Bibliography of Margaret Avison, 1987-2017

by Graham H. Jensen

This bibliography is meant to serve as a companion piece to Francis Mansbridge’s “Bibliography of Margaret Avison,” picking up where Mansbridge, Avison, and Avison’s critics left off in 1987. Most of the entries listed below were published after that date, although I have filled some gaps in the bibliographic record with new pre-1987 entries. However, since an absolutely exhaustive bibliography is something of a chimera for major writers such as Avison, I fully expect that future bibliographers will also be able to identify and address similar gaps in this document. And there are gaps. Indeed, I have purposefully omitted certain items which could not be verified, or—particularly in the case of notices or reviews from small-circulation journals and newspapers—items which merely mention Avison’s books in passing or reproduce basic biographical information contained elsewhere. My goal in adopting Mansbridge’s template, and in limiting my scope, has been to create a bibliography that is comprehensive yet not counter-productive in its inclusivity, a research tool that is immediately accessible and profitable both for established Avison scholars and for others who may be discovering her for the first time.

While I have generally followed the structure and style of Mansbridge’s bibliography as closely as possible, some sections have been added, removed, or edited to reflect materials published by or on Avison between 1987 and 2017. Sections such as “Books: History” have been removed, for example, since Avison did not write any history books after History of Ontario in 1951, and “Autobiography” has been added to accommodate the publication of I Am Here and Not Not-There: An Autobiography in 2009 (see entry A15, below). As in Mansbridge’s bibliography, entries within each section are listed chronologically and then alphabetically. I have also provided cross-references below certain entries to point readers towards related materials. If multiple cross-references are given, references are listed chronologically by date of publication.

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PART I
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PART II
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1. Works by Margaret Avison

A. Books

1. Poetry

Note: If an item below is reprinted in another book of poetry by Avison, the following abbreviations are used to indicate this fact. If an item is itself a reprint, “Rpt. of” (Reprint of) is used to refer only to the copytext (if known) or the original source of publication; to ensure readability and prevent repetition, entries do not include exhaustive lists detailing all prior sources of publication for a given item. As well, because *Always Now: The Collected Poems* (3 vols.) excludes few poems from Avison’s oeuvre and its contents are clearly identified below, I have decided to omit all cross-references to them in this section, with the exception of the poems contained in the “From Elsewhere” section of the first volume and the “Too Towards Tomorrow: New Poems” section of the third volume of *Always Now: The Collected Poems*.

**Abbreviations:**

- *Winter Sun* ......................................................... *WS*
- *The Dumbfounding* ........................................... *Dumb.*
- *sunblue* ........................................................... *sun.*
- *Winter Sun/The Dumbfounding: Poems 1940-66* ............... *WS/D*
- *No Time* .......................................................... *NT*
- *Selected Poems* .................................................. *SP*
- *Not Yet but Still* ................................................ *NYS*
- *Concrete and Wild Carrot* .................................... *CWC*
- *Always Now: The Collected Poems* (Vol. 1) .................... *AN 1*
- *Always Now: The Collected Poems* (Vol. 2) .................... *AN 2*
- *Always Now: The Collected Poems* (Vol. 3) .................... *AN 3*
- *Momentary Dark: New Poems* ................................. *MD*
- *Listening: Last Poems* ......................................... *List.*
- *The Essential Margaret Avison* ............................... *Ess.*


the reign of Ahab,” “Conglomerate Space or Shop and Sup,” “Con
cancy,” “Corporate Obsolescence: a Sad Poem in a Sad Summer,” “Crowd corral
Centuries,” “Sumptuous mortality,” “The Sussex Mews,” “Thoughts on Maundy Thursday” (B25), “Timing,” “To a fact-facer,” “To a seeking stranger,” “To Joan,” “Toronto tourist tours Toronto” (A12), “To Someone in That Boardroom,” “The Touch of the Untouchable,” “The Unshackling,” “Walking home, Scarborough,” “When did the billboard clamour on our early motorways die down?”, “When the subway was being built on Yonge Street,” “When we hear a witness give evidence” (B184), “Winter looses winds,” “Withstanding,” “The Word,” “. . . the Wound” (A12), “Wrong word, because language has to be also human,” and Avison’s translation (with Illona Duczyńska) of Gyula Illyés’s “Ode to Bartok” (A2, B89).


