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Abstract: The thesis comprises an introduction and annotations to Collected Poems of Richard Outram, Volume One (1957–1988), a planned critical edition of the poems of Richard Outram (1930-2005), Canadian poet and printer. It tells the story of Outram’s published oeuvre, beginning in 1957, when he published his first work in collaboration with his wife, the artist Barbara Howard (1926–2002), up through 1988, when Outram and Howard published the last of their hand-printed, letterpress collaborations. Jernigan asserts that Outram’s oeuvre is characterized by a reiterative poetics, in which the poet “reads” individual poems into the public record of his work on multiple occasions, allowing the poems’ meanings to be shaped by the changing context of an unfolding oeuvre, as well as by changes in material context and addressed readership — an assertion reflected in the structure of her edition. At the same time, she speaks to the collaborative context of Outram’s published work, all of which was made in explicit or implicit conversation with his wife, the artist Barbara Howard (1926 – 2002), while also being shaped by the sorts of communal forces famously noted by D.M. Mackenzie. Both the introduction and the annotations demonstrate the close link between composition and publication for Outram, poet-printer. In her introduction, Jernigan considers how this link complicates the traditional dichotomy between genetic and bibliographic approaches to textual criticism. Throughout, Jernigan establishes an updated bibliographical and biographical context for Outram’s work, enlarging upon the seminal scholarship of Peter Sanger, and contributes to the existing scholarship on Outram’s personal and publishing life with new archival research in the Gauntlet Press fonds at Library and Archives Canada, the Richard Outram papers at the Thomas Fisher Rare Book Library, the Allan and Nancy Fleming fonds at York University, and the Macmillan and Key Porter fonds at McMaster University.

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Not surprisingly, the future poet’s earliest ambitions combined his parents’ two backgrounds; the young Wilbur initially hoped to be a newspaper cartoonist. Wilbur had an odd but idyllic childhood. In 1923 his family moved to North Caldwell, New Jersey where they rented a pre-Revolutionary stone house on a four-hundred acre estate owned by a charming but eccentric English millionaire. Poet-critic Randall Jarrell most succinctly expressed this creative quandary in an otherwise positive review of Ceremony. “Mr. Wilbur never goes too far, but he never goes far enough.” (Richard Wilbur’s Creation 48-49) This critical reservation would follow Wilbur across his entire career. Richard Daley Outram April 9 1930 January 21 2005 was a Canadian poet Often regarded as a poets poet he wrote eleven commercially published books of. They returned to Toronto to marry in 1957. Outram went back to work with the CBC, first, again, as a television stagehand, then as a stage crew foreman, a position he held until early retirement at the age of sixty in 1990. Having lost his wife in 2002, Outram took his own life, dying of hypothermia in Port Hope, Ontario. On April 1, 2005 a celebration of the lives of Outram and Howard was held at The Arts and Letters Club of Toronto. An Introduction to the Work of Richard Outram. Antigonish, N.S.: Antigonish Review, 2001; rev. ed., 2002. ISBN 0-920653-05-7. Richard Outram poems, biography, quotes, examples of poetry, articles, essays and more. The best Richard Outram resource with comprehensive poet information, a list of poems, short poems, quotations, best poems, poet's works and more. Richard Daley Outram (April 9, 1930 – January 21, 2005) was a Canadian poet. Often regarded as a poet's poet, he wrote eleven commercially published books of poetry in addition to the many collections of poetry and prose published under the imprint of the Gauntlet Press. In 1999 he won the City of Toronto Book Award for his sequence of poems Benedict Ab