

RICHARD OUTRAM'S EARLY POEMS (1957–1988)

RICHARD OUTRAM'S EARLY POEMS (1957–1988):  
A CRITICAL INTRODUCTION WITH ANNOTATIONS  
By AMANDA JERNIGAN, B.A., M.A.

Submitted to the School of Graduate Studies in Partial Fulfilment of the  
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LAY 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. Both the introduction and the annotations demonstrate the close link between composition and publication, for Outram, and show the deep effect on Outram’s poetics of his longterm collaboration with his wife. The annotations map the interaction, through three decades, of Outram’s commercial- and private-publishing practices, and cast new light on his lifelong practice of reiteration: his habit of reading his own, older poems into the record of his unfolding work again, in new contexts, linking old work to new, and enriching the meanings of both.

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

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For help with the painstaking work of copying, filing, transcribing and proofreading, I would like to thank Sheilagh Crandall, Beatrice Freedman, Sarah Crandall Haney, and Shelagh Haney. Any remaining errors are my own. I am grateful for the financial support of McMaster University; of the Government of Canada through the Canada Graduate Scholarship and Queen's Fellowship programs of the Social Sciences and Humanities Research Council of Canada; and of the Government of Ontario through the Ontario Graduate Scholarship Program.

If it takes a village to raise a child, it takes a small city to raise two children and finish a Ph.D. thesis. For invaluable support on the home front, I would like to thank: Jen Anisef and Mike Kennedy, Melissa Bennett and Marco D'Andrea, Sheilagh Crandall, Debbe Crandall, Sarah Dolamore, Sarah Crandall Haney, Shelagh Haney, Carey Jernigan and Devin Woods, Ethan Jernigan and Geneva List, Ed and Kim Jernigan, Sylvia Nickerson and John Neary, and Marce Showell. My husband John Haney has supported my work on this thesis in every way. His devotion to Outram, Howard, and their work, is equal to my own — no, greater, as what he has done in support of this work has been done quietly, in the background, without thought of recognition. For his help and example, my abiding thanks.

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## List of Abbreviations

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*	Denotes a version to be included in <i>Collected Poems of Richard Outram, Volume One (1957 – 1988)</i>
**	Denotes a version of a poem to be included in <i>Collected Poems of Richard Outram, Volume Two (1988 – 2005)</i>
28 Drawings	Barbara Howard, <i>Twenty-Eight Drawings by Barbara Howard</i> , introd. Richard Outram (Martlet P, 1970)
<i>And grows ...</i>	Richard Outram, <i>And grows to something of great constancie ...</i> (GP, 1994)
AP	Aliquando Press
<i>Around</i>	Richard Outram, <i>Around &amp; About the Toronto Islands</i> (GP, 1993)
BI	Richard Outram, <i>Brief Immortals</i> (n.p., 2003)
BDR	Brown Digital Repository, Brown University
CA	Collection of the author
Checklist [1987]	Richard Outram, <i>A Checklist of Archival Material / Richard Outram Barbara Howard The Gauntlet Press</i> [1987].
Checklist [1991]	Richard Outram, <i>A Checklist of Archival Material / Richard Outram Barbara Howard The Gauntlet Press</i> [1991].
DA 44	<i>DA: A Journal of the Printing Arts</i> 44 (1999) (special issue on the Gauntlet Press)
DAI	Digital Archives Initiative, Memorial University
DL	Richard Outram, <i>Dove Legend</i> (Porcupine's Quill, 2001)
ED	Richard Outram, <i>Eros Descending</i> (GP, 1995)
eks	electronically produced keepsake
ks	keepsake
<i>Death</i>	Richard Outram, <i>Death: A Reflection</i> (n.p., [2003])
EP	Richard Outram, <i>Eight Poems</i> (Tortoise P, 1959)
EJ	Richard Outram, <i>Exsultate, Jubilate</i> (Macmillan, 1966)
f.	[archival] folder
Fisher	Thomas Fisher Rare Book Library, University of Toronto
GP	Gauntlet Press
LAC	Library and Archives Canada, Ottawa
<i>Language</i>	<i>Language Across the Community</i> (Ontario Council of Teachers of English, 1979)
MC	Richard Outram and Barbara Howard, <i>Ms Cassie</i> (GP, 2000)
McLeod	McLeod, Don. "A Checklist of The Gauntlet Press, 1960–1995," in <i>DA: A Journal of the Printing Arts</i> 44 (1999)
M&S	McClelland & Stewart, Ltd.
MCC	Richard Outram, <i>A Modest Collection of Cats ...</i> (GP, 1994)
MIL	Richard Outram, <i>Man in Love</i> (Porcupine's Quill, 1985)
MLT	Richard Outram, <i>A Master List of Titles of Poems Written Between 1955-1992</i>

NS	Richard Outram, <i>Nine Shiners</i> (n.p., 2003)
Opus	Richard Outram, <i>Opus</i> , digital folder, <i>RO Archive</i>
POL	Richard Outram, <i>The Promise of Light</i> (Anson-Cartwright Editions, 1979)
<i>Pulse</i>	Richard Outram, <i>Pulse</i> , unpublished TS [1972]
<i>Pulse</i> RV	Richard Outram, <i>Pulse</i> , rev. version, unpublished TS [1972]
PQL	Porcupine's Quill, publishers
RDD	<i>Robert D. Denham's Richard Outram / Barbara Howard Collection</i>
ROA	<i>Richard Outram Archive</i> . CD-ROM. Literary Estate of Richard Outram, [2006].
<i>Seer</i> TS	Richard Outram, [ <i>Seer</i> , TS with holograph annotations].
SON	Richard Outram, <i>South of North</i> (Porcupine's Quill, 2007)
SP	Richard Outram, <i>Selected Poems</i> (Exile Editions, 1984)
TAR	Peter Sanger, ed., "Richard Outram: A Preface and Selection," in <i>The Antigonish Review</i>
TAROP	Peter Sanger, ed., <i>Richard Outram: A Preface and Selection</i> , <i>The Antigonish Review Occasional Papers</i> 3.
TC	Richard Outram, <i>Tradecraft and Other Uncollected Poems</i> (GP, 1994)
TDA	Peter Sanger, <i>Through Darkling Air: The Poetry of Richard Outram</i> (Gaspereau P, 2010)
<i>Th.2001</i>	Richard Outram, <i>Thresholds</i> (n.p., 2001)
<i>Turns</i> (ACE)	Richard Outram, <i>Turns and Other Poems</i> (Chatto and Windus with the Hogarth Press / Anson-Cartwright Editions, 1975). Canadian edition.
<i>Turns</i> (CWH)	Richard Outram, <i>Turns and Other Poems</i> (Chatto and Windus with the Hogarth Press, 1976). British edition.

### **Declaration of Academic Achievement**

I, Amanda Jernigan, declare this thesis to be my own, original work, not previously published nor submitted for a higher degree at another institution.

Although I had help in the preparatory work of copying, filing, and transcribing Outram's poems — as detailed in my acknowledgements — I am alone responsible for the archival research included here, and for the textual collations. I am the sole author of the introductory text, and I prepared the annotations myself. To the best of my knowledge, this document does not infringe on anyone's copyright. My supervisor, Dr Jeffery Donaldson, and my committee members (Peter Sanger, Dr Mary Silcox, and Dr Joseph Adamson), have consulted with me about the project throughout, and helped me to determine its shape and scope.

**Richard Outram's Early Poems (1957–1988):**

**A Critical Introduction with Annotations**

Final Correspondence, on a Gallery Notecard

*(a detail from a marginal decoration in The Luttrell Psalter)*

Still stricken by your glyph, I flip  
the card. The Magi, on the verso,  
are engaged in conversation. I rehearse,  
again, as they must, the significance  
of their gifts, passing the long hours  
of the journey: gold, and frankincense, and myrrh,  
and gold, and frankincense, and myrrh, and gold ...

Their ragamuffin horses are unhurried.  
But neither do they turn and they  
have carried me a decade forth  
in time from when you trusted this  
to post, back in the short days  
of another year, and look  
around us, Richard, there are children.

by Amanda Jernigan (first published in *Able Muse* 21 [2016], p. 109)

## Preface

A friend of mine has a young son who has lost a friend. A girl from his class at school has died. On the weekend, my friend tells me, he made a machine out of popsicle sticks, and walked it around the neighbourhood. “This will begin the magic that will bring her back,” he said. “It might take a long time. It might take months, or years — we don’t know how long it will take. But this will begin the magic.”

I am fortunate: I made it out of childhood without losing a friend; I was into my twenties by the time that happened. But when I look at the scholarly apparatus I have produced, which forms the body of this thesis — an introduction and annotations to the early poems of Richard Outram (1930–2005) — I see a machine made of popsicle sticks, and know that I embarked upon this thesis work, in 2010, in no small part out of a desire to begin the magic that would bring back my friend.

I should not overstate the significance of my friendship with Outram: as he says himself, in his poem “In Memory of Northrop Frye,” “We could mourn him. But that would be boasting.” I met the poet in 1998, by accident (a story I have recounted elsewhere [Jernigan, “Graceful”]). I corresponded with him from then up until the time of his death in 2005: a friendship, mostly of letters (though there were occasional visits), of the span of seven years. Still, although this was a short period of time in the context of Outram’s life (he was 68 when we met), it was a long period of time in the context of mine (I was 21, then).



This is an unconventional way to begin a scholarly introduction, but I believe we have a duty to be honest about our motives. Motives, from *movere*, to move: I mean “motives” in the sense of that which moves us to do our work — the work of days, or months, or years, or decades.

It has been many months, and years, since Outram’s death. As time goes on, my belief in the efficacy of my popsicle-stick machine has not gone away, exactly: it has just gone deeper. And it has been overlaid with desires and imperatives that were foreign to me when I set out. I have had to think about whether and how this machine might be useful to someone besides myself: to someone lacking my motive in magical thinking, perhaps; to another reader of Outram’s poetry, or to a reader of poetry in general. And, as often happens to a maker, I have become fascinated with the machine itself, this scholarly apparatus — its shape and extent, its family traits, its peculiarities — and beyond that with scholarly apparatuses in general: these beautiful, complicated, sometimes forbidding structures that we make in an effort to bring back the work of our poets, to “copie fair, what time hath blurr’d; Redeem[ing] truth from his jawes,” as George Herbert puts it — and at the same time to take a long hard look at what we mean when we say *copie, fair, time, blur, truth, redeem*.

When I set out to begin the work of collecting and presenting Outram’s poems, I think I had a Donne-like vision of binding up all the scattered leaves, bringing them in through the strait gate of a collected edition into the house of a book, where they might dwell in the equal light of a standard typeface. I have since learned that Outram’s oeuvre is designed to frustrate any such attempt: form and content are inextricable in his poetry in a way that goes beyond the literary

design of individual poems, beyond the layout of poems on the page, to the very paper the poems are printed on — frustrating even the claims of, say, a facsimile edition to do justice to the work. As Jerome McGann and others have pointed out, this is to some extent the case with any literary work: but with Outram, who was both a poet and a printer — as with Dickinson or Blake, McGann's examples — the inseparability of literature and its physical substrate is extreme; not only that, it is thematically central: part of an oeuvre-long meditation on the inextricability of spirit and letter, of word and flesh. With such a poet, the proper work of a collected edition is, in some sense, to fail — but to fail tellingly: to point up and discuss the ways in which it falls short of the poetic work done by the originals it recollects.

An editor with an approach to literary meaning that is at all materialist, in the McGannian sense, will find herself embroiled in contradictions: if every aspect of a book's material existence is an element of its meaning, then to recollect the poems in a new edition is, strictly speaking, impossible. The republished poems are *not* the same poems as the originals, by the logic of her argument: they are new versions, with new meanings, according to the new material (or sometimes immaterial — say, digital) context in which they find themselves. The only proper way to return to the well of the early versions is in the context of a library or archives, where the books themselves are held — and thus materialist editors are sometimes, paradoxically, drawn to the immaterial form of the digital edition, which can at least reproduce the archival materials, as images, without the burden of the costs of paper and printing. Yet that same materialist bent can lead the editor — as I have been led — to an (again, paradoxical) embrace of that old, material

technology, the printed codex of a Collected Poems, which gathers or purports to gather all of a poet's work under one cover. The editor who is aware of the effect of typeface and paper stock on the meaning of poetry will be the same one who wants to be able to put the poet's work in her backpack and carry it around with her, to let it accumulate the marks of reading and wear.

There is, I think, a temporal — as well as a material — argument to be made, in favour of the old, print Collected. When we think of the hyperlinked flexibility of a digital edition — where a reader may jump, in an instant, from version to version across the span of years, in happy despite of chronology — a print edition like the one this thesis introduces may seem ploddingly linear. Yet in its very linearity, it can perform a service of temporal representation, reenacting, in small, the way an oeuvre unfolded over time. (Yes, a digital edition can do this too, but to the extent that it is hyperlinked it offers constant sirenic callings-away.) Of course, a reader of a print edition is not tied to its fixed chronology: she can read around in it, dipping in or out, or using the index to read across or against the chronology in various ways. But there is also an invitation implicit, in a print edition: an invitation to walk the labyrinth of a writer's work, keeping to the path, from access to egress, beginning to end. In a thick tome, this can be an endurance test. It can also, potentially, be an act of contemplation, a form of devotion. A reader does not have to accept this invitation. But it is there.

Oeuvres unfold on at least two separate timelines, however: there is the timeline of their composition, the order in which the poems present themselves to their writer; and then there is the timeline of their publication, the order in which the writer (or his editor, or his executor) reveals the poems to a readership, large or

small. (In the haze beyond these is yet a third timeline, the timeline of any single reader's experience of the poems, which may correspond closely with the timeline of publication — as might have been the case for a member of Outram's inner circle of readers, during his lifetime — or it may not correspond with that timeline at all.) A print edition can do important work in representing either of these timelines — the timeline of composition, or the timeline of publication — but, unlike the editor of a digital edition, the editor of a print edition must choose. I have chosen the second of these timelines, the timeline of publication, but in a way that I hope is also a concession to the first. Outram was the printer, publisher, and distributor of many of his poems; thus, for him, the work of composition ended, often, only with the physical delivery of a book or broadsheet into the hands of a reader: the times of composition and publication are collapsed.

I have several times had to redraw the bounds of this thesis-work, to make it manageable in the time I had to spend. I very quickly realized that *The Complete Poems of Richard Outram* — a work including unpublished poems and drafts alongside the published work — would have to wait. The published oeuvre alone runs to more than 1200 poems. Here, too, I have been forced to narrow my ambitions, focusing at present just on the early work: though “early work” is something of a misnomer. We are dealing, really, with the work of Outram's middle life. As Outram told Michael Carbert, he was something of a late bloomer, as a poet:

I graduated from Victoria College in the University of Toronto in the old Honours course, Philosophy with an option in English literature. And it had never occurred to me that I would be a writer, at least not while I was an undergraduate. Most of the other people of my year were scribbling frantically, trying to get things into *Acta*

*Victoriana*. I never did. There's no point looking for juvenilia in the university records because there isn't any. (Carbert, "Faith," *Ruthig* 15)

Elsewhere, Outram has written that "although in common with almost everyone who is even functionally literate I had previously put together some sequences of rhymed lines and thought them poems, or at least verse," it was not until 1955 that he wrote what he considered to be his first poem, "a verbal structure that had a correlation with some (mental-emotional-psychological-physical) event, that might be called poetic" (*MLT* 3). Outram published a poem of his for the first time in 1957, when he was 27 years old: I begin my study there, and end it in 1988, when Outram was 58 — well into his poetic maturity.

The latter year makes a natural dividing point. Up until this point, Outram and his wife, the artist Barbara Howard (1926 – 2002), had been letterpress-printing most of Outram's privately published work, a collaborative project of importance to both of them, and one that in many ways drove Outram's oeuvre, informing the shape of the trade books, as well. In the late 1980s, pressures of time and technology caused them to abandon the letterpress work, however. They both became caught up in other major projects: a series of large paintings, for Howard; a series of book-length, dramatic sequences, for Outram. They would resume their collaborative work as publishers in the early 1990s, but in a different mode — now designing works digitally, and printing them on an inkjet printer. The annotations in this thesis take us up to that dividing point: they include all of the letterpress works, the last of which was a Christmas keepsake for 1988 (actually published after the year turned, in 1989); but they exclude the first of the book-length

sequences, *Hiram and Jenny*, also published in 1988, as that work more properly belongs in a sequel to this project, considered alongside the other book-length sequences that would follow.

There are problems with isolating a poet's early work from his mature work, however. Even where, as here, there is a logical dividing point, the imposition of *any* dividing point is a distortion. Poets are whole creatures: their oeuvres are likewise wholes, impatient of retrospective attempts to carve them up. In the case of a poet like Outram, whose early work is superficially quite different from the later work, the problems are compounded: there is the temptation to see, not one poet, but two — an early, philosopher-poet who worked in lapidary abstractions; and a later, dramatic poet, whose work is more ribald and earthy. But the two poets are one: the early work anticipates the later and the later work recollects the earlier — a fact that Outram himself was always underscoring, often quoting from earlier poems in his later work. I would encourage readers of this dissertation to keep that fact in mind, and to remember that the gathering of poems I am presenting here ends with an ellipsis, not a period.

Readers consulting this dissertation on line through MacSphere are reminded that the dissertation comprises my introduction and annotations to *Collected Poems of Richard Outram, Volume One (1957–1988)*, which is itself a work in progress at the time of my submission. When I refer to the edition, then, I am referring to something that is not yet generally accessible. I realize that this may be a source of frustration, but I beg readers' patience as I work to orchestrate the collaboration of persons, publishers, and institutions that will be necessary to bring the *Collected Poems* to a wider audience, some day.

Ph.D. Thesis – A. Jernigan; McMaster University – English and Cultural Studies.

That scholarly annotations are forbidding to the lay reader, I am well aware. Indeed, they can be forbidding to this scholar. Each annotation in this thesis is designed to be a small textual history: it tells a story of a particular poem. The poems themselves climb clear of them, however; it is my hope that readers will seek out the poems, and that my popsicle-stick apparatus will fall away, more or less gracefully, in readers' minds, in the presence of those poems and their companion artworks.

— Amanda Jernigan; Hamilton, Ontario, 2018

## Introduction

### *i. A Case of Knives*

It seems right to begin my discussion of Outram's poetry with the poetry, rather than by venturing, say, into the blind field of biography. Yet when I try to pick a single poem to represent Outram, here at the outset, I balk. How to choose (she says, having her cake and eating it, too) between the brilliant, lapidary "Story," from *Turns* (1975):

Let us begin with Death  
Overheard, in the cry  
Of the first breath,

That for what it is worth,  
We may all thereby  
End with Birth.

Or "Epitaph for an Angler," from *The Promise of Light* (1979):

To haunt the silver river and to wait  
Were second nature to him, his own bait:  
Unravelling at last a constant knot,  
He cast his line clear: and was promptly caught.

And, on the other hand, the intricately digressive "The Flight out of Egypt," from *Dove Legend* (2001):

I will tell you a story. Or I will not  
tell you a story. That once upon a time  
I tried to respond in kind to the mute universe.

Here was the ocean fumbled at endless length  
over the rocks. The world will come to an end,  
of course. There is hope, said Kafka; but not for us.



One distant intricate ship sank with the sun,  
quenched, with all souls presumably lost. Or we  
did not find them the following morning with the usual  
  
resurrection of fire, of stained flame spread  
along the fine-crimped wire of the horizon. No,  
though the sun rose, bearer of tales of other fire.... (lines 1-12)

Or, again, how to choose between the terrifying simplicity of a late poem like  
“Elenchos” (from “Ramsden Dreaming in Disrepair the Sleep of the Bereaved,” in  
*Brief Immortals* [2003]):

As we thought.  
Yes. Light

(it has been said)  
is the shadow of God.

You are dead.  
Love is not.

And, on the other hand, the unrepressed exuberance of a lyric like “What Do  
Poets Want?,” from *Dove Legend* (2001):

It's the ants' pants, it's the bees' knees,  
it's the cats' pyjamas O baby please,  
it's a broken light for every heart  
on Broadway, pal, it's the apple cart  
the mob upset on the road of life,  
it's roadkill baby, it's man and wife,  
it's the fallback beast in the marriage bed,  
it's the last erection, the stoned dead  
in a zoot suit with an undone zip  
and a limp prick and a stiff upper lip ... (lines 1-10)

You get the idea.

One of the wonderful things about working with a poet's oeuvre through the years it takes to prepare a scholarly edition is that it gives life the chance to do its work as interpreter: poems that initially seemed opaque will suddenly blaze off the page at one, alive with new meanings; poems one thought one knew well will suddenly become mysterious, opaque. And at different moments, different poems stand forth from the oeuvre and offer themselves as emblematic. Just now (and a year ago, or five years ago, or ten years ago I would have chosen differently), I think of a small poem from *Lightfall* (2001), Outram's late, privately published book — though I choose the poem from a clamouring host of others. It is late work, and hence in some sense beyond the scope of this dissertation, but I want to give a sense of where I'm going, in the full scope of the *Collected Poems*. As I say in my preface, poets are whole creatures, and I offer a late poem here in part as testament to that fact. I choose this poem, also, because it tells us something of Outram as both poet and printer, of his thinking about poetry and printing: for him, two intimately related crafts. And finally: this is a poem that deals explicitly with Outram's two great subjects, language and love — and not just in its theme, but in its form: for this is an address to Love, made of language, in a place that is, among other things, the place that language affords us:

Torture

*My thoughts are all a case of knives.*  
George Herbert

The knives shine  
in accustomed case.

How shall we be safe

in this dangerous place,

of small wonder,  
of sharp thought?

Love, by love's  
grace, we are not.

The poem is both wonderfully simple and maddeningly complex. Its epigraph refers us to the fourth of George Herbert's "Affliction" poems, which is also a source for Outram's title:

Broken in pieces all asunder,  
    Lord, hunt me not,  
    A thing forgot,  
Once a poor creature, now a wonder,  
    A wonder tortured in the space  
    Betwixt this world and that of grace.

My thoughts are all a case of knives,  
    Wounding my heart  
    With scatter'd smart;  
As watering-pots give flowers their lives.... (lines 1–10)

A reader who gets this far may be distracted by the wonderful simplicities, the maddening complexities, of *Herbert's* poem: chief among them perhaps this image of the case of knives turned out upon the garden, wounding it and yet simultaneously, in an astonishing transmogrification, watering it — giving flowers their lives. One can see how Outram's lyric is in part, itself, an exercise in close reading: close reading raised to the level of contemplation. (I remember here that "contemplation" is cognate with "temple" [among other things, the title of Herbert's book] in the shared root of *templum*, "an open place for observation, marked out by the augur with his staff" [*OED*]). What Outram's poem

contemplates is “the epistemic charge and mystery” (the phrase is Darren Bifford’s [193]) of this metaphor. How are thoughts knives? How can they simultaneously wound and give life? What is this particular form of torture — a form, it seems, native to “the space / Betwixt this world and that of grace” — and how, tracking back to Herbert’s first stanza, does it make, of a poor creature, “a wonder”?

Outram’s poem begins with a statement: “The knives shine / in accustomed case.” The threat here is potential, not actual. I am reminded of the ending of another favourite poem of Outram’s, Wallace Stevens’ “Poetry as a Destructive Force”: “The lion sleeps in the sun. / Its nose is on its paws. / It can kill a man.” Outram’s second stanza voices, quite straightforwardly, a human reaction to such potential threat: “How shall we be safe / in this dangerous place ...”. And then, in the third stanza, this place is characterized, by two phrases which cut both ways, like knives: “small wonder,” which can mean, both, a diminished capacity for wonder, and a small but real source of wonder (think of the Biblical “still small voice”); and “sharp thought,” which can mean, both, an acute thought, and a wounding thought. These phrases cut both ways because of the wonderfully, terrifyingly ambiguous nature of language, that case of both-way-cutting knives, in which our sharp thoughts are kept.

In the poem’s final couplet, we realize that this poem has an addressee: Love. We might hear, in that, a term of endearment for a specific human love; or the name of a god; or an epithet for God; or (and) all three. The second “love” in this line is likewise ambiguous: love? Or (and), Love? The word is not capitalized, and yet it is this love to which belongs the grace of the poem’s conclusion: so here, again, we hear both the human (I think of the “every human love” of Auden’s

“Lullaby”) and the divine. This love, we note, is peculiarly implicated in the “Torture” of this poem’s title: it is *by* love’s grace that we are *not* safe, in this dangerous place. It is as if there were, as if there is, a kind of danger to safety, from which we are, paradoxically — painfully — *rescued* by love’s grace. This is not a possibility the poem entertains at all lightly: the title of the poem is “Torture.”

Taken entire, Outram’s poem brings me back to one of the epigraphs for the book, *Lightfall*, in which the poem appears: Simone Weil’s statement that “La foi, c’est l’expérience que l’intelligence est éclairée par l’amour,” which Outram translates elsewhere (revising a bit in misrememory) as follows: “Faith is the experience of the intelligence illuminated by love” (Carbert, “Faith” [in Ruthig] 35). The experience of the intelligence illuminated by love can be one of deepest joy; it can also be intensely painful. Outram’s work, taken as a whole, testifies to both extremes.

There is something else at work in this poem. As I imply above, the dangerous place it describes, Herbert’s “space / Betwixt this world and that of grace,” is among other things the place of language: a place of ambiguous meanings in which we are, to our peril and also to our great good fortune, never entirely safe.<sup>1</sup> As a poet, I recognize this place; it is my habitat. (Dan Chiasson has

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<sup>1</sup> I hear other precedents, too, beyond the Herbert. There is, for instance, this small poem by Mary Coleridge, which Outram quotes in his 1992 lecture “Corrections to the Cave”:

I saw a little stable, low and very bare,  
A little child in a manger.  
The oxen knew Him, had Him in their care,  
To men he was a stranger.  
The safety of the world was lying there,  
And the world’s danger. (qtd. “Corrections” 5)

written of “the dangers lurking in language itself, which poets, as their signal form of courage, approach on bared foot” — all puns no doubt intended [“Playful,” n. pag.].) But I also recognize this place in my capacity (or incapacity) as a (sometime, clumsy) printer: “the knives shine in accustomed case.” I see here not only a drawer of knives, but a typecase, the bared ascenders and descenders gleaming.

ii. *Richard Outram, 1930 – 2005*

Richard Outram, poet and printer, was born in Oshawa, Ontario, in 1930, the second of two brothers. He attended high school in Leaside, outside of Toronto, then went into the city for university, studying for a joint degree in English and philosophy at the University of Toronto. Summers, he served in Halifax with the University Naval Training Division. He participated in training exercises on the Bay of Fundy and in training cruises on the North Atlantic, experiences recalled in the various maritime poems he would write later on, where that time on shipboard figures as both memory and metaphor.<sup>2</sup>

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I think too of these words by Outram’s wife, Barbara Howard, from her 1980 exhibition catalogue *The Event in the Mind*:

The world, which we have made for ourselves, is sometimes horrifying; sometimes resplendent with magnificent works of the spirit; it is always dangerous. Life, the world which has been given to us, is also dangerous; it is awesome; it is beautiful beyond our understanding; it holds out to us the promise of Grace, of miraculous renewal.... (5)

<sup>2</sup> The best secondary source for Outram’s biography is Peter Sanger’s *Through Darkling Air: The Poetry of Richard Outram* (Gaspereau Press, 2010). Sanger’s first chapter, “Early Years and First Poems,” is good on Outram’s childhood and influences. Several of the lectures Outram wrote for delivery at the Arts & Letters Club contain autobiographical reminiscences; see especially “An Exercise in Exegesis,” cited below, and “Corrections to the Cave.” The biographical summary presented here marries the published accounts to some material gleaned from the archive. The Outram papers at the Fisher, along with the holdings of Outram

Outram graduated from the University of Toronto in 1953. (As Sanger writes, “His degree was not distinguished. ... [H]e had had a nervous collapse during exams at the end of his final, fourth year in the Honours English and Philosophy program. He received only a three-year Pass degree” [44].) His yearbook shows a serious (though not grave: there is a hint of a smile) young man, staring straight at the camera, and cites plans for “Postgrad work in Philosophy” and for “Travel” (Trivett 304). In the event, Outram went to work for CBC Television, that spring (a time of “bewilderment, wonder, disbelief, delight, exhaustion and a very steep worldly learning-curve, for a green stripling from academia,” as he put it in a 1996 address [“CBC” 2]), before leaving Canada for England in search of what he called, recalling Henry James, “the most possible form of life” (Outram “Author’s” 4). It was in England that he began writing poetry. It was also in England that he met Barbara Howard, a Canadian artist four years his senior, who had come to London after travelling Europe. The two fell in love. They were married back in Canada in 1957. It was one of the great marriages, not only as an instance of the long duration of “conjoined loves” (letter to the author, 26 Mar. 2003), as Outram put it, but as subject and source for two significant, and overlapping, bodies of work — that comprising Barbara’s paintings and wood engravings, and that comprising Richard’s poems. (I call these bodies of work overlapping because they both include the collaborative works, usually featuring Outram’s poems in concert with Howard’s designs and engravings, that

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correspondence in associated fonds there and elsewhere (the Fleming fonds at York, for one), contain an enormous amount of material for future scholars interested in the poet’s biography.

Outram and Howard published privately under the imprint of their Gauntlet Press — of which more below.)

Outram believed that a poet should write, as Dylan Thomas put it, “not for ambition or bread” (letter to the author, 17 May 1999 [1]); accordingly, he went back to work for CBC television upon his return from England (there, he had worked for the BBC), as stagehand and later as stagehand crew leader. It was shift work: punishing, but good for a poet in that it left Outram with odd times of day when he was free to read, write, and think. (He was also, as he told Michael Enright with no small amount of satisfaction, “able to ... train [himself] really to do a lot of reading and thinking at Corporation expense” [Interview].) And “Show Biz” held for Outram an abiding fascination: the theatre (“the ... intriguing parlous theatrical world of brilliant stage-smoke and crazed dark mirrors, of that creative illusion where anything might happen and probably, or improbably, would”); the language, of on-stage and off-stage personalities alike (“this polyglot, multicultural, roiled matrix, the continual random efflorescence of quirks-and-sports of parlance overheard, of idiom and epithet and jargon, of verbal happy accident and lewd invention”); and the people (“individuals ... characters ... friends and villains, real or surreal, loveable or despicable, infinitely diverse ...”) (Outram, “CBC” 2-3).<sup>3</sup>

Outram and Howard had one child, a daughter, named Sarah Mackintosh Outram; born prematurely, in 1964, she lived only for a day. The loss would mark both parents’ work. It is remembered not only in Outram’s poems of the ’60s and ’70s, but right up into his last poems (see, for instance, “Hypostasis,” the first

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<sup>3</sup> For others’ reflections on Outram at the CBC, see Kotcheff and Clarke.



section of “Ramsden Dreaming in Disrepair the Sleep of the Bereaved,” in *Brief Immortals* [2003]); and it is poignantly recalled in the artwork that Howard provided for Outram’s book *Hiram and Jenny* (1988), where the figure of a child appears then disappears, in successive sketches (LAC Gauntlet Press fonds LMS-0134, 1991-17, box 2, folder 2).

Deprived of family, both by necessity (the deaths of child and parents<sup>4</sup>) and by choice (there seems to have been some amount of estrangement: see Sanger, *Darkling*, 410, 412), Outram and Howard built around themselves a rich network of friends: Howard’s close friends from her OCA days, France Gage and Rosemary Kilbourn; Outram’s stage-crew companions (Ted Kotcheff, Frances Chapman); the Flemings, whom they both got to know in England; Hugh Anson-Cartwright, who would become Outram’s publisher; Susan Warner Keene and Peter Newman, who would become Outram’s and Howard’s executors; Alberto Manguel, who would become one of Outram’s most vocal literary champions.... There were literary acquaintances that grew into friendships; there were friendships that grew out of Outram’s and Howard’s involvement with the Arts & Letters Club of Toronto; there were neighbours; there were correspondents. Outram’s and Howard’s work — particularly their Gauntlet Press work, which found its first (that is, first outside-of-the-household) readership in Outram’s and Howard’s circle(s) of friends,<sup>5</sup> and indeed was in large measure *addressed* to these friends —

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<sup>4</sup> Howard’s mother, with whom she had been close, had died before she met Outram, when Howard was in her twenties (Kilbourn, letter to the author, 10 Mar. 2016). Outram’s parents would die in traumatic circumstances in 1974 — more on this below.