(A5) Always (2003, 253 pp.) includes poems “From Elsewhere”: “Almost All Bogged Down” (A2, B27), “The Butterfly” (A1, A2,
“Perspective” (A2, A11), “The Prairie,” “Song but Oblique to ’47,”
“A Thief in the Night” (A2, B37), “The Typographer’s Ornate Symbol at the End of a Chapter or a Story” (A10), “Unseasoned,” and “The Valiant Vacationist” (B210); all poems from WS except for “Public Address”; all poems from Dumb. except for “In Eporphyrial Harness” and “The Two Selves”; and all poems from the “Uncollected” and “New Poems” sections of SP except for “Having Stopped Smoking” and “Point of Entry.” The final section, “Translations,” includes Avison’s translations (with Ilona Duczyńska) of Gyula Illyés’s “Ode to Bartók,” Gyula Illyés’s “Of Tyranny, in One Breath,” and Ferenc Juhász’s “Farm, at Dark, on the Great Plain.”

(A6) AN 2 (2004, 284 pp.) includes all poems from sun. except for “The Evader’s Meditation,” “Highway in April,” and “Until Christmas,” and all poems from NT except for “Beginning Praise,” “Insomnia,” and “Living the Shadow.”


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2. Translations


An Italian translation of *CWC*.

3. Criticism


4. Autobiography


5. Broadsides


Broadside created by Tim Inkster to commemorate the Irish musical group U2 and its Joshua Tree Tour, during which the group featured Avison’s poem.
6. Manuscripts
Note: The first two collections listed below are the most extensive and therefore likely the most important for those interested in Avison’s life and writing. Subsequent listings are arranged alphabetically by name of the collection or archive.

A17  Margaret Avison Fonds
    Archives & Special Collections
    Elizabeth Dafoe Library
    University of Manitoba
    Winnipeg, Manitoba

This collection is the principal repository of Avison’s papers. It contains unpublished poems, manuscripts, typescripts, photographs, audiotapes, awards, newspaper clippings and press materials, biographical information, writings about Avison, and correspondence with family, friends, and other writers, including bill bissett, Frederick Bock, George Bowering, Fred Cogswell, Cid Corman, M. Travis Lane, Denise Levertov, Tim Lilburn, Jay Macpherson, Don McKay, Al Purdy, and George Whipple. Detailed finding aids for each accession are available on the Archives & Special Collections website. For more information about this collection, see also “The Avison Collection at the University of Manitoba: 1929-89,” by Margaret Calverley (C27), which provides an overview of Avison’s unpublished manuscripts up to 1989 (just prior to the collection’s first accession in 1990) and a “Catalogue of Titles and First Lines.”

A18  Margaret Avison Fonds
    Clara Thomas Archives and Special Collections
    York University
    Toronto, Ontario

This collection is comprised of correspondence, manuscripts, notes, clippings, photographs, printed music, reviews, and published writings up to 1984 (the date of the collection’s first and only accession). It includes correspondence with writers such as bill bissett, Frederick Bock, Barry Callaghan, bpNichol, Fred Cogswell, and Al Purdy, as well as typescripts by poets such as bill bissett, Frederick Bock, bpNichol, George Johnston, Gwendolyn MacEwen, and Al Purdy. A concise finding aid is available on the York University Archives and Special Collections website, and a
more detailed file list is available upon request. For more information about this collection, see also “A List of Books and Periodicals Given to York University by Margaret Avison (August, 1984),” by David A. Kent.

A19  A.J.M. Smith Fonds  
Trent University Library & Archives  
Trent University  
Peterborough, Ontario

This collection contains correspondence, Smith’s 1966 review of *The Dumbfounding* in *The Canadian Forum*, and a typescript copy of a poem by Avison entitled “Conceit.”

A20  Archives & Special Collections  
Elizabeth Dafoe Library  
University of Manitoba  
Winnipeg, Manitoba

The Dorothy Livesay Fonds contains two letters from 1971. The Eli Mandel Fonds contains miscellaneous correspondence. The Kenneth McRobbie Fonds contains correspondence dating from 1958 to 1971 and a copy of Avison’s translation (with Ilona Duczyńska) of Ferenc Juhász’s “Farm, at Dark, on the Great Plain.”

