

Folder 12  Reviews, American edition.

*The Robber Bride*. Toronto: McClelland and Stewart, 1993

Folder 13-16  Research notes and materials.

Folder 17  Holograph draft.


*Cat's Eye*. Toronto: McClelland & Stewart, 1988

Box 167

Folder 1  "Cat's Eye notebook", holograph

Folder 2  Galleys excerpt.

Folders 3-4  Correspondence

Folders 5-9  Clippings and promotional items, Canada, United Kingdom and United States.

Folder 10  "Booker mentions".

Folders 11-13  Publicity.

Reviews

Folders 14-18, Canada and Quebec ovs Box 171

Box 167  Reviews

Folders 19-21, United States ovs Box 171

Box 168
Folders 1-6, ovs Box 171 - United Kingdom
Folder 7 - Australia
Folder 8 - Denmark
Folder 9 - Germany
Folder 10 - Iceland
Folder 11 - India
Folder 12 - Israel
Folder 13 - South Africa
Folders 14-15 - Spain
Folder 16 - Sweden
Folder in ovs Box 171 - Turkey

Box 168
*Edible Woman.* Toronto: McClelland and Stewart, 1969

Folder 17

Folder 18 - Canada
*Bodily Harm.* Toronto: McClelland and Stewart, 1981

Folder 19 - Correspondence, 1981-1993


**Poems**

Box 169 - Poems

Folder 1 - Correspondence about poetry, 1 TLS, 1983.

Non-Fiction

Box 169

Folder 3  Introduction to Franklin edition of *The Robber Bride*, 1993

Folders 4-10  *Gwendolyn MacEwen, Selected Poems*. Edited by Margaret Atwood and Barry Callaghan. Toronto: Exile Editions, 1993-94. Photocopies of typescript and printed text.

Folders 11-12  Editorial correspondence and wordprocessed draft with holograph revisions of “Introduction”.


Folder 25  "On translation". Holograph draft.

Printed Appearances

Poetry in chronological order, preceded by undated


"True Stories", "At the Tourist Centre in Boston", "Woman Skating" contained in *Crosscurrents*, vol. 6, no. 3, pp. 21-28.


Folder 26  "Snake Poems" contained in *River Styx*, no. 15, pp. 22-34.


Folder 27  "3 Poems" contained in *Poetry Wales*, vol. 18, no. 1, 1982, pp. 79-82.
"Lunchtime during a Peak Year in the Yellowjacket Cycle", "A Blazed Trail" contained in *Ethos*, vol. 1, no. 1, summer 1983, pp. 36-37.

Folder 28  "The Light" contained in *The Rialto*, no. 1, autumn 1984, p. 5.
"Two Poems" contained in *Iowa Review*, vol. 15, no. 1, 1985, p. 44.
"This Is a Photograph of Me" contained in *Photo Communique*, vol. 7, no. 3, fall 1985, p. 4.


Folder 30  "Variations on the Word Sleep" contained in *Homes*, summer 1988, p. 141.

Folder 31  "This Is a Photograph of Me", and "Progressive Insanities of a Pioneer" contained in *Acquario*, ns nr 3, dicembre 1990, pp. 54-57.


Folder 33  Poetry in translation, 1982-1984

Folder 34  Translations by Mercé Piquerar.


Prose
Box 169

Folder 36 "She" contained in Island, 13/14, 1983/84, p. 15.

"Women's Novels", contained in Open Places, 38/39, spring 1985, pp. 95-96, in Harper's, June, pp. 27-28 as "Just Like a Woman", and in Portfolio, Dec. 1986 as "What Is a Woman's Novel?", p. 96,


Critical Articles

Folder 38 Van Haren, Maaike. "Symbols of Inner Division in Three Novels by Margaret Atwood". Universiteit van Amsterdam, 1990.


Box 170 Memorabilia

Book City cotton bags with drawing of Margaret Atwood by S. Mogensen '94 on bag. 2 different bags.

RESTRICTED

Box 172 Restricted M.O.Disk: “The Edible Woman” (Boxes 18-19)
1996 ACCESSION


Restrictions: Correspondence restricted; Larmore correspondence restricted to December 2026.

**Literary Manuscripts, Including a Children’s Book**

Box 173


Box 174


Box 175


Boxes 176-179


Box 176 “New setting copy for the Revised 1st pass proofs”, June 1993

Box 177 Galley proofs with copy editor’s notations, June 1993

Box 178 Galleys with 1st pass reader’s notations, July 1993

Box 179 Confirmation proofs with manuscript notations, August 1993
Boxes 180-191  *Alias Grace.* Toronto: McClelland and Stewart, 1996

Boxes 180-181  References and research notes, mainly about Kinnear; photocopies of contemporary (nineteenth century) manuscript documents and newspaper reports of the trials of Grace Marks and John McDermott.