<sup>5</sup> The plural is, I think, appropriate here: the couples’ various friends were not necessarily familiar with one another, though some of them overlapped. I have

cannot be fully understood outside of this context. (See Warner for an intelligent discussion, and for a valuable preliminary study of the couples’ “recipients lists,” which tracked their distribution of their work among their friends and correspondents.)

As much as Outram liked his job, his CBC work was always a means to an end, for him, and he worked hard to keep it within its prescribed limits. (Kotcheff speaks of Outram’s turning down promotions, to protect his time to write [n. pag.].) He ultimately took early retirement from the CBC, in 1990, at the age of sixty — and his literary work exploded. Outram’s retirement years saw the publication of two of his three great dramatic poem-sequences, *Mogul Recollected* and *Benedict Abroad* (they had been preceded by another major sequence, *Hiram and Jenny*, in 1988); eight privately published books and at least 343 privately published broadsheets (some bearing his own work, some bearing the work of others: see Jernigan, “Inventory,” n. pag.); and the retrospective volume *Dove Legend*. They also saw the composition of the poems (privately published in several iterations) that would become the posthumously published sequence *South of North*. They saw Outram’s increasing involvement with the Arts & Letters Club of Toronto (he became a member in 1990), where he delivered eight lectures and at least two informal talks between 1991 and 2003, wrote vignettes for performance in amateur theatricals, and saw a selection of his *South of North* poems performed in musical settings by Srul Irving Glick.<sup>6</sup> (The archives of the Arts & Letters Club are

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been told that at the couple’s memorial, there were many exclamations of, “Oh, you knew Richard and Barbara, too?”

<sup>6</sup> Glick was one of three composers to work with Outram’s poems in his lifetime; the others were David Mack and Roger Bergs.

a major source for material related to Outram's and Howard's late work.) Outram's retirement years were also a time of scholarship. His papers show that he attended at least two academic conferences during this time, on subjects of interest to him (animals, Frye), and that he served as a publisher's reader for UTP on at least one occasion — reviewing the manuscript for "*The Secular Scripture*" and *Other Writings on Critical Theory ...*, in the *Collected Works of Northrop Frye*.<sup>7</sup> These years were a time of prolific letter-writing, too, to a host of correspondents — chief among them Sanger, whose book-length study of Outram's poetry appeared in its first edition in 2001. They were a time of book-promotion and associated literary business (Outram undertook to do various readings from his published volumes, usually at the behest of his primary publishers, Tim and Elke Inkster of the Porcupine's Quill);<sup>8</sup> of occasional book reviewing (for the *Ottawa Citizen* and the *Globe and Mail*); and of essay-writing (for the *Globe*, *Canadian Notes & Queries*, and the book *Introductions: Poets Present Poets*, where he addressed the work of George Murray). Outram's retirement years also afforded him time to organize his papers, to an extent that many other writers only dream of. He catalogued and sent a second bequest of his and Howard's papers to Library and Archives Canada (a first had gone to the Library in 1987);<sup>9</sup> he also undertook to catalogue his extant poems, in the massive and invaluable document I refer to, below, as *MLT (A Master List of the Titles of Poems Written Between 1955 – 1992)* — a major source for the textual

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<sup>7</sup> The reader's report is preserved in Fisher ms. coll. 00457, box 21.

<sup>8</sup> Outram prepared earnestly for his readings, scripting, rehearsing and timing them before the fact: see box 8 in the Outram papers at the Fisher.

<sup>9</sup> Both of these sales were facilitated by Anson-Cartwright; correspondence pertaining to the sales exists in Fisher ms. coll. 00457, box 24, folders 3 and 4.

information in this thesis.<sup>10</sup> Finally, Outram’s retirement years saw a major move for Outram and Howard, from the North Toronto townhouse where they had lived since 1975, to “a restored, modernized, small nineteenth-century house of red brick” (Sanger, *Darkling* 406) in Port Hope, Ontario, a town in which Outram had spent time as a boy. Outram’s paternal grandfather had lived there, and the small town on the shore of Lake Ontario had given Outram access to what Sanger calls “nature’s minute particulars” — the “tangibilities” that would inform his poetry (*Darkling* 31-2). Thus the move to Port Hope was for Outram, among other things, a gesture of recollection and return.

This period of happy productivity following Outram’s retirement came to an end with Howard’s unexpected death, just four months after the couple’s move to Port Hope, in December of 2002. She had broken her hip in a fall, in their house. There was an interval of five days between the fall and the surgery. She died of a pulmonary embolism, while on the operating table. Outram — who blamed himself for the delay (Sanger, *Darkling*, 407) — was shocked and devastated.

The two years that followed were painful ones, for Outram. His suffering was apparent to his friends, who rallied around, but in some deep sense he felt his work was finished (Dunphy). The labours that remained were valedictory ones. He put his and Howard’s house in order, literally and figuratively. He attended to the disposition of books and papers: some he sent as gifts to friends; some he kept in

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<sup>10</sup> Another literary project from these years is the long interview with Michael Carbert that Outram undertook for the special issue of *Canadian Notes & Queries* that Carbert guest-edited. Excluded from that issue because of space restrictions, the interview was ultimately published in *The New Quarterly* (Carbert, “Faith ...”), and republished posthumously in *Richard Outram: Essays on His Work* (Ruthig).

his house; others he destroyed. He composed two final sequences of poems, in memory of Howard and inspired by her last paintings. In January of 2005, he allowed himself to die of hypothermia, sitting out on “the enclosed side porch” (Martin, n. pag.) of that Port Hope house.

There are ways in which Outram’s writing career will seem defined by tragedy: as Sanger notes, his mature work was in some ways inaugurated by the death of his daughter; it came to a close around the loss of his wife, decades later. It was marked, in ways that have only recently become clear, by an experience of sexual abuse, in childhood (see *Darkling* 429–31); and by the violent deaths of his parents. Outram’s mother had been badly crippled by a stroke, in 1973. In 1974, after discovering her physically restrained in the nursing home to which he had, not long before, entrusted her, Outram’s father brought her home and “killed her and then himself, using a shotgun” (*Darkling* 412). Outram found their bodies.<sup>11</sup>

Yet Outram’s poetry is characterized as much by exuberance and high spirits as by irony and gravitas. I think often, reading Outram’s work, of Walter Benjamin’s remark that “The wisest thing is to meet the forces of the mythical world” — and Outram knew that these included, preeminently, Death — “with cunning and with high spirits” (157). Outram could be exuberant in person, too: he was a brilliant and animated conversationalist; he liked to dance; he collected dirty limericks; he could and did stand on his head. I once saw him, at table, imitate a chattering, bewhiskered bat. In his 2002 interview with Enright, he said:

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<sup>11</sup> The whole of “The Well,” the final chapter of Sanger’s *Through Darkling Air*, is essential reading here, dealing sensitively both with the biographical details and with the questions of decorum (the poet’s, the scholar’s) that surround them.

I so much admire Northrop Frye, for instance, who said — and one thinks of his prodigious achievements — how he had carefully arranged his life so that nothing had ever happened to him. A wonderful quote. Well really nothing much has ever happened to me, except absolutely monumental and wonderful things in terms of language and thought and reflection, and my true loves. (n. pag.)

The colophons of Outram’s final, privately published books, the memorials for Howard, contain, centrally, the motto “We were very happy.”

Outram’s critical neglect has become part of the mythology that has grown up around his work. He went through almost his whole career without winning an award or receiving a Canada Council grant. When Peter Sanger published the first edition of his monumental study on Outram’s work (privately published under the imprint of the *Antigonish Review*, where Sanger was then poetry editor, because at that time he could find no academic or trade press sufficiently convinced of Outram’s importance as a poet to take on a critical monograph of this size), he “had no choice but to read [Outram] as an unknown” (“*Her Kindled ...*” 11). Yet Outram corresponded with a host of luminaries, Canadian (Jane Urquhart, June Callwood, Farley Mowat, P.K. Page ...), and international (Guy Davenport, William Golding ...). He published in *Poetry* magazine in the 1960s under Henry Rago, and, later, in Chatto & Windus’s Phoenix Living Poets series alongside Anne Sexton, Adrienne Rich, George Mackay Brown, and James Merrill. Alberto Manguel famously called Outram “one of the finest poets in the English language” (“Waiting” 226). And beginning in the late 90s, the tide began to turn: Outram did finally win an award for his poetry, the Toronto Book Award, for *Benedict Abroad*, published in 1998. His and Barbara’s collaborative work was recognized in a special issue of *DA: A Journal of the Printing Arts* (published in conjunction with

an exhibition of Gauntlet Press works at the Robarts Library in Toronto) the following year. Sanger's monograph, first published in 2001, sold out; it appeared in a second, revised edition (also privately published); and then in a third, significantly expanded and illustrated edition, published by Gaspereau Press — this last under a new title, *Through Darkling Air: The Poetry of Richard Outram*. There was a special issue of *Canadian Notes & Queries* devoted to Outram in 2003, and a special feature in *The New Quarterly*. (Michael Carbert, whose editorial efforts were behind both of these features, would later [2009] found the Montreal-based web journal *Encore*, in which, with the support of Outram's executors, he regularly publishes Outram's poems.) And, in the cruel way of these things, Outram's star rose after his death. Obituaries appeared in *The Globe and Mail* and the *Toronto Star*, as well as in various smaller publications, and in the next few years memorial poems would crop up in the books and magazine-publications of poet-friends: J.D. Black, Wayne Clifford, Jeffery Donaldson, Steven Heighon, Sean Howard, George Murray, Eric Ormsby, Peter Sanger, S.P. Zitner.... Ingrid Ruthig gathered essays on Outram's work, alongside Heighon's poem, plus an interview with Outram and one of Outram's own essays, for a volume in Guernica's Writers Series, which would appear in 2011. Outram's and Howard's executors, who had placed Outram's papers with the Fisher after his death, worked with the staff there to place collections of Gauntlet Press materials with other institutions, as well. In 2007, one such collection found its way to Memorial University, where I was a recent graduate, Outram's work having been the focus of my M.A. thesis. Under the leadership of Special Collections Librarian Martin Howley, the library documented its Gauntlet Press Collection and made the reproductions available on

line in a permanent exhibition, through the Digital Archives Initiative (DAI).

Warner, who took over from Howley on his retirement, records that in 2010, “Gauntlet Press pages on the DAI received 44,977 page views from 5000 visitors,” 20% of those from outside Canada (98).<sup>12</sup>

Outram’s work has been the beneficiary of renewed interest in formal poetry (Braid and Shreve; Wells), religious poetry (Kent, *Christian*), myth poetry (Jernigan and Jones), and Canadian modernisms (Jones and Swift). He has also been the beneficiary of a new generation of critics that Starnino calls “the rebooters”:

Each of these rebooters is digging up what has been buried, rooting for a second option. They confront notions of what belongs in our literary heritage through a process of backtracking. Cultural consensus, they remind us, is a special effect sparked from the right conditions coming together — conditions that can be revisited and, if we’re lucky, challenged. Deep down, rebooters believe the poetry world as it ‘is’ rests on very thin ontological ice.

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<sup>12</sup> In “Barbara Howard, Richard Outram, and the Gauntlet Press: A Bibliography,” published as part of the DAI exhibition, I list all works in print by and about Outram, Howard, and their Gauntlet Press, to 2008. Important titles appearing since then include Ruthig’s book and the third revised edition of Sanger’s *Her Kindled Shadow ... (Through Darkling Air)*, along with scholarly articles by Howley and Warner. Outram’s work has also been discussed in the context of elocutionary traditions (Einarsson), poetic development (Neilson), Canadian-as-compared-to-Australian literature (Bennett), and comics (Heer). My own critical work on Outram began with two essays written in the early 2000s, for Carbert’s special issue on Outram in *CNQ* (one of them published in that issue, another, because of space restrictions, in *The New Quarterly*). It eventually expanded to include, alongside my contributions to the DAI exhibition: my Master’s thesis on Outram (“Wholes and Parts”), submitted in 2007; an essay on Outram’s poetic sequences written for Ingrid Ruthig’s Writers Series volume (“Sequence”); a short essay on Outram’s poem “Story,” written for *Arc Poetry Magazine*; a piece on Outram’s translations, for *Canadian Notes & Queries: The Essential Richard Outram*, which I edited for Porcupine’s Quill (2011); and various lectures and conference papers. The digital archive of Outram’s work has also been expanding: 41 Gauntlet Press items are now reproduced as part of Brown University’s Digital Repository, some of these representing publications not included in the DAI exhibition.



The hope of a rebooter, however, isn't simply that their chosen poet will be saved from forgetting, but that a previously discredited set of pleasure-principles will be salvaged as well: technical mastery, sophistication, eloquence. What rebooters, by implication, dismiss isn't 'Canadian poetry' but the programmatic version fashioned from it. Prodding us to think about what failed to happen, therefore, the rebooter helpfully exposes literature for what it is: a vast multiverse in which one reality briefly wins out. A 'canon', in other words, is what emerges when the branching possibilities narrow down specific winners (Al Purdy) while the have-nots (Ron Everson) crowd to the dead ends, representing plausible-but-never-realized universes. Universes that, often, are many parsecs more sparkling, madcap and mischievous than the one currently inflicted on us. ("Modern" 246-7)

Sparkling, madcap, mischievous: these are all adjectives that apply well to Outram's oeuvre, and certainly the *Collected Poems* this thesis introduces is in no small measure an exercise in "rebooting," to use Starnino's term, an attempt to salvage a "discredited set of pleasure principles." But it is also, if you will excuse the grandiosity of this, an attempt to make accessible to readers a cosmological vision that I believe to be of abiding importance. It is a twentieth-century vision, in the sense that it emerged from that century's happinesses (the breaking down of patriarchal and heteronormative power structures, at least in some contexts and moments) and horrors (World Wars, world wars, environmental degradation ...), but it is also a vision for our own time: one that attempts to connect traditions of sacred and secular thinking, of humanism and of ecology, in ways that might prove salvific to us as individuals, as citizens, and as "flexible organism[s] in our environment[s]," to borrow a formulation from the ecologist Gregory Bateson, whose work Outram embraced, with Frye's, as central to his intellectual life (letter to Denham, 21 Nov. 2002).

iii. *The Court Jester & the Holy Fool*

As I implied at the outset of this introduction, Outram's work can be lapidary or effusive, meditative or theatrical. He wears many hats, inhabits many personae. There is, throughout, a concern with beginnings and endings, with first and last things — and, because of that, with matters theological. If he belongs to any tradition, beyond simply the tradition of poetry, or of English-language poetry, it is perhaps to a heterodox tradition of contemplative literature — though even that designation belies the comic exuberance of much of his work.

Outram's eclecticism has meant that he has largely escaped critical consideration as part of any one "school" or "movement." Given his tenure as a student of Frye's, his mythopoeic preoccupations, he might seem a good candidate for consideration alongside the mid-twentieth-century "myth poets," some of whom also trained under Frye — and certainly Jay Macpherson, central to this group, was an abiding influence on Outram. (There's a connection to myth-poet Gwendolyn MacEwen, too, who, with Kildare Dobbs, was one of the recommending readers of the manuscript for Outram's 1966 book *Exsultate, Jubilate*, at Macmillan.) But he is infrequently mentioned in that connection (cf. Dalgleish, Review, n. pag.) — and his engagement with Frye's work goes beyond a fascination with the kind of archetypal approach to literature that characterized, for instance, Reaney's *Alphabet* magazine. Indeed Frye's later works, and the works published posthumously, were as important for Outram as was that mythopoeic monument *Anatomy of Criticism*. (See Carbert 44.) Though editors Todd Swift and Evan Jones place Outram squarely in the tradition of Canadian modernism (see their *Modern Canadian Poets*), and though he is a near-contemporary of some of the

poets included in, for instance, Brian Trehearne's recent anthology of Moderns, the dates of his publishing career (which was only beginning at the time of Trehearne's cut-off date, 1960) have excluded him from many accounts of this generation. Although an admirer, and frequent user, of traditional poetic forms, Outram is neither a Formalist (too young for that) nor a Neo-Formalist (too old for that) — and either label would in any case be reductive, given the broad range of poetic techniques that he employed.

My thinking about Outram as a contemplative has been shaped by Arthur L. Clements' 1990 study *Poetry of Contemplation*. Granted, Outram is not an explicitly Christian contemplative, like the primary subjects of Clements' study: "... I am not a Christian, and never have been; nor do I claim any orthodoxy, any Religious adherence," Outram told Sanger; "... [h]owever, working as I must from within an inherited and explored Judaeo-Christian *context*, I draw perforce on a large body of Judaeo-Christian imagery, symbol, myth, cadence and so forth ..."

(qtd. *Darkling* 55). In his 2001 interview with Carbert, Outram elaborates on this point:

... I have had, on occasion, reason to indicate that I have no orthodoxy. To my mind, if one is going to call oneself a Christian, then one needs to be able to recite a credo, and I can't, at least not any credo that would recognizably be a Christian one. However, when I say I am a theist, one of the things I certainly mean is that I use the word "God" and if I use the word I have to mean something by it. Or stated negatively, I am not an atheist and I am not an agnostic. But here one is plunged into the very difficult areas of belief and the question of the nature of belief. I use the word God and I mean something by it. I wish to indicate something about myself and about the nature of reality as I understand it by using that term. But I suspect that what I mean when I use the word is not what most people mean when they use the word. I use it with caution, but in a number of different ways, including the

ironical and occasionally the satirical, and I feel free to do that in all conscience....” (Carbert 33-4)

Sanger’s own assessment of Outram’s metaphysics is complex, but nicely summarized in his essay “‘Of Death and Bright Entanglement and Troth’ and Outram’s Last Poems”:

Outram belongs to that group of poets which includes Blake, Smart, and the anonymous writers of ballads like “Thomas the Rhymer,” of children’s songs like “Aiken Drum,” and “Tom O’Bedlam’s Song,” who have seen something ordinarily unaccountable and insist upon recounting it. Edward Thomas ends one of his autobiographical essays with the sentence, “I knew that I could not do without the Infinite, nor the Infinite without me.” Many pages of Outram’s work, the structures of his books, the significance of his titles, the choice of his epigraphs and dedicatory poems, the recurrence of certain images (dove, phoenix, lion, sun, lattice, ship’s wake, lake’s wave) and persons (particularly feminine) remain of opaque or indifferent meaning to a reader who can make no sense or make only the most rationalizing concessions of sense to the state of mind Edward Thomas describes. (155-6)<sup>13</sup>

What was the “ordinarily unaccountable” something that Outram saw?

Well, to quote Anita Mason (as Outram did, in a broadside he sent to Anne Corkett): “There is a kind of truth which, when it is said, becomes untrue” (Outram, [“Rowan Williams ...”], n. pag.). But a reader hoping for a prose-account that at least points in this direction might consult Outram’s 1991 lecture

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<sup>13</sup> In Thomas’s statement I hear the echo of something that Outram wrote to me in a letter on 11 June 2001, talking about artistic collaboration:

So loving collaboration can shape a whole greater than the sum of its partners. The cant word of today is ‘synergism’, and most have forgotten that this term referred to (still does) ‘The doctrine that the human will cooperates with divine grace in the work of regeneration.’: if we seem to have lost sight of this particular burden of ‘regeneration’ these matter remain, unswerving.

“An Exercise in Exegesis,” where he recounts what he calls a kind of “visionary experience”:

Once, when I was some six or seven years of age, I was taken by my grandfather, who lived in Port Hope, down to see the devastation caused by the floods of the Ganaraska river. In those days the Ganaraska overflowed its banks most springtimes and cast huge slabs of foot-thick ice across old highway number two. When the floods had subsided, teams were mustered to haul aside these slabs, which were left, piled chock-a-block on the banks, to melt away. And melt they did, in the warmth of the spring sun. But in the process, the nature of this ice was transformed. In the local parlance, it ‘rotted’ and became a slab of long thin crystalline rods, with fine interstices; I remember that huge blocks would shatter and crumble into a pickup-sticks jumble of ice-rods with a single stout kick. Now this rotted ice had a singular characteristic; it would refract prismatically the light passing through it, in to a riot of all colours of the spectrum. And it so happened that, gazing up at a great tilted slab with the spring sun bright-fired behind it, into a blaze of intense, swirled colour, I was transfixed. (6)

This sort of experience — Outram goes on to call it “piercing,” and beyond utterance — “is not uncommon ... in many childhoods.” He writes: “With most children, I gather, this phenomenon diminishes in frequency and intensity and ceases altogether with maturity. For some, apparently, it does not. I am of this number” (7). He goes on to quote a poem “long suppressed” — quoting it not, he says, out of “any affection” for it, but “because it is germane”:

“... somehow I was of a room,  
a room where singing light  
burned through the colours of the walls  
far too intense for sight.

Nor could an other ever know  
the effort that it took  
to conquer something crouched therein  
and bring my self to look

on am[e]thyst and opaline  
and emerald, so bright,  
so vivid entering into me  
that terror nudged delight.” (7)<sup>14</sup>

Outram’s “visionary experience,” as he describes it here in poetry and prose, bears much in common with the kinds of mystical experience that Clements sees as being characteristic of the contemplative state: a sense of radical unity (“I was of [not *in*] a room”); the sense of the need to “conquer something” (“the fallen ego,” in Clements [18]; that crouched entity in Outram’s poem) in order to win through to the vision; paradoxicality (Outram’s “terror ... delight”); and “[a]lleged ineffability” (Clements 7): “There was nothing I could say, there was nothing to say,” in Outram’s prose account (“Exercise” 7).

If the poem “... somehow I was of a room” describes a contemplative experience, and if Outram is, as I am arguing, a contemplative poet, why would he have chosen to suppress this poem? Well, precisely because it *describes* a contemplative experience: see Mason, above.<sup>15</sup> As Outram matured as a poet, the contemplative experience became something not so much described as enacted — and not so much on the level of the individual poem (though there are beautiful contemplative poems, early and late: “Fountain,” “Carnal,” “The Seldom of Our Sole Desire” ...), but on the level of the poem-sequence, even the poetic oeuvre.<sup>16</sup>

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<sup>14</sup> The quotation marks are part of the text of the poem, as Outram presents it.

<sup>15</sup> I am oversimplifying here: Outram’s reasons for suppressing this poem were likely multiple, and may have included, alongside a resistance to its descriptive mode, a recognition of its strong Dickinsonian resemblance: this is not a poem in *Outram’s* mature voice.

<sup>16</sup> In my Master’s thesis on Outram’s work, I make the case that a vision of unity-in-diversity (I did not call this a “contemplative” vision, but the term is apt) underlies Outram’s oeuvre in both theme and form (his signature form, the poetic

Because Outram's signature form was the poetic sequence, a form that pushes the reader to, in Sanger's formulation, "contradict the isolation and fragmentation inherent in non-sequential lyric form" (*Darkling*, 171), we are constantly made to shift our gaze from the poem we are reading to the bigger picture — so no individual poem or persona exists on its own. Dark and light, life and death, joy and terror, comedy and tragedy: we are forced to imagine the kind of consciousness that can hold, as simultaneities, these extremes — which means, in some sense, to inhabit this consciousness, however briefly. This "inhabitation" approaches the kind contemplative experience that Clements describes — which is thus displaced from the poet onto the reader: Outram can't describe to us what he means, but he can make us, fleetingly, *feel* it.

When I say that Outram's poems *enact* contemplative experience, I am tipping my hat toward one of Outram's major modes: the dramatic. This may seem to contradict my portrait of him as a contemplative: we tend to associate the poetry of contemplation with the meditative, not the dramatic, mode (on the distinction between meditation and contemplation, see Clements 3-4). But for Outram, contemplative experience was the experience of unity-*in-diversity* (Robert

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sequence, being, I argue, a structural analogy for the unity-in-diversity that he experienced in the world at large). My characterization of Outram's great theme recalls what Dean Irvine calls "the signature modernist narrative of the 'One in the Many'" (62) — but Outram brought this vision into the twenty-first century, yoking it to contemporary ideas in ecology, neuroscience, and physics. He also brought it down to earth: "But facing death — that is the chief business of living after all," Outram wrote, quoting Eric Gill, in an essay on Allan Fleming. In important ways, Outram's vision of unity-in-diversity was always a vision of life-in-death (and also death-in-life). See Sanger, *Darkling*: "[Outram's] poems always deny death as a finality. I am choosing words carefully. The poems do not deny death: they deny it as a finality" (407).

Denham's phrase for the contemplative vision of Frye's work is apt for Outram, too [135; emphasis mine]): not the annihilation of individuality, of particularity, but its embrace. Thus the poet tries on voices — more than that, comes to inhabit them, to “live in their deaths and die in their lives,” as the Heraclitean aphorism has it<sup>17</sup> — as God assumes the life and death of Man (and Man, God) in the incarnation. Outram is thus as much a Shakespearean, even a Rabelaisian writer, as he is a devotional poet in the mode of, say, Herbert or Donne. And this element of Outram's work sets it apart from that of other Canadian “metaphysicals”: Margaret Avison, Robert Bringhurst, Anne Carson, Peter Sanger (Evan Jones' list [55]) ... I would add Jan Zwicky and Tim Lilburn. It is not that these writers never use the dramatic mode (indeed Bringhurst and Lilburn have authored full-length masques for performance, and Sanger has worked adeptly with sequence and personae [see especially *Abatos*, in his collection *Aiken Drum*]), but their range of personae is somewhat narrower than Outram's, the voices of these personae more closely subsumed to an authorial voice, or voices.<sup>18</sup>

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<sup>17</sup> “Immortals become mortals, mortals become immortals, they live in each other's death and die in each other's life” (qtd. Outram, *Brief Immortals* [18]).

<sup>18</sup> One way of understanding the dramatic-contemplative, in Outram, is with reference to the four types of contemplative vision that Clements describes (9-10): Outram's work is informed as much by the Vision of Dame Kind, the Vision of Philia, and particularly the Vision of Eros, as it is by the Vision of God. These four visions co-exist and interpenetrate in his work. The topic of Outram and Eros would fill another dissertation, but it is worth noticing that Eros held place with Christ in the liturgical calendar of Outram's and Howard's Gauntlet Press publications, which were typically issued for Christmas and Valentine's Day. In *The Descent of the Dove*, Charles Williams writes of the Christian Church's shying away from early experiments in erotic love as “a way of the soul” (12-14): this is a tradition Outram's work revives. (I am grateful for Peter Sanger for directing me to Williams' work in this connection.)



This is not to say that Outram's personae are never authorial alter-egos: indeed, Outram coined a succession of these. Chief among these, perhaps, is Hiram, hero of Outram's first book-length sequence *Hiram and Jenny*. Hiram is a fool-figure: someone who "play[s] the madcap to keep his balance"<sup>19</sup> in an imbalanced world. This is not the place to rehearse the history of this archetype, but it is worth noticing that in the fool — the Shakespearean "natural" who "[can't] help telling the truth" (Frye, *On Shakespeare* 111), and who tells the truth, as Outram did, not only through discursive statement but by donning masks and playing roles and telling jokes and posing riddles — we have a literary archetype that embraces those seemingly opposed modes, the contemplative (at the holy-fool end of the spectrum) and the dramatic (at the court-jester end of the spectrum). I suspect that this is why the fool-figure continued to matter so to Outram over the course of his career, appearing in his poems in guises various, from the juggler of the title poem in *Exsultate, Jubilate* (1966), to the "sacred fool" (Sanger's term) Feely in *Hiram and Jenny*, to the deadpanning hospital porter of *Benedict Abroad* (1998), to the grieving Ramsden of the late, memorial sequences (2003), whose earthy, uncompromising language sometimes recalls that of Yeats's great, female fool Crazy Jane.<sup>20</sup>

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<sup>19</sup> I borrow this phrase from Studs Terkle (227). For more on the fool archetype in *Hiram and Jenny*, specifically, see my essay "'Hiram on the Night Shore,'" and also Sanger, *Darkling* 200–05. Sanger notes that Enid Welsford's book *The Fool: His Social & Literary History* may have been known to Outram, as also may have been Cecil Collins' book *The Vision of the Fool*; and Sanger notes the critical biblical passage, in this context, 1 Corinthians 3:18: "Let no man deceive himself. If any man among you seemeth to be wise in this world, let him become a fool, that he may be wise" (Sanger, conversation with the author, 25 June 2018).

<sup>20</sup> Outram's and Howard's memorial gathering, planned by Outram's and Howard's friends, was held at the Arts & Letters Club of Toronto on 1 April 2005:

There is one further thing I want to say about Outram’s metaphysics: it is a poetics. Or, rather, in Outram, poetics and metaphysics cannot be separated. Outram seems to have realized early on that language was going to be his central means of working out his salvation, as Paul puts it in Philippians (and, as Marilynne Robinson reminds us, “salvation” can also mean “healing”<sup>21</sup>). He wrote to me in letters about the importance of “a true, discrete and dangerous conscience of language” (“blessed unruly burden” that this might be) (26 Apr. 2003), about “honed language” as being something that might enable one both to create and to survive “precipices and abysms” (2 May 2003). This is a position that erases the conventional critic’s distinction between content and form: and it means that a critic who embraces Outram as a philosopher, ignoring his linguistic brio; or, on the other hand, celebrates his linguistic brio, while ignoring the “motion of meaning” (Outram, quoting R.P. Blackmur) that is going on there,<sup>22</sup> is missing the full picture. In the author’s copy that Outram provided to Macmillan, with his first full-length book, he wrote:

While it behoves us to live in the eye of the miraculous it sometimes occurs to us to discover and to reveal “the thing that lies beneath the semblance of the thing.” These poems are as nothing in the face of the vision which informs them: that they might prove to be genuine and effective in the world is an aspect of the poetic faith that makes possible among other events the writing of poems.  
([Description])

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the date set — with how much aforethought I’m not sure, but certainly with bemused afterthought — for April Fool’s Day.

<sup>21</sup> The passage occurs in *Gilead*, in the voice of the protagonist John Ames: “the Greek word *sozo*, which is usually translated ‘saved,’ can also mean healed, restored . . . .” (239).

<sup>22</sup> Sanger has called this a “show,” in Adrian Stokes’ sense, in which language, like dance, or life, can be conceived of “in terms of actual physical revelation” (letter to the author, 21 Mar. 2016).

The phrase “poetic faith” recurs, twice, in Outram’s 1991 essay “An Exercise in Exegesis,” where he writes that, pace Auden, “poetry makes everything happen.... It can change lives.” In its root sense, poetry is making. “*Verum factum*,” Outram wrote to me, in one of his last letters, after Vico: “the true and the made are ... convertible” (Costelloe, n. pag.). Or, in another way of saying, we are what we make.

*iv. Scattered Leaves*

If Outram’s poetics embody a vision of “unity-in-diversity,” the same is true of his publishing practice: his published oeuvre an unruly, multiform miscellany that nonetheless — in its narrative arc(s), in its overriding concerns — teases us (leastwise, teases this hapless editor) with Dante’s vision (picked up by Donne, as I have noted) of “one volume” that would bind together “all the leaves whose flight / Is scattered through the universe around ...” (Sayers/Reynolds, trans. 33.87).<sup>23</sup> There are in a sense two published Outrams: the one that was known to his friends and correspondents, who were the happy recipients of his and Howard’s small-run, privately published works (Warner calls this “the charmed circle” [97]); and the one known to the wider public, which had access only or primarily to his trade publications.<sup>24</sup> Part of the aim of the *Collected Poems* is to reconcile these two

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<sup>23</sup> For more on this trope see Ernst Robert Curtius, *European Literature and the Latin Middle Ages*, chapter 16. I am grateful to Peter Sanger for directing me to this reference.