A21  Archives & Special Collections  
Harriet Irving Library  
University of New Brunswick  
Fredericton, New Brunswick

The Cid Corman Fonds contains miscellaneous correspondence. The Desmond Pacey Fonds contains miscellaneous correspondence.

A22  CBC Libraries and Archives  
Canadian Broadcasting Corporation  
Toronto, Ontario

This collection contains miscellaneous analog and digital audio files of Avison and others reading her poetry.

A23  The Charles Olson Research Collection  
Archives & Special Collections
This collection contains correspondence between Avison and Olson dating from 1960 to 1964.

A24 Contemporary Literature Collection Manuscripts
Special Collections and Rare Books
Simon Fraser University
Burnaby, British Columbia


A25 Denise Levertov Papers
Department of Special Collections and University Archives
Stanford University Libraries
Stanford, California

This collection contains correspondence between Avison and Levertov dating from 1960 to 1995.

A26 E.J. Pratt Library
Victoria University Library
University of Toronto
Toronto, Ontario

The Kathleen Coburn Fonds contains miscellaneous notes dating from between 1959 and 1963, when Avison was Coburn’s research assistant. The Northrop Frye Fonds contains miscellaneous correspondence and typescripts. The Jay Macpherson Fonds contains correspondence dating from 1955 to 1958.
This collection contains manuscripts and correspondence pertaining to Avison’s submissions to *Poetry* [Chicago].

A28 Jane Rule Fonds  
University of British Columbia Archives  
University of British Columbia  
Vancouver, British Columbia

This collection contains correspondence between Avison and Rule dating from Jan. 1965 to Aug. 1967.

A29 Library and Archives Canada  
Ottawa, Ontario

The George Bowering Fonds contains correspondence dating from 1968 to 2002.  
The Gary Geddes Fonds contains correspondence dating from July to Nov. 1970.  
The Desmond Pacey Fonds contains correspondence, manuscripts, and a clipping from the 1960s.  
The Miriam Waddington Fonds contains correspondence dating from 1945 to 1959 and 1990.  
The Robert Weaver Fonds contains correspondence dating from 1959.

A30 Lilly Library  
Indiana University  
Bloomington, Indiana

The “Nims mss. II” collection contains extensive correspondence with John Frederick Nims dating from 1945 to 1993, and the “Poetry mss., 1954-2002” collection contains correspondence with
Henry Rago pertaining to Avison’s submissions to *Poetry* [Chicago].

**A31**  
Margaret Clarkson Fonds  
Clara Thomas Archives and Special Collections  
York University  
Toronto, Ontario  

This collection contains correspondence, as well as manuscripts, typescripts, and printed copies of Avison’s poetry.

**A32**  
*Origin* Archive  
Fales Library & Special Collections  
Elmer Holmes Bobst Library  
New York University  
New York, New York  

This collection contains correspondence between Avison and Cid Corman dating from 1953 to 1962.

**A33**  
Queen’s University Archives  
Queen’s University  
Kingston, Ontario  

The Lorne Pierce Fonds contains a letter from Lorne Pierce dated 15 Nov. 1945.  
The Alan Crawley Fonds contains one undated letter to Crawley.  
The Ralph Gustafson Fonds contains letters from Avison dating from 29 June to 8 Sept. 1966.  
The Al Purdy Fonds contains letters from Avison dating from 20 Apr. to 20 Nov. 1971.  

**A34**  
Stan Dragland Fonds  
Archives and Special Collections  
University of Calgary  
Calgary, Alberta  

The general manuscripts collection contains miscellaneous correspondence with bpNichol and his family, including postcards, Christmas cards, and clippings. The Don McKay Papers contains correspondence dating from 1973 to 2003 (three letters total) and McKay’s reading and lecture notes on Avison. The David Solway Papers contains an unspecified number of letters. The collection is being processed, so no finding aid is currently available. The George Whipple Papers contain correspondence dating from 1997 to 2006 (twenty-five letters total), and a manuscript poem by Avison entitled “Remembering Gwen.”

B. Contributions to Periodicals and Books and Audio-Visual Material

1. Poems

B3 “Vaster than Time.” *Hermes* [Humberside Collegiate Institute, ON] 1932[?]: 16.
B8 ---. “Milya, Little Worker.” *Toronto Globe* 10 June 1933: 16.


See C111 and A11.


B36  “Point of Entry.”  Exile 15.3 (1991): 65. SP.


