



MG 460 - Anne Szumigalski

MSS 61

Dates: 1961-2008.

Extent: 46 cm of correspondence, manuscripts, diskettes, books and magazines.

Biographical Note: Anne Szumigalski, poet (b at London, Eng 3 Jan 1922; d at Saskatoon 22 Apr 1999). Raised in rural Hampshire, she served as an interpreter with the Red Cross during World War II, and in 1951 immigrated with her husband and family to Canada. A translator, editor, playwright, teacher and poet, she was instrumental in founding the Saskatchewan Writers' Guild and the literary magazine *Grain*. She wrote or co-wrote 14 books, mostly poetry, including *Woman Reading in a Bath* (1974) and *A Game of Angels* (1980).

Her poetry explores the world of the imagination, a fantastic landscape that stretches between and beyond birth and death and is characterized by the simultaneous concreteness and illogic nature of dreams. She also explores the formal possibilities of the prose poem in several volumes, including *Doctrine of Signatures* (1983), *Instar* (1985) and *Rapture of the Deep* (1991). Because of its appearance on the page, the prose poem is freed from some of the conventions and expectations of the lyric poem, lending itself well to the dreamlike juxtapositions and leaps central to Szumigalski's work.

She also wrote her autobiography, *The Voice, the Word, the Text* (1990) and a play about the Holocaust, *Z. Voice* (1995), a collection of poems featuring paintings by Marie Elyse St George, won the Governor General's Award. *On Glassy Wings: Poems New and Selected* (1997) provides a good overview of Szumigalski's poetry.

-Taken from *The Canadian Encyclopedia*, Author COLIN BOYD

Scope and Content: This fonds contains materials related to Anne Szumigalski's writing.

Arrangement: This fonds is arranged into the following series:

- I. Correspondence of Anne Szumigalski
- II. Subject Files
- III. Manuscripts
- IV. Diskettes
- V. Books and Magazines
- VI. Executor Files

Restrictions: Files marked as restricted require vetting by the archivist prior to release. All restrictions are applied as per privacy legislation.

A Finding Aid of the Anne Szumigalski at the University of Saskatchewan prepared by Craig Harkema (finished by Joel Salt), Special Collections Librarian, Research Services Division University of Saskatchewan Library, Fall 2009. . Edited to confirm to updated format by Amy Putnam, 2018.

Series I: Correspondence of Anne Szumigalski

Folder 1: Terrence Heath (Saskatchewan-born writer, 1936-). – 1988-2004.

Copies of two letters from Terrence (one of them in connection with his editing of her book *Rapture of the Deep*) and one letter from Szumigalski. Also two exchanges between Terrence and Mark Abley, one about the death of the Saskatoon poet S. Padmanabh. In addition, there two unpublished poems about Szumigalski by Terrence Heath.

Folder 2: Mark Abley (Montreal-based writer, 1955-). – 1977-1988.

Five original letters from Anne (1977-1995), along with a photocopy of a sixth. The undated one was enclosed in a copy of Anne's play *Z*.

Folder 3: Miscellaneous correspondence. – 1976-2001, nd.

As found on the LETTERS file of a diskette. Includes business letters from Szumigalski to Melvin Jones (a literary agent), ACTRA, Saskatoon Public Library, Sage Hill Writing Experience, Coteau Books, Hagios Press (regarding the poetry of Hilary Clark), Saskatchewan Writers' Guild, Wolsak & Wynn, Canadian Authors' Association, Andrzej Sosnowski (a Polish editor), Andris Taskans (*Prairie Fire*), Toronto Public Library, Vancouver Public Library, Universities of Calgary and Saskatchewan, and League of Canadian Poets. Also includes two personal letters to her daughter Elizabeth Carriere and one to Anne's sister-in-law Ruth Davis; letters to writers Rhea Tregebov, Bonnie Burnard, Susan McCaslin, Pauline Holdstock and Joan Mcguire; and letters to a composer and two high-school teachers. This material is not in chronological order on the diskette; some of it is undated. In addition, a copy of a 1976 letter from an editor in New York.