<sup>24</sup> Outram’s and Howard’s privately published broadsheets were carefully directed, each one sent to a particular recipient or group of recipients, these groups often overlapping, but seldom the same (again, see Warner). The result was an extremely

Outrams: to collate the privately published with the trade-published oeuvre, and to make the poet's privately published works available to a general reading public.

Outram's first commercially published book was *Exsultate, Jubilate*, published by Macmillan in 1966. This was followed, ten years later, by the Canada-British co-production *Turns and Other Poems* (the Canadian edition was published by Anson-Cartwright Editions in 1975; the British edition, published by Chatto & Windus with the Hogarth Press, came out in 1976). Anson-Cartwright Editions published Outram's next book, *The Promise of Light*, in 1979. In 1984, a *Selected Poems* appeared from Exile. Also in the mid-eighties, Outram got to know Tim and Elke Inkster, Publishers, of the Porcupine's Quill in Erin, Ontario. This began a collaborative relationship that would last throughout Outram's later years — and that would eventually involve the Inksters' own close collaborators, as well,

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complex ecology of dissemination: one in which authorial intention extended to the documented selection of specific, small readerships for individual works, in ways that imply that the selection is part of the meaning-making activity of the work. Such careful control over dissemination might suggest a kind of elitism, but the larger ethos of Outram's poetry suggests that we read it rather in terms of intimacy. "All of my poems, even the darkest, are love poems and were written for Barbara," Outram wrote (*Brief Immortals*, n. pag.); on another level, all of Outram's and Howard's publications, even the darkest, were for their friends. Outram had trained as a philosopher before he was a poet: he would have known, from Plato, how the motion of meaning in an address is as much a function of addressee and occasion as it is a function of addresser and intention (see, for instance, Rokem, and Planinc). We can see his awareness of this in the care he took with his dedications and inscriptions (see in particular Denham's Outram/Howard collection, at Memorial University, which contains many of Howard's inscription copies of Outram's books and broadsides), and in his keeping of recipients lists, as well. Also from the dialogues, Outram would have learned something of the eros of discourse: that it is personal, that it is at its best an expression of love. In his history of the Gauntlet Press he wrote, quoting Wordsworth, "it remains a constancy, our hope and act of faith, that the marriage of word and image made manifest here and there, now and again, through the best work of our dear Gauntlet Press, might indeed still serve 'For spreading truth and making love expand'" ("Brief History" 16).

editor John Metcalf (who began with the press in 1989, and stayed with them until 2007) and copy-editor Doris Cowan (who began with the press in 1987, and is still with them as of 2018). The Quill published *Man in Love* (1985), *Hiram and Jenny* (1988), *Mogul Recollected* (1993), and *Dove Legend* (2001), as well as the posthumously published volumes *South of North: Images of Canada* (ed. Corkett and Kilbourn, 2007) and *The Essential Richard Outram* (ed. Jernigan, 2011). There was one other commercial publisher of Outram's work: David Kent, editor of the St. Thomas Poetry Series, approached Outram in the mid-nineties to solicit a submission. Outram sent to Kent the poetic sequence *Benedict Abroad*, which Kent published in 1998; as I have mentioned, the book won the Toronto Book Award for that year.

That represents the trade-published Outram — the one that has been available to readers in bookshops and in the open stacks of libraries. The privately published Outram is more various. This second, to some extent hidden, oeuvre includes the 1959 pamphlet *Eight Poems*, published privately by Fleming's short-lived Tortoise Press. It includes the gorgeously produced *Seer*, privately published by Aliquando Press (proprietor William Reuter) in 1973, and five broadsheet- or pamphlet-publications, likewise issued by Reuter under the Aliquando imprint; as well as a staple-bound pamphlet entitled *Hiram and Jenny, Unpublished Poems*, issued by Food for Thought Books in 1994. The privately published Outram includes, most prominently, the twelve books that Outram and Howard published under their Gauntlet Press imprint (*Creatures*, 1972; *Thresholds*, 1973; *Locus*, 1974; *Arbor*, 1976; *Around & About the Toronto Islands*, 1993; *And Growes to Something of Great Constancies ...*, 1994; *Peripatetics*, 1994; *Tradecraft and Other Uncollected Poems*, 1994;

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*Eros Descending*, 1995; *Notes on William Blake's 'The Tyger' ...*, 1997; *Ms Cassie*, 2000; and *Lightfall*, 2001) — and an as-yet uncatalogued number of broadsheets and pamphlets likewise published by Outram or by Outram and Howard, some of them under the Gauntlet Press imprint, some of them under no imprint.<sup>25</sup>

Outram's and Howard's private press work gained recognition in the Ontario small-press world beginning in the 1970s. David B. Kotin included Gauntlet Press items in his exhibitions on “the book arts in Ontario” at the North York Public Library in 1978 and 1981, and the publication *Private Press Books* included a listing for The Gauntlet Press in its 1978 checklist. In 1995, five Gauntlet Press works were included in the travelling exhibition *Fine Printing: The Private Press in Canada*, organized by Alan Horne and Guy Upjohn, and the same year, William Blissett showed his extensive Gauntlet-Press collection at the E.J. Pratt Library of Victoria College, University of Toronto.<sup>26</sup> It took the appearance of the special issue of *DA*, in 1999, however — accompanied by another Gauntlet-Press exhibition, this time at the Robarts Library, University of Toronto — to indicate to a general audience the full scope of Outram's and Howard's letterpress work; and it was only with the mounting of a permanent, on-line exhibition of Gauntlet-Press works, as part of Memorial University's Digital Archives Initiative, in 2008, that these works became widely available in

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<sup>25</sup> Don McLeod catalogued the letterpress-printed broadsheets and pamphlets in his Gauntlet Press checklist, published in the Gauntlet Press issue of *DA: A Journal of the Printing Arts*, in 1999. I am currently at work on a catalogue of the digitally printed broadsheets, based on the extensive collection of these at the Fisher (Jernigan, “Inventory”).

<sup>26</sup> He writes about this collection in “Collecting Gauntlets” (Carbert 3-4).

reproduction.<sup>27</sup> *The Collected Poems of Richard Outram* is designed to complement that exhibition, filling out the full catalogue of privately published works (I have been helped in this task by the appearance of 41 Gauntlet-Press items in another on-line archive, the Brown Digital Repository), and furnishing the DAI reproductions with a larger bibliographic and literary context than is currently provided through the Memorial site.

As I mention in my preface, for Outram, the acts of composition and publication were largely continuous — a fact that has helped to determine the shape and scope of *The Collected Poems*. When Sanger published the first edition of his study of Outram’s work in 2001, he introduced Outram not as poet, tout court, but as “poet and printer” (“*Her Kindled ...*” 11). The characterization is apt. The evidence is that Outram came to poetry and printing (not just as appreciator but as practitioner) around the same time, in England in the mid-1950s. As I mention in my preface, Outram dated the composition of his “first poem” to 1955, when he was living in England (1954-6). Of that poem (“Brighton, February 1955”), he writes:

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<sup>27</sup> Beginning in the late nineties, the Porcupine’s Quill maintained an on-line exhibition of electronic broadsides from the sequence *Ms Cassie*. Still active when I compiled my Gauntlet Press bibliography in 2008, the site has since become defunct. Outram and Howard had deposited copies of their privately published works with Library and Archives Canada, as the works were published (see the correspondence in Fisher ms. coll. 00457, box 24) — and further bequests went to the Fisher and other libraries following Outram’s death. According to librarian Luba Frastacky, the following institutions received full collections of Gauntlet Press material: the Berg Collection at New York Public Library; the Harris Collection of Poetry and Plays, Brown University, Providence, Rhode Island; the University at Buffalo, New York, Special Collections; the University of Calgary, Alberta, Special Collections (Newman [8]). Partial collections went to other institutions, including Memorial University, where librarians have since worked to make the collection near-complete. (See also “Public Collections / Gauntlet Press” in Jernigan, “Bibliography.”)

This is where it all began. That is to say, this is the first poem that I wrote. Which is to say, that although in common with almost everyone who is even functionally literate I had previously put together some sequences of rhymed lines and thought them poems, or at least verse, this is the first time that there was anything like an attempt made at a verbal structure that somehow had a correlation with some (mental-emotional-psychological-physical) event, that might be called poetic.... (MLT 3)

It was also in England that Outram met Howard, and he told me in conversation that he considered it no coincidence that his discovery of his poetic vocation had coincided with his discovery of his true love.<sup>28</sup> And it was *also* in England that Outram met and became close friends with Allan Fleming, who would go on “to achieve a reputation as one of the finest Canadian typographical designers” (Sanger, *Darkling* 49). In his essay “A Brief History of Time at The Gauntlet Press ...,” Outram wrote of his own printerly beginnings:

Largely through my close friendship with Allan Fleming, I had become aware of some of the complexities, niceties and rewards of fine printing, typography and book production. Allan encouraged me in the notion that nothing so enables one to appreciate these matters as does the actual designing, setting and printing from type and blocks. (5)

So, Outram’s realization that “a verbal structure” could become, in Eliot’s sense, a kind of objective correlative for “some (mental-emotional-psychological-physical)

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<sup>28</sup> My acquaintance and correspondence with Outram, which began in 1998 and ended with his death in 2005, preceded my academic involvement with his work by several years. Because I did not anticipate that my conversations with the poet, in person and over the phone, would come to inform my scholarship, I did not document them (and thank goodness, for the conversations’ sakes) in the ways I might now find useful (transcripts, dates, et cetera). Consequently, although I have not been able to resist drawing on my memories of these conversations in anecdotal ways, as I have done here, I have tried to minimize my dependence on them in the body of my research, relying instead on the documentary evidence.



event” seems to have arisen alongside his sense that a *bibliographic* structure might serve as a kind of objective correlative for that verbal structure — and, through it, for the multivalent, originating “event.” Correlation is also connection, here.

There is a *physical* link between event and verbal structure, verbal structure and bibliographic structure — all three joined through the person of the poet-printer — so that the intangible event, in some real way, leaves its mark upon the page.

We might extend this physical chain to include the reader, who will touch the same page that the poet printed, pulled, and bound. It is perhaps the closest that literary art can come to the sort of “carnality” described by Roland Barthes in

*Camera Lucida:*

The photograph is literally an emanation of the referent. From a real body, which was there, proceed radiations which ultimately touch me, who am here; the duration of the transmission is insignificant; the photograph of the missing being, as Sontag says, will touch me like the delayed rays of a star. A sort of umbilical cord links the body of the photographed thing to my gaze: light, though impalpable, is here a carnal medium, a skin I share with any one who has been photographed. (80-1)

If the chain of connection ends (or, finds a new beginning) with the reader, it begins with the “event.” Given Outram’s contemplative bent, we can see that “event” as being itself connected to a kind of supra- or at least extra-human origin: the all-in-all that is the centre or source of Outram’s poems (and which, I hasten to say, does not exclude the human, though it goes beyond the human in its scope). The chain of connection I am attempting to describe thus comes to resemble the one famously described by Socrates in the *Ion*: the chain of magnetic attraction that connects audience to rhapsode, rhapsode to poet, poet to god (an image that,

as Warren Heiti points out, transcends, in its power, the ironic context of the dialogue in which it is placed: “its charge bends our laughter” [Heiti 49]).

As I say in my preface, an editor faced with the work of this kind of poet-printer — one who sees Word and word and text as being connected *through the medium of production* — is in a situation like that of an editor of Blake’s illuminated books or of Dickinson’s hand-written fascicles, a situation in which, as McGann puts it, “the distinction between physical medium and conceptual message breaks down completely” (77).

This is also a situation in which the distinction between author, compositor, and printer breaks down completely. In D.F. McKenzie’s 1985 lecture on “The Book as an Expressive Form,” he writes about the short passage from Congreve’s prologue to *The Way of the World* (1700) that was used as epigraph to Wimsatt and Beardsley’s famous essay “The Intentional Fallacy”:

... as a dramatic text, [Congreve’s prologue] was originally written to be spoken, and so other questions arise. Can we hear the voice of Thomas Betterton conveying orally the ironies we now read visually? Congreve’s autograph letters show no concern for the niceties I suggested in the form of the epigraph. Am I therefore reading an interpretation of Congreve’s meaning by his printer, John Watts? Is Watts merely following a general set of conventions imposed at this time, with or without Congreve’s assent, by Congreve’s publisher, Jacob Tonson? Who, in short, ‘authored’ Congreve? Whose concept of the reader do these forms of the text imply: the author’s, the actor’s, the printer’s, or the publisher’s? ... *Visited by such questions, an author disperses into his collaborators, those who produced his texts and their meanings.* (17-18; emphasis mine)

In a second lecture (“The broken phial: non-book texts”), McKenzie shows that this dispersed authority is to some extent re-consolidated when we have a writer who, like Congreve, takes “Care ... both to Revise the Press, and to Review and

Correct many Passages in the Writing ...,” extending his compositional practice past the manuscript stage to the proof stage (26). With the work of a poet-printer, this consolidation is still more evident: the composition process that begins in the poet’s mind doesn’t end on the manuscript page but continues beyond it to the chase of the printing press, to the bindery. We will find “authorial” versions at every stage of the process — and the final authorial version will be, not the final manuscript written or the final proof corrected, but the final print pulled, the final copy bound and editioned. For the poet-printer, pre-eminently, “publication represents a completion of the work rather than contamination of the author’s intentions” — as Zailig Pollock writes, in another context, glossing McGann’s sociologically informed approach to editing (“Editor” 62).

Outram’s poem “Salamander” provides us with a case in point. Outram’s *Master List of Titles (MLT)* dates the composition of the poem to 1983. Five worksheets for the poem have survived. They are filed in the Library-and-Archives-Canada (LAC) collection under the title “God Riddling” (LMS-0134, series II, box 2, f. 12) — a working title, which appears on the first of the five worksheets (this sheet appears to have been added by Outram as a title-page for the sheaf of worksheets), in Outram’s hand. The LAC file does not identify the “God Riddling” worksheets with the poem that would eventually become “Salamander,” but any reader familiar with “Salamander” will recognize in the worksheets this poem’s mode, the gist of its couplets and, verbatim, its final lines.

Although Outram’s *Master List of Titles* dates the composition of “Salamander” to 1983, there are indications in the worksheets (the working title; the appearance on one verso of another, fragmentary riddle poem — or perhaps a

riddle-epigram; the appearance on the first sheet of the circled abbreviation “P.O.L.” [*Promise of Light*], in Outram’s hand) that the poem initially belonged with a series of “riddling” poems that Outram wrote years earlier (1978), and that eventually appeared in his volume *Promise of Light* (“Man Riddled with Clues,” “Woman Riddled,” “God Constant Riddling,” “Infant Riddled Into the Dangerous World”). Did Outram work on “God Riddling” in 1978, consider it for inclusion in *Promise of Light*, but then decide it was unfinished and set it aside — retaining in his mind the core lines that would become the seed of “Salamander,” five years later? This would explain the discrepancy of titles. Outram’s general practice was to file poems in the LAC accession under their ultimate titles, not their working titles; this would suggest that “God Riddling” was the poem’s “ultimate title” for some time — until it was not.

The worksheets for “God Riddling” show Outram at work on a series of ten couplets, each a riddle in itself;<sup>29</sup> each identified with the “God” of the poem’s title and, at the same time, with all of the other riddles. The following is a clean reading transcription, taken from what seems to be the final set of revisions:

I am overheard  
Word.

I am without question answer;  
Neither dance, neither dancer.

I am first and last  
Made fast.

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<sup>29</sup> On the fifth worksheet, on which is based the clean reading copy, here, couplets four and five have been joined together, grammatically, so that they form a single riddle; on the previous worksheet, these two couplets are grammatically discrete, their order reversed.

You are in the way  
Of that which I say.

If suns abound,  
Where I am found

Retraced by frost,  
My steps are lost.

I ring false, ring true,  
To you and not you.

I am, here and there,  
Nowhere nowhere.

Save that, now and then,  
I am where and am when.

I am why proved.  
I am Love Loved.

There the sequence of revisions documented under the title “God Riddling” ends. (We might note that the word “Salamander” appears nowhere in this folder of worksheets.) If we want to trace the further, compositional evolution of this poem, we need to turn our gaze from the composition records to the publication records.

In the LAC folder devoted to the production of Outram’s and Howard’s Christmas keepsake for 1983 (LMS-0134, series IV, box 6, f. 63), there are six items. The first is an “[o]riginal drawing for two-colour wood engraving on b[o]nd paper, initialed B.H.” (Outram, *Checklist* [1987]): the drawing is of a stylized salamander, its markings cruciform, its posture suggestive of the yin-and-yang. The second is a mock-up that includes, placed around the drawn image, four couplets that seem to have transmigrated here from “God Riddling”:

*First Word*  
*I am overheard.*

*I am here & there*  
*Nowhere nowhere.*

*Save now & then*  
*I am where & when.*

*I am why proved.*  
*I am Love Loved.*

With the exception of the final couplet, which retains its worksheet form, all of the couplets have been condensed, refined. Excess punctuation and grammatical connectors have fallen away; and's have been replaced by the salamandrine ampersand. More than half of the original poem has disappeared, as has the title (and, with the title, all explicit reference to “God”). What we have left is a poem as stark and iconic as Howard’s engraving, which seems to have inspired the poem’s distillation, its renaming, and its revivification.

While the words of the poem have become “fixed,” at this point, the work is by no means finished. Proof sheets in the LAC folder show Outram and Howard working on the printing and positioning of engraving and text. They would print the resulting “marriage of word and image” (Outram “Afterword” [20]) in an unnumbered edition, as their Christmas keepsake — and, “so lik[ing] the engraving,” in a further edition, of 35 copies, “with text, but sans colophon” (*MLT* 32). Each individual broadsheet production of the poem, in each of these editions, is clearly a “final” authorial version of the poem: printed by the poet, checked by him, approved by him (and by the artist, too) — and, in many cases, distributed by him: mailed to a correspondent or delivered into the hands of a

friend. At the same time, no one of these versions has any greater authority than any of the others. I have in my possession one of the Christmas-keepsake broadsides, and also one from the later edition.<sup>30</sup> The keepsake version bears the colophon:

*Richard & Barbara Outram  
The Gauntlet Press Christmas 1983*<sup>31</sup>

The later version bears no colophon but, in the bottom, right-hand corner, a stylized “GP”. Other than this variation, text and engraving are unrevised. Still, given the nature of letterpress, there are subtle differences between the two versions, most notably in the registration. There are also differences in format: the keepsake version appears on cotton rag paper trimmed to 24.3 x 15.3 cm, with the bottom deckle edge intact; the later version on cotton rag paper trimmed to 15.2 x 16.4 cm, with no deckle edges preserved. The vertical orientation of the keepsake version emphasizes the vertical axis of the cruciform combination of text and image and, for me, evokes the Christian cross (an evocation further encouraged by the seasonal reference of the colophon). The later version, the dimensions of which are close to square, cues the reader differently: the cruciform combination of text and image is free here to suggest other icons: the Celtic cross, say; or the

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<sup>30</sup> One of these was given to me by Outram; the other came to me, I believe, from Rosemary Kilbourn after Outram’s death. Alas, I cannot remember (and did not record) which was which — though I suspect it was the Christmas keepsake version that came from Kilbourn, who was a regular recipient of these annual productions from the earliest days of the Gauntlet Press.

<sup>31</sup> Barbara Outram was Howard’s married name, but she continued to work as a painter under her maiden name, “Barbara Howard.” Her and Outram’s collaborative works appear sometimes under one name, sometimes the other; I have referred to her as “Howard” throughout this edition, unless quoting a colophon in which the other name appears.

compass rose. An editor looking to present *the* authoritative version of this poem is in an impossible situation — even before she gets to the re-publication of poem and image in Outram’s 1985, commercially published volume *Man in Love*: a volume not printed by Outram, but checked and approved by him and Howard both, in which text and image appear in a configuration similar to that of the letterpress versions, but printed offset and in a “house” typeface, and with a title, “Salamander,” affixed.

*v. The Poet & the Painter*

I have talked about Outram’s vocation as poet-printer as representing a consolidation of authority: but Outram’s vocation as poet-printer grew up alongside his deepening connection to his wife, the painter-engraver. It will be clear, from my discussion of “Salamander,” that the collaboration between poet and artist did not kick in at the “production” stage, when the two would put their heads together about the best treatment of a “finished” poem. Collaboration was part and parcel of the poem’s finishing: the poem’s title, its form, perhaps even the economy of its finished quatrains, seem to have been inspired by Howard’s engraving. (Of course, it is possible that Howard’s engraving was itself inspired by “God Riddling,” either as we have it in worksheet or in some later [or earlier], unpreserved incarnation. Howard has written that in general her engravings were “not intended to be illustrations, but rather to be visual equivalents, organic parallels, to the text” [22] — but it is unclear from this statement whether she made her engravings with particular poems in mind, or whether that sense of “visual equivalency” in some cases came later, from the pairing of a poem and a



pre-existing engraving.<sup>32</sup>) An Outram editor who acknowledges the co-inherence of word and image in Outram’s and Howard’s oeuvre(s) — and then, too, of conceptual message and physical medium, to use McGann’s terms — must likewise recognize that a *Collected Outram* is really a *Collected Outram-and-Howard*. An edition of the poems that strips them of their visual and haptic qualities, in addition to obscuring something of their meaning, obscures something of their collaborative genesis.

It is worth pausing a moment to think further about the co-inherence of word and image I’ve been discussing. “From almost the first days of our coming together, in London,” Outram wrote, “we glimpsed the possibility of our managing to achieve, as best we might in our entwined vocations, some true marriage of word and image. One that might come in time, however inadequately, to reflect our astounded delight in our own discovered mutuality of body, mind and Spirit” (*Brief Immortals*, “Afterword” n. pag.). Outram’s first publication was not in a literary magazine, as is the case for many beginning poets, but in his and Howard’s collaborative Christmas keepsake for 1957 (*Carol*), where Outram’s poem appeared with one of Howard’s engravings. And Outram’s final publications were the unbound broadsheets that succeeded *Brief Immortals*, where his words are paired with a painting of Howard’s and with a photograph of her.<sup>33</sup> From first to

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<sup>32</sup> Howard’s titles, sometimes marked directly on the wood blocks, provide some evidence here. Some of the engravings are titled for their subject matter (“Salamander #1”), some for the occasion of their making (“Christmas 1963”): see Appendix 5, below.

<sup>33</sup> The broadsheets I have in mind are “Our Landfall Covenant” and “Spirit,” both undated, the first sent to me in December of 2004 (Outram also sent copies to Anne Corkett and Robert Denham, and perhaps to other correspondents; I have not found a recipients list), the second sent to Peter Sanger and Mary McLachlan-

last then, Outram's work was finished, in the sense of published and passed into the hands of readers, in a matrix of visual accompaniment. And I should mention, too, that all Outram's poems are informed by the sense of Howard as Outram's *first* reader: "All of my poems, even the darkest, are love poems and were written to Barbara," as he wrote in his afterword to *Brief Immortals* [20]. There is a sense, then, in which all of his poems partake of the mode of intimate address, and are charged with a kind of erotic energy because of that: the effect is like that of the brief essay in *And our faces, my heart, brief as photos* in which John Berger interpolates his discussion of the work of Caravaggio (in which every point of contact, even between inanimate materials, partakes of the sensual quality of touch) into a bedtime conversation with his wife (79-86).

If the collaborative genesis of Outram's work has much to do with the biographical circumstance of his romantic life, it also, as Sanger suggests, has something to do with the cultural context of English Neo-Romanticism, which was formative for Outram and Howard both:

Whatever subtle possibilities English Neo-Romanticism of the 1950s suggested to Outram and Howard, there is one, at least, that is very obvious. Many of the Neo-Romantics deeply respected printed text as a physical artifact and believed that text and illustration, even under the conditions of mass production, could and should present themselves as an artistic unity. (*Darkling* 47)

If the English Neo-Romantics were important influences for Outram and Howard, so too were *their* influences, some of which Outram must have encountered prior

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Sanger in the same month. I have since discovered in the archive at the Fisher a number of other late broadsheets, likely dating from this period: more work is needed to establish the chronology, here.

to his sojourn in England.<sup>34</sup> Blake is important, here. (Outram does not seem to have studied Blake with Frye directly, while at the University of Toronto, but *Fearful Symmetry* had been published just two years before Outram encountered Frye, and, as James Reaney has written, it was very much in the air: “Those were the months when young men and women sat up all night reading *Fearful Symmetry* which had just come out” [qtd. Gerry 30].) Important, too, are Blake’s predecessors in the English emblem-book tradition — with its own complex roots in Biblical exegesis, in heraldry, in Renaissance conceptions of Egyptian hieroglyphics.<sup>35</sup> Outram did not write about his and Howard’s collaborative works in terms of this tradition — but one of his major prose works is on Blake and heraldry (*The Tyger*), and we can hear in the Blakean conclusion to Outram’s poem “Stage Crew” (“... Wherein we learned to watch for God’s delight, / Framed, fleetingly, within a human face” [29–30]) a slant echo of the emblematisers’ conviction that the objects of nature might be regarded as the “hieroglyphics” of God (Lewalski 185). In Outram’s extensive use of epigraphic and annotative quotations — especially in his late, digitally produced broadsheets — there is also an analogy to the emblem form. Both Reaney’s and Macpherson’s work has been addressed in terms of the emblem tradition (Gerry, Weir); there remains work to be done on Outram’s and Howard’s work in this connection. (It is worth noting that one of Outram’s first magazine publications was in Reaney’s *Alphabet*

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<sup>34</sup> See Mellor: “Neo-Romantic art of the 1940s fixed its gaze beyond Surrealism to the future, but it was often a future written in the British Past. This was a projected past which found its myth of origins in the land of Britain itself...” (16). I am grateful to Sanger for putting me on to this source.

<sup>35</sup> For these and other contexts see Daly, 9–36.

magazine, a magazine devoted to “the iconography of the imagination,” which also published some of Macpherson’s emblematic drawings.)<sup>36</sup>

Gerry and Weir place Reaney’s and Macpherson’s emblems, respectively, in a specifically Protestant tradition. To some extent, this tradition was Outram’s as well: his maternal grandfather was “a distinguished Methodist minister who became centrally involved in the negotiations which led to the creation of the United Church of Canada” [Sanger, *Darkling* 28]). Yet among the “English” Neo-Romantics it was perhaps the Anglo-Welsh Catholic David Jones who was most important to Outram.<sup>37</sup> Jones’s essay *Use and Sign* is apposite here:

When Mary Maudlin fractured the alabaster of nard over the feet of the hero of the Christian cult, the Sir Mordred at the dinner-party asked: ‘to what purpose is this waste?’ But the cult-hero himself said: ‘Let her alone. What she does is for a presignification of my death, and wherever my saga is sung in the whole universal world, this sign-making of hers shall be sung also, for a memorial of her’. A totally inutile act, but a two-fold anamnesis (that is, a double and effectual re-calling). First of the hero Himself and then of the mistress of all contemplatives and the tutelary figure of all that belongs to poesis. The woman from Magdala in her golden hair, wasting her own time and the party funds: an embarrassment if not a scandal; but an act which is the very essence of all poetry and, by the same token, of any religion worth consideration. (10)

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<sup>36</sup> I have recently discovered a 1968 letter to Outram in which Guy Davenport calls him an “emblematic lyricist,” elaborating as follows: “Your images *are* emblematic, heraldic, curled and poised just so, and your ear is of a fineness....”

In a recent letter to me, Sanger makes a distinction between Macpherson’s emblems and the symbolic images that Outram and Howard made: “... emblems are not symbols. As signs, they are almost entirely mnemonic, not sacramental. Like Blake, Richard and Barbara together [made] symbols which fully carry the burden of their revelation....” (21 Mar. 2016).

<sup>37</sup> Outram and Howard collected Jones’s work; one of their prized possessions was “the original of one of Jones’s preliminary studies for the title page of *The Anathemata*” (Sanger, *Darkling* 48).

Jones's essay is a defense not only of the signficatory but of the sacramental — and it seems clear that Outram and Howard saw their work in these terms. Howard's words, from her 1982, audio-recorded memoir, are germane:

The mystery is always with us. The sacramental is ever potential. But without the sustained responsible effort of critical attention, which is the hallmark of the mature intelligence in any questing mind, whether it's artist, scholar or pilgrim, the mystery will remain mysterious and the sacrament unrealized. Kathleen Raine said, "Truly understood, the entire world is one great symbol, imparting in a sacramental manner, by outward and visible signature, an inward and spiritual essence." (25)

A work like *Salamander* is offered not simply as a sign, then — for a salamander, or a god, or God, or all three. It is offered, as the *Book of Common Prayer* has it, as an — always potential, as Howard reminds us — “outward and visible sign of an inward and spiritual grace” (327). In a letter to me, Sanger has written:

... I feel a distrust in Frye of what is most important to me — “sacramental presence” in human enactments other than those of the word — and I suspect that difference stems from my being less of a protestant than Frye. Richard, I think, was protestant through and through, hence his almost intuitive understanding of Frye, but I think Richard's work shows a devotion to sacramental presence in things, in humans, in animals, which Frye never really wished to consider or was prepared to acknowledge outside the poets he admired. (letter to the author, 21 Mar. 2016 [7-8])

A denominational reading, even a simply Christian reading, of Outram's and Howard's emblematic poetics will only get us so far.<sup>38</sup> Outram's attitude towards the co-inherence of word and image was shaped by many things: by Jung's

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<sup>38</sup> On Outram's “kerygmatic art” — an art of “religious truth as distinct from religious dogma” — and on his multifarious religious/mythological influences, see Sanger, *Darkling* 380.

*Psychology and Alchemy*, for instance (cf. Gerry 32; at the time of his death, Outram’s library contained a dozen books by or about Jung, including the aforementioned volume [O’Rinn, n. pag.]); by the meditative mandalas of Hinduism and Buddhism (Outram made a serious study of Tantric yoga in the 50s and 60s [Sanger 404]); by children’s literature and comic books (a concordance of Outram’s work would include entries for Popeye, Pogo, Tom and Jerry, *The Far Side*, and innumerable *New Yorker* cartoons); by modernist experiments with “composition as explanation” (McGann, *Black Riders* 76). What these wide-ranging traditions have in common is the sense that words and images collaborate in the production of meaning: that the two may comprise a whole greater than the sum of its parts — or partners (to borrow Outram’s locution [letter to the author, 11 Jun. 2001]). This sense is at the very centre of Outram’s poetics — and, as I have said, it stands in the way of any easy severing of word from image in the reproduction of his work. When we see an Outram poem like “Ms Cassie and Apollo” — which was published first in Howard’s setting — in isolation, we must treat it as, at best, a detail of the original; at worst, a transcription of that original, in which — as in the transcription of a conversation — a lion’s share of richness and nuance has been lost.

*vi. The Poet, the Painter, the Publishers*

What happens when the poet-printer — or, in this case, the collaborative unit of poet-printer and painter-engraver — decides to resign (or entrust) some of his authority to another, or to many others: to a publisher, an editor, a copy-editor, a compositor, a printer? On the one hand, his sense of the extent to which these

others will themselves become collaborators in the production of meaning will be acute: readings may stand or fall on the choice of comma over semicolon, Goudy over Baskerville, laid paper over recycled newsprint stock.<sup>39</sup> When he signs his contract, he is giving his imprimatur to this collaboration, in full knowledge of its scope. In this sense, we may say that his “authorial intentions” are in accord with the book that is produced. On the other hand, the poet-printer who steps into such a collaboration, knowingly, wittingly, may nonetheless find himself in a position to disagree with his publisher/editor/copy-editor/compositor/printer, more than might his non-printer fellows — because, after all, he is used to serving all of these roles himself, and thus has come to have his own ideas about the way that commas should be deployed, or type set.