B45  “‘One Rule of Modesty and Soberness . . .’ (Calvin, on Angels, Institutes, I, Xiv, 4).”  New Quarterly 14.1 (Spring 1994): 39-41. NYS (“‘One Rule of Modesty and Soberness’”); AN 3 (“‘One Rule of Modesty and Soberness’ [Calvin, on angels, Institutes I, xiv, 4]”).


    See A11.


See A11.


See B185, A12, and A13.


See A13.


See A13, B85, and C85.


See A13.


See C122 and A13.


See A12.


See A13.


B65 “Find a High.” *New Quarterly* 95 (Summer 2005): 151. *MD.*
See A12.


See *CWC* and A13.

See *sun.* (“SKETCH: End of a Day: Or, I as a Blurry”).


See *NT* (“The hid, here”).

See *sun.*

See *NT* and A12.

See *WS*, *WS/D*, *SP*, A11, and *Ess.*

See *WS/D*, *SP*, B94, *AN* 1, A11, C62, and *Ess.*

This was the last poem Avison published before her death on 31 July 2007.

See *WS/D*, *SP*, *AN* 1, A11, and A12.


A musical score in three movements that adapts three of Avison’s poems: “Thaw” (*WS*), “Released Flow” (*sun*), and “March Morning” (*sun*). See B90.


Adapted to English from Ilona Duczyńska’s literal translation of Gyula Illyés’s poem.


See B88.

English reprint and facing French translation of Avison’s “July Man” (*Dumb*).

**B92**


English reprint and facing French translation of Avison’s “Stray Dog, near Écully” (*WS*).

**B93**


English reprint and facing French translation of Avison’s “The Absorbed” (*Dumb*).

**B94**


English reprint and facing French translation of Avison’s “The Swimmer’s Moment” (*WS*).

**B95**


English reprint and facing French translation of Avison’s “Simon: finis” (*Dumb*).

**B96**


English reprint and facing French translation of Avison’s “Unspeakable” (*Dumb*).

**B97**


English reprint and facing French translation of Avison’s “Pace” (*Dumb*).

**B98**


English reprint and facing French translation of Avison’s “The Fix” (*NT*).

**B99**


English reprint and facing French translation of Avison’s “Meeting Together of Poles and Latitudes (In Prospect)” (*WS*).

**B100**


English reprint and facing French translation of Avison’s “A Nameless One” (*Dumb*).

**B101**

English reprint and facing French translation of Avison’s “The Dumbfounding” (*Dumb.*).


English reprint and facing French translation of Avison’s “The Word” (*Dumb.*).


English reprint and facing French translation of Avison’s “Horseless City on a Rainy Thursday” (*NT*).


A musical composition for solo soprano, choir, and orchestra that adapts Avison’s poem “Anti-War or That we may not Lose Loss” (*NT*). See B183.


A musical composition for solo cello and string orchestra. Inspired by—and titled after—lines from Avison’s “Discovery on Reading a Poem” (*NT*).


Spanish translation of Avison’s “A small music on a spring morning” (*NT*).


Spanish translation of Avison’s “Snow” (*WS*).


English reprints and facing Hungarian translations of five poems from *WS*: “Apocalyptics,” “Easter,” “Hiatus,” “Rondeau Redoublé,” and “Twilight.”

A musical composition for piano inspired by *NT*.


A musical composition for organ and choir that adapts—and draws its title from—the first section of Avison’s “The Christian’s Year in Miniature” (*Dumb.*).

3. Reprinted Anthology Contributions (Selected)


These and other poems were reprinted in a 3rd ed. (1988; revised – *15 Canadian Poets X2*), a 4th ed. (2001; revised – *15 Canadian Poets X3*), and a 5th ed. (2014; revised – *70 Canadian Poets*).


### 4. Essays and Reflections


**B132**  “Excerpts Towards a Daybook.” *Bright Red Life: A Christian Arts Publication* 2.3 (Fall 1990): 5-7, 9-10.


5. Book Reviews


6. Movie Reviews


7. Letters


8. Short Stories


9. Audio-Visual Material


Features writings and music on apocalyptic themes compiled by Mia Anderson.


A tribute to Gwendolyn MacEwen, including remarks by Avison.


Shelagh Rogers talks with Avison and other recipients of Governor General’s Awards.


A recording of B104. See A17.


See NT.