Folder 4: Addresses. – nd, 2004. – **RESTRICTED.**

The entire contents of Anne's "Address" file on a diskette. Also a list of Anne's beneficiaries with their addresses (four children, one grandchild), accurate as of 1999 with one handwritten change. Also a printout of a 2004 e-mail by Andris Taskans (Szumigalski's son-in-law, and the overall executor of her estate), giving addresses for the family that were accurate at that time.

Series II: Subject Files

Folder 1: Responses to Anne's work. – 1999-2007, nd.

Mostly by fellow writers. Includes a short piece by David Waltner-Toews (sent to Brick Books prior to the appearance of *When Earth Leaps Up* in 2006), an essay by Joe Rosenblatt, a long poem entitled "For Anne Szumigalski" by Patrick Lane, an essay by Rita Dove published in the *Washington Post*, a lecture by George Elliott Clarke, an article in the *Saskatoon Star-Phoenix* after Anne won the Governor-General's Award, an obituary in *The Globe and Mail* by Val Ross, and a panel talk by Bruce Rice (along with a handwritten note from him to Mark Abley).

Folder 2: Typescript of Anne's second book *A Game of Angels* (1980). – nd.

Bound and formerly kept by a provincial resource centre, with a short note to Mark Abley from Dianne Warren of the Saskatchewan Arts Board.

Folder 3: *The Rapture of Anne Szumigalski*. – 1999.

"Preliminary Treatment" (actually 21 pages) for a documentary film by Donna Caruso called *The Rapture of Anne Szumigalski*. Caruso interviewed Anne on film a few months before her death, and the treatment includes a full transcript of those remarks by Anne that were going to be used in the film. Also a two-page "Project Components" [sic] from the same filmmaker. The film was indeed produced, and released in 2000 under the name *Rapture of the Deep: Canadian Poet Anne Szumigalski*.

Folder 4: *Zed: A Meditation*. – Photocopy. – 1998.

Photocopy of the program of a production of Anne's play *Zed: A Meditation on Oppression, Desire and Freedom* at Wright State University in Dayton, Ohio, in 1998. The title is actually Z, it is likely that Anne was determined to avoid it being pronounced "zee."

Folder 5: [Bibliographies.] – nd.

Several bibliographical and biographical documents. The most important is headed "Bibliography: Anne Szumigalski." It must have been made after Anne's death (for instance, it mentions the film that was released in 2000), it is unknown who compiled this bibliography. It is reasonably accurate, though not comprehensive - e.g., it lists only five items under "Editorial work," although Anne edited or co-edited more than 20 books. Some pages were annotated by hand by Mark Abley while researching *A Woman Clothed in Words*. For example, "DoS" beside a magazine listing means that the poem was eventually published in *Doctrine of Signatures*, "Glassy" means it was eventually published in *On Glassy Wings*, etc.

This folder also contains two short bios, presumably drawn up by Anne herself, and an (incomplete) list of works that Anne edited. There is a list of her publications in anthologies (annotated by Abley during his research). Finally, there is a handwritten page by Mark Abley listing her poetry collections, the number of poems in each, and how many of them had been published in earlier books (not something that Anne went out of her way to advertise).

Folder 6: [Musical Adaptions.] - 1 compact disc, 2 music scores. – 1998-2008, nd.

Material relating to two musical settings of Anne's poems. There is the score of *Voice* by David L. McIntyre (1998), along with an e-mail from Anne's daughter Kate Bitney that mentions it. There is also a CD of *Quiet you with my love: lullaby*, a composition that includes Anne's poem "Lullaby for Mark;" the score of that work; a card from the composer, Jodi Vander Woude; an e-mail correspondence between the composer and Mark Abley, in which she discusses the work; and e-mails from Andris Taskans and Kate Bitney giving their permission for Ms. Vander Woude to proceed.

Folder 7: Clark Interview. – nd.

A photocopy of a long interview with Anne Szumigalski conducted by her friend and protegé John Livingston Clark, and published in *Dream Elevators: Interviews With*

Canadian Poets (ed. Beverley Daurio).