In correspondence with Metcalf around the publication, by Porcupine’s Quill, of the volume that would become *Dove Legend*, Outram wrote that the volume would likely be a kind of *New and Selected* or *New and Collected*. Of the “New” in those formulations, he wrote: “Here I would distinguish between ‘new’ in two senses: (a) poems published in some format but uncollected in commercial book publication, and (b) poems existing only in manuscript (and hence possibly subject to [copy] editorial judgement).” It is clear from this passage that Outram saw the privately published works as having already passed through the editorial gauntlet (or Gauntlet, in this case): they are finished works, in quite a different sense than are the manuscript poems. The latter are “possibly subject to ... editorial

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<sup>39</sup> Outram’s poem “A Stain on the Page,” in *Dove Legend* (2001), is a canny reflection on both the semantics and the metaphysics of typographical minutiae.

judgement” — but note that he hedges this invitation with both a “possibly” and a restriction: he is interested in copy editing, not in substantive changes.

There are other ways, however, in which Outram seems to have been much more open to an editor’s collaboration. In the same letter to Metcalf he wrote:

And yes, it has been some time since there was a book, and some form of gathering is, I agree, most appropriate.

As to particulars: certainly, this is an enterprise where a skilled editor’s judgement would be invaluable. Since it is not a question of writing a book, but of assembling a book. Not of creating from nothing (although making a whole greater than the sum of its parts is a creative enterprise) but of selecting from a considerable and various body of existing work.

Outram was acutely aware of the effect of series and sequence on the meaning(s) of a poem<sup>40</sup> — so his invitation to Metcalf, here, is to meaningful collaboration. That said, the structure of *Dove Legend* seems to have been set, ultimately, by Outram himself — with how much input from Metcalf I do not know. In his 2001 interview with Carbert, Outram describes the process as “painful,” because of the extremely various nature of the collection, which took in decades’ worth of poems: “it was necessary to find some kind of structure and form for that... I

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<sup>40</sup> Outram wrote to me, of a “group” of poems I sent him in 2004, the following: Because the pages are unnumbered and I have tried rereading them in various sequences, I *think* that your original order is [he lists the poems]; but I may have scrambled them — I hope not, but remain fascinated by the ways in which a change of order of the sequence re-emphasizes the whole — for I would preserve your intention[s]. Although you did say ‘group’, not [‘]sequence’, I am aware. (26 Aug. 2004)

The passage is interestingly reflective not only of Outram’s attitude toward sequence and series, but of his sense both of the value and the multiplicity of authorial intention.



found it very difficult indeed to make a whole which was more than the sum of its parts. However, I think an attentive reader will find that *Dove Legend* does have a shape and a development; a beginning, a middle, and an end” (25).

The archival record indicates that Outram’s relationships with his editors and publishers were for the most part amicable.<sup>41</sup> But there are certainly places where the authorial intention to collaborate in the “meaningful sociology of book production” seems to have run afoul of the authorial intention to have a sequence of poems appear in a certain way. I think, for instance, of the hilariously decorous correspondence between Outram and David Kent, editor of the St. Thomas Poetry Series, around Kent’s desire to have one, particularly explicit erotic lyric removed from the sequence *Benedict Abroad*: “You will appreciate my position,” writes Kent, “so to speak” (e-mail to Outram, 10 Mar. 1998). In the *Collected Richard Outram*, I have chosen to honour the intention to collaborate — which, here as in other similar situations of disagreement, carried the day (the poem was excised, though ultimately published in another volume, *Dove Legend*) — over the “intention to have a sequence of poems appear in a certain way”: my text holds to Outram’s published volumes in matters of sequence as well as in matters of substantive variation, in individual poems. In the notes and appendices, however, I have recorded such disagreements, where I have found evidence of them. I hope

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<sup>41</sup> Though we should take into advisement the fact that Outram, a decorous sort, may have destroyed evidence of acrimonious interactions. In *Through Darkling Air*, Sanger mentions Outram’s bitterness at the cover image chosen for *Mogul Recollected*, which shows an African elephant, “not the Indian one of the historical record and [Outram’s] imagination” (209). I suspect there were other sources of bitterness, over the course of Outram’s career — some of them signalled, in the archival record, simply by the tailing off of what had once been friendly correspondences.

that some day a collection of Outram's correspondence will swell the public record, here.

*vii. Reiteration*

As I suggest in my preface, editors preparing a print edition of a collected poems may be faced with agonies of chronological indecision. Present the poems in the order of their composition, as near as you can determine it, and you give a portrait of the evolution of craft and mind; on the other hand, you obscure an important element of both authorial intention and the sociology of book production: the meaning-making that comes from placing poems in sequence, for publication. Hold to the published sequence, and you capture that meaning-making — but you obscure the element of intellectual biography that would come from the former treatment.<sup>42</sup> It is, to some extent, a question of the particular “story” an editor wants to tell. The term is Zailig Pollock's. Pollock writes:

During the time that I have been editing Klein, I have also been working on a critical study of his works. I have gradually become aware that what I am attempting in the study and the edition is essentially the same: *to tell the story of the genesis of Klein's lifework as best I can....* (67)

Thus, though Pollock takes his copy-texts from the final published versions of Klein's poems, he allows his sequence to be determined by the order of the poems' composition. (His choice may have been determined, in part, by the preexistence

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<sup>42</sup> See Irvine's essay “Editing Modernism in Canada” for a sharp discussion of the difference between these two approaches, in two editions of the poems of A.M. Klein (63-4).

of an edition that took the opposite tack: Miriam Waddington's *Collected Poems of A.M. Klein* [1974].)

Despite Pollock's willingness to make a choice between approaches, when pressed, one can sense his relief as he and his collaborator Emily Ballantyne write about their work on another edition, the Digital [P.K.] Page, in which, because of the flexibility of the digital medium, they have not been forced to choose: "The first layer [of the Digital Page] will consist of an edited version of each work included in the *Collected Works* arranged in three ways: alphabetically, chronologically, and by collection" ("*Respect*" 192). Presumably, the reader will be able to switch back and forth between the compositional and the bibliographical approach — and between those and a third, the alphabetical — with the click of a button or touch of a screen. (In the print edition, which constitutes the third "Layer" of the Page project, Pollock has gone with the compositional approach, "in keeping with the genetic basis" of the story he wants to tell [194].)

As I have argued above, the "genetics" of Outram's poems are intimately connected with his publication practices: so an edition that obscures what Irvine calls the "principle of bibliographic organization" (63) — the organization of individual poems into sequences and volumes — would tell only a partial story, not only of Outram's work but of his compositional practices. Thus I have opted, in the *Collected Poems*, for a principle of organization that highlights published sequences over chronologies of composition — gesturing in my notes (which give dates of composition, where I have been able to determine them) toward the chronological approach, and also toward the day when a Digital Outram may allow readers to choose it.

There is another problem that faces the Outram editor, however, just as pressing as the problem of chronology and sequence: it is the problem of reiteration. Outram was not a big reviser of his poems: once published, their texts remained substantively stable, with the few exceptions being easy to describe in, for instance, a list of variants. Often, these amount to changes in capitalization and punctuation (less of each, as time goes on, to generalize broadly), or justification (Outram will sometimes centre poems that were once left-justified, in later publications) — though there is the occasional refinement of nuance. But he was a great *reiterater* of his poems:<sup>43</sup> a poem will appear as a Gauntlet-Press broadsheet, in the 70s; a decade or more later, it will appear commercially, in book form — perhaps in the context of a sequence that inflects its meaning. In the 90s, Outram will re-issue it, privately, as an electronic broadsheet — perhaps in several variants — excised from its sequence, but given a new context, through design and

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<sup>43</sup> As will become clear, when I talk about Outram’s “reiterative poetics,” I am using that phrase in a slightly different way than does, say, Judith Thompson in her study of the quotative elocutionary practices of John Thelwall (35), or James Dougal Fleming in his consideration of canny redundancy in Milton (90). I am not talking about Outram’s re-sounding of the work of his predecessors (though he did that) or about repetition within individual poems (though he did that, too), but about his canny repetition, through republication, of whole poems, at different points in the unfolding of his oeuvre. The sense is of something like what is implied in Jay Macpherson’s title for her retrospective volume *Poems Twice Told*, which re-publishes her two preexisting collections under one cover: each publication is a new telling, a new speech-event — for Outram, for whom poetry and performativity were closely aligned, even a new speech *act*, in the Austinian sense (though Austin does not speak of poetry in this way). Self-quotation (by which I mean, here, a subspecies of reiteration, in which the earlier poem or passage is marked, by quotation marks or italics or an attribution, as being taken from another context, rather than “silently” republished) likewise became an important strategy in Outram’s work, as he got older. It was a strategy he could employ to complex effect: see, for instance, “Ms Cassie’s Soliloquy,” which redeploys lines from “Soliloquy,” first published 34 years earlier — citing these lines, reciting them, overhearing them, glossing them, responding to them.

sometimes with the provision of elucidating annotation. One does not have the sense that each iteration of the poem is intended to supplant the last; one has the sense, rather, of the poem being “read into the record” once again, to particular effect. The term “recollected,” as in *Mogul Recollected*, is apposite here. Outram borrowed the word from Kierkegaard, as he makes clear in one of several epigraphs to *Mogul Recollected*, a passage from Kierkegaard’s *Stages on Life’s Way*: “Memory is merely a minimal condition. By means of memory the experience presents itself to receive the consecration of recollection ... For recollection is ideality ... it involves effort and responsibility, which the indifferent act of memory does not involve ... Hence it is an art to recollect” (*Mogul* [9]). Outram’s reiteration is a form of recollection.

The textual history of Outram’s poem “Love Letter” provides us with a poignant case study. Outram’s *Master List of Titles* places the composition of this poem very early — probably before 1970. If we read the poem through a biographical lens, we might guess that it was written in 1956 when Howard returned to Canada from England ahead of Outram, and the two were separated for a few weeks (Sanger, *Darkling* 49; Outram’s letter to the Flemings of 22 August 1956 suggests that the separation may have been longer) — though the poem may have been written later, recalling this, or evoking some other separation (and indeed the poem’s wit, the fluency of its syntax, for me argue a date closer to 1970 than to 1956: though Outram’s early poems often surprise me).<sup>44</sup> The poem was

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<sup>44</sup> Jeffery Donaldson notes that, when he travelled with Outram to visit Peter Sanger in Nova Scotia in March of 2001, Outram remarked this was his longest separation from Howard since the time of their marriage (note to the author, 26 Mar. 2018).

first published, privately, as the Gauntlet Press Valentine’s Day keepsake for 1973. The keepsake bears an engraving by Howard of a stylized ‘S’ (not unlike her salamander design, in fact, in form), which serves as the initial letter of the poem. The left margin of the poem (regularized below) is staggered to follow the contours of the engraving. (In other “incidentals” — initial capitals in the first line, and italics, throughout — this reading text follows the broadsheet version.)

#### LOVE LETTER

*STILL sheathed in ardour, Sweetheart, in this night,  
though continents apart, I would not write;  
the body of my thought can never be,  
however subtle, half the mystery  
of one embrace; and naked phrases prove  
pale truths to those, who sometime died in Love  
beyond all bonds, all grasp of given Names,  
to surface speechless within living flames;  
reduced to words, you cannot understand  
my crabbed, distracted, unfamiliar hand,  
held by this parting from its true designs;  
except that you might read between these lines,  
where tongue to touch you never will be found,  
and see a white sheet as our common ground.*

The poem is followed by a colophon:

For Saint Valentine’s Day 1973  
Richard & Barbara Outram The Gauntlet Press

As with the *Salamander* keepsake, the colophon affects our sense of the poem’s meaning — emphasizing, here, the epistolary mode (this is a valentine), which is likewise suggested by the hand-engraved initial and the choice of italic type.

In 1979, Outram republished “Love Letter” in his commercially published volume *The Promise of Light*. Here, the initial ‘S’-engraving has disappeared; the

poem's left margin has been justified, its justification further emphasized by the capitalization of the first word in each line. The epistolary mode is thus played down; we are reminded, instead, of this poem as *poem* — an unorthodox sonnet — in a particular literary tradition. The poem's meaning is affected, too, by its placement in sequence: alongside nine other poems in a section of the book entitled *Kindness*. These are love poems, but they are widely variant in mode and voice: some seemingly autobiographical, some mythological or dramatic. (One poem is in the voice of an Odysseus figure, one in the voice of a Theseus figure, one at least partly in the voice of an Ariadne figure; another is in the voice of a seal.) We are perhaps less likely to read this iteration of "Love Letter" strictly in terms of biographical separations, then, than we are its keepsake predecessor — recalling, instead of or alongside those separations, archetypal separations of one from an other.

In 1984, Outram published "Love Letter" once again, this time in his *Selected Poems 1960-1980*. Substantives are once again unchanged; accidentals are as they appear in the *Promise of Light* version. But here the poem has been extracted from the full context of the *Kindness* sequence. As Sanger tells us, the order of poems in this volume was wholly that chosen by the editor, Barry Callaghan (though the poems themselves were Outram's selection). Of Callaghan's chosen ordering principle, which is largely that of "chronological reversal," so that poems published in *The Promise of Light* (1979) appear *before* those published in *Turns* (1975) and *Exsultate, Jubilare* (1966), Sanger writes:

Certainly readers familiar with Outram's prior collections would have caught the inferences of Callaghan's chronological

displacements: that endings are beginnings and vice versa; that literary forms frequently resolve themselves into patterns of circularity; and that the most profound artistic creations have a quality which is commonly called “timeless.” Some readers might also have most appropriately remembered a text from Revelation 1: “I am Alpha and Omega, the beginning and the ending, saith the Lord, which is, and which was, and which is to come, the Almighty.” According to these considerations, the collection becomes a kind of reversed maze, in which the reader starts at the centre and works back out to periphery and entrance.... (*Darkling* 123)<sup>45</sup>

The meanings of the poem “Love Letter,” then, are here to some extent subsumed in a larger, metaphysical order.

The last publication of “Love Letter” during Outram’s lifetime came in 2003. It is in the volume *Nine Shiners*, which Outram published privately, under no imprint, as a memorial to Howard. The text of “Love Letter” is printed on the fourth, unnumbered page of the bound volume, directly opposite a reproduction of Howard’s painting *Unfolding* and the poem “Elegy for Herself, Bridal” — the most explicitly erotic poem in this gathering. “Love Letter” is printed in a smaller typeface, and with smaller leading, than Outram uses elsewhere in the volume, and without the kind of visual accompaniment that the other poems in the book have, all of them paired with paintings of Howard’s. Outram has, however, placed a small typographical ornament of a skeleton fish (recalling, for me, the broadside publications *Shiner* and *Ms Cassie and Logos*), above the poem’s title. The source of the poem is given as “*The Promise of Light* 1979.” The suggestion of the reduced

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<sup>45</sup> Sanger goes on to express reservations about Callaghan’s approach: “... for readers unfamiliar with Outram’s prior work ... the reversed arrangements must have been invisible in 1984. There is nothing in the *Selected Poems*, no editor’s note nor any other bibliographical indications, to suggest that the reversals have been carried out ...” (123). See Chapter 10, below.



point-size and leading is that this poem serves as a kind of epigraph to “Elegy for Herself ...”. The attribution, too, would place this publication of “Love Letter” into the category of self-quotation, as I have defined the term above (see fn. 43). Yet Outram has made substantive revisions, here:

#### LOVE LETTER

Still sheathed in ardour, sweet heart, in this night,  
Though continents apart I would not write;  
The body of my thought can never be,  
However subtle, half the mystery  
Of one embrace and naked phrases prove  
Pale truths to those who sometime died in Love  
Beyond all bonds, all grasp of given Names,  
To surface speechless within living flames.  
Reduced to words, you cannot understand  
My crabbed, distracted, unfamiliar hand  
Held by this parting from its true designs:  
Except that you might read between these lines  
Where tongue to touch you never will be found  
And see a white sheet as our common ground.

This version retains the initial capitals, the roman type, of the *Promise of Light* version — but the epithet “Sweetheart” has become the sotto voce noun-phrase “sweet heart,” a suggestion that the voicing here is more internal than external: the sense of casual address is diminished. The mid-line punctuation has been dropped from lines 2 and 5, the end-of-line commas from lines 10, 12, and 13 — so the whole of the poem moves faster. It is more fluent — reflecting, perhaps, an older poet’s trust in a reader’s ability to parse complicated lines<sup>46</sup> — and more breathless, the sense of urgency increased.

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<sup>46</sup> Or, as a friend has suggested to me, an older poet’s increased comfort with ambiguity and multiplicities of meaning: thanks to Isabella Stefanescu for this insight.

But the greatest change, in this version of “Love Letter,” has nothing to do with these internal revisions. It has to do with context. Outram is reading the poem into the record of his published work after the moment of Howard’s death, in the context of a sequence of heartrending elegies: so everything about the poem reads differently. Suddenly, the physical separation evoked by the broadside valentine, way back in 1973; the archetypal separation evoked by the *Promise of Light* version; have become another, graver separation: the separation between the living and the dead. And that “white sheet” which was the bed sheet, the letter-writer’s paper, the page of the printed book, has become now also a winding sheet, a shroud. No edition of Outram’s poems that ignored these meanings — meanings derived not from revision but from reiteration — could do justice to the full complexity of “Love Letter,” and of the oeuvre of which it forms a part.<sup>47</sup>

viii. *The Edition*

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<sup>47</sup> Since first writing this introduction I have discovered at least one broadsheet version of “Love Letter” from 2003. It previews the *Nine Shiners* setting of the text as verso to the poem “Widower’s Night,” also in the *Nine Shiners* setting. The “Love Letter” side of the broadsheet carries the colophon “I.M. Helen Barbara Howard 10 March 1926 – 7 December 2003” (this same typo occurs in both *Nine Shiners* and *Brief Immortals*; Howard in fact died on 7 December 2002); the “Widower’s Night” side of the broadsheet is inscribed in Outram’s hand “Anne, from Richard — 10 March 2003.” Outram sent this broadsheet to Anne Corkett with an accompanying note asking her not to copy it or lend it out, as he “would not have it broadcast” (n. pag.). When Outram gave me *Nine Shiners* and *Brief Immortals* (I believe he gave me the two volumes at the same time, in April 2003), they were accompanied by a similar note. But a recipients list in the file on Outram’s hard drive entitled *Nine Shiners* suggests that this book was sent to at least seventeen correspondents: many of Outram’s works occupy a gray zone between private and public, and this is particularly the case with his late, last books and broadsheets. (Since 2010, both *Nine Shiners* and *Brief Immortals* have been accessible to the public through the Gauntlet Press exhibition of the Digital Archives Initiative, Memorial University [these last works included at the behest of Outram’s executors].)

As I have said, this introduction and its accompanying annotations are the scholarly apparatus for *Collected Poems of Richard Outram, Volume One (1957–1988)*. The edition is still under construction at the time of this writing, but I can and should say something here about its shape and character, as those inform and are informed by the annotations presented here. The *Collected* is a scholarly edition, and I hope it to be definitive in the sense that Fredson Bowers describes in his essay “Practical Texts and Definitive Editions” (26–7, fn. 5): no other editor should have to repeat my collations; I have striven to make my textual histories accurate and, within the limits I have prescribed for them, complete. But it is not a project without practical limitation. Pollock and Ballantyne’s portrait of the Digital Page presents something that would be a model for the Outram project in my wildest dreams: a multi-volume print edition, embracing work in multiple genres (poetry, prose, letters), and printed to a standard that recalls the physical integrity of the books published in Outram’s lifetime; behind which lies the flexibility, the paper-is-no-object scope of a digital edition; behind which lies a database consisting of “transcriptions and digitized images of every *text* which constitutes [each of the poet’s] *work[s]* ... making up a complete representation of the genesis of the text from beginning to end” (192). But the Digital Page has a senior, tenured professor at its helm, with multiple graduate-student collaborators; it has been produced under the financial umbrella of the Editing Modernism in Canada group (EMiC), which has provided significant ongoing funding and infrastructural support; its editors have the freedom to allow the project to unfold over the years, even decades, it will require. The *Collected Outram*, by contrast, has had to achieve its first incarnation within the scope of a doctoral dissertation project: the work of a

single editor, with two or three years at her disposal. I decided very quickly, then, that the *Collected Outram* could not involve, at this point, the kind of comprehensive digitization and textual markup — not only of published works but of manuscript material — that a full genetic edition, like the Digital Page, demands. I have had to be selective. I have had to decide — as Pollock did when he was working on the *Complete Poems* of A. M. Klein — what editorial story it is that I am telling.

I have talked about the extent to which Outram’s compositional practice, as poet-printer, involved the publication stage. Poems are finished, not once the last notebook-revision is complete, but once they have been typeset, proofed, printed, perhaps bound, and editioned. Indeed, given Outram’s involvement as *distributor*, as well as co-producer, of the Gauntlet Press works — and given, too, the reiterative nature of his poetics, which I describe above — we might say that poems are “finished” only once the editioned book or broadside has been delivered into the hands of its designated reader. Of course, a reader-centred criticism will argue that the work is not finished when it reaches its reader, but begun<sup>48</sup> — but with the delivery of work to reader, *Outram’s* work (in the double sense of his poem and his labour [cf. Bryant 112]) has reached an end-point: the poet’s “utterance” is complete.<sup>49</sup> (I mention above Patrick Warner’s article

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<sup>48</sup> See McKenzie’s lecture “The broken phial” for a discussion of the challenge such a criticism poses to traditional, book-based bibliography (*Bibliography* 23–43).

<sup>49</sup> This seems to agree with Outram’s sense of the situation. In a 2003 conversation with me he suggested that all you can do, as a writer, is the best you can with the words on the page — once they’re out of your hands, they’re out of your hands. This was à propos of my fretting about a reader’s response to one of my essays, however: it reflects Outram’s willingness to be kind to another, younger writer,

“Richard Outram and Barbara Howard’s Gauntlet Press: Expanding into the World,” an inaugural study of Outram’s readers, using as evidence Outram’s carefully kept recipients-lists:

Considerable cross-checking of these lists would have to be done to establish a comprehensive index of recipients and a listing of which publication each received and when. Suffice to say that Outram mailed thousands of copies of more than a hundred and seventy titles to at least one hundred and eighty people over a period of thirty years. This is clearly a significant and sustained effort, and one that serious scholarly investigations of Outram’s correspondence should profitably take into account. [92-3]

I would add that serious scholarly investigations of Outram’s *poetry* should profitably take into account this history, as well. The recipients lists archived at LAC and the Fisher are a starting point for such a study; but a scholar embarked on the project would also want to consult Outram’s voluminous correspondence, much of it still in the private collections of its recipients — though more comes to [public] light all the time [witness the letter from Outram to France Gage recently acquired by McMaster University, from Gage’s personal collection].)

As an editor, I am interested in Richard Outram, poet *and* printer. The story I am trying to tell is *the story of the unfolding of Outram’s (privately and publicly) published oeuvre*, rather than a story of Outram’s evolution as a poet, tout court. This story is reflected in my decision to privilege bibliographical organization, in my ordering of the poems, over compositional chronology. It is reflected in my decision to include the texts of certain poems in multiple published iterations. It is reflected in my choice to reproduce works in the visual contexts of their original

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then, as much as it does any general critical stance. (But see also the final stanza of Outram’s “Clerihews”: “a poet must do what he can” [*Memories* 76].)

publication, wherever that publication was designed and/or printed by Outram himself and/or by Outram and Howard together.<sup>50</sup> It is reflected, finally, in my choice to make this a *Collected Poems* rather than a *Complete Poems*: to exclude from this volume, with some exceptions (see below), works that did not receive the imprimatur of publication in Outram’s lifetime.<sup>51</sup>

I need to clarify that last statement. I have defined “publication” quite broadly, for the purposes of my selection. If Outram typeset the poem for distribution in broadsheet form — even if that was only to a handful of recipients — I have considered that poem to be a “published” work. Grey areas exist, particularly with pre-computer-era poems that Outram circulated, in raw typescript form, to friends (cf. the headnote to Appendix 4, below); I have ultimately decided that these do not constitute “published” works in the sense I mean. The difference is in the editorial and designerly effort expended on typesetting — even if, in the computer era, this effort was considerably less than what it would have been, earlier on — which lends to the poem a kind of public face. And it does seem that Outram was often soliciting some limited editorial feedback on these typescripts, in a way he was not with his privately *published* poems: see, for instance, Anson-Cartwright’s list of “editorial ticks” (notes and

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<sup>50</sup> This choice holds in principle: when it comes time to publish my edition, principle will no doubt have to bend to meet the practicality of reproduction cost.

<sup>51</sup> Regarding the imprimatur of publication, see Outram’s preface to *Tradecraft*: [each published poem] is, after all, as improbable a survivor as that statistical monstrosity, the impregnating sperm; for each, resonant somehow beyond the multitudes of their abundant coevals, has been sometime deemed worthy of the printed page, of a life, however brief, in the receptive literature world, by a partial but circumspect author and by an honourably disinterested editor. (7)

For Outram, that “honourably disinterested editor” could be Howard — or himself, working under her (present or absent) tutelary eye.

queries), in response to a manuscript version of *Hiram and Jenny* that Outram had apparently sent him (letter to Outram, 23 July 1987).

But to return to the matter of my exceptions. In February of 2003, Outram wrote a letter to Louise Dennys, then executive publisher at Alfred A. Knopf Canada and executive vice president of Random House of Canada — she who, as a young editor at Clarke, Irwin, in the seventies, had championed Outram's *Turns and Other Poems*:

For some time I have been thinking that I would like to talk with you about my work; specifically, about getting both my published and my considerable as yet unpublished work out into the world. I happen to think that this is something that could be mutually rewarding. To a surprising degree, perhaps....

If Dennys responded to this letter, in kind, I have not found the evidence; at any rate, nothing seems to have come of the proposal, in a practical sense, on Dennys's end. But on Outram's hard drive at the time of his death (the files are preserved in the Fisher), there was a file entitled "Opus," where, it seems to me, Outram had begun to gather poems, new and old, with an eye towards some kind of retrospective selection or collection. Outram was very clear, on his computer, about which files were works in progress: there are dated "WIP" [works-in-progress] folders, from 1980 to 2003. The "Opus" works are different: they are "finished," if not in the "published" sense that I have elsewhere embraced. The same, I feel, is true of a small number of typescripts that Outram filed in among his privately published broadsheets, at the end of his life: intentional archiver that he was, Outram seems to have taken steps to ensure that this small group of

unpublished poems would have a place, quite literally, alongside the poems in his published oeuvre, after he was gone (see Fisher ms. coll. 00457, boxes 10 – 12; my essay in progress “Unconfessions” is a consideration of these). I will include these archived poems, along with the Opus poems, as an appendix to volume two of the *Collected*.

In addition to the unpublished poems in the Opus folder, there are many reiterated poems — some of them first published in the years covered in this study. I have included these versions in my collations, though I have looked merely at the textual evidence (diction, syntax, punctuation) of the computer files, finding them unreliable (because of formatting glitches born of changing technology), when it comes to Outram’s intentions around design and layout. These files are undated. In some cases, they may constitute final authorial versions; further research is needed, however, to establish the chronologies. In my annotations, Opus versions are generally dealt with last. Where the Opus version is clearly the source file for a digitally produced broadsheet, I have noted that fact.

My decision to include in my edition the subset of unpublished works described above — if not permissible according to the criteria that have guided my selection more generally — has to do with the moment, in the life of Outram’s work, at which this *Collected* is appearing. In his article “Editing Modernism in Canada,” Dean Irvine writes:

Most of Canada’s major modernist poets have issued collected editions; these retrospective editions have typically been selective and incomplete or brought out while the poet was still publishing and subsequently superseded by later collections. The publication of collected editions has more often than not entailed the omission of poems, by the poets themselves or by their editors. (54)



This second-stage editing (second because it succeeds the poems' original publications) — the selected collected, published in the poet's lifetime — has its disadvantages, as Irvine points out: "Because the criteria for a collected edition are determined by the author's or editor's preferences at the time of selection, these criteria invariably lead to revisionist representations of a poet's work." When the criteria are the author's, they tell us something about the biographical moment from which the edition emerged, however: often a "definitive" moment in the writer's career, as Irvine says, "occasionally at [its] height and, more often, near [its] end" (54). For some writers, the height and the end is the same, however: I would argue that such was Outram's case. Outram's oeuvre never passed through Irvine's second stage. Information is missing, then, for readers who are interested in the full arc of Outram's career as he himself conceived it, once his final two volumes and their associated, valedictory broadsheets were behind him. There is no way for an editor to reconstruct this view — but the contents of the "Opus" folder, and the unpublished poems in boxes 10 – 12 at the Fisher, afford us some glimpses.

My inclusion of the unpublished poems from the "Opus" folder, and from boxes 10 – 12 at the Fisher, does not at all make this a *Complete Poems*. There are unpublished poems in widely ranging states of "finish," from both early and late in Outram's career, that Outram did not add either to his "Opus" gathering or to his broadsheet archive. (See the headnote to Appendix 4 for more detail.) These include, for instance, poems from "the book that wasn't," the volume *Twenty-Five Poems*, the type for which was pried at Cooper & Beatty before the volume could

go to press (a “very fortunate” occurrence, Outram later came to feel [MLT 51]). They include the many one-off, occasional poems in Outram’s correspondence, written or typed out for particular addressees — and a great many typescript poems presented to Howard. They include the great sheafs of unpublished poems in boxes 1 and 2 in the Outram papers at the Fisher (loose poems and works in progress from 1955 through 1990), and the many unpublished poems at LAC — among them such beauties as the elegy “New Year’s Day,” which must have been written for Allan Fleming. I reproduce it here, as a small case study:

My Dear, my Allan is dead. And once more death accords  
With grief: personal, private. Here are some public words  
For him; how we went, when we learned at last of his death,  
To sit by a careful ritual fire lit on our hearth,  
Watching together the intricate small flames spill  
And the pewter afternoon light diminish; not speaking at all  
When a scarlet incredible Cardinal arrived, to feed  
With wary, familiar, vital creaturely greed.

In the LAC fonds, the final worksheet for this poem is emphatically marked as such in Outram’s hand (the circled text “final version / Jan. 1978”). If he so clearly considered it to be a polished poem, why did he withhold it? It is an explicitly personal poem, and Outram withheld many such from his public collections — though he included some in his “Opus” folder (“Stroke,” “Remark of a Childless Man,” et cetera), and in the broadsheet archive. It is, as well, a poem about privacies: about the “personal, private” nature of both death and grief. Did Outram feel that releasing this poem would in some way violate its own argument?

Yet the poem comprises “public words,” by its own avowal.<sup>52</sup> Outram’s deposition of the worksheets in the LAC puts the poem into a middle zone between public and private. He was by no means indiscriminate in his archival depositions, as I have said. He told me that he and Barbara burned their correspondence to each other, when they got into their seventies, rather than have it fall into the hands of scholars — and it seems that he destroyed other papers, both literary and personal, as well: see, for instance, the undated letter to Nancy Fleming, about hurt feelings around Allan Fleming’s memorial, in which he writes “I have destroyed your letter; may I suggest that you destroy this and we look forward henceforth together.” Outram’s assertion, to de Santana (c. 1976), that he “destroy[ed] all drafts and work sheets of a poem once it is finished” [9] does seem to have been overstatement, however — or to have reflected an early practice that Outram did not maintain, later in his career. LAC holds folders-full of Outram worksheets, sold by Outram to the Library in two bequests, in 1987 and 1991. In the inventory he prepared to travel to the LAC with the first bequest, Outram prefaces his catalogue of worksheets as follows:

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<sup>52</sup> Outram expected that he would be asked to speak at Fleming’s memorial, and prepared the long text “Death: A Reflection,” accordingly (see Appendix 3). In the event, he was *not* asked, a source of some hurt for him (letter to Nancy Fleming, n.d.). The story of the composition and withholding of “New Year’s Day” may be involved in this larger narrative. I think, too, of Outram’s complicated feelings about the decisions Fleming made at the end of his life, which may be reflected in this poem in ways Outram was not ultimately comfortable sharing. In her 2008 essay on her father, Martha Fleming wrote: “[Allan Fleming] became very moody over those last years, displaying symptoms one might now associate with vascular dementia. It was heartbreaking to watch as [Fleming] tried to wrench the last pleasures out of life, twisting away from family and friends, making choices for which no rational basis could be found or should, in retrospect, even be sought” (*Allan Fleming* 18).