Box 182  Notes and Printouts to August 1995

folders 1-2  Holograph excerpts

folders 3-4  Printout with holograph revisions, April 1995

folders 5-21  Printout before July 1995

folders 22-34  Notes and “Author’s Afterword”

Box 183  Printouts “replaced w new printout Sept29/95”

Box 184  Printouts before November 1995

folders 1-13  “Version before Nov. 18 version”

folders 14-19  Printouts of X, XII, XIII, XIV, XI

Box 185  “‘First’ Draft Finished Nov. 18. Revisions Nov.-Dec. Last Ms Revised on Computer”, with Holograph Revisions

Box 186  Editors’ Notes, and Subsequent Revisions, January 1996, with correspondence

folders 1-6  Nan Talese’s notes

folders 7-11  Ellen Seligman’s notes

folders 12-32  “Changes noted were written in response to ed’s notes, Jan. ‘96”

Box 187  “Original *including Notations of Changes Made by MA during Feb-Mar 96”, January 30, 1996

Changes with Copy Editor’s Notes

Box 188

folders 1-6  “Changes approved by MA from SC’s [Sarah Cooper’s] first proofs”
folders 7-27  “S.C.’s proof”

Box 189  Ellen Seligman’s Second Reading, March 1996, with notes and correspondence

Box 190  Visuals and Galleys

folders 1-3  Visuals

folders 4-28  Galleys, with manuscript revisions, April 1996

Box 191  “Final Pages”, May 1996

Box 192  *Princess Prunella and the Purple Peanut*. Toronto: Key Porter Books, 1995

folder 1  “Princess Prunella and the Purple Pimple”; early word processed draft with holograph revisions

folder 2  Later word processed draft, 2 copies

folder 3  Word processed draft with 2 TLS, 1992

folder 4  “Revised draft April 4, 94”, word processed draft, photocopy

folder 5  Correspondence with Phoebe Larimore, 1992

folder 6  “Possible illustrators”

folder 7  “First Ozalid”, 1995 with TLS from editorial assistant

folder 8  “First pages” with manuscript revisions

folder 9  “2nd pages” Canadian edition

folder 10  “2nd pages” U.S. edition with manuscript revisions


Box 193  “Clarendon Lectures”

folders 1-8  Word Processed drafts with holograph and manuscript revisions, and TLS, 1993
folders 9-12  Word processed drafts with manuscript notes, and TLS, 1994
“Clarendon Lectures”
Box 194

folders 1-2  Illustrations considered for “Strange Things”, with editorial memo, 1994

Bibliography

Folder 3  “Clarendon lectures as given”

folders 4-10  Word processed drafts with holograph and manuscript revisions

folders 11-14  Word processed drafts, revised 1 November 1994 with manuscript notes

folders 15-18  Word processed draft, new revised, with editorial notes

folder 19  *The New Oxford Book of Canadian Short Stories in English*. Edited by Margaret Atwood and Robert Weaver. Toronto: Oxford University Press, 1995; notes

**Other Writings**

Box 195  “Journalism”

folder 1  “A Key Book”

folder 2  “Un livre clé”. Traduit de l’anglais par Pierre Marchildon


folders 5-7  “The Grunge Look”, “PEN Travel Piece; 3 word processed drafts with holograph revisions, December 1993.”


folder 11  “You Could Say; a Meandering Answer to a Question”, for *Parnassus*; 2 word processed drafts with TLS, June 1994.


Box 195

folders 14-16  Introduction to *Selected Poems of Gwendolyn MacEwen*; notes,
correspondence, and word processed draft

Folders 17-20 “A View from the ROC”, in The New York Times, 5 November 1995; word processed drafts with holograph revisions

Folder 21 “A Christmas Lorac”, in The Globe and Mail, December 1995; 4 word processed drafts with notes and correspondence

Folders 22-25 “Various Gardens”, in Toronto Life Gardens, January 1996; holograph and word processed drafts with correspondence

Folder 26 Burning Your Boats; the Collected Short Stories, by Angela Carter; review in The Globe and Mail, March 1996; word processed draft

Box 196 Other Activities

Folders 1-5 Canadian Writers’ Union: correspondence with Amaleto Lorenzini, 1978-1983

Folders 6-7 Coalition against Pound Seizure; correspondence, 1987

Folder 8 AIDS research, 1987

Folders 9-10 Bill C-54, correspondence and photocopies, 1987

Box 196

Folders 11-16 & ovs Fight the Deal; includes “Text of Speech Made by Margaret Atwood to the Parliamentary Committee on Free Trade”, drafts of speech and of poem “Service”, clippings, 1987-1993

Folders 17-19 ABA [American Booksellers’ Association] speech, June 1993; holograph draft and word processed drafts and text

Folders 20-22 “Literary Readings: from a Speech on the Occasion of the Toronto Harbourfront’s Twentieth Anniversary of Literary Readings”, 1994; word processed drafts

Folders 23-24 Waterstone’s Poetry Lecture, Hay-on-Wye, 1995; word processed draft and text

Box 196

Folders 25-26 Berton Tribute, Authors’ Festival, October 1995; holograph draft, and word processed text, 3 copies

Folders 27-29 “Contemporary History as Reflected in Contemporary Literature”. PEN
Symposium, Rotterdam, 1995-1996. Correspondence, programme, and word processed draft of address with holograph revisions

**Printed Appearances**


**Restricted Correspondence**

Boxes 197-207

Box 197

Folders 1-2 Davies, Robertson, 1978-1995, 8 TLS

Folder 3 Frye, Northrop, 1981-1983, 2 TLS

Folder 4 Rièse, Laura, 1990, 2 ALS

Folder 5 Ross, Sinclair, 1988, 1 TLS

Folder 6 Weaver, Robert, 1995, 2 TLS

Box 197

Folder 7 Woodcock, George, 1976-1995, 37 TLS, 2 TNS, 1 ANS, 1 ALS

**Restricted**

Boxes 198-207 Larmore, Phoebe, 1970-1989