Folder 8: M.L. Rowley. – 1995.

A typescript of *Interference With the Hydrangea*, a book of poems by Mari- Lou Rowley (a Saskatoon writer then living elsewhere), along with a letter from the poet to Anne written on Nov. 2, 1995. The book finally came out with Thistle-down Press in 2003.

Folder 9: Funeral, Launch, etc. – 1986-2005.

A copy of the program from Anne's funeral in 1999, with one of her drawings on the cover. Also a notice about the Manitoba Anne Szumigalski Memorial Scholarship, sponsored by *Prairie Fire*. Also an invitation to the launch of Anne's book *Dogstones* in Saskatoon in 1986. Also a copy of the publicity sheet issued by Hagios Press for the posthumous book *Fear of Knives*. And a copy of the Signature Editions catalogue from 2001, when Anne's play *Z* was being republished.

Folder 10: When Earth...Reviews. – 2006-2007.

Reviews and articles relating to the publication of *When Earth Leaps Up* by Brick Books in 2006. Includes a copy of *Prairie Books Now*, with an article on p. 3; also the review published in *The Globe and Mail*; also photocopies of the reviews in the *Winnipeg Free Press*, *Saskatoon Star-Phoenix*, and *Books in Canada*. Also printouts of e-mails from Kitty Lewis, the managing director of Brick Books, containing the reviews (or information about them) in *Canadian Literature*, *Poetry Wales*, *Toronto Star* and other places. Also an e-mail from Kitty Lewis to Mark Abley (Sept. 27, 2007) reflecting on the whole experience.

Folder 11: Work from magazines. – 1983-1994.

Copies of poems and essays by Anne Szumigalski that appeared in magazines. These include an essay in *Grain* (1987), with an accompanying piece of juvenilia; a four-poem sequence in *Grain* (1983); three poems from *Saskatoon Poets 74*; a long sequence in *Prairie Fire* (1992) that did not appear in any of her subsequent books; an obscure 1981 essay from *Athamor*, a Concordia University student magazine; a short autobiographical essay (1974) from the Saskatchewan magazine *Salt*; both magazine publications of a 1993 essay; prose from *Arc* in 1991 and 1994; and a prose-poem sequence from *Grain* (1991).

In addition, the folder contains an essay that was published in a 1986 collection about prairie writing; some of this essay, though not all, appeared later in Anne's book *The Word, The Voice, The Text*. And it includes the introduction and editor's note to a posthumous book of poems by Anne's friend and publisher Caroline Heath, who died tragically young in 1987.

Besides the above, there are also four items that may be of much interest from a scholarly standpoint. They are: a prose piece, published in *Canadian Women's Studies*, that was later revised and that appeared in book form under a different title; three untitled poems from *Dandelion*, revised and given titles in book form; three poems from *Arc*, slightly revised when they went into a collection; and a photocopy of one poem from an unidentified magazine (possibly *Grain*) containing extensive revisions in Anne's

hand.

Folder 12: Early Publications. – 1961-1962.

The earliest publications that I've been able to trace, from 1961-2. Two poems in *Canadian Forum*, along with copies of two letters to "Mr. Szumigalski" from the managing editor. And poems from three issues of *Delta*, along with an author's note on the back cover, after which Anne apparently sent no more poems there. These poems are very different in style from what would appear more than a decade later in Anne's first book.

Folder 13: [Public argument.] – 1980-1981.

One of the rare occasions when Anne entered into a public argument. This file contains photocopies of an essay in *Grain* by Mark Abley (mentioning Anne), an attack on Abley by David Arnason in the following issue, and a defence of Abley by Anne in the issue after that.

Folder 14: Business matters: contracts, permissions, etc. – 1992-1999.

Series III: Manuscripts

Folder 1: *BoOooOm*. – nd.

A manual for teaching poetry to young teenagers, cowritten by Anne Szumigalski (undated, 1973?).

Folder 2: Juvenilia. – nd.

Photocopies of Szumigalski's juvenilia. Contains all of her 1935-8 *Poems* (a big black notebook in the original); plus material from a second notebook, somewhat scruffier; plus "The Angel of the Woods" (written when she was 9 years old, and discussed in Mark Abley's League of Canadian Poets lecture in 2007); plus a program of a play that Anne wrote and that was produced in 1938. The originals of all this, and much more juvenilia, are in the University of Regina archives. Abley sent copies of this material to Christine Alexander (see Series VI).

Folder 3: *Nursey*. – nd.

Two versions of an untitled, unperformed play. It was often referred to as *Nursey*. Szumigalski was working on it in the 1990s (though she may have begun it earlier).

Folder 4: *Digging for Today*. – nd.

A copy of a short, unperformed play from an earlier period called *Digging for Today*.

Folder 5: *Kahan*. – 1975, 2007.

Material relating to the rediscovery of a lost Anne Szumigalski poem called "Kahan." Contains a copy of the poem, as typed by Anne in 1975 and sent to Ben Kahan, and a copy of her accompanying letter. Also an e-mail correspondence between Isa Milman, the Victoria writer who found the poem, and Mark Abley, along with a message from Kate Bitney (Anne's older daughter), as well as a signed letter from Isa Milman to Abley. The

poem is included in *A Woman Clothed in Words*.

Folder 6: Catalan. – nd, 1997.

A typescript (with some handwritten changes) of two plays from the Catalan language that Szumigalski co-translated in the 1990s. Elisabet Ràfols Sagués, originally from Barcelona, had moved to Saskatoon, and she and Szumigalski collaborated on several translations. (Others appear on the diskettes included in Series IV.) Also the program of the Persephone Theatre production of these two plays from 1997.

Folder 7: Prairie Mass. – nd, 1981, 1983.

Several versions of *A Prairie Mass*, which Anne co-wrote with a United Church minister and artist named Bob Haverluck. The file also contains an explanatory letter from Bob Haverluck to Mark Abley, on the backs of two of his paintings. And it contains a letter Bob Haverluck wrote to Anne Szumigalski a few weeks before her death. I have kept that letter in its original envelope, which refers to the piece as *A Prairie Canticle*. The texts themselves, however, all use the name "Mass."

The piece was performed three times between 1983 and 1999, with alterations being made each time. One of the versions here is clearly a draft, with many changes on the copy. Another is a shortened version performed at Oxford St. United Church in Winnipeg in the mid-'90s. Another version is what the congregation was given for the initial performance at Shoal Lake, MB, in 1983 (though it says 1981). The most complete version, also from Shoal Lake, has a handwritten comment by Abley on the title page. There seems to be no surviving version from the final performance in 1999.

Folder 8: Job. – nd.

A couple of fragments from *Job*, another projected collaboration between Bob Haverluck and Anne Szumigalski. The file on Szumigalski's diskette is extremely short. The longer fragment here is mostly in Bob Haverluck's hand, but it contains three pages of Szumigalski in the middle. Some "Job stuff" appears again in Folder 17.

Folder 9: When Earth Leaps Up. – nd.

The contents of the posthumous collection *When Earth Leaps Up* (Brick, 2006), as assembled by Mark Abley. The book has 40 pieces in it; 22 of them appear on a diskette labelled "Poems." The other 18 came from various sources, including the University of Regina Archives. (The work from there that is included in this folder is clearly labelled as such.) Some of the poems and notes were photocopied by Mark Abley from the piles of papers in Szumigalski's home at the time of her death. The folder also includes an earlier draft of Abley's afterword. His annotated list of the poems file on a diskette indicates which poems were published in the magazines *Prairie Fire* and *Malahat Review*, and the small books from Hagios Press, *Fear of Knives* and *Sermons on Stones*.

Folder 10: The Margin or Fear of Knives. – nd.

Two printouts which should be identical, but for some reason are not - the Fables file from Szumigalski's diskette, which became the Hagios book *Fear of Knives*. Note that one is longer than the other.

Folder 11: Litany of Bag Ladies. – 1983-1984, 2008, nd.

Texts of the dance piece *Litany of the Bagladies*, and three articles relating to it (one of them by Caroline Heath). It was published only in shortened form (in the collection *Women in Politics*, from the AKA Gallery in Saskatoon), and did not appear in any of Szumigalski's books. This folder also contains Mark Abley's brief notes from a phone conversation in 2008 with Patricia Dewar, who had the original idea for *Bagladies* and who tells of another work for dance that Szumigalski was hoping to put on.

Box 2

Folder 12: Heroines. – nd.

Old photocopy of "Heroines," labelled "Performance Script." This is based on - but not the same as - a poem in Szumigalski's book *Doctrine of Signatures*. There seems to be no indication as to where, when or if it was actually performed.

Folder 13: Novel. – nd.

From the computer file that Szumigalski labelled "Novel," this is the longish work of prose fiction that occupied a good deal of her time and energy for the last several years of her life. In the posthumous collection *A Woman Clothed in Words*, Mark Abley chose to include much of it, though not the final pages. He called it *A State of Grace*, Szumigalski's alternative title, rather than her primary one, *O Greenest Bough*. An excerpt from this novel or novella was published in *Voice*, Szumigalski's award-winning "poetry" book from 1995.

The folder contains several printouts of this work, in whole or in part, with some scribbled comments by Abley on them. It also contains an e-mail exchange about the work between Abley and Andris Taskans.

Folder 14: CRIT. – 1991-1999, nd.

The contents of a file marked CRIT on Szumigalski's diskettes. It begins with a letter to a writer friend named "Brenda" (there are a few possibilities). What follows are book reviews: of Fiona Kidman (for *Prairie Fire*), Don Domanski (*Quill & Quire*), Anne Carson and Lynn Crosbie (magazine not specified), and six women poets (*Quill & Quire*). There is also a prose statement for *Grain* and a letter to its poetry editor, Tim Lilburn, along with several blurbs and a report on a mentorship program. And there's Szumigalski's written judgment for the Canadian Authors' Association poetry prize in 1999 (written less than a month before her death).

Folder 15: Miscellaneous. – 1996, nd.

Six miscellaneous files from her diskettes, most of them clearly fragments or works at an early stage. They are:

**The Red Thread*, a brief excerpt from a Dutch play Anne worked on with Antoinette Martens. This is a printout of a file labelled DPLAY. I know nothing more about it.

*"Dreams, Visions, Voices and Nightmares," a sort of essay that morphs without warning into a two-voice piece featuring Harlequin and Columbine. Anne was very fond of such two-handers in her last years. These make up a file called DREAMS.

*"The Little Purple Theatre," two files that fit together - one is labelled PURPLE, the other PURP. It seems to be a children's story and is certainly unfinished.

*The mysterious contents of a file that is mysteriously labelled COTSEL: a brief item about the Tarot, the draft of a prose story that turns into a two-hander for voices, then a letter of support to a friend, then some advice about judging poetry competitions.

*The last few pages of her POEMS file, although most of the contents aren't really poems so much as fragments of stories and fables. There's even a brief excerpt from her *Three Women at the End of the World* play. Mark Abley chose to publish the only piece that is clearly a poem in the posthumous collection *When Earth Leaps Up*.

*A file mysteriously labelled N, containing a book review of Kristjana Gunnars, another of Dionne Brand and Don McKay (not quite finished), and a job Szumigalski was doing for a manuscript evaluation service run by the Saskatchewan Arts Board.

Folder 16: Satire. – nd.

The contents of Anne's SATIRE file are divided in two. The material in this folder comes from the later part of the file, and is indeed satiric. "Satire for 25th" was presumably written as a fundraiser for Twenty-Fifth Street House, a local Saskatoon theatre company. There is also some doggerel verse.

Folder 17: Satire. – nd.

The bulk of the SATIRE file is not satiric at all, and contains some of Szumigalski's late writing:

*A prose piece called "Golden Rat and Deer Woman" (but without any trace of the deer woman)

*Another complete piece of short prose, "On Peeling an Onion"

*Three paragraphs that may or may not be connected (and which appear twice)

*A few pages of "Job stuff"

*A story-turned-two-hander that is also in the COTSEL file, Folder 15

*"Paradiis Laan" and "Malus," which appeared in *Voice*

*some notes for poems and some drafts of poems

*"Our First Gods Were Fishes," which appeared in *On Glassy Wings*

*"A Conversation," which appeared in *When Earth Leaps Up*

Folder 18: Essay on Language. – nd.

An untitled essay on language, found in a few places on Szumigalski's diskettes with no indication as to whether it was ever published. It may have been a draft essay for use in her quasi-memoir *The Word, The Voice, The Text* (1990). Or it may have been the abandoned beginning of a follow-up project.

Folder 19: Heartberry. – nd, 2008.

Two very similar but not identical versions of "The Story of the Heartberry," which was commissioned by Bob Haverluck and performed by Anne at the Winnipeg Children's Festival. Also an e-mail from Mark Abley to Andris Taskans, and his brief reply, regarding the genesis of the story. This story was also used during the last performance of *A Prairie Mass*.

Folder 20: 3 Women. – nd, 2008.

The unfinished, unproduced play that Szumigalski was working on during her last years; its tentative title was "Three Women at the End of the World." Part or all of the play was meant to be performed in water. The play consisted of several two-hander scenes, each with a male and a female character. The folder contains several versions, and also an e-mail from the theatre director Tom Bentley giving his opinion of the play.

Folder 21: Early poems. – nd.

Copies of early poems (i.e., before 1970 or so), often with plaintive scrawls ("Sent in for lit competition - no luck"). The originals were not in the Regina archives in 2004.

Folder 22: Poems. – [1970s-1980s].

Copies of mature-career poems, many from the 1970s and early '80s. Szumigalski published some but not all.

Folder 23: Poems published. – nd.

Copies of mature-career poems that went on to be published in book form - but under different titles, and often in different form.

Folder 24: A Woman Clothed in Words. – 2008.

The typescript of *A Woman Clothed in Words*, as of Oct. 2008 (i.e., before editing at Coteau). Many of the previous folders led up to this.

Series IV: Diskettes

Folder 1: Six Word Perfect diskettes of Szumigalski's writing (one of them contains a mixture of her original work and the Catalan translations). The material on these diskettes is often repeated from one to another. They contain material that Szumigalski worked on during

the last years of her life.

Folder 2: Six Word Perfect diskettes of the Catalan plays that Szumigalski co-translated with Elisabet Ràfols Sagués. Some of them may be mostly or entirely the work of Ràfols Sagués.

Series V: Books and Magazines In chronological order:

Saskatoon Poets 1971-2, a rare publication containing three poems by Szumigalski that later appeared in *Woman Reading in Bath*;

Periodics, fall 1977, containing a prose poem by Szumigalski;

Dandelion, 1981, with a long poem by Szumigalski later published on its own as a book;

Grain, August 1982, with two poems by Szumigalski; *Grain*, August 1983, with a poem by Szumigalski;

Grain, May 1986, with a poem by Szumigalski;

Blue Sand, Blue Moon (Cormorant, 1988), Mark Abley's first collection, with a poem dedicated to Szumigalski;

Arc, fall 1989, a special issue on Szumigalski;

Z, Anne's only completed play (Coteau, 1995);

Imprints and Casualties (Broken Jaw Press, 2000), a collection of essays and statements including Anne's "Reinventing Memory;"

Z, as republished by Signature Editions in 2001;

Prairie Fire, spring 2004, with five poems by Szumigalski;

Malahat Review, fall 2004, with two poems by Szumigalski;

Descant, winter 2006, containing an essay by Mark Abley adapted from his afterword to *When Earth Leaps Up*;

Malahat Review, fall 2006, with five poems by Szumigalski;

CV2, fall 2006, containing an interview with Mark Abley by Sharon Caseburg, discussing Anne Szumigalski; tucked into the issue is an e-mail exchange between Caseburg and Abley;

When Earth Leaps Up (Brick Books, 2006), a posthumous collection of Szumigalski's poems;

Prairie Fire, autumn 2007, containing the Anne Szumigalski Memorial Lecture as given by Mark Abley

Series VI: Literary Executor files

Folder 1: Liz Phillips Editing. – 2005.

Editing comments from Elizabeth Phillips, the Saskatchewan poet who edited *When Earth Leaps Up*, about the book and about Mark Abley's afterword. Also a finicky e-mail by Abley about two versions of a poem in the book, along with Phillips' reply and the two versions in question.

Folder 2: Various materials. – 2005-2006.

Relating to *When Earth Leaps Up*. Includes a Books for Everybody promotional flyer with praise from Tim Lilburn, Don McKay, Joe Rosenblatt, Erin Mouré, David Waltner-Toews, John Barton and Paul Wilson; also the Brick Books catalogue and a note from Kitty Lewis of Brick. Also several e-mail exchanges between Kitty Lewis and Mark Abley, as well as queries from Maureen Harris, who saw the book through production. Also e-mails responding to the book from writers Blaine Marchand, Bruce Rice and Elyse St. George (all friends of Anne). And some e-mails regarding the book's launches and promotion.

Folder 3: Lecture. – 2007.

A typescript of the Anne Szumigalski Memorial Lecture, "The Angel of the Big Muddy," that Mark Abley delivered in Edmonton in 2007. Also a response by Andris Taskans. Also an e-mail from Kitty Lewis of Brick Books revealing how she went about arranging the lecture.

Folder 4: Business. – 1999-2008.

Contracts, permissions, etc.

Folder 5: [About Anne]. – 1999.

A copy of the Writers Union of Canada newsletter from July 1999, containing Mark Abley's edited and truncated tribute to Anne - along with a copy of the tribute Abley had sent TWUC. Also a copy of the obit that appeared in the League of Canadian Poets newsletter in May 1999.

Folder 6: Anne Szumigalski Juvenilia. – 2008.

E-mail exchanges between Andris Taskans, Mark Abley and Christine Alexander, the founder of Juvenilia Press in Australia, regarding the possibility of a book of Anne's childhood writings.

Folder 7: Correspondence. – 1999-2002.

Correspondence between Abley, Taskans and Kate Bitney, mostly from the 1999-2002 period, some by e-mail, some by letter. Includes an informal appraisal of the value of artworks in Anne's house, and some discussion of the (failed) effort to keep the house going as a writers' centre or artistic retreat. Also includes Abley's (failed) attempt to persuade Taskans that somebody else might make a better literary executor.

Folder 8: Moose Jaw Festival of Words. – [2002].

Abley was invited to the Moose Jaw Festival of Words in 2002, which included a special lunch in tribute to Anne Szumigalski's memory. John Livingston Clark, Bob Currie and Elizabeth Brewster also spoke at the lunch. This folder contains copies of the poems, all eventually to appear in *When Earth Leaps Up*, that Abley took with him to read at Moose Jaw - i.e., his favourite poems from the manuscript.

Folder 9: Correspondence. – 2008.

E-mails about a variety of things, all related to Abley's work as literary executor. Includes exchanges with Andreas Schroeder (about the genesis of one of Szumigalski's finest poems), Karen Haughian (about *Z*), Donald Ward (about Szumigalski's drawings), John Barton (*Malahat*), Karen Mulhallen (*Descant*), John Livingston Clark, Andris Taskans, Paul Wilson (Hagios), Nik Burton (Coteau) and Frances Bitney (Szumigalski's granddaughter, about the unpublished children's stories called *Watergranny*). The e-mails to and from Paul Wilson relate closely to the contents of the final folder.

Folder 10: Correspondence. – 2008.

An e-mail exchange with Nik Burton of Coteau Books, regarding their decision to publish a final collection of Anne Szumigalski's writing in 2010, *A Woman Clothed in Words*. Also Andris Taskans' reaction.