POEMS

These being the work sheets, or all that have survived, (there were, in fact, many more, as there were many more poems) from poems written between 1978 and 1985. There are a total of 113 poems, of which 58 are as yet unpublished. No work sheets prior to these for any poems exist, to the best of my knowledge, anywhere. Again, mostly 8 ½ x 11 sheets, but some pages from notebooks, scraps of this and that, and even the back of a blank cheque in one instance. (*Checklist* [1987] 5)<sup>53</sup>

“New Year’s Day” stands up, for me, alongside Outram’s mature, published work (and that’s in part why I’ve included it here, in my introduction, though it doesn’t meet my criteria for inclusion in the body of the collection: again, I am having my cake and eating it too). And there are other gems: occasional poems for friends (and some enemies); wildly bawdy limericks; comic poems or poems written, early on, in a vernacular mode that Outram had not yet learned to

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<sup>53</sup> Outram’s evident intentionality around archival depositions and omissions argues for our seeing the Gauntlet Press papers at the LAC and even to some extent the Outram papers at the Fisher as “works” of Outram’s (and, to a perhaps unknowable extent, Howard’s): though I wouldn’t want to minimize Outram’s practical motives for the LAC sales, which came as he was approaching and in the early years of retirement, when, as he wrote to Claude Le Moine, the windfall was welcome (letter to Le Moine, 20 Feb. 1991). LAC archivist Catherine Hobbs, who has worked on the GP collection there (though I am not sure if she worked on it before writing the piece I’m about to quote), argues that to some extent all fonds, and particularly all writers’ fonds, need to be considered in the context of authorial making:

Writers, debatably more than others (politicians, social activists, etc.), are aware of selecting their expressions, consciously fictionalizing lives, creating a persona, playing powerfully with language and structure. Personal records show not simply the facts, but the opinions, and rationalizations and romanticizations, about love affairs, parenting, travel, work, and all other aspects of individuals’ inner lives. For writers, life details and personal experience become the background to writing and are not neatly separated from the work. Writers are never entirely away from their work and their life details often thread into their work in unsuspected ways. (133)

The whole of her essay “The Character of Personal Archives” is interesting reading, here.

trust. But there is also much in his unpublished oeuvre that does *not* stand up: early poems that are archetypal to the point of feeling hollow, or unselfconsciously derivative, or mawkish in their delivery; late poems that are false starts; or repetitions of things he does elsewhere, better; or simply insufficiently worked out. This brings me to another reason for presenting a *Collected* rather than a *Complete Outram*, beyond the reasons of practical limitation that I presented earlier.

When Archie Burnett presented the world with Larkin's *Complete Poems* in 2011, he was building on the firm foundation of the *Collected Larkin*, published by Faber eight years earlier. He knew that Larkin's readers were already familiar with the canon of Larkin's work, as Larkin himself had conceived it. The *Complete Larkin* could introduce them to another poet — perhaps better, perhaps worse, certainly more various, but one who won't soon come to supplant the canonical Larkin in their minds. Indeed, readers' sense of the importance of this other Larkin, the complete Larkin, is predicated to no small extent on the preexistence of the canonical Larkin: the poet with the cleaned-up, pared down oeuvre that forced us to acknowledge it as major. (Likewise, when Alice Quinn swept Elizabeth Bishop's cutting-room floor, to assemble the text for *Edgar Allan Poe & The Juke-Box* [2006], she was building on the firm foundation of the 1983 *Complete Poems* [really a *Collected*], which excluded Bishop's unpublished work.)

But for *Outram*, as I have said, this stage has not yet come. If a *Complete Outram* were published now, I fear the effect would be to bury the poet's unconsolidated reputation under a truckload of poems the poet himself withheld,

suppressed, or neglected.<sup>54</sup> I do hope that those poems will see the light of day eventually — they abide, in archives, awaiting some later editor’s excavation. When they do, they will give readers a sense of the origins of the Outram I am presenting: a project the importance of which will, I hope, be perceived all the more keenly *because of* the pre-existence of this *Collected* edition.

*ix. A Note on the Text*

The order of the annotations presented in this dissertation corresponds to the order of poems in *Collected Poems of Richard Outram, Volume One (1957–1988)*, which is determined first by date of publication and, where I’ve been unable to determine a precise date, by alphabetical sequence. (An exception to this rule is in Chapter 5, where I have grouped together Outram’s and Howard’s Aliquando Press

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<sup>54</sup> Fiona Sampson’s caveat, from a 2012 review of the Complete Larkin, is apposite here:

Like dogs nesting in old blankets, writers routinely preserve unpublished drafts and jottings; archives collect such methodological evidence. This indicates no writerly intention that should form part of the published oeuvre. To be exhaustive, as Burnett [in the Complete Larkin] brilliantly is, is not necessarily the same as to be comprehensive. (n. pag.)

This caveat will not endear Sampson (or me) to editors who have embraced a genetic approach to their subjects — and for whom writerly intention has long since ceased to be seen as an infallible guide. But it seems to me a caveat that needs to be perennially revoiced, on behalf of writers, in the face of editorial practice. I have a keen sense of the literary value of genetic readings, in general — and I hope that I have shown, in this introduction, the potential value of such readings of Outram’s work. Yet the element of intention that moves a writer to choose one word over another, to break a line here and not there, to publish this poem and not that one, is the writerly equivalent of the Blakean outline: “the hard and wirey line of rectitude and certainty in the actions and the intentions ... leave out this line, and you leave out life itself; all is chaos again, and the line of the almighty must be drawn upon it before man or beast can exist” (qtd. Sanger 164). As such it is central to Outram’s poetics — no less than is the generative “chaos,” which a genetic approach might usefully document, from which the work emerges in the first place.

publications from 1972–4 in a single section, to show the scope of the Aliquando collaboration, which seems to have happened in this brief, intense period in the early seventies.) The annotations are divided into sections corresponding to the sections of the edition, each representing a major publication or group of publications in Outram’s and Howard’s unfolding oeuvre. Each section is prefaced by a note about the publication or group of publications in question. These are not comprehensive publishing histories, but are designed to present a sketch of the social and (to some extent) biographical context out of which the work emerged.

In general, in keeping with my understanding of the reiterative nature of Outram’s poetics, I have allowed poems to appear multiple times in this edition, reenacting Outram’s reiteration of these poems down the years. There are a few exceptions. Faced with a manuscript that was already of daunting length, I decided *not* to include the full text of the *Selected Poems* that Outram published in 1984, though I have included the table of contents (see Chapter 10) — and all versions appearing in that book are taken account of in my textual notes on the poems’ first appearances (in *EJ*, *Turns*, and *POL*). Certainly, these versions are part of the reiterative arc of Outram’s oeuvre, but I decided that their inclusion here would expand the already hefty volume to an extent that would test the patience of even the most committed Outram reader. Although Outram determined the content of the *Selected*, he did not choose the order, so republishing the poems in sequence would tell us less about Outram’s intentional reiterating of his work than does, say, reprinting in sequence the poems from *Dove Legend* — many of which had appeared elsewhere, but the order of which was carefully determined by Outram

(possibly with the collaboration of John Metcalf, as I have said) for this trade publication.

Another exception to my rule of representing Outram's reiterative practice comes up in volume two of the *Collected* (1988 – 2005), in the sections devoted to Outram's digitally produced broadsheets. I have not tried to be exhaustive in representing all broadsheet versions of a given poem, here, as the numbers of variants can be dizzying. I have for the most part restricted myself to versions found in Outram's own archive of digitally produced broadsheets, at the Fisher, choosing a representative version as my copy text and noting its provenance — and then recording in my notes any significant variants I have discovered. The private collections of Outram's correspondents no doubt contain versions and broadsheets not attested at the Fisher, so these notes are perforce works in progress.

Despite my assertion, above, that composition and publication were largely continuous processes for Outram, I do give conventional dates of composition (when a poem was “written”: begun, revised, and/or brought to its final pre-publication form) in the edition and in the notes. In the edition, these appear below each poem, at left. Where there are two dates separated by a slash, they signify possible dates of composition, earliest and latest. Often, I have relied on Outram's own records here: principally, his *Master List of Titles*, mentioned above — the major inventory of his own poems that Outram made, following his retirement from the CBC. I defer to later scholars to verify and refine these dates with a properly genetic study of Outram's work. (The archival record here is rich — worksheets, correspondence, works-in-progress folders on Outram's hard drive



— and a full survey of it was ultimately more than I could attempt in the context of this dissertation.)

Dates of publication appear, in the edition, below each poem, at right. The date in boldface is the date of publication of the copy text for the presented version; starred dates signify versions represented elsewhere in the *Collected*. (A single asterisk indicates that the poem appears elsewhere in *Volume One*; a double asterisk indicates that the poem appears in *Volume Two*.) If a date appears in square brackets, it means that it is not actually noted on the publication in question. Note that I have included book and broadsheet publications, only, in these lists; periodical and anthology publications, and/or versions included in the “Opus” folder, are documented in the notes. I have *not* noted the dates of posthumous publications in periodicals, anthologies, and collections, either on the page with the poems themselves, or in the notes. The most obvious omissions here are of the posthumous volumes *South of North* (edited by Outram’s close friends Corkett and Kilbourn, and published by Porcupine’s Quill in 2007), and *The Essential Richard Outram* (edited by me, and published by Porcupine’s Quill in 2011). Part of the ongoing story of Outram’s work, these volumes are nonetheless outside the bounds of this study, with its emphasis on *Outram’s* publishing practices.

In the body of the *Collected*, I have observed the following practices, when transcribing Outram’s poems. Where Outram chose to set a poem in italics, I have kept those. I have also observed the Chicago-Style practice of using single quotation marks, rather than double, except for quotations-within-quotations, in the bodies of the poems. (This was Gauntlet-Press house style, and was also used by all of Outram’s trade publishers.) I have not attempted to replicate ornate initials,

but I have mimicked the typographical treatment of titles, epigraphs, and incipits where capitalization and italicization are concerned (though not with regards to type face and point size). For section divisions, I have adhered to my copy texts with regards to section-numbering style (Roman versus Arabic numerals). Where Outram has printed the whole of a poem in capital letters (as in some of the Gauntlet Press keepsakes), I have preserved that. I have not attempted to preserve Outram's choices with regards to text colour (more on this below), except where two different colours are used within the body text of a single poem: in such cases, I have used boldface to indicate the anomalous colour, in my text, and included a note about the particular colour used in the original. (In all cases, readers of the edition are encouraged to examine the reproductions to get a sense of the true colours of the Gauntlet Press works.) Where the notes make no mention of text-colour, readers may assume the text is black. I have silently corrected occasional letterpress idiosyncrasies (i.e. a semicolon set in roman rather than italic, in the midst of a poem that is otherwise entirely in italics); again, the reader can examine the reproductions of these letterpress works to get a sense of the originals. I have corrected a few obvious typos: such emendations are noted. The symbol [ \* ], in the transcription of a poem, indicates the position of an omitted engraving or ornament, when such comes mid-poem or between poem and title. The inclusion or omission of spaces around dashes and ellipses I have considered matters of house style or typesetting idiosyncrasy, and thus silently standardized. Lines of poems are numbered continuously, regardless of sectional divisions.

The annotations are — with a few exceptions — textual rather than interpretive in nature. The exceptions are as follows:

- 1) In some instances, the textual history of a poem bears on interpretation in a significant way, and I have been unable to refrain from commenting: see, for instance, my note to “Infant,” in Chapter 1.
- 2) In a few cases, I have noted the source of a marked but unattributed quotation in a poem. Beyond this, I have tried to stop my ears, qua editor, to the siren-song of allusion: though readers are encouraged to listen, if and as they dare, Outram being an intensely, endlessly, gleefully allusive poet. (The index to Sanger’s *Through Darkling Air* gives one an immediate sense of the range of reference, here.).
- 3) Where Outram himself has given an interpretive note, either in *MLT* or in his published prose, I have passed it along to the reader.

The structure of my textual notes is as follows:

TITLE (I.) In parentheses: composition date or date-range, with source(s) for this given in square brackets. (II.) Chronological list of versions published during Outram’s lifetime (with titles of any accompanying engravings, given in parentheses), including any periodical and/or anthology publications, and any version included in the “Opus” folder (for privately published items, where variation between individual copies is more probable than it is in the trade published works, I give the provenance of my copy text). In this list of versions, boldface denotes the version *to which the note you are reading corresponds*, and which will be treated as primary in the appended list of variants, if there is one; asterisks denote other versions included in the edition. (III.) Discursive notes, if/as necessary: regarding composition date; regarding variations in justification, typography, formatting, and/or bibliographic context; and regarding interpretation, in the limited cases noted above. (IV.) List of published variants. (Where a previous collation of the poem exists, in the edition, the reader will be referred back to it. Where no list of published variants is given or cited, the reader may assume that, if the poem was published more than once, the texts agree in all substantives.)

Colour is a significant datum in Outram's and Howard's work, and its description poses challenges for the textual critic. Where I am working from on-line reproductions, colours are suspect; and even where my copy texts are in my personal collection, I am aware that some may be weathered and faded. Then, too, we know from Outram's "Brief History" (10) that Howard often mixed inks to get the colours she wanted, so we cannot assume that we are dealing with standard, labelled shades. When we get into the press's digital era, and the wide range of digitally printed tones interacts with the different colours of paper on which the press was now issuing its work, things become more complicated still. (Outram once lamented to me that a new printer or printer cartridge, acquired after Howard's death, failed to reproduce the colours of the original broadsheets, though the files were unaltered.) McLeod's descriptions of colours from the letterpress era are evocative but not always consistent — he having wrestled with the same issues I do, in preparing descriptions. Regardless, here are a few notes on the GP colours of the letterpress era, as I have described them in my annotations. Each of the descriptors given below in practice describes a range of colours, but I have given an example or two in each case, to give a sense of the neighbourhood of reference:

Red: The signature GP colour, a bright red or red-orange. McLeod sometimes calls this vermilion. This is the colour of the lovers in *Petition to Eros*, the lion in *Error in Mirror in Error*, the spots on the salamander on the broadsheet of that title. Also used for many titles and colophons.

Deep red: Distinct from the above: darker and less orangey. See *Christmas 1986 (Jack-in-Pulpit)* on the GP Christmas keepsake from that year; also (a more rusty shade this, but I've used the same descriptor) the ["(G)auntleted fist holding tree symbol"] on the

keepsake *Exsultate, Jubilate* (1962).

Rust: See *Craft*, in the keepsake of that title.

Orange: Distinct from red, above; see, for instance, *Goldfish* in *Creatures*.

Orange-yellow: Describes a range of tones intermittent between the above and the below: see for instance *Mushroom* and *Crayfish* in *Locus*.

Yellow: See *Marsh Marigold (Locus) 1974*, in *Locus*.

Gold: Distinct from the above; more ambery in tone. See *Otter* [#2], in *Creatures*, or *Valentine 1973* [initial S].

Olive: See *Under Other Moons 1970*, on the broadside *Under Other Moons*; also *Frogs* in *Creatures*.

Blue: The deep blue of the *Kingfisher* in *Locus*.

Blue-green: Distinct from the above; see the engravings on the keepsake *Seal Dream*.

Deep blue-green: See *Christmas 1968* [trefoil], on the keepsake *Error in Mirror in Error*.

Blue-black: The extremely deep shade of *Christmas 1969* [sunburst] and of *Wave Form*, on the keepsake *For all Creation Is Divine Entire*.

Indigo: A deep purply blue. See *Crow*, in *Creatures*.

Purple: See *Cosmos Symbol / Xmas '71*, on the title page of *Creatures*, or *Star* [#1], on the keepsake *Love Letter*.

Early on in my work on this dissertation, I had the opportunity to consult with Michael diSanto and Robin Isard, editor and webmaster respectively for *Selected Poems of George Whalley: A Digital Edition*, and they gave me the sage advice not to reinvent the wheel: in a project of this size, it makes sense to collaborate in every way possible, to make use of existing platforms, and to build on existing scholarship. A reader of *Collected Poems of Richard Outram* will find

Sanger's *Through Darkling Air* an indispensable companion, for matters of interpretation and also where biographical and bibliographical chronologies and contexts are concerned. I would also refer readers to the Digital Archives Initiative of Memorial University and the Brown Digital Repository, sources for many of my copy texts (as well as for my information about the dimensions of same) — and to McLeod's "A Checklist of the Gauntlet Press, 1960-1995," in which all of the letterpress publications from those years, and some of the electronic publications, are carefully described. (McLeod and I are currently collaborating on a fuller checklist of the electronic publications.) My annotations are heavily cross-referenced with all of these sources, as readers will see. For information regarding Barbara Howard's work, readers are directed to the web site *Barbara Howard's Unfolding Visual World*, still (as of 2018) carefully maintained by Outram's and Howard's executors. See also Appendix 5, below.

**Barbara Howard and Richard Outram: A Chronology<sup>55</sup>**

1926: Helen Barbara Howard born on March 10<sup>th</sup> in Long Branch, Ontario

1930: Richard Daley Outram born on April 9<sup>th</sup> in Oshawa, Ontario

1948: Howard enrolls at the Ontario College of Art, straight into second year

1949: Outram enrolls at Victoria College, University of Toronto; summers, he  
serves as an officer cadet in the University Naval Training Division

1951: Howard graduates from the Ontario College of Art; she teaches art for two  
years before travelling to Europe, settling in London to paint

1953: Outram graduates from Victoria College with a three-year pass degree,  
following a “nervous collapse” (*Darkling* 44); he works briefly as a  
stagehand for CBC television

1954: Outram travels to England, where he meets lifelong friends Allan and Nancy  
Fleming, works for the BBC, and lives “the London life”;  
sometime in the latter part of this year, Outram and Howard meet<sup>56</sup>

1955: Outram writes his first poem (“Brighton, 1955”); Outram and Howard issue  
their first collaborative keepsake (sans poem)

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<sup>55</sup> I have noted full-book publications, only, here (i.e. no broadsides or pamphlets, nor any magazine- and anthology publications); for Howard, I have noted solo exhibitions (and associated catalogues) only; for neither artist have I included posthumous publications and/or exhibitions. For a more complete chronology of Howard’s career, see the curriculum vitae section of her web site, *Barbara Howard’s Unfolding Visual World*. That web site is a key source for the information I’ve gathered here, as are Martha Fleming’s article “Barbara Howard’s Ecologies,” Rosemary Kilbourn’s memorial address for Barbara Howard, and her unpublished “Lives Lived” piece on Howard. For biographical information about Outram, I am indebted to Sanger’s *Through Darkling Air*.

<sup>56</sup> Outram’s essay “A Brief History of Time ...” suggests 1955 as the date of his and Barbara’s meeting; Allan Fleming’s letter to his parents from 23 Dec. 1954 would seem to put this date somewhat earlier (cf. my introduction to Chapter Three, “Early, Privately Printed Poems and Early Years of the Gauntlet Press ...”).

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1956: Howard returns to Canada, followed by Outram; they settle in Toronto, and

Outram returns to work at the CBC

1957: Outram and Howard marry on April 13<sup>th</sup>; Howard's work is exhibited at the

Picture Loan Society in Toronto (she will have further solo

exhibitions there in 1958, 1960, and 1965); Outram and Howard

issue the first of their collaborative keepsakes to include a poem of

Outram's ("Carol," Outram's first published poem)

1959: publication of *Eight Poems* (Tortoise Press)

1960: Outram and Howard establish the Gauntlet Press; Outram's first

commercially published poem appears, in *Poetry*

1964: Sarah Mackintosh Outram, Outram and Howard's only child, is born

prematurely, in February; she lives for one day (d. 7 Feb.)

1966: publication of *Exsultate, Jubilare* (Macmillan Canada); Howard's work

exhibited at the Wells Gallery, Ottawa (she will have further, solo

exhibitions there in 1982 and 1984); at the Fleet Gallery,

Winnipeg; and at Victoria College, University of Toronto

1970: publication of *Twenty-Eight Drawings by Barbara Howard* (Martlet Press)

1972: publication of *Creatures* (Gauntlet Press)

1973: publication of *Thresholds* (Gauntlet Press) and *Seer* (Aliquando Press)

1974: publication of *Locus* (Gauntlet Press); Howard's work exhibited at the Sisler

Gallery, Toronto (she will have another, solo exhibition there in

1976); deaths of Outram's parents

1975: Howard elected to the Royal Canadian Academy of Arts; her work is

exhibited at Hart House, University of Toronto



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1975/6: publication of *Turns and Other Poems* (Anson Cartwright Editions / Chatto & Windus with the Hogarth Press)

1976: publication of *Arbor* (Gauntlet Press)

1977: death of Allan Fleming (31 Dec.)

1979: publication of *The Promise of Light* (Anson-Cartwright Editions)

1980: publication of *The Event in the Mind* in association with Howard's solo exhibition at Prince Arthur Galleries, Toronto

1983: Howard's work exhibited at Yaneff Gallery, Toronto

1984: publication of *Selected Poems 1960-1980* (Exile Editions); Howard's work exhibited at Massey College, University of Toronto

1985: publication of *Man in Love* (Porcupine's Quill); Howard's work exhibited at Latcham Gallery, Stouffville

1986: Howard's work exhibited at the O'Keefe Centre, Toronto, and at the National Library of Canada

1987: Howard's work exhibited at University College, Toronto

1988: publication of *Hiram and Jenny* (Porcupine's Quill); Howard joins the Arts & Letters Club of Toronto; her work is exhibited at Georgetown Library & Cultural Centre

1989: publication (in Jan.) of 'O NOR SHALL DEATH'S TEXT ...', the last letterpress publication of the Gauntlet Press

1990: Outram retires from the CBC; he joins the Arts & Letters Club of Toronto

1993: publication of *Mogul Recollected* (Porcupine's Quill) and *Around & About the Toronto Islands* (Gauntlet Press); the Gauntlet Press, on hiatus since

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1989, is reborn in electronic form; Howard's whale and ocean paintings are exhibited at the Arts & Letters Club

1994: publication of *Hiram and Jenny, Unpublished Poems* (Food for Thought Bookstore); and of *Peripatetics and Tradecraft, and Other Uncollected Poems* (Gauntlet Press)

1995: publication of *Eros Descending* (Gauntlet Press); William Blissett's Gauntlet Press collection exhibited at the E. J. Pratt Library, Victoria College, University of Toronto

1997: publication of *Notes on William Blake's 'The Tyger' ...* (Gauntlet Press)

1998: publication of *Benedict Abroad* (St Thomas Poetry Series)

1999: publication of *DA 44: A Special Issue on the Gauntlet Press*, in association with an exhibition of Gauntlet Press work at the Robarts Library; Outram wins the Toronto Book Award for *Benedict Abroad*

2000: publication of *Ms Cassie* (Gauntlet Press)

2001: publication of *Dove Legend & Other Poems* (Porcupine's Quill) and *Lightfall* (Gauntlet Press); first, privately published ed. of Peter Sanger's "*Her Kindled Shadow ...*": *An Introduction to the Work of Richard Outram* appears (a second, revised ed. will appear the following year)

2002: Outram and Howard move to Port Hope; Howard dies unexpectedly during surgery for a broken hip (7 Dec.)

2003: Outram privately publishes *Nine Shiners* and *Brief Immortals*; a special issue of *Canadian Notes & Queries* devoted to Outram's work appears

2005: Outram ends his life, dying of hypothermia on the porch of his and Howard's Port Hope home (21 Jan.)

I. EARLY, PRIVATELY PRINTED POEMS (1957-59), AND EARLY YEARS OF THE GAUNTLET PRESS (1960-65) Outram's first poems, like Outram's and Howard's first collaborations, emerged from the crucible of "London life" in the middle 1950s, and it is worth saying something about the nature of that life. As Sanger has shown (*Darkling* 45-9), the Neo-Romanticism that was still flourishing in London during this period set Outram's and Howard's artistic coordinates.

It is also worth saying something, here, about the principals in the cast of characters that peopled Outram's London life: the designer Allan Fleming and his wife Nancy; and Barbara Howard. As I say in my introduction to this edition, Outram's coming into poetry coincided with two other cardinal events: his discovery of the book arts (specifically printing and typography), and his falling in love. The Flemings were instrumental in the first, Howard, of course, in the second.

On 9 January 1955, in a letter from "80 Belsize Park Gardens, London N.W. 3," Outram wrote to the Flemings, who were now back in Toronto:

As you may have heard via the grape vine, I ran out of moneys about the middle of summer and am now a full fledged scene man (stagehand) for the B.B.C., Television. Not much of a job and very hard work, but has the incomparable advantage of giving me half my time free to live a London life. That is, I work two days on and two days off ... and there are not many jobs in London with that attraction. (n. pag.)

The artist Rosemary Kilbourn, who spent three years in London during this same period (1953-55), describes the richness of what was on offer: concerts and plays were "amazingly cheap because of the exchange rate in our favour — rents too so little in Canadian money" (letter to the author, 10 March 2016). She describes going to see the dancer Margot Fonteyn: "I didn't line up for tickets," she writes, "but consulted the paper in the mornings to see when [Fonteyn] would be dancing — then [would] go at the time in the evening and get a pillar seat (a single seat right behind a pillar that was always available). You just had to lean slightly to one side to have a perfect view of the stage" (letter to the author, 29 March 2016). As Sanger writes, "It was a time when painting, sculpture, music, poetry, fiction, theatre and theatrical design, ballet, book design and illustration, and film all drew upon what was conceived of as a specifically English tradition [going back to Blake and Palmer] of close natural observation and transcendent visionary intensity" — traits that would come to characterize both Outram's and Howard's art, as well.<sup>57</sup>

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<sup>57</sup> Alongside Fonteyn, Sanger mentions the choreographer and dancer Antony Tudor and the dancer Michael Somes; the artists Stanley Spencer, Paul Nash, Graham Sutherland, David Jones, John Minton, John Craxton, John Piper, Ceri Richards, Michael Ayrton, Cecil Collins, and Henry Moore; the composer Benjamin Britten; the theatrical designer Leslie Hurry; the film director Michael Powell; and the writers W.B. Yeats, Edith Sitwell, Dylan Thomas, Vernon Watkins, Charles Williams, Virginia Woolf, Mervyn Peake, and John Betjeman (46). *A Paradise Lost: The Neo-Romantic Imagination in Britain 1935-1955*, ed. David Mellor (Lund Humphries/ Barbican Art Gallery, 1987), gives a complementary picture of this cultural milieu.

Outram and Howard apparently “queued for half a night to obtain seats for a New Year’s Eve performance of *Swan Lake* in which Fonteyn and Sones were the principal dancers” (Sanger 46). In another, 1955 letter to the Flemings (undated, but postmarked June 5<sup>th</sup>), Outram writes that he and Howard were shortly to “go to the Festival Hall to hear [the soprano] Victoria De Los Angeles.” And in his essay on the origins of the Gauntlet Press, he talks about Ambrose Gauntlet, “a violist in the London Harpsichord Ensemble, whose chamber concerts we often attended ...” (“Brief History” 10). But Outram did not have to leave his digs to hear music. In his memorial address for Outram, Kotcheff remembers:

The house at 88 [sic.] Belsize Park Gardens was full of music and artistic endeavour. Members of a string quartet, a protégé of the Griller Quartet, lived there ... including the brilliant first violinist Peter Gibbs and the cellist Bruno [Schrecker?]. So music of the late Beethoven quartets filled the house. Bernice Rubens, who later became a significant British novelist, hung around the house. She was having an affair with the filmmaker who lived in the next room.... Everyone in the house took a lively interest in the creative work of the other inhabitants.<sup>58</sup>

As Sanger has said to me, this was a milieu in which a tradition of passionate amateurism was strong. Many of the English presses were small-scale, cottage operations, “offshoots of English eccentricity.” The country was recovering from war: a “small-scale survival instinct” was at work, in the arts as elsewhere. Poets and dancers congregated at a small group of pubs near Covent Garden: a group of makers that was also an audience. “The distinction between public culture and private culture was not so severe as now,” Sanger told me (conversation with the author, 20 October 2016). It is perhaps no surprise that, immersed in this context, Outram — a verbophile from childhood (Kotcheff, n. pag.) — began to write poems, his first apparently composed at Brighton in February of 1955 (*MLT* 3); nor that Outram and Howard would begin to formulate the idea of delving into private presswork.

Allan and Nancy Fleming had sailed from Canada to the U.K. in 1953, drawn by the “typographic renaissance” that had been going on there since the turn of the century (Allan Fleming, “Autobiographical” 33). Allan, who would go on to become one of Canada’s greatest designers and typographers, was at this time an aspiring commercial artist frustrated by the lack of native exemplars. He spent his London years talking, looking, and learning:

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<sup>58</sup> Howard, too, lived in a house of musicians, her landlords “the parents of the flutist for the B.B.C. orchestra,” and the father himself a musician, Kilbourn remembers (letter to the author, 10 March 2016). Kilbourn recalls that Howard’s bedsit was in Swiss Cottage; if this was so, it was about a fifteen minute walk from Outram’s quarters in Belsize Park Gardens. Outram’s quarters, if lively, were not swell: Frances Gage, who visited him and Howard there in December of 1955, recalls that “Richard’s ‘Apartment’ was simply a big room that was so cold he finally put up a tent inside to help cut the icy drafts. In a letter home, he said he had taken so long to write because he’d slipped on the ice in the bathroom and hurt his elbow” (Butcher 91-2).

We had two years there. Six months of wandering and the rest of the time working for an agency. I called it Emmett [sic.] Railways because it was run by a man who had been cashiered out of the navy for being drunk while engaged in enemy action. And he continued in the same vein; but he paid me very well. I bought countless, marvellous, reasonably priced books on typography. On weekends I visited the Victoria and Albert Museum, the St Bride Printing Library, studied, talked to everyone who was anyone in typography. (ibid. 33-4)

In a 2005 e-mail to Margaret McBurney, Nancy Fleming wrote, “My late husband, Allan Fleming[,] and I met Richard in late 1953 (or early 1954) in London, thanks to a letter of introduction from a mutual friend at the CBC. Richard was soon to meet Barbara and so were we.” The Flemings were living at 82 Onslow Gardens in London, at this time, and their quarters there seem to have become a home away from home for sundry expatriates, Outram included. A letter from Allan Fleming to his parents, dated 29 December 1954, tells of a Christmas dinner that Allan and Nancy hosted (the centrepiece being Allan’s 14-pound company turkey, gift of Emmett Railways, I presume); Richard and “his Barbara” were among the guests. Outram’s 9 January 1955 letter to Allan and Nancy refers to “the Onslow set” — which seems to have included, centrally, Barbara and himself.

What did those present talk about at Onslow dinners? Well, “books books books, art art art, ideas ideas ideas,” I suspect. (I’m borrowing Kotcheff’s description of stagehand conversations at the CBC in the 1950s, here; it describes the conversation of the Richard Outram I met and got to know in 1998, and I suspect it describes the conversation of the Richard Outram that the Flemings got to know in 1955, as well. “[R]unning wit and sailor’s knots,” Kilbourn says of Outram in the 1950s: as Kotcheff says, “You can depend upon the persistence of character.”) An inventory of Outram’s and Howard’s library prepared after Outram’s death in 2005, by Noreen O’Rinn, includes various books from those years:<sup>59</sup> works of literature (Auden, Eliot, Hopkins, Yeats, Rilke, Lorca, Hemingway, Edith Sitwell, James Stephen, Virginia Woolf, D.H. Lawrence, Daisy and Angela Ashford, Willa Cather, W.S. Graham) and literary criticism (Maud Bodkin on archetypal patterns in poetry, Kathleen Raine on William Blake), of art (Paul Nash, Käthe Kollwitz, David Jones, a book of string games) and art criticism

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<sup>59</sup> O’Rinn’s catalogue is a complete list of the books from Outram’s and Howard’s library that came to the Fisher after Outram’s death. It should not be treated as a complete list of books that were in Outram’s possession at the time of his death (certain artifacts from Outram’s and Howard’s home were given by his executors to the couple’s family and close friends, and I suspect that this is true of the books, as well); and it should certainly not be treated as a complete list of books that were in Outram’s and Howard’s home during their artistic maturity. Sanger mentions their Woolf collection; much of this must have gone with the couple’s “superb Hogarth Press collection,” which they eventually offered for sale through Anson-Cartwright (Anson-Cartwright, n. pag.). After Howard’s death, Outram bequeathed some of her/their books to close friends (see, for instance, Sanger, *Darkling* 48-9).