Video recording of Avison reading from *CWC* at the Griffin Poetry Prize ceremony.


A recording of B110. See A17. The audiocassette’s insert incorrectly lists the title of Burge’s composition (*Winter Light: A Choral Symphony in C*).


Michael Enright talks with Avison about her recent Griffin Poetry Award.


Features recorded excerpts of Avison speaking at the 1963 Vancouver Poetry Conference.


See *NT* and *AN* 2. This poem is listed by its first line (“Grey by water . . . .”) on the *SpokenWeb* website.

See *Dumb*., *WS/D*, and *AN* 1.

(“The Seven Birds [College Street at Bathurst]: SKETCH”) and *AN* 2 (“The Seven Birds [College Street at Bathurst]”).
See WS, Dumb., WS/D, SP, AN 1, A11, and Ess. This poem is listed incorrectly as “The Thaw” on the SpokenWeb website.


See WS, WS/D, SP, AN 1, and A11.


See Dumb., WS/D, and AN 1. This poem is listed by its first line (“The grackle shining in long grass . . .”) on the SpokenWeb website.


See AN 1.

B211 Concrete and Wild Carrot. Narr. Kathy Stinson. CNIB [Toronto], 2012. CD.

See CWC.

2. Works on Margaret Avison

C. [All]

1. Books


2. Articles, Sections of Books, and Broadcasts


A discussion of Dumb. and other recent books.


See A17.


A French version of this essay, translated by Patricia Godbout, appears on pages 11-23.


Calverley, Margaret. “‘Service Is Joy’: Margaret Avison’s Sonnet Sequence in Winter Sun.” Essays on Canadian Writing 50 (Fall 1993): 210-23.


Shelagh Rogers interviews William Aide about his book, Starting from Porcupine, and Aide discusses his friendship with Avison.


Bennett, Donna. “‘As the Last Morning Breaks in Red’: Frye’s Apocalypse and the Visionary Tradition in Canadian Writing,” University of Toronto Quarterly 70.4 (Fall 2001): 813-24.


3. Theses and Dissertations


Features a chapter on “The Jo Poems” (*NT*).


4. Interviews


5. Poems for or about Margaret Avison


This poem was first published as a broadside by William B. Ewert. Levertov sent a copy of it to Avison with the dedication, "For Margaret Avison, Poet," along with a handwritten note that reads, “For Margaret from Denise with the deepest admiration. 1985.” See A17.


6. Awards and Honours
C114  Guggenheim Fellowship (1956).
C115  Governor-General’s Award for Poetry for Winter Sun (1960).
C120  Governor-General’s Award for Poetry for No Time (1990).
C121  Commemorative Medal for the 125th Anniversary of the Confederation of Canada (1992).
C123  Jack Chalmers Poetry Award, presented by the Canadian Authors Association, for Concrete and Wild Carrot (2003).
C124  Griffin Prize for Excellence in Poetry for Concrete and Wild Carrot (2003).
C125  Leslie K. Tarr Award, presented by the Word Guild and Tyndale University College and Seminary (2005).

7. Obituaries, Memorials, and Tributes (Selected)
C137 Hancock, Maxine. “Remembering Margaret Avison/Margaret Avison Remembering.” Crux 47.2 (Summer 2011): 2-15.

D. Book Reviews (Selected)
1. No Time
2. Selected Poems


3. A Kind of Perseverance


D21 Kent, David A. Rev. of A Kind of Perseverance. University of Toronto Quarterly 81.3 (Summer 2012): 678-80.

4. Not Yet but Still


5. Concrete and Wild Carrot


D34 MacLeod, Alex. “No More Pastors, Please! We Need Some Poets.” *Presbyterian Record* 127.10 (Nov. 2003): 44-45.


6. *Always Now: The Collected Poems*


7. Momentary Dark: New Poems


8. Listening: Last Poems


**9. The Essential Margaret Avison**


**10. I Am Here and Not Not-There: An Autobiography**


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Joan Eichner, Gore Bay, ON
Maureen Scott Harris, Toronto
Graham Jensen, Dalhousie University
Gordon Johnston, Trent University
Jill Jorgenson, Toronto
David A. Kent, Centennial College
Tim Lilburn, University of Victoria
Don McKay, St. John’s, Nfld.
Don MacLeod, Tyndale Theological Seminary
Katherine M. Quinsey, University of Windsor
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