(Rilke on Rodin, Douglas Cooper on Paul Klee, Eric MacLagan on the Bayeux Tapestry), of philosophy and ideas (Thomas à Kempis, Aldous Huxley, Colin Wilson, Wyndham Lewis) — a good number of these inscribed as gifts, either from Richard to Barbara or from Barbara to Richard, or from the Flemings to either painter or poet. So: books books books, indeed (and these are just the volumes they *kept*). Also art and ideas, as Kotcheff says: heaven and hell, science and religion, feminism and Christianity, archetypal patterns.... And the idea (this evident not only in the texts but in the editions — Eliot's *The Cultivation of Christmas Trees*, for example, in the Faber/Ariel Poems edition with illustrations by David Jones) that word and image (both icon and letterform) might combine to make a whole greater than the sum of its parts.

In his essay “A Brief History of Time at The Gauntlet Press ...,” Outram writes: “Largely through my close friendship with Allan Fleming, I had become aware of some of the complexities, niceties and rewards of fine printing, typography and book production.” I can imagine Allan showing off to his friends his newest bibliographic finds, or sharing with them news of his acceptance as a member in good standing of the Society for Italic Handwriting (Martha Fleming, “Brief” 15). An inscription in a copy of Aubrey West's calligraphy manual *Written by Hand*, though presumably written later, seems to recall the conversation at that Onslow Christmas: “To Dick from Isaac, London Dec. 24, 1954; London 1955; Toronto 1962.”<sup>60</sup> And one of my favourite artifacts from Outram's London years is his copy of Osbert Lancaster's illustrated guidebook *London Day and Night*. The inside of the front cover is inscribed twice: once, in “R.D. Outram's” Ontario schoolboy handwriting; then again in an exuberant if unpracticed italic: “*Richard Outram / London 1955.*”

If this idea, regarding the possible synergistic collaboration of word and image, emerged from the conversational ferment of Onslow, it also seems to have been a product of Outram's and Howard's nascent romance. Outram writes that “from almost the first days of our coming together, in London, we glimpsed the possibility of our managing to achieve, as best we might in our entwined vocations, some true marriage of word and image” (*Brief Immortals* n. pag.).

Kilbourn tells me that Howard and Outram met in London at a party hosted by another expatriate Canadian, Christopher Adeney. This must have been quite early on during Outram's London stay, if Howard was already present at the Fleming's Christmas board, as “[Richard's] Barbara,” in 1954. Howard, four years Outram's senior, was already an artist by both training and vocation. “Barbara was always a painter,” Kilbourn says in her memorial address for Howard:

Her delightful and perceptive mother [who died shortly before Howard began her studies at O.C.A. in 1948] could keep her, at the age of three or four, occupied for hours with a can of water and a paintbrush, changing with wetness the colour of the front porch floor. She was always drawing, and earned her way with commissions and store window display[s] before she went to the

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<sup>60</sup> Isaac Morgulis is another of the guests whose names Fleming records in his Christmas letter to his parents.

College of Art, straight into second year, with a style that was already uniquely her own. (“On Barbara Howard” n. pag.) Howard graduated “with the medal for drawing and painting” in 1951 and taught art for two years, before making “the pilgrimage to the great galleries of Europe, settling in London to paint” (Kilbourn, “Lives” [1]). Kilbourn says that by the time Howard arrived in London in 1954, “the pattern of her future was clear, in her paintings of the light-filled river and its bridges, and in her meeting with Richard” (“On Barbara Howard,” n. pag.). She describes seeing the two of them walking together in a London street: “Of course I didn’t know who Richard was, but it seemed to me that there was a small arc of light (even at a distance) over their heads,” connecting them (letter to the author, 20 Jan. 2016, n. pag.).

It is interesting to note that Outram was not, by his own account, a poet in 1954, when he and Howard met. Although, as Kotcheff says, “His devotion to ideas and literature probably started in Kindergarten,” he would not write his first true poem until 1955 (again, see *MLT* 3). Outram’s sense of his own poetic vocation emerged in no small measure, then, from his sense of his possible collaboration with Howard, and not — or not in an obvious way — the other way around.

Outram writes: “... we had produced, by one means or another, a Christmas keepsake each season since our first coming together, in London in 1955” (“Brief History” 5). The first two of these keepsakes — preserved amid Outram’s uncatalogued papers at the Fisher — included images of Howard’s without accompanying text. (These are linocut images, annunciatory in theme: their subjects are angels, human figures, and natural forms [trees, stars], rendered in a style reminiscent of that of the later keepsakes “Carol” [1957] and “Mute Woman” [1960]. Outram calls them “London linocut” and “Toronto linocut,” respectively, in his list of “Christmas Keepsakes from Richard and Barbara Outram.”) Outram’s print debut came in 1957 with their keepsake “Carol,” which included, alongside Howard’s drawing, his first published poem.

By the time Outram and Howard issued “Carol” (like “Young Pine” and “Forest,” this keepsake was designed by Allan Fleming and commercially printed, “probably at [Cooper & Beatty]” [Outram, “Christmas” n. pag.]) they were back in Canada.<sup>61</sup> Private presswork was in the air. (Gus Rueter established his Village Press in Thornhill in 1957, and, with Carl Dair and Douglas Lochhead, established the Guild of Hand Printers in 1959 [Landon 375]. I do not know if Outram and Howard were connected to this group, but they were certainly connected, still, to Allan Fleming, who was himself broadly connected in the world of the book arts, and who established his own, short-lived private press, Tortoise Press, in 1959.)<sup>62</sup>

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<sup>61</sup> Outram had announced their engagement to the Flemings through the mail in August, 1956. (Barbara was already back in Canada at this time, “teaching in a summer camp in the Lake-of-Bays region”; Outram would follow her in October [Outram, Letter, 22 Aug. 1956, n. pag.]). They were married in Toronto on 13 April 1957, with Allan Fleming serving as best man and Frances Gage as bridesmaid (Martha Fleming, “Ecologies” 70).

<sup>62</sup> In *History of the Book in Canada*, Richard Landon writes of post-war Ontario as being “English-speaking Canada’s other significant centre of private press work”

When Outram and Howard began to use their Gauntlet-Press imprint, in 1960, on works of their own designing and production, their aims were both humble and grand. “My own output of poems was rapidly outstripping the realistic possibilities of ephemeral publication,” Outram wrote. “[O]ne of the obvious solutions was to produce small editions of at least a few poems ourselves, for our own pleasure and that of a few friends” (“Brief History” 5). At the same time, “When we began printing and distributing our efforts, we would I suspect somewhat naively have agreed with Wordsworth that:

Discourse was deemed man’s noblest attribute,  
And written words the glory of his hand.  
Then followed printing with enlarged command  
For thought — dominion vast and absolute  
For spreading truth and making love expand”  
(qtd. “Brief History” 15).

Surveying the field of print and pixel in 1999 — “the great tsunamis of mindless baffle-gab, rapacious manipulation and merciless ideological malice thundered everywhere today,” as he put it — he qualified Wordsworth’s endorsement of the medium, but wrote: “it remains a constancy, our hope and act of faith, that the marriage of word and image made manifest here and there, now and again, through the best work of our dear Gauntlet Press, might indeed still serve ‘For spreading truth and making love expand’” (“Brief History” 18).

Universal in its aims, then, the press was nonetheless, initially and always, an instrument of Outram’s and Howard’s personal, collaborative expression. In the early years (and as distinct, for instance, from William Rueter’s Aliquando Press, which published works by various authors, historical and contemporary), its publications all featured Outram’s poems and/or Howard’s engravings, in editions that combined their skills and energies in the design and production. In the press’s later, electronic iteration, Outram and Howard would occasionally publish small-edition broadsides of works by writers other than Outram — but always, the GP imprint meant that there had been a central contribution to design and/or production from *both* Outram and Howard. (Importantly, Outram withheld the imprint from the publications that he issued after Howard’s death. “Tundra Swans” [2003], designed by Howard before her death though printed by Outram afterwards, was the last publication to bear the imprint.)

This section begins with the earliest of Outram’s and Howard’s joint-publications to include Outram’s poems — these issued sans imprint — and then collects the publications of the Gauntlet Press up to 1965, when Outram completed the manuscript for *Exsultate, Jubilate*, in which some of the poems first published by the GP would see reiteration. It is worth quoting here Outram’s own note about the letterpress productions of the Gauntlet Press, prepared for an

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(alongside B.C.). He cites Outram’s and Howard’s Gauntlet Press, with Will Rueter’s Aliquando Press and Gerard Brender à Brandis’s Brandstead Press, as one of three presses founded in the 1960s that “demonstrated the increasingly collaborative and innovative nature of [private press] publishing” into the next millennium (376).



exhibition of the material (perhaps the 1999 Roberts exhibition), as it describes the GP items the reader will encounter here:

Everything in this exhibition was printed on an Adana horizontal platen hand press. The dark border of this page [9.75 x 7.25 inches] represents the inside chase area, or maximum printing area. (In practice, this area is considerably reduced by the need for furniture, quoins, etc.)

Except for some titling in Cochin Open caps, all of the type used is monotype Bembo, 14 and 30 point. Various Japanese hand-made papers have been used for the most part and we have a fondness for French hand-marbled cover stock.

The illustrations, ornamentations and press-marks in this exhibition are printed directly from wood-engravings. These are executed on endgrain boxwood, in reverse and in relief (i.e., all white areas are cut away and the remaining wood surface is inked and prints.)

The Gauntlet Press was established in 1960. (“The Gauntlet Press” n. pag.)

By his own account, Outram did “[e]ssentially ... all of the typesetting and printing,” while “Barbara did the designing and binding and became very skilled at the mixing of inks to achieve the rich colours she wanted, although each of us might at times assist the other in one way or another” (“Brief History” 10) — and Outram would venture into the bindery himself with some of the later, electronic publications (Howard 24).

Issue number 44 of *DA, A Journal of the Printing Arts*, which contains Donald W. McLeod’s “A Checklist of The Gauntlet Press, 1960-1995,” alongside essays on the Gauntlet Press by both Outram and Howard, continues to be the best print source for information about the press and its output. (All of the Gauntlet Press publications [as distinct from the imprintless publications] included in this section are described in McLeod; Outram and Howard vetted his list, so I accept it as an authorial record, within its prescribed limits.) See also the online exhibition *The Gauntlet Press of Richard Outram and Barbara Howard*, a production of the Digital Archives Initiative of the Queen Elizabeth II Library at Memorial University, and the Gauntlet Press items included in the Brown Digital Repository. Strong Gauntlet Press collections exist at Memorial University, at the Fisher, and at LAC, among other institutions (see my introduction for a fuller list). Interested readers are encouraged to seek these out: there is, after all — as these publications teach us — no substitute for the real thing.

I should note that a number of the early keepsakes are undated; publication dates for these, given in square brackets, are derived from McLeod’s “Checklist ...” and/or from Outram’s list of “Christmas Keepsakes,” except where otherwise indicated in the notes.

CAROL (1955/57 [MLT]) **Christmas ks [Dec. 1957]** (with Howard’s drawing [?] [*Carol*], in black) (copy text DAI/PS 8579 U92 C362 1957 RARE).

This keepsake was designed by Allan Fleming and commercially printed, “probably at [Cooper & Beatty]” (Outram, “Christmas” n. pag.), on cardstock scored so it could stand as a triptych. In *MLT*, Outram writes, “this is the first time that I had ever seen a poem of mine in print” (4). Rosemary Kilbourn believes the image to be from a drawing; I think it also possible the source is a linocut. (The two, poemless keepsakes that Outram and Howard had issued prior to this — for Christmas 1955 and Christmas 1956 — were both linocuts: cf. Outram, “Christmas” [1].) The keepsake bears no colophon.

YOUNG PINE (1955/58 [*MLT*]) **Christmas ks [Dec. 1958]** (with Howard’s engraving *Young Pine*, in black) (copy text DAI/PS 8579 U92 Y68 1958 RARE). Designed by Allan Fleming and commercially printed, “probably at [Cooper & Beatty]” (Outram, “Christmas” [1]). Poem and image are printed front and back, to appear alongside one another when the sheet is folded; the poem (title and body text) is printed in a rusty orange. As far as I know, this was the first keepsake Outram and Howard published that featured a wood engraving. The keepsake bears no colophon.

FOREST (1955/58 [*MLT*]) **Christmas ks [Dec. 1959]** (with Howard’s engraving *Forest 1959*, in black) (copy text DAI/PS 8579 U92 F68 1959 RARE). Designed by Allan Fleming and commercially printed, “probably at [Cooper & Beatty]” (Outram, “Christmas” [1]). The Memorial University copy, which is the source of my copy text, is an unfolded broadsheet; other copies (BDR, CA) have been folded in half so that poem and engraving appear on the cover of the resulting folio. The inner form is unprinted, but signed (“Richard & Barbara Outram” on the BDR copy; “Barbara & Richard” on my copy, which came from Kilbourn). Note that the engraving is signed “HB” rather than “BH,” the form Howard used on other early engravings — a sign, perhaps, that she was still becoming accustomed to working in reverse (though her full name was Helen Barbara Howard, so her full initials incorporate that HB). The keepsake bears no colophon. This is the one poem from *Twenty-five Poems*, “the book that wasn’t” (*MLT* 51-2, and see Appendix 4) that Outram subsequently published as a keepsake. In the *Twenty-five Poems* reproduction proofs at LAC (LMS-0134/1987-02, series III, box 13), the poem is left justified; line three reads “on the pathway where,” in place of “in the path whereon.”

MUTE WOMAN (Feb. 1960 [*MLT*]) **GP Christmas ks 1960** (with Howard’s engravings *Mute Woman 1960* and [“(G)auntleted fist holding tree symbol”], both in black) (copy text DAI/PS 8579 U92 M88 1960 RARE), *EJ* (1966),\* *SP* (1984). “Mute Woman” was the title poem in a book-length typescript that Outram prepared in 1962, a precursor to *Exsultate, Jubilate*. (See LAC LMS-0134/1987-02, series III, box 5, folder 14 — see also Appendix 4.) The GP version is printed letterpress on folded paper, with the engraving printed on a separate sheet and pasted onto the front. The poem and title are on the interior recto; the colophon is printed on the back, beneath Howard’s engraving [“(G)auntleted fist holding tree symbol”], the first of her GP pressmarks. (For an astute discussion of the significance of the mark, see Howley.) The colophon reads

as follows: “Printed /by / Richard & Barbara / Outram / at / THE GAUNTLET PRESS / Toronto / for / CHRISTMAS / 1960.” This was the first publication of the Gauntlet Press. In the *EJ* and *SP* versions of the poem, Outram would capitalize the initial word in each line; in this version, capitals are deployed grammatically. The typeface, italic here, is roman in *EJ* and *SP*. In this version, every other line starting with line two is indented approximately three word-spaces from the left margin; in *EJ* and *SP*, all lines are flush left. In *EJ*, the poem appears last in the eponymous, first section, *Mute Woman*.

Title MUTE WOMAN] Mute Woman *EJ*

THREE BRIEF ASIDES (Jun. 1960, rev. Mar. 1961 [*MLT*]) **ks** [Dec. 1960] (copy text CA), GP ks [1961]\* (as “Five Brief Asides”) (copy text BDR/HB40897), *EJ* (1966)\* (as “Passes of a Bright Hand”). Both of the GP versions are letterpress printed, the first (*Three Brief Asides*, [1960]) on a single sheet, the second (*Five Brief Asides*, [1961]) on a single, folded sheet; neither bears a colophon. In *MLT*, Outram writes that he set and printed “Three Brief Asides” — referred to initially as “Poem to be Set in Italics for Barbara” — “as a surprise present” for Howard (5). My copy text is Howard’s copy of this keepsake, which Outram gave to me, along with some other things of Howard’s, after her death. I have not seen any other copies from this (unnumbered) edition, and (perhaps because it was produced by Outram solo, and thus not a GP creation) it is not included in McLeod’s “Checklist ....” I suspect that the keepsake was a one-off, or nearly so. The copy Outram gave me is in a hand-inscribed envelope that reads, in his italic hand, “for Barbara with Love; on CHRISTMAS 1960 ~”. Inside the envelope, along with the keepsake, is a small note-card (6.5 x 4.5 cm) — apparently an off-cut from the paper stock that Outram used to proof and print the text — that reads, again in Outram’s italics, “for / Barbara / with / Love.” Below and slightly to the right of this text are four hand-drawn dotted saltires. With “Three Brief Asides” we see Outram’s private-publication practice at one of its extremes: a letter-press printed keepsake produced, to all appearances, for an audience of one, its distribution comprising its being given, as a gift, to that single audience member. “Three Brief Asides” metamorphosed, however, and eventually had a more public life. It became the GP Christmas ks “Five Brief Asides” (1961). (In 2004, Outram sent me what I believe to have been Howard’s copy. Unlike the BDR copy, it is enclosed in a custom envelope, handmade out of marbled paper [deep blue, deep purple, and dark green, flecked with gold]. It contains a pressed four-leaf clover.) It also became the *EJ* poem “Passes of a Bright Hand.” Both of the keepsake versions of the poem are set in italics; *EJ* is set in roman type. In both of the later versions, the following stanzas have been added (italicized here, as in “Five Brief Asides,” the 1961 ks version), preceding the final stanza (“She spoke the dark syllables ...”):

*She wept, softly, as she walked  
into the slow light  
surrounding her, for a child  
left in a green night.*

*A quick flame wrapped him  
and was gone:  
he bent, with a sun cupped  
in his palm.*

In *EJ*, the poem appears second in the book's first section, *Mute Woman*.

Title *Three Brief Asides*] *Five Brief Asides* GP (1961)  
Passes of a Bright Hand *EJ*

FIVE BRIEF ASIDES (Jul. 1960, rev. Mar. 1961 [*MLT*]) ks [1960]\* (as "Three Brief Asides") (copy text CA), **GP ks [1961]** (as "Five Brief Asides") (copy text BDR/HB40897), *EJ* (1966)\* (as "Passes of a Bright Hand"). For collation and notes, see above (pp. 101-2).

CHARM FOR MARTHA (Aug. 1961 [*MLT*]) [**GP**] ks [**Oct. 1961**] (copy text DAI/PS 8579 U92 C53 1961 RARE), *EJ* (1966)\*; anthologized in *Messenger and New*, p. 1449. Outram writes that the poem was "printed by the GP" as a birthday keepsake for Martha Fleming (*MLT* 6), daughter of Allan and Nancy Fleming, who was born in October of 1958. I have assigned the keepsake an October publication date, accordingly. The GP version is letterpress printed on tissue paper. McLeod notes that this was a variable edition, the tissue paper being "of various colours (mostly blue or green)" (26); both the BDR and the DAI versions are blue. In *EJ*, the poem appears sixth in *Mute Woman*, the book's first section.

Title CHARM for MARTHA] Charm for Martha *EJ*  
CHARM FOR MARTHA *Messenger and New*

1 WHO] Who *EJ*, *Messenger and New*

MYSTERY (Nov. 1961 [*MLT*]) **GP Christmas ks 1961** (with Howard's engraving *Christmas 1961* [unicorn kneeling], in black) (copy text CA), *EJ* (1966)\* (untitled ["*Flames, in a green night flowering, ...*"]). The GP version is letterpress printed on a single, folded sheet. Engraving, title, and poem all appear on the front; there is a colophon on the interior recto: "*Richard & Barbara Outram, The Gauntlet Press, Christmas 1961.*" My copy text came to me from Outram in 2004; it may have been Howard's copy. It is enclosed in a custom envelope hand-made from paper printed with a peacock-feather pattern. A smaller piece of paper (4.7 x 7.1 cm) is pasted to the front of the envelope, in the lower right-hand corner; on this piece of paper is printed the same wood engraving that appears on the keepsake proper. McLeod describes the keepsake itself as having the engraving printed separately and pasted on (26); this is not the case for the copy in my collection, where the engraving is printed directly onto the same folded sheet that bears the colophon and the text of the poem. Outram and Howard did sometimes issue keepsakes in variable editions; perhaps that was the case here. The typeface, roman in the GP version (except for the title, which is in italicized capitals), is italic in *EJ*. In *EJ*, this poem appears untitled and enclosed in single quotation marks, beneath the dedication "This book is for Barbara," on unnumbered page 6.

TITLE	<i>MYSTERY</i> ] [Untitled] <i>EJ</i>
1	FLAMES,] <i>Flames, EJ</i>
4	eyes. <i>eyes.'</i>

EXSULTATE, JUBILATE (Apr. 1962 [*MLT*]) **GP ks [1962]** (with Howard's engraving ["(G)auntleted fist holding tree symbol"], in deep red [cf. note on *Mute Woman*, above] (copy text BDR/HB40898), *EJ* (1966),★ *SP* (1984). The GP version is letterpress printed on folded paper. The front bears Outram's name, the title (in deep red), Howard's engraving (in deep red), and superimposed upon the engraving, the words "THE GAUNTLET PRESS." Poem and title are printed on the interior recto. There is no colophon. This poem is the final poem in *EJ*, and gives its title not only to the book but to the book's fourth and final section. As Robert D. Denham has pointed out to me, this poem takes its title from a Mozart motet.

Title	EXSULTATE, JUBILATE] Exsultate, Jubilate <i>EJ</i>
1	AND] And <i>EJ, SP</i>
15	soul] Soul <i>EJ, SP</i>

VISION & MYSTERY (Feb. 1962 [*MLT*]) **GP ks 1962** (copy text DAI/PS 8579 U92 V57 1962 RARE), *EJ* (1966),★ *SP* (1984). The GP version is letterpress printed on paper, with a colophon, in deep red, at bottom: "The Gauntlet Press, Toronto, 1962." The poem is set in italics in the GP version; in *EJ* and *SP* it is set in roman type. In *EJ*, the poem comes fifth in the book's first section, *Mute Woman*.

Title	<i>VISION &amp; MYSTERY</i> ] Vision and Mystery <i>EJ</i>
	VISION AND MYSTERY <i>SP</i>
1	<i>O DARK</i> ] O dark <i>EJ, SP</i>

ANGEL RIDDLING (Sept. 1962 [*MLT*]) **GP Christmas ks 1962** (with Howard's engraving *Bird, Tree, Sun*, in black) (copy text DAI/PS 8579 U92 A54 1962). Letterpress printed on French folded paper. Howard's engraving appears on the front, the poem with its title on the interior recto, and the colophon on the back, printed in deep red: "*Richard & Barbara Outram / The Gauntlet Press / Christmas 1962.*"

LOW VOICE AT THE WATER'S EDGE (Jan. 1962 [*MLT*]) **GP Christmas ks 1963** (with Howard's engraving *Christmas 1963* [fish and moon], in blue) (copy text DAI/PS 8579 U92 L69 1963 RARE), *EJ* (1966),★ *MC* (2000).★★ The GP version is letterpress printed on French folded paper. The poem and title appear on the front, along with Howard's engraving. The inner form is blank. On the back appears the following colophon: "*Richard & Barbara Outram The Gauntlet Press Christmas 1963.*" In *MLT*, Outram writes, "This was one of the very few poems that was written out once, suddenly, complete, not to be altered, having occurred to me in every sense, and which I still (1993) very much like and respect." In *EJ*, this poem is epigraphic to the book's final, title-section. In *MC*, the poem appears on the verso of the broadsheet *Ms Cassie & Logos*. It is printed on mottled mauve paper. A purple ornament of a skeleton fish appears above the title, which is

in red. Another, smaller skeleton fish appears, in gold, below the poem, and beneath that is the source note “*Exsultate, Jubilate* / 1966,” in purple. The text of the poem is centred, unlike in the GP and *EJ* versions, where it is flush left. In the GP version and in *EJ*, the initial letter of each line is capitalized; in *MC*, capitals are deployed grammatically, save for the mid-line capitalizations of “Salamander” and “Diamond-kindler.”

Title *LOW VOICE AT THE WATER’S EDGE*]

*Low Voice at the Water’s Edge* *EJ, MC*

1 *RARE*] *Rare* *EJ, MC*

ON A SILVER FIELD (Sept. 1962 [*MLT*]) **GP Christmas ks 1964** (with Howard’s engraving *Christmas 1964* [unicorn prancing], in deep blue-green) (copy text CA), *EJ* (1966).★ Kilbourn has told me that this poem was written for her, and my copy text of the GP version was formerly her copy. The GP version is letterpress printed on French-folded paper. Howard’s engraving appears on the front, with the title and the poem. The colophon is printed continuously, in one line, that runs from the verso onto the recto of the inner form: “*Richard & Barbara Outram The Gauntlet Press Christmas 1964.*” Set in roman type, in the GP version, both poem and title are set in italics in *EJ*; there, the poem serves as epigraph for *Mute Woman*, the book’s first section.

Title ON A SILVER FIELD] *On a Silver Field*

1 SERAPH,] *Seraph, EJ*

OPHELIA ILLUMINED **GP Christmas ks 1965** (with Howard’s two *Christmas 1965* engravings, [#1, fishes] and [#2, phoenix], both in red) (copy text DAI/PS 8579 U92 O64 1965 RARE), *TC* (1994)★ (copy text DAI/PS 8579 U92 T73 1994 RARE). The GP version is letterpress printed on paper, [#1, fishes] at top, then the title and poem, and [#2, phoenix] beneath. A colophon appears, printed in red, at bottom: “*Richard & Barbara Outram The Gauntlet Press Christmas 1965.*” In the GP version, the body of the poem appears in italics; in the *TC* version, it is in roman type. This is the second poem in *TC*.

Title Ophelia Illumined] OPHELIA ILLUMINED *TC*

1 *SIR,*] *Sir, TC*

II. *EIGHT POEMS* (Tortoise Press, 1959) This book, published in 1959, was the only one ever to be published under Allan Fleming's Tortoise Press imprint (Martha Fleming, "Brief" 18), which Fleming registered with the International Registry of Private Presses in that same year. It is a much-abridged version of an earlier book (to have been titled *Twenty-Five Poems*) that was never in fact produced. Outram calls in "the book that wasn't" (*MLT* 51): see appendix 4 for details. Both galley proofs and reproduction proofs of *Twenty-five Poems* exist in the Gauntlet Press fonds at LAC (LMS-0134/1987-02, series III, boxes 4 and 13, respectively). In his *Checklist* [1987], Outram writes that the latter were used at Cooper & Beatty for the eventual production (on 24 Nov. 1959) of *Eight Poems* (and indeed the poems in *EP* agree, in both substantives and incidentals, with the *Twenty-Five Poems* reproduction-proof versions that I have been able to examine [versions of all of the *EP* poems, with the exception of "A Green Stone Loon," which I could not discover among the reproduction proofs at LAC]). According to Outram, the edition was "about 190 copies."

*Eight Poems* bears no colophon; the only publication information is that given on the cover, which is cream-coloured card stock, French folded. The cover reads:

RICHARD OUTRAM *Eight Poems* THE TORTOISE PRESS  
The guts of the book comprise two printed sheets, folded and hand-sewn to make a gathering of eight pages, one for each of the book's eight poems. There is no information as to edition limitation.

In later years Outram came to cast a cold eye on even this abridgement of "the book that wasn't"; in *MLT* he wrote that there are only two poems here ("The Infant" and "Green Stone Loon") that, as of 1993, he would preserve (4).

*Eight Poems* is the first of the two books that Fleming designed for Outram (this in addition to Howard's *Twenty-Eight Drawings*, which Fleming would published under his Martlet Press imprint in 1970), each "a labour of Love," as Outram wrote ("Allan Fleming ..."). Seventeen years after this initial collaboration, Outram would contribute a short essay (see Appendix 3) to the catalogue that accompanied the exhibition *Allan R. Fleming: designer*, at the Vancouver Art Gallery (the catalogue was apparently published *as galley proofs*, perhaps in a nod to Fleming's trade). Outram writes:

In her essay *Printing Should Be Invisible*, [Fleming's exemplar and acquaintance Beatrice Warde] compares ideal typography (and by implication, all design) to a superbly wrought but crystal-clear wine goblet, "... calculated to *reveal* rather than to hide the beautiful thing which it is meant to *contain*." which is, "... the coherent expression of thought. That is man's chief miracle, unique to man." This might well serve as a central tenet of all of Allan's theory and practice, demanding as it does, not self-expression nor self-exhibition, but the rare combination of an assurance and a humility that can result in distinctive yet impersonal excellence. [4-5]

"Distinctive yet impersonal excellence" characterizes the design of both *Eight Poems* and *Exsultate, Jubilate*, the trade volume that would follow. It is not a poor description of Outram's poetics at this time, as well: here is Outram at his most decorous, deferential in the face of the tradition to which he has apprenticed

himself. The personal voice that would come to speak in his later poems (always tempered by tradition, but increasingly idiosyncratic as Outram’s work evolved) is held in abeyance.

Outram lists all of the poems from *Eight Poems* in *MLT*, but only gives a precise date of composition for the first of them (“The Infant,” 1956). I’ve dated another poem, “Song,” to 1955, based on a note in *RDD*. The date-ranges I’ve given for composition of the others are based on the fact that these poems must have been written no earlier than February, 1955, when Outram wrote his first poem (at least the first he was willing to own [*MLT* 3]), and no later than 1958, when the LAC galley proofs were made. (It is important to note, though, that these galley proofs show Outram making extensive corrections to incidentals, and scattered revisions. The poems’ texts didn’t settle completely, then, until 1959, when the reproduction proofs were made.)

THE INFANT (1956 [*MLT*]) **EP (1959)**, *EJ* (1966)\* (as “Infant”), *SP* (1984) (as “Infant”), anthologized in Kent, *Christian*, pp. 180-81 (as “Infant”). In *MLT*, Outram writes of the poem: “Written in London, in 1956; almost entirely during a lengthy trip on a no. 31 bus, as I remember. The only London poem I would still keep in print” (3). It is worth emphasizing this composition date. Sanger reads the poem as an elegy for Outram and Howard’s daughter, Sarah (*TDA* 57, 184, 400, 424). Certainly, it became that, among other things — but by Outram’s account, the composition of “The Infant” predated Sarah’s birth and death by eight years. This is an instance in which Outram’s reiterative poetics are at play: the poem that meant in a certain way in the context of *EP* (1959) would come to mean in a different way when recollected in *EJ* seven years later (see the early poems “Mystery” and “Three Brief Asides” for parallel examples). In *EJ*, this poem comes second in *Exsultate, Jubilate*, the book’s final section. The text in Kent agrees with the *EJ* and *SP* versions, except for two unfortunate typos: the final line (“O”) was inadvertently omitted (*MLT* 3; see also Fisher ms. coll. 00457, box 26, f. 2), and there is an omitted period at the end of line 32.

Title THE INFANT] Infant *EJ*  
INFANT *SP*, Kent

SONG (1955 [*RDD*]) **EP (1959)**. Outram gave Howard’s copy of *Eight Poems* to Robert D. Denham. It now resides in the Denham collection at Memorial. The finding aid describes a “loosely inserted handwritten poem, ‘Song’, pulled from a notebook, with handwritten note at bottom: ‘Written, and sent to my Barbara, in London, 1955.’”

I STILLED TO LISTEN (1955/1958 [*MLT*]) **EP (1959)**. The middle stanza of this poem, underlined (as a typescript indicator for italics), became the dedicatory poem in the book-length manuscript *Mute Woman*, which Outram prepared and circulated in the early sixties. (See appendix 4.)

THE LOVERS (1955/1958 [*MLT*]) **EP (1959)**.



VISITATION (1955/1958 [MLT]) **EP (1959)**. This poem lacks the small-caps incipit characteristic of the other poems in *EP* — possibly a typesetting error.

OLD WOMAN’S SONG (1955/1958 [MLT]) **EP (1959)**.

THE DARK VISION OF THE ANCHORITE (1955/1958 [MLT]) **EP (1959)**.

A GREEN STONE LOON (1955/1958 [MLT]) **EP (1959)**, *TC* (1994)\*. In *TC*, where “A Green Stone Loon” appears as the inaugural poem, Outram numbers this as one in his “bright gutter-flotilla of published but as yet uncollected poems” — poems “difficult to situate” in any volume — which “deserve better” (7). The actual green stone loon on which this poem was based is a small sculpture now in the possession of Peter Sanger.

1	FROM]	From <i>TC</i>
2	Loon]	loon <i>TC</i>
8	minds;]	minds, <i>TC</i>
9	Barrens]	barrens <i>TC</i>
10	song;]	song; <i>TC</i>
16	violet;]	violet, <i>TC</i>
18	past!]	past. <i>TC</i>
19	feeling laughter shake;]	hearing laughter shake, <i>TC</i>
20	The quavering, thin laughter of a Loon]	The quavering thin laughter of a loon <i>TC</i>
21	Northern lake:]	northern lake; <i>TC</i>

III. *EXSULTATE, JUBILATE* (Macmillan, 1966) Records in the Gauntlet Press fonds at LAC show that Outram prepared a book-length manuscript of poems in 1962 (*Mute Woman and Other Poems*, LMS-0134/1987-02, series III, box 5, folder 14; see also Outram, *Checklist* [1987] 11). It seems to have combined some poems recouped from the manuscript of *Twenty-Five Poems*, “the book that wasn’t” (*MLT* 52), alongside new material. I do not know if Outram submitted this manuscript to publishers, but it seems clear that the manuscript that went to Macmillan in 1965<sup>63</sup> — though it included many of the *Mute Woman* poems — was quite different in its content and organization. Outram calls the submitted manuscript *Exsultate, Jubilate* in his cover letter to Macmillan, and in her reader’s report, Gwendolyn MacEwen says that it was a four-part manuscript containing 62 poems. (The *Mute Woman* manuscript was a six-part manuscript containing 60 poems, many of which do not show up in *Exsultate, Jubilate*: for the table of contents, see Appendix 4.) *EJ*, as it finally appeared in print, likewise is a four-part book containing 62 poems: some substitutions may have been made, but the manuscript certainly was not contracted (despite MacEwen’s recommendation that it should be).<sup>64</sup>

By the time that Outram submitted the manuscript of *Exsultate, Jubilate* to Macmillan, he and Howard had issued nine of his poems under the Gauntlet Press imprint; all but one of these (“Angel Riddling”) are included in *Exsultate, Jubilate*. It was a chance to give his Gauntlet Press poems his updated imprimatur — and also to bring them to a wider audience. For his closest circle of readers, those who would have received the Gauntlet Press keepsakes, and who would have known his first book, *Eight Poems*, this was an opportunity to “read the poems into the record” again, in new contexts. (Prominent among these contexts is that created by Outram’s inclusion, in *EJ*, of several elegies for his and Howard’s daughter, Sarah, who had been born prematurely in 1964, dying after only one day. Older poems mean in new ways, collected here: see for example my note on “The Infant,” from *EP*, above [p. 106].)

*Exsultate, Jubilate* was the first of Outram’s books to be commercially published and the only one of his books to be published by a large Canadian press. Correspondence in the Macmillan fonds at McMaster University shows that Outram submitted the manuscript in May 1965. I do not know if he had tried it out on other publishers before this; it is possible that Macmillan was his first choice. As Ruth Panofsky has shown, by the middle 1960s, Macmillan was an imprint that conferred “high literary status, respectability, and cultural significance” on the authors whose works it published. The press had a “commitment to emerging Canadian writers whose work was distinguished by serious themes and exceptional craft” (Panofsky 181). Prominent among the press’s readers were MacEwen and Kildare Dobbs, readers who weren’t afraid of difficulty in poetry (“good poetry keeps one awake”: Dobbs, qtd. Panofsky 167), or averse to “discipline and control” (Panofsky 177), hallmarks of Outram’s work that might have repelled readers with

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<sup>63</sup> I have not found Outram’s manuscript in the Macmillan fonds, so this is conjecture.

<sup>64</sup> Further evidence of the Macmillan editorial process exists in the Gauntlet Press fonds at LAC, where there is a set of corrected proofs for *EJ* (LMS-0134/1987-02, series III, box 4, folder 2), but I have not had an opportunity to consult these.

a more freewheeling aesthetic (at, for instance, the rival firm McClelland & Stewart). Furthermore, Macmillan “had its controls firmly in place,” as Roy MacSkimming puts it: “its books were thoroughly copy-edited and proofread” (a discipline occasionally lacking at M&S, and one that would have meant something to the fastidious Outram) (MacSkimming 62). The press’s fiction list was impressive, and internationally recognized (MacSkimming 54). There was the possibility of American and/or British co-publication, through Macmillan, London, and St. Martin’s Press. While Macmillan Canada did not have a large roster of poetry titles, it had published E.J. Pratt, Anne Wilkinson, and Robert Finch — and had issued the popular anthology of “satire, invective, and disrespectful verse by Canadian writers” edited by F.R. Scott and A.J.M. Smith, *The Blasted Pine* (Panofsky 194). More importantly, from Outram’s perspective, in 1958 Macmillan had published James Reaney’s long poem *A Suit of Nettles*, designed by Outram’s close friend and one-time publisher Allan Fleming (see Inkster for a printer’s-eye account of this design; Fleming was apparently on a retainer to Macmillan at this time [Sutherland, Note, 30 Aug. 1965]). Outram admired Fleming’s design: in a 1961(?) letter to Fleming, he wrote: “Two years later, I still feel that *A Suit of Nettles* is the best-designed book this country has seen.”<sup>65</sup>

Fleming’s Tortoise Press had issued Outram’s first book — the pamphlet *Eight Poems* — as its first and only title. By 1965, Fleming was vice president and assistant general manager of the creative department at MacLaren Advertising Company Ltd. (Martha Fleming 22) — but he seems to have retained a commitment to seeing his friend’s work into (elegant) print. I suspect that both Fleming and Outram hoped that Fleming might continue to design Outram’s books and, in the absence of Fleming having his own imprint, the best option would have been for Outram to place his manuscript with an established publisher with whom Fleming had a working relationship. Macmillan would have fit the bill. (Correspondence in the Macmillan fonds at McMaster shows that Fleming had a friendly relationship with Frank Upjohn, Macmillan VP and eventual President and CEO of the Macmillan affiliate St Martin’s Press; cf. Inkster 17-18).

Outram doesn’t mention anything about Fleming in the cover letter he sent with his initial submission (Outram, letter to the editors), but an internal Macmillan memorandum from August 1965 notes that Outram had raised the matter in a “talk” with “JB” (presumably editor Jim Bacque):

He wants Allan Fleming to design the book. I have said we would like this, but would have to discuss it. AF has said his fee should be no great problem, by which I take it he would do it for a relatively

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<sup>65</sup> This quotation is from an undated letter (the evidence of the postscript dates it to 1961) in the Nancy Barbara Fleming fonds at York University. The letter is addressed to Allan [Fleming] from “James Thud.” The provenance of the letter, the diction, and the hand of the signature lead me to believe that Thud is Outram, but I’ve yet to determine the significance of the pseudonym, beyond my feeling that it was an in-joke between Outram and Fleming. (Sanger speculates that it may have been a reference to the way a manuscript, delivered to a publishing house, falls to floor or desk with a “dull thud” [conversation with the author, 19 Oct. 2016].)

small amount. No figure was mentioned. The advance to Richard Outram was \$100 and it seems ridiculous to pay AF more than this. Would \$75 suit? Or should we do it here? Fleming is an old friend of Outram's, and wants to do his book. He did the first one, privately printed.

A letter from Fleming in the Macmillan fonds shows that he ultimately did the design work gratis, asking that "what money [Macmillan] might have paid [him]" be put into "some good typesetting," and proposing that they "let it go at that" (20 Aug. 1965). Apparently, Donald Sutherland (Macmillan's trade sales manager) asked Fleming "to consider carefully the possibility of a design which would permit simultaneous publication in cloth and paper" — something M&S was doing, with its trade titles, to good effect (Anstee 104-5) — but no paper edition was ultimately issued.

The one disagreement that Fleming seems to have had with the team at Macmillan involved the book's jacket: he wanted an unjacketed book; Macmillan insisted on a jacket, for practical reasons (Sutherland 30 Nov. 1965); Fleming designed a jacket that would have included Outram's description of the book, as "copy on the face," and became wed to this design; Macmillan then decided to nix the author's copy, for reasons that aren't clear. (Sutherland's internal memorandum on the matter reads, with coyly deployed passive voice, "It has been decided not to run the authors' [sic.] statement on the acetate cover, as I agreed to originally with Alan [sic.] Fleming" [Sutherland 24 Feb 1966].) Fleming wrote:

I don't mind your changing your mind, but as I go down for the third time, could I shout over the lapping waves, "Consider your decision carefully".

Were you really that upset about Richard's explanation? Did you really feel that the small town librarian would be put off by the copy, or did you feel she wouldn't understand it?

For the record, here is Outram's statement as it appears in the Macmillan correspondence file:

*EXSULTATE, JUBILATE* is at once a partial consideration of the human situation and an impartial attempt to make manifest a sustained imaginative entity in the light of that consideration. One hopes it may hold true of such a work that while each individual poem is realized within its chosen peculiar bounds and is therefore boundless, yet the whole is greater than the sum of its parts.

Richard Blackmur has defined prosody as "The precise and loving care for the motion of meaning in language." Wallace Stevens has said "... one writes poetry because one must ... It is quite possible to have a feeling about the world which creates a need that nothing satisfies except poetry..." These statements, on stance and motive, are germane.

While it behoves us to live in the eye of the miraculous it sometimes occurs to us to discover and to reveal "the thing that lies beneath the semblance of the thing." These poems are as nothing in the face of the vision which informs them: that they might prove to

be genuine and effective in the world is an aspect of the poetic faith that makes possible among other events the writing of poems. R.O. (Outram, [Description])

A second document, in the same file, labelled “jacket copy,” is a publisher’s take on describing the book; Sutherland’s note to Fleming from 24 Feb. 1966 scraps both “our own blurb and the poet’s statement.” It strikes me that the terms in which Outram describes his work, at this early stage, are remarkably consistent with the terms he would use to describe it decades later. (The Blackmur and the Stevens quotations remained touchstones for him throughout his career; and he would redeploy the formula of the “whole ... greater than the sum of its parts” almost forty years later, in his afterword to his final collection.)

The design of *Exsultate, Jubilate*, as it finally appeared, is notable for its austerity. The acetate jacket is clear — but for some minimalist copy (price, slight bio., and “printed in Canada”) on the inside of the front flap — revealing an off-white cloth cover into which the words *Exsultate, Jubilate* have been stamped in a smart, sans serif typeface, in gold foil. The effect is of a marriage of the traditional and the modern, the sacred and the secular. The poet’s name appears only on spine and *verso* — nowhere on the front. (The contrast with, for instance, Irving Layton’s contemporaneous books, at M&S, is marked: there, an authorial persona was being aggressively created and marketed [see Anstee, *passim*]; here, the author is hidden, quite literally, behind and within the book.) Inside, preliminaries are kept to the bare minimum. A running header on pages two through four reads, in toto: “Exsultate, Jubilate/Richard Outram/1966/TheMacmillanCompanyof-CanadaLimited [page break] Toronto / Acknowledgements: *Alphabet*, The Gauntlet Press, *Poetry*, and The Tortoise Press.” There is a brief (fifty-word) copyright notice on page nine, and a succinct colophon on page ninety (“*The book was designed by / ALLAN R. FLEMING / and printed and bound by the / T.H. BEST PRINTING COMPANY LIMITED / Toronto / 1966*”). That is it, for “apparatus” of an editorial or production-related sort.

We arrive at Outram’s dedication (“This book is for Barbara”) and dedicatory poem (“*Flames, in a green night flowering, ...*”), on page six, with strikingly little in the way of editorial mediation. What mediation we do receive comes through the designer. The whole of the body text is set in sans serif type, with a relatively large point-size used for poem titles (18 pt, perhaps, relative to the 12 pt body face?). I wonder if Fleming hoped to use the modern sans serif aesthetic to inflect Outram’s often anachronistic diction with a sense of contemporaneity.

Records in the Macmillan fonds suggest that *Exsultate, Jubilate* was printed in an edition of 400 to 500 copies. By 1972, it was essentially out of print (Bay). Outram selected 16 of the book’s 62 poems for inclusion in his *Selected Poems* (1984); in that form they remained in print until 2010 or 2011 (Newman, Callaghan). “Infant,” “Young Man Enmeshed,” and “A Charm for Martha” have had an afterlife in anthologies (as mentioned in a previous section, the last of these originated as a birthday poem for Martha Fleming, Allan and Nancy Fleming’s eldest child [Howard was her godmother] [Martha Fleming, “Ecologies” 68]). And Outram reissued two poems from this book — “Exodus” and “Sarah” — as electronic keepsakes late in his life. Fiona Newman read the poem “Sarah” at Outram’s and Howard’s memorial in April, 2005.

'FLAMES IN A GREEN NIGHT FLOWERING, ...' (Nov. 1961 [MLT]) GP Christmas ks 1961\* (as "Mystery") (with Howard's engraving *Christmas 1961* [unicorn kneeling], in black) (copy text CA), **EJ (1966)**. For notes and collation see pp. 102-3.

ON A SILVER FIELD (Sept. 1962 [MLT]) GP Christmas ks 1964\* (with Howard's engraving *Christmas 1964* [unicorn prancing], in deep blue-green) (copy text CA), **EJ (1966)**. For notes and collation see p. 104.

PASSES OF A BRIGHT HAND (Jul. 1960, rev. Mar. 1961 [MLT]) ks [Dec. 1960]\* (copy text CA) (as "Three Brief Asides"), GP ks [1961]\* (as "Five Brief Asides") (copy text BDR/HB40897), **EJ (1966)** (as "Passes of a Bright Hand"). For notes and collation see pp. 101-2.

EXODUS (Mar. 1965 [MLT]) **EJ (1966)**, SP (1984), eks (n.d.)\*\* (copy text Fisher, ms. coll. 00457, box 12, f. 6. p. 28),\* Opus (n.d.). In *EJ*, this poem is third in *Mute Woman*, the book's first section. The eks version bears a blue, art deco ornament above the title, which is in red. Denham's copy of the eks, accessible in reproduction through DAI, bears the holograph note in Outram's hand, "I reflect that a writer has increasingly less that is radically new to say unless he has been previously wrong' (CP p. 9)" (the reference is to Frye's *The Critical Path*). The eks gives the source of the poem (from *Exsultate, Jubilate* / Toronto: Macmillan, 1966); on Denham's copy, Outram has underlined that "1966" twice. (The version in the "Opus" folder seems to have been the source-file for the eks.)

Title Exodus] EXODUS SP

FIRST ADAM SEEKING RESPITE (Feb. 1965 [MLT]) **EJ (1966)**. The fourth poem in *Mute Woman*, the opening section of *EJ*.

VISION & MYSTERY (Feb. 1962 [MLT]) GP ks 1962\* (copy text DAI/PS 8579 U92 V57 1962 RARE), **EJ (1966)**, SP (1984). For notes and collation see p. 103.

CHARM FOR MARTHA (Aug. 1961 [MLT]) [GP] ks [Oct. 1961]\* (copy text DAI/PS 8579 U92 C53 1961 RARE), **EJ (1966)**; anthologized in *Messenger and New*, p. 1449. For notes and collation see p. 102.

'... SO IN A SHAPELESSE FLAME' (Apr. 1959 [MLT]) *Poetry* 95.6 (1960), **EJ (1966)**. In *MLT*, Outram writes that this, appearing in *Poetry*, was his first commercially published poem. The quotation in the title is from John Donne's "Air and Angels." In *EJ*, Outram has capitalized the initial word in each line; this is not the case in the *Poetry* version, where capitals are deployed grammatically. The comma following the closing quotation mark of the title, in the *Poetry* version, seems not to be a typo: Outram includes the comma in the table of contents for *Mute Woman* [see Appendix 4], and also in his citation of the poem in *MLT*. In *EJ*, this poem comes seventh in *Mute Woman*, the opening section.

Title ‘... so in a shapelesse flame’] ‘... SO IN A SHAPELESSE FLAME’,  
*Poetry*

SAPPHIRA, FROM HER DARK TOWER ... (Oct. 1961 [MLT]) **EJ (1966)**. The manuscript for *Mute Woman* (see Appendix 4) contains six Sapphira poems: an early instance of the sort of character-inspired sequence that would remain an important form for Outram, seeing full flower in *Ms Cassie* (2000). Here, the six Sapphira poems from *Mute Woman* have become sections I – VI of a single, seven-part poem, which appears eighth in the opening section (*Mute Woman*) of *EJ*.

THREE ASPECTS OF SAPPHO (Aug. 1960 [MLT]) *Alphabet 2* (1961) (as “Sappho”), **EJ (1966)**. The first section only was published, as “Sappho,” in *Alphabet*; there, it was the sixth in a numbered sequence of poems entitled, simply, *Six Poems*. (The other poems in the sequence were: I *L’Idée Fixe* [would become “Though Gongs Resound”]; II *Nubile Girl*; III *Tree With Bronze Pears*; IV *She Speaks, Softly, of Cicadas*; and V *In Manus Tuas* — I replicate here the italicization of the titles.) The body text of the *Alphabet* version agrees in all substantives with that of the first section of “Three Aspects ....” In *EJ*, “Three Aspects ...” comes ninth in *Mute Woman*, the book’s opening section.

STARLIGHT HAS ENTERED THE GIANT’S EYE ... (Oct. 1961 [MLT]) *Poetry* 101.4 (1963), **EJ (1966)**, *SP* (1984). In *EJ*, the poem comes tenth in *Mute Woman*, the book’s opening section.

Title Starlight Has Entered the Giant’s Eye ...]  
STARLIGHT HAS ENTERED THE GIANT’S EYE ... *Poetry*, *SP*

LANDLUBBER ANSWERED (Feb. 1965 [MLT]) **EJ (1966)**. The poem comes eleventh in *Mute Woman*, the opening section of *EJ*.

DARK ANGEL AND PASSING WOMAN (Jul. 1962 [MLT]) **EJ (1966)**. The poem is twelfth and penultimate in *Mute Woman*, the opening section of *EJ*.

MUTE WOMAN (Feb. 1960 [MLT]) GP Christmas ks 1960\* (with Howard’s engravings *Mute Woman 1960* and [“(G)autleted fist holding tree symbol”], both in black) (copy text DAI/PS 8579 U92 M88 1960 RARE), **EJ (1966)**, *SP* (1984). For notes and collation see pp. 100–101.

*A MAN SCORCHED* (Jan. 1962 [MLT]) **EJ (1966)**. This is the epigraphic poem for *Widdershins*, the second section of *EJ*.

THOUGH GONGS RESOUND (Jan. 1959 [MLT]) *Alphabet 2* (1961) (as “L’Idée Fixe”), **EJ (1966)**, *SP* (1984). In *Alphabet*, this poem was titled “L’Idée Fixe” — a reference, perhaps, to Valéry’s 1932 dialogue of that title. In the *Alphabet* version, capitals are deployed grammatically; in *EJ* and *SP*, Outram capitalizes the first word in each line. In *Alphabet*, the poem is first in the sequence *Six Poems* (cf. note to “Three Aspects of Sappho,” above); in *EJ*, the poem appears second in *Widdershins*, the book’s second section. This poem’s final line recalls the

Woolf quotation from Outram’s unprinted “poet’s statement,” quoted above: “the thing that lies beneath the semblance of the thing.”

Title Though Gongs Resound] *L’Idée Fixe Alphabet*  
THOUGH GONGS RESOUND *SP*

NUBILE GIRL (Sept. 1958 [MLT]) *Alphabet 2* (1961), **EJ (1966)**. In the *Alphabet* version, capitals are deployed grammatically; in *EJ*, Outram capitalizes the first word in each line. Published in *Alphabet* as the second in the sequence *Six Poems* (cf. note to “Three Aspects of Sappho,” above); in *EJ*, the poem comes third in *Widdershins*, the book’s second section.

Title Nubile Girl] *Nubile Girl Alphabet*

SAGE (July 1961 [MLT]) **EJ (1966)**. The poem comes fourth in *Widdershins*, the second section of *EJ*.

AN IRONIC COMMENT ON PROFESSOR I. (Dec. 1960 [MLT]) **EJ (1966)**. The poem comes fifth in *Widdershins*, the second section of *EJ*.

MOTHER-LOVE (July 1964 [MLT]) **EJ (1966)**. The poem comes sixth in *Widdershins*, the second section of *EJ*.

TUITION (Mar. 1964 [MLT]) **EJ (1966)**. Formerly titled “The Marriage of Eros and Psyche” (*MLT* 8), though never published under that title. The poem comes seventh in *Widdershins*, the second section of *EJ*.

MAIDEN IN LIMBO (1955/1966 [MLT]) **EJ (1966)**. Recorded sans composition date in *MLT* (48). Outram writes here that the poem “might have had [an] earlier other title.” The poem comes eighth in *Widdershins*, the second section of *EJ*.

FRAIL NUDE (Apr. 1960 [MLT]) **EJ (1966)**. The poem comes ninth in *Widdershins*, the second section of *EJ*.

WOMAN IN PROFILE (1955/1966 [MLT]) **EJ (1966)**. Recorded sans composition-date in *MLT* (48). The poem comes tenth in *Widdershins*, the second section of *EJ*.

AFTER THE BATH (Jan. 1965 [MLT]) **EJ (1966)**. The poem is tenth and penultimate in *Widdershins*, the second section of *EJ*.

WIDDERSHINS (Feb. 1965 [MLT]) **EJ (1966)**, *SP* (1984); lines 31–6 quoted in *Peripatetics* (1994), p. 23. The poem is twelfth and last in the eponymous second section of *EJ*. Outram quotes this poem in *Peripatetics* in the context of his discussion of the poem “Sojourn on Snake Island,” in which he tells us that “‘Widdershins’ ... can mean ... both ‘in a direction opposite to the apparent path of the sun’, and ‘counter-clockwise’.” In this discussion he also points forward to another merry-go-round poem, “Circus,” in *MR* (1993).



Title Widdershins] WIDDERSHINS SP

*UNDERSTUDY* (Mar. 1965 [MLT]) **EJ (1966)**. Epigraphic poem for *Primer*, *EJ*'s third section.

*AESTHETE BY NIGHT* (Feb. 1960 [MLT]) **EJ (1966)**, *SP* (1984). The poem appears second in *Primer*, the third section of *EJ*.

Title Aesthete by Night] *AESTHETE BY NIGHT* SP

*DISCONCERTING ENCOUNTER* (Aug. 1963 [MLT]) **EJ (1966)**. The poem appears third in *Primer*, the third section of *EJ*.

*THE LAMENT OF THE FIRST MONARCH* (Jan. 1960 [MLT]) **EJ (1966)**. The poem appears fourth in *Primer*, the third section of *EJ*.

*YOUNG MAN ENMESHED* (Mar. 1962 [MLT]) **EJ (1966)**; anthologized in Kent, *Christian*, p. 179. In Kent, section numbers appear on lines of their own, above each of the poem's sections; in *EJ*, section numbers appear in the left margin, flush with the first line of each section. The poem appears fifth in *Primer*, the third section of *EJ*.

Title Young Man Enmeshed] *YOUNG MAN ENMESHED* Kent

*DJINN* (Oct. 1960 [MLT]) **EJ (1966)**, *SP* (1984). The poem appears sixth in *Primer*, the third section of *EJ*.

Title Djinn] *DJINN* SP

*IN HER MIRROR SINISTER* (Mar. 1962 [MLT]) *Poetry* 105.5 (1965), **EJ (1966)**, *SP* (1984). The poem appears seventh in *Primer*, the third section of *EJ*.

Title In Her Mirror Sinister] *IN HER MIRROR SINISTER* *Poetry*, *SP*

*PRESTIDIGITATOR* (May 1961 [MLT]) **EJ (1966)**. The poem appears eighth in *Primer*, the third section of *EJ*.

*SAINT, AND MAN WITH A METAPHOR* (Sept. 1961 [MLT]) **EJ (1966)**. The poem appears ninth in *Primer*, the third section of *EJ*.

*A RATIONAL ANIMAL, CAPABLE OF LAUGHTER* (Apr. 1962 [MLT]) **EJ (1966)**. The title is a traditional definition of man, variously attributed (see Kolve 127). The poem appears tenth in *Primer*, the third section of *EJ*.

*A WOMAN WITH DEAD FLOWERS FOR SALE* (June 1964 [MLT]) **EJ (1966)**. The poem appears eleventh in *Primer*, the third section of *EJ*.

'... AS IF BEREAV'D OF LIGHT' (July 1964 [MLT]) **EJ (1966)**. The poem appears twelfth in *Primer*, the third section of *EJ*. In *MLT*, Outram gives the source for the title: "(Blake, of course)" (8). The words are from "The Little Black Boy," in *Songs of Innocence*.

‘VOICES OF COCK AND NIGHTINGALE’ (Sept. 1962 [MLT]) **EJ (1966)**. The poem appears thirteenth in *Primer*, the third section of *EJ*. Outram’s note in *MLT* reads: “The title comes, of course, from a passage in V.W.’s [Virginia Woolf’s] Diaries” (8). The passage occurs in Woolf’s entry for Sunday, 23 June 1929.

THE HUNTER DELIRIOUS WITH AN INFECTED WOUND (Mar. 1963 [MLT]) *Poetry* 105.5 (1965), **EJ (1966)**, *SP* (1984). The poem appears fourteenth in *Primer*, the third section of *EJ*.

Title The Hunter Delirious with an Infected Wound]

THE HUNTER DELIRIOUS WITH AN INFECTED WOUND

*Poetry, SP*

MINISTERS MACABRE (July 1961 [MLT]) **EJ (1966)**. The poem appears fifteenth in *Primer*, the third section of *EJ*.

SARAH (Feb. 1964 [MLT]) **EJ (1966)**, [eks (n.d.)], *Opus* (n.d.). An elegy for Outram’s and Howard’s daughter, Sarah Mackintosh Outram, b. 7 Feb. 1964, who lived for only a day. The poem is fifteenth and penultimate in *Primer*, the third section of *EJ*. The version in the *Opus* folder seems to be the source for an eks version (it includes, appended to it, a brief recipients’ list), but I have not yet found the eks attested in hardcopy. The *EJ* version is flush left, the “*Opus*” version centred. The “*Opus*” version is prefaced by two epigraphs. The first is from Keats: “Do you not see how necessary a World of Pains and troubles is to School an Intelligence and make it a soul?” The second is from George Whalley’s essay “Jane Austen: Poet”: “She [Jane Austen] wrote ... out of a life that had known its own particular sorrows and immedicable desolations.”

PRIMER (Apr. 1961 [MLT]) **EJ (1966)**. This is the final poem in *Primer*, the third section of *EJ*. Outram does not identify the dedicatee in *MLT*, but it seems likely that “Allan” is Allan Fleming.

LOW VOICE AT THE WATER’S EDGE (Jan. 1962 [MLT]) GP Christmas ks 1963\* (with Howard’s engraving *Christmas 1963* [fish and moon], in blue) (copy text DAI/PS 8579 U92 L69 1963 RARE), **EJ (1966)**. For notes and collation see pp. 103–4.

INFANT (1956 [MLT]) *EP* (1959) (as “The Infant”),\* **EJ (1966)**, *SP* (1984), anthologized in Kent, *Christian*, pp. 180–81 (as “Infant”). For notes and collation see p. 106.

CHILDHOOD (Jan. 1963 [MLT]) **EJ (1966)**, *SP* (1984). The poem comes third in the final section of *EJ*, that section sharing the title of the book, *Exsultate, Jubilate*.

Title Childhood] CHILDHOOD *SP*

JOURNAL (Oct. 1961 [MLT]) **EJ (1966)**. The poem comes fourth in the final section of *EJ*, that section sharing the title of the book, *Exsultate, Jubilate*.

WHY SHE SMILED (1955/1966 [MLT]) **EJ (1966)**, *SP* (1984), “Corrections to the Cave” (1992).\*\* In *MLT*, Outram writes: “This, of all that I have written, is one of my favourite poems, these many years later [1993], for whatever reasons. The point of departure was a location on the old Base Line road, just west of Port Hope. Who knows ...?” (4). He does not give an exact date of composition for this poem, but the context of the *MLT* entry suggests that it was written between Outram’s return from London in 1956 and the end of 1958. The poem comes fifth in the final section of *EJ*, that section sharing the title of the book, *Exsultate, Jubilate*. Outram reiterated this poem in the context of his 1992 Arts-&-Letters-Club lecture “Corrections to the Cave,” in the context of a discussion of “the superior power of exact, particular observation to ... vatic, and suspect, generalization” (3).

Title	Why She Smiled]	WHY SHE SMILED	<i>SP</i> , “Corrections”
10	fact]	fact,	“Corrections”

AS SHE FORESEES (Mar. 1962 [MLT]) **EJ (1966)**. The poem comes sixth in the final section of *EJ*, that section sharing the title of the book, *Exsultate, Jubilate*.

O SHE IS BAWDY IN THE MIND (Feb. 1962 [MLT]) **EJ (1966)**. The poem comes seventh in the final section of *EJ*, that section sharing the title of the book, *Exsultate, Jubilate*.

IN PRAISE OF A PAINTER (Sept. 1961 [MLT]) **EJ (1966)**. The poem comes eighth in the final section of *EJ*, that section sharing the title of the book, *Exsultate, Jubilate*. In *MLT*, Outram writes: “The point of departure here, as I remember it, was a specific painting by Barbara, which she later destroyed, to my regret” (6).

HER REPLY TO THE GIANT (Mar. 1962 [MLT]) **EJ (1966)**. The poem comes ninth in the final section of *EJ*, that section sharing the title of the book, *Exsultate, Jubilate*.

ONLY INTO BRIGHTNESS (Apr. 1962 [MLT]) **EJ (1966)**. The poem comes tenth in the final section of *EJ*, that section sharing the title of the book, *Exsultate, Jubilate*.

SOLILOQUY (May 1961 [MLT]) **EJ (1966)**, *SP* (1984). The poem comes eleventh in the final section of *EJ*, that section sharing the title of the book, *Exsultate, Jubilate*. In *MLT*, Outram writes of this poem: “The last stanza seems to me of considerable importance still (1993); one of those instances, all too rare, of exceeding oneself, perhaps?” (6). The lines of this last stanza reappear, with interpolated tercets, in “Ms Cassie’s Soliloquy” (*MC* [2000]).

Title	Soliloquy]	SOLILOQUY	<i>SP</i>
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WINEGLASS AND CANDELABRA (Sept. 1963 [MLT]) *Poetry* 105.5 (1965), **EJ (1966)**, *SP* (1984). The poem comes twelfth in the final section of *EJ*, that section sharing the title of the book, *Exsultate, Jubilate*. In *MLT*, Outram writes: “M. Laing told me once that he taught this poem to his English students ... I still (1993) very much like it” (8).

Title Wineglass and Candelabra] WINEGLASS AND CANDELABRA  
*Poetry, SP*

THE THINGS OF THIS WORLD (Jan. 1965 [MLT]) **EJ (1966)**. The poem comes thirteenth in the final section of *EJ*, that section sharing the title of the book, *Exsultate, Jubilate*. In *MLT*, Outram writes: “The title from Richard Wilbur; it [Outram’s poem?] has not been much considered, nor understood” (9). The Wilbur poem in question is “Love Calls Us to the Things of This World.”

SHE SPEAKS OF SILVER FLAMES (June 1962 [MLT]) **EJ (1966)**. The poem comes fourteenth in the final section of *EJ*, that section sharing the title of the book, *Exsultate, Jubilate*.

THAT SHE WITH THE SWIFTEST WIND DID TURN (Oct. 1964 [MLT]) **EJ (1966)**. The poem comes fifteenth in the final section of *EJ*, that section sharing the title of the book, *Exsultate, Jubilate*. In *MLT*, Outram writes: “Does not seem to have been recognized for what it is, an elegy for Sarah [Sarah Mackintosh Outram, Richard’s and Barbara’s daughter]” (8).

LOVER IN ERROR (Feb. 1965 [MLT]) **EJ (1966)**. The poem comes sixteenth in the final section of *EJ*, that section sharing the title of the book, *Exsultate, Jubilate*.

SOLITUDE (Jan. 1965 [MLT]) **EJ (1966)**. The poem comes seventeenth in the final section of *EJ*, that section sharing the title of the book, *Exsultate, Jubilate*.

WHAT MUST SUFFICE (Feb. 1963 [MLT]) **EJ (1966)**. The poem comes eighteenth and is penultimate in the final section of *EJ*, that section sharing the title of the book, *Exsultate, Jubilate*.

EXSULTATE, JUBILATE (Apr. 1962 [MLT]) GP ks [1962]\* (with Howard’s engraving [“(G)auntleted fist holding tree symbol”], in deep red) (copy text BDR/HB40898), **EJ (1966)**, *SP* (1984). For notes and collation see p. 103.

IV, VII, and IX. MIDDLE YEARS OF THE GAUNTLET PRESS, PARTS ONE (1966 – 1974), TWO (1975 – 1979), AND THREE (1980-1984) The middle years of the Gauntlet Press begin, for the purposes of this dissertation, in 1966, after the publication of Outram's first commercially published book, *Exsultate, Jubilate*, and run through two decades to the publication of *Man in Love*, in 1985. I have subdivided this large body of material into three sections, the first running up until 1974, just before the publication of *Turns*; the second running up to the publication of *The Promise of Light*, in 1979; and the third running up to the publication of *Man in Love*. (This essay serves as a head note to all three of the GP "middle years" sections, though its primary focus is on the first decade under discussion.) These three commercial publications, all of them appearing during the GP's most prolific years, are united in that they all pay homage, in word and image, to Outram's and Howard's ongoing private-press collaboration: *Turns* incorporates one of Howard's engravings on the cover; *The Promise of Light* incorporates one of the Howard's engravings as a frontispiece; and *Man in Love* uses engravings extensively, as section dividers and as an unfolding conversation with the poems. Like *EJ*, all three books feature poems that first appeared in Gauntlet Press publications and credit the Gauntlet Press in their acknowledgements.

The middle sixties, those years that inaugurate this period, were a watershed time for the GP. This was in part because of the intervention made by the publication of *Exsultate, Jubilate*: after this, Outram was a poet with an audience, however limited, beyond that of his immediate family and friends. But the GP was not for Outram and Howard a stepladder to commercial publication, a means to an end. Once commercial publication had been achieved, the GP work seems to have become, if anything, *more* important to poet and artist. One has the sense of Outram and Howard coming to value the things that the GP could do for them that commercial publication could not. It gave them artistic control over all aspects of publication. It allowed them to explore typographic possibilities and syntheses of word and image that were not available to them in commercially published books. And it allowed them to develop a particular kind of audience for their work: that audience of familiars, people who came to the work with a kind of personal sympathy, which was at the same time, increasingly, an expert audience. These were people who had read a critical mass of Outram's poems, seen a critical mass of Howard's artwork, and could respond to new work in the context of what had come before. (See Warner for an eloquent account of how the GP built an audience for Outram's poetry.) As Outram and Howard came more and more to trust the audience they had built — trusting that the members of this audience would have ears to hear and eyes to see what the GP was saying and doing — they were able say and do ever more audacious things. Thus, by 1973, the GP could be platform and venue for the immensely personal — yet also intensely allusive/elusive — *Thresholds* [1973], a work, as Outram put it, "of simple orientation," in its broadest sense (Outram, *Lightfall*, n. pag.).

That span of the middle sixties was a watershed time for Outram and Howard in another, more personal way, as well, as these years followed the conception, birth, and death of their daughter, all in a period of months in 1963/4. We have seen how that gain and loss became thematic in *EJ*, but it is there in the GP work of the ensuing years, as well. The GP work of the late sixties and early

seventies has great energy and focus; and Outram and Howard were enormously prolific, as collaborative publishers and printers, during this time. The work reads as a manifestation of grief in its sheer proliferation: one feels Outram and Howard pouring themselves into this collaborative work, as communion and balm — and then, as the years go by, in what must have been a sustaining enjoyment, as witnessed in both of their essays for *DA 44* (Outram, “Brief History” / Howard, “A Painter”).

The Gauntlet Press fonds at LAC are rich in material from these years. One can get a sense of the sheer number of press-hours these works must have taken, for instance, by examining the handwritten “printing history” of the book *Arbor* (1976) (and of the keepsake *Shiner*, printed in the same period), which is preserved there. *Arbor* is a slim letterpress book, just four French-folded sheets; but even here — with multiple colours on a page, each necessitating a separate impression, with the associated set-up, proofing, and printing — the number of man-and-woman hours is staggering, certainly as compared with digital printing. In his essay “A Brief History of Time at the Gauntlet Press,” Outram cites the “printers’ version of Sod’s Law, which states that: ‘In all multiple-impression printing it shall be the last or next-to-last impression that gets screwed up.’” Then, he says, “the weeping, wailing and lamentation *really* gets under way” (12). In the transcription below, boldface indicates entries that are in Howard’s hand; all others are in Outram’s hand. I have regularized the formatting somewhat for the sake of legibility:

Printing History of *ARBOR*: 1976

1) text of <i>MAPLE</i>	
2) “ ” <i>WILLOW</i>	} Thursday, 4 <sup>th</sup> November
3) “ ” <i>POPLAR</i>	Friday, 5 <sup>th</sup> “ ”
4) “ ” <i>ELM</i>	Saturday, 6 <sup>th</sup> “ ”
5) “ ” <i>BEECH</i>	“ ” [“] ”
6) black “ ” <b>TITLE PAGE</b>	<b>Sunday 7<sup>th</sup></b> [“] ”
7) text of <i>SHINER</i>	Monday 8 <sup>th</sup> [“] ”
8) “ ” <b>arboretum</b>	
9) “ ” <b>arboretum</b>	} <b>Wednesday 10<sup>th</sup></b>
<b>November</b>	
10) “ ” <i>APPLE</i>	Thursday 11 <sup>th</sup> (Louise)
[“] ”	
11) “ ” <i>BIRCH</i>	Friday 12 <sup>th</sup> Nov.
12) <b>dedication.</b>	“ ”
[“] ”	
13) Title of <i>Apple</i>	Tues. 16 <sup>th</sup> Nov
14) “ ” <i>BEECH</i>	“ ” [“] ”
15) “ ” <i>WILLOW</i>	Wed. 17 <sup>th</sup> [“] ”
16) “ ” <i>MAPLE</i>	“ ” [“] ”
17) “ ” <i>elm</i>	<b>thurs 18<sup>th</sup> Nov.</b>
18) “ ” <b>BIRCH</b>	“ ”
[“] ”	
19) “ ” <b>POPLAR</b>	<b>fri. 19<sup>th</sup> Nov.</b>

20) <b>TITLE page</b>	sat. 20 <sup>th</sup> [“ ”	
21) <b>TITLE on colophon</b> [“ ”	“ ”	
22) Title on Recto of <i>Arboretum</i>	Sun. Nov. 21 <sup>st</sup>	
23) “ ” Verso of “ ”	“ ” [“ ”	
24) * Symbol on <i>Shiner</i>	Tuesday, Nov. 23	*
25) <b>oak leaf, arboretum</b>	<b>Wed. Nov. 24</b>	
26) “ ” [“ ” (continued)	Thurs. [“ ” 25	
27) “ ” <b>titlepage,</b>	<b>Fri, [“ ” 26</b>	
28) “ ” <b>tailpiece,</b>	<b>Sat, [“ ” 27</b>	
29) visual for <i>BIRCH</i>	Sunday, Nov. 28 <sup>th</sup>	
30) <b>visual for poplar</b>	<b>Mon. Nov. 29</b>	
31) <b>colophon logo</b> [“ ”	“ ”	
32) * <i>Shiner</i> engraving; took 3 days to get right, Dec. 1, 2, & at last, 3 <sup>rd</sup> *		
33) * Title & colophon of <i>SHINER</i>	Sunday, 5 <sup>th</sup> Dec.	*
34) <b>BEECH visual</b>	<b>Dec. 8.</b>	
35) <b>1<sup>st</sup> willow visual</b>	<b>Dec. 9</b>	
36) 2 <sup>nd</sup> <i>Willow</i> (green) visual	Saturday 11 Dec. 76	
37) <b>colophon text</b>	<b>Saturday Dec. 11.</b>	
38) <b>1<sup>st</sup> apple visual</b>	<b>Sunday Dec. 12</b>	
39) Green <i>ARBOR</i> for Spine Label	“ ” [“ ”	
40) Orange <i>APPLE</i>	Thurs, Dec. 16 <sup>th</sup>	
41) [“ ” numbers for colophon	Dec. 16 <sup>th</sup>	
42) Black name on Spine Label	“ ”	
43) Half-title page	“ ”	
<hr/>		
44)		
45)		

ie, 43 – 4 (for shiner) =  
39 printings (in 42 days)

In “A Brief History,” Outram writes: “Essentially, I did all of the typesetting and printing, Barbara did the designing and binding and became very skilled at the mixing of inks to achieve the rich colours she wanted, although each of us might at times assist the other in one way or another” (10). The document above, in which their hands trade back and forth in the duty of recording impressions, does suggest close collaboration around the printing, whether in the mixing of inks, in the work of proofing, or in general “printer’s devilry” (the role Howard assumed [“A Painter” 22]). (The note “[Louise],” in the entry for 11 November, may refer to Louise Dennys, with whom Outram and Howard were closely connected at this time.)

Because of Outram’s shift work at the CBC, poet and artist (or printer and printer’s devil) might often have been on different sleep- and work-schedules.

(There are Outram letters in which he signs off, citing the need to make coffee for his stirring spouse — suggesting that he had a habit of working in the early morning, while Howard was still abed.) And they assiduously respected one another's creative working time and space. So this kind of “printing history” may have been a necessary form of communication and organization, as various steps of the work took place at various times, around the couple's comings and goings and other doings. (See also, for instance, the note on the top of a rough mock-up design preserved at LAC, for the broadside *Ophelia Illumined* [1965]: in Outram's italic hand, “Darling — how does this seem to you as layout? — Richard.” And in Howard's answering dash, “OK — B” [Outram and Howard, *OPHELIA*, n.pag.] The particular intensity of the *Arbor* work schedule (Outram's tally, at the end of the document, does suggest that he considered this project to be a triumph of impressions-per-42-day-period) suggests that Outram may have been on vacation from his CBC work during some of this time — or the couple may simply have been working around the clock.

I mentioned that one way of reading the intensity of GP work during this period is as a manifestation of grief; at the same time — and perhaps to some extent as the other side of that grief — the work becomes, more and more, a celebration, of life in all its forms, including its apparently least forms: a dragonfly larva; a midge; an infant whose life ends almost before it begins. The first of the multi-poem bookworks of the period is *Creatures* (1972), a kind of GP bestiary, which, with its joint concerns for natural history and the spiritual life, sets the tone for what will come after. Martha Fleming has written, “I believe that Barbara's attention to animal life taught Richard to see creatures, and not vice versa” (*Ecologies* 71), and to some extent this must be true; in Howard's unpublished memoir, we can get a sense of the breadth and depth of her attention:

I think I talked previously about watching whales from the shores of the open Pacific, a tremendously moving experience, which I shall never forget. I've watched wild sea lions and seals on islands and the sea, creatures totally at one with their environment. I have observed diving cormorants, been privileged to watch the mating of lions. I have fed honey to a monarch butterfly poised on my hand. I think I also previously mention ... seeing the migration of thousands of monarchs over on the island one memorable day. I've had birds light on my hand. I once had a semi-tame crow, who was rescued from a near disastrous fate[;] he would perch on the arm of my rocking chair, crooning with pleasure while I rocked and stroked his head. He was also very helpful when I made sketches of him, watching intently the course of my pencil and attempting to snatch it from my hand. One of my sketchbooks had some neat little peck marks as evidence of this. I have held a leopard cub in my arms and been amazed by its strength, impressed by the claw marks left on my arms and greatly moved by its vulnerability and beauty. I have been there when the first loons have returned, announcing themselves with their indescribable calls to their northern lake. I have looked into the golden eye of a cicada. I hear the call of the owl at night, sometimes hear flights of geese, passing



overhead in the darkness. I am often awakened by the songs of the cardinals and thrushes, and the somewhat less musical sounds of a family of young crows. I know where to go to find and observe a great blue heron, if I'm lucky, and where to watch for the footprints of wild mink. I have watched foxes hunting in sunset fields, snakes in the first warmth of spring, giraffes rolling for the joy of it, dragonflies pinking the surfaces of water. (Howard, *Memoir* 27-8)

But if Howard's attention taught Outram to see, he was already predisposed to look: in his essay "Corrections to the Cave," he describes Ann Haven Morgan's *Field Book of Ponds and Streams* as having been one of his childhood "vade mecum" (4). In his 1969 review of *EJ*, in *Poetry* magazine, Samuel Moon accused Outram of writing "a poetry of what Allen Tate calls 'the angelic imagination', an imagination which has 'lost the gift for concrete experience' and engages in an 'illusory pursuit of essence'" (202). But this is not something one can say about the Outram who emerges through the GP publications of the 1970s: increasingly, these are poems in which, as Sanger puts it, "symbolic connotation" is intricately intertwined with "natural fact" (*Darkling* 32).

Recipients of the GP publications gathered in this edition would have experienced them one at a time, each a physical entity to be considered at leisure in its own terms, with months to elapse before another publication would arrive. Reading them here in this time-lapse format, we lose the enforced leisure of real-time consideration; on the other hand, we gain a kind of synoptic view: an ability to understand the way these publications might have not just ornamented but structured time, for their regular recipients. The time of these keepsakes is not what one might call ordinary time; it is, rather, the ordered time of a liturgical year, albeit an unorthodox one. There is one Easter keepsake (*Circle*, 1979), but the major feast days in this calendar are Christmas and Valentine's Day: the first with its focus, poignant for Outram and Howard, on the infant, as a powerful symbol for life in death and death in life, and for the interpenetration of the human and the divine; and the second with its focus on Eros, with Christ the major figure in the Gauntlet Press cosmology. (I am reminded of Northrop Frye's remark that "poets from the medieval period on simply [insert] Eros into their cosmos, as something the religious and philosophical authorities had left out, and ought not to have left out" ["Survival" 47]; and also of Charles Williams' meditations on the phrase "My Eros is crucified," in *The Decent of the Dove* [*passim*, but see particularly p. 46].) The GP calendar is also a personal calendar, however, marked by the birthdays of godchildren, and punctuated by the release of keepsakes with no obvious holiday reference, but designed simply to make an occasion of the poems and engravings they bore.

As the press's output grew, so did Outram's and Howard's feeling for the medium of print. One can see Outram realizing that he need not be constrained by the horizontal lines of conventional typesetting (see "A Brief History" for his account of some of his ingeniously jerry-rigged typesetting innovations — also the notes on the poems "Circle," "Eclipse," and "[O]," below), nor by monotone black, and that he can experiment with typographical devices (capitals, italics, justification — remember, Outram used a composing stick long before he used a

word processor) to achieve various poetic effects. A late example, this, but in the worksheets for the poem “Eclipse” — which was eventually featured on the broadside of that title (1985) — we can see Outram feeling his way from stacked, horizontal lines, to stacked horizontal lines with a circular ornament in their midst, to stacked horizontal lines *ringed* by a circle ... and sense him moving towards the cognitive leap which will eventually wed poem to circle, and see Outram setting the text, in red all-caps, in a circle around Howard’s engraving (LAC/LMS-00134, 1987-02, series II, box 3, f. 55 and series IV, box 6, f. 65).

At the same time, one can sense Outram’s and Howard’s growing fascination with, as Outram puts it, “the fathomless question of how most meaningfully to combine word and image” (“Brief History” 15). Thus, they move from the more illustrative relationship of word and image in the earliest keepsakes to situations in which the engravings are “visual equivalents, organic parallels, to the text” (as Howard put it [“A Painter” 22]), to situations in which word and image are literally inseparable: mutually entwined, like the lovers in poem and image of *Petition to Eros*. At the same time, without ever abandoning the broadsheet form, they expand their art to the scope of pamphlets (beginning with *Paradox* [1970]) and then — in keeping with Outram’s love for the sequence form — books (beginning with *Creatures* [1972]), both pamphlets and books presenting new possibilities for the physical combination and juxtaposition of word and image, and for the incorporation of a greater range of colours and patterns in the form of the gorgeous marbled papers that became a trademark of GP covers, with their immediate evocation of those central symbols for Outram and Howard, water and light.

Howard comes into her own as an engraver during this period. Beginning with *Low Voice at the Water’s Edge* (1963), she made the transition from a white-line style to the black-line style, which she favoured and at which she excelled. Scan through *Endgrain: Contemporary Wood Engraving in North America*, for instance (Ainsle and Ritscher), and one can see how Howard’s sure line, her eschewing of shading, and particularly her total banishing of the black rectangle of the wood block set her work apart from that of her contemporaries. Characteristic too is the way she handles her botanical and creaturely subjects: one part religious icon, one part anatomical or botanical drawing. (Martha Fleming tells us that Howard once took a course in invertebrate biology to improve her understanding of the subjects of her drawings and engravings.) As Fleming writes:

Wood engraving is a demanding process, and Howard was a virtuoso. [The creatures she portrayed] echo the floating, frameless engravings pioneered by Thomas Bewick in the 18th century, and yet they are startlingly modern. As much about form as they are about anatomical accuracy, they hover at the brink of typology but have nothing of zoological rendering’s reduction to taxonomy. Her counterintuitive use of colour upholds the monochrome dignity inherent in the technique. (*Ecologies* 70-1)

As Howard’s body of engravings grows, she and Outram begin to develop a visual language in their publications, partner to the developing symbolic language of Outram’s poems, with a vocabulary of motifs (the lion, the sun, waves, the yin-yang ...), colours (deep blue, vermillion, ambery gold ...), engravings and

engraved ornaments that they can redeploy in different contexts: so, for instance, *Wave Form* appears first in *For All Creation Is Divine Entire* (1969), and then reappears in *Seal Dream* (1971) and in the book *Creatures* (1972); *Dahlia* appears first on the broadside *Psyche to Eros*, and then again, flipped, a decade later — on *Carnal* (1986). (See “Appendix 5: Wood Engravings by Barbara Howard” for a more comprehensive list of engravings and iterations.)

All of these aspects of the Gauntlet Press’s development during this period make Outram’s GP-published poems less and less capable of accurate, representative transcription: “incidentals” become more and more significant; colours multiply; text and image refuse to come apart. We can see how, through the GP, Outram and Howard generated a body of work which, like Emily Dickinson’s, must be reproduced in facsimile if it is reproduced at all; thus, like Dickinson, they have been well served by the digital technology that initially seemed to have run over the medium of print (see Chiasson, *passim*, and, re. the digital GP, Warner).

In his last poems, Outram would return to a close collaboration with Howard’s works, even in the artist’s absence. Peter Sanger has written of how “It is difficult, perhaps impossible, to speak fully about [Outram’s last] poems without the co-inherent ‘text’ of Howard’s paintings.” He continues:

I am sure Outram intended the difficulty. He even abets it by using typographical arrangements that are difficult to reproduce exactly without using facsimile, and by using coloured inks for some letters, some words and even some fragments of words. He makes clear that these are books in which image and word are one meaning. (*Darkling* 418)

In a recent essay, the Dominican American writer Junot Díaz writes to his sister of “the joyous destiny of our people — to bury the arc of the moral universe so deep in justice that it will never be undone” (n. pag.) He is writing in a different context than am I, but I would like to respectfully borrow his syntax: in his Gauntlet-Press poems as in his last poems, Outram worked to bury the arc of his Eros so deep in his poetry that it will never be undone.

#### IV. MIDDLE YEARS OF THE GAUNTLET PRESS, PART ONE (1966 – 1974)

OF THE INACCESSIBLE BURDEN OF VISION (1955/1966 [MLT]) GP  
**Christmas ks 1966** (with Howard’s *Christmas 1966* engravings [#1, lion] and [#2, lioness], in red) (copy text DAI/local call no. unlisted), *Turns* (1975/6),★ *SP* (1984). The GP version is letterpress printed on a single sheet of paper. Howard’s two engravings appear, printed close together so that their negative spaces overlap, above the poem. At bottom is the following colophon: “Richard & Barbara Outram  
*The Gauntlet Press Christmas 1966.*”

Title Of The Inaccessible Burden Of Vision]

OF THE INACCESSIBLE BURDEN OF VISION *Turns, SP*

1 THE LION] The Lion *Turns, SP*

MERMAID WAITING (1955/1967 [MLT]) **GP Christmas ks 1967** (with Howard’s engravings *Sun and Water*, in red, and *Christmas 1967* [mermaid], in blue) (copy text DAI/PS 8579 U92 M47 1967 RARE), *Turns* (1975/6)\* (as “Mermaid”), Opus (n.d.) (as “Mermaid”); the GP ks version is reproduced, reduced, in greyscale, in Horne and Upjohn, p. 32. “Mermaid Waiting” is recorded in *MLT* near the beginning of an undated list probably from the mid- to late sixties. Outram combined “Mermaid Waiting” with three other poems (listed as “Mermaid Aroused,” “Mermaid Keening,” and “Mermaid Sorrowful” in *MLT*, towards the end of that same undated list) to make the four-section poem “Mermaid” in *Turns*; here “Mermaid Waiting,” without its title, becomes the Roman-numeralled section three. *MLT* does not make it clear when Outram combined the four poems into one, but it seems to have been done prior to 1972 when the typescript *Pulse* (including a poem titled simply “Mermaid”) was compiled. In Outram’s “Opus” folder, a later version of the poem appears (undated, but likely 1993 or later — 1993 having been when Outram began to use his computer as a serious tool of composition and [related, as I have said] private publication [Outram, “Brief History” 15]). Here, sections I, II, and IV have melted away, leaving the poem that was “Mermaid Waiting” solus, once again — but now under the title “Mermaid.” The “Opus” version looks like the source-file for an eks, but I have not yet found any such. The GP version is letterpress printed on a single sheet of paper. *Sun and Water* appears above the poem, *Christmas 1967* [mermaid] beneath it. At bottom is the following colophon: “Richard & Barbara Outram The Gauntlet Press Christmas 1967.” The body text of “Mermaid Waiting,” the GP ks version, is printed in italics; section III of “Mermaid” (*Turns*) is in roman type, as is the Opus “Mermaid.” Lines two, five, eight, and eleven — indented in the GP ks “Mermaid Waiting” — are flush left in *Turns*. In the Opus “Mermaid,” all lines are centred.

Title	Mermaid Waiting]	MERMAID <i>Turns</i> Mermaid Opus
1	<i>THOUGH]</i>	Though <i>Turns</i> , Opus
4	<i>tide;]</i>	tide: <i>Turns</i> , Opus
9	<i>promised]</i>	offered Opus
10	<i>cleaved;]</i>	cleaved: <i>Turns</i> , Opus
11	<i>flesh,]</i> <i>fish;]</i>	flesh: <i>Turns</i> , Opus fish: <i>Turns</i> , Opus
12	<i>drowned,]</i>	drowned: <i>Turns</i> , Opus

ERROR IN MIRROR IN ERROR (1955/1968 [MLT]) **GP Christmas ks 1968** (with Howard’s engravings *Heraldic Lion*, in red, and *Christmas 1968* [trefoil], in blue) (copy text DAI/PS 8579 U92 E77 1968 RARE), “Corrections to the Cave” (1992)\*\*, *TC* (1994)\*\* *DL* (2001)\*\* Opus. *MLT* gives no precise date of composition, but the position of this title in the *MLT* list suggests a composition date between 1966 and 1968, when the poem was first published. The GP version is letterpress printed on a single sheet of paper. Howard’s *Heraldic Lion* appears above the poem; *Christmas 1968* [trefoil] appears beneath it. At bottom is the following colophon, printed in red: “Richard & Barbara Outram The Gauntlet Press Christmas 1968.” In the GP version, the body of the poem is italicized; in all

other versions, it appears in roman type. In the Arts-&-Letters-Club lecture “Corrections to the Cave,” the poem appears in the context of Outram’s discussion of what he calls “an old [quarrel], and a present exigent one.” That quarrel seems to be over the extent to which “the most fortunate sallies of the human intelligence, of the human imagination, may result in corrections to the cave, to the seeming intractable given confines of the mind” (10). Outram illustrates the quarrel through a succession of poetic quotations, not only from himself but from Wallace Stevens, W.B. Yeats, John Hollander, and Richard Wilbur. (As for himself, Outram says, he is with Wilbur, in the faith that “A graceful error” may indeed “correct the cave” [10].) In *DL*, “Error in Mirror in Error” appears, titled, as the final section of the eight-part poem “Sideglance.” Outram writes in *MLT* that “Error in Mirror in Error” is a “great favourite” of his (11). He seems to have used the poem as an epigraph to the *Seer* sequence in the unpublished manuscript *Pulse*: see Appendix 4.

Title	Error in Mirror in Error]	ERROR IN MIRROR IN ERROR
		“Corrections,” <i>TC</i> , Opus
		<i>Error in Mirror in Error</i> <i>DL</i>
1	<i>THEN</i> ]	Then “Corrections,” <i>TC</i> , <i>DL</i> , Opus

**PETITION TO EROS (1955/1969 [*MLT*]) GP Valentine’s Day ks 1969**  
 (with Howard’s engravings *Two Figures* [#1], *Two Figures* [#2], and *Valentine ’69 / Swelled Rule*, all in red) (copy text DAI/PS 8579 U92 P48 1969 RARE), *POL* (1979),\* eks [2000] (Fisher ms. coll. 00457, box 12, f. 4, p. 25),\*\* Opus. *MLT* gives no precise date of composition, but the position of this title in *MLT* suggests a composition date between 1966 and 1969, when the poem was first published. The 1969 GP version is letterpress printed on a single sheet of paper. Howard’s stunning erotic engravings of lovers entwined are interposed among the stanzas. The effect is that word and image are likewise ardently entwined: readers should consult the illustration to get some sense of the poem *in situ*. The engraving *Valentine ’69 / Swelled Rule* appears below the poem. At bottom is the following colophon, printed in red: “Richard & Barbara Outram at The Gauntlet Press for Saint Valentine’s Day 1969.” In *POL*, as in the eks version, the engravings have not been reproduced (in their place are simple stanza breaks), and all lines of the poem are flush left. In *POL*, this poem inaugurates the sequence *Kindness*. The eks is printed on mottled mauve paper. There is a red cupid ornament at top. The title of the poem is in purple capitals, the poem in black, the attribution in purple italics. Beneath this is a smaller red Cupid, and then the following note in red, purple, and black: “*Petition to Eros* was first published as a / Saint Valentine’s Day Keepsake / from The Gauntlet Press / 14 February 1969 / & / was affectionately recited by the author to / the assembled Romantics at / JASON’S / Saint Valentine’s Day Dinner, / 11 February 2000.” At bottom, there is a final ornament, of a waiter bearing trays, in red. The whole is surrounded by a mottled mauve border. Variants exist, on mottled grey and mottled rose. The Opus version seems to be the source file for the eks. Lines 7 and 9 of the eks version appear, centred, as epigraph to “Fare Well” in *Brief Immortals* (2003).

1	<i>PERMIT, SIR</i> ]	Permit, Sir <i>POL</i> , eks
	identity]	identity; <i>POL</i>

7 as] where eks

FOR ALL CREATION IS DIVINE ENTIRE (1955/1969 [MLT]) **GP**  
**Christmas ks 1969** (with Howard's *Christmas 1969* [sunburst] and *Wave Form*  
engravings, both in deep blue/black) (copy text DAI/PS 8579 U92 F67 1969  
RARE), *POL* (1979)\*; anthologized in Gatenby, *Whale Sound* (both the  
Dreadnaught and the J.J. Douglas editions), p. 74; and in Gatenby, *Whales*, p. 154.  
*MLT* gives no precise date of composition, but the position of this title in *MLT*  
suggests a composition date between 1966 and 1969, when the poem was first  
published. The GP version is letterpress printed on a single sheet of paper. The  
engraving *Christmas 1969* [sunburst] appears above the title; the title is in red; the  
engraving *Wave Form* appears below the poem. At bottom is a colophon, printed  
in red: "Richard & Barbara Outram The Gauntlet Press Christmas 1969." The space  
between stanzas, here the equivalent of two blank lines, has been reduced in the  
*POL* version (as in all three anthologized versions), to agree with usual stanza-  
spacing in that volume. In Gatenby, *Whale Sound* (both editions), all lines of the  
poem are flush left; Outram does not record, in *MLT*, whether or not this change  
was his. (The fact that he doesn't record may imply that the change *was* his, as he  
records an injustice in the reproduction of the drawing of Howard's which was  
published ["reduced without consultation"] alongside his poem in this anthology  
[*MLT* 12]; on the other hand, the lines are centred in *POL* and in the later  
Gatenby-anthology *Whales*, which argues that left-justification was never Outram's  
intent.) In *POL*, "For All Creation ..." inaugurates the *Creatures* sequence, though  
the poem was not included in the book *Creatures* (1972).

Title For All Creation Is Divine Entire]

FOR ALL CREATION IS DIVINE ENTIRE *POL*

*For All Creation is Divine Entire* Gatenby, *Whales*

1 THAT GOD] That God *POL*

PARADOX (1955/1970 [MLT]) **GP ks (1970)** (with Howard's engravings *Best*  
*GP* and *Swelled Rule / 1970 [Paradox]*, in red, and *Paradox 1970* [coiled serpent],  
in black) (copy text DAI/PS 8579 U92 P37 1970 RARE). *MLT* gives no precise  
date of composition, but the position of this title in *MLT* suggests a composition  
date between 1966 and 1970, when the poem was first published. This is the first  
bound production of the Gauntlet Press. The text is printed on a single, French  
folded sheet, and sewn into olive wrappers (cf. McLeod 28). The title and  
Howard's engraving *Best GP* appear on the opening recto, above the text "THE  
GAUNTLET PRESS / Toronto 1970." The poem appears on the interior recto.  
The engraving interposed between the poem's stanzas, which McLeod rightly calls  
a "stylized knot," sports head and tail: so it is also a coiled snake. The engraving  
*Swelled Rule / 1970 (Paradox)* appears twice, once above the poem and once below  
it, both times printed in red. The closing verso bears the following colophon:  
"PARADOX / by / Richard & Barbara Outram. / Of fifty copies printed, / this is  
number / 17" (the copy number [17, for my copy text] being handwritten in red  
ink). *Paradox* was Outram's and Howard's first experiment in making a poem a  
book unto itself.

UNDER OTHER MOONS (1955/1970 [MLT]) **GP Christmas ks 1970** (with Howard's engraving *Under Other Moons 1970*, in olive) (copy text DAI/PS 8579 U92 U54 1970 RARE). In *MLT*, this poem is listed in "a sequence called 'INDEX IN MORE OR LESS CHRONOLOGICAL ORDER ... when written I don't know ...'." The position of this sequence in the larger list suggests that it records poems written in the late sixties and/or early seventies. The poem is letterpress printed on a single sheet. The title is printed in dark blue; Howard's engraving appears between the title and the poem. At bottom is the following colophon, also in blue: "*Richard & Barbara Outram The Gauntlet Press Christmas 1970.*"

SEAL DREAM (1955/1971 [MLT]) **GP Valentine's Day ks 1971** (with Howard's *Seal* and *Wave Form* engravings, in blue) (copy text DAI/PS 8579 U92 S43 1971 RARE), *POL* (1979),\* *SP* (1984). *MLT* gives no precise date of composition (49). The GP version is letterpress printed on a single sheet of paper. Howard's *Seal* engraving appears above the poem, her *Wave Form* engraving below it, and at bottom the following colophon, printed in red: "Richard & Barbara Outram at The Gauntlet Press / for Saint Valentine's Day 1971." In the GP version, the body of the poem appears in italics; in *POL* and *SP*, the body of the poem is in roman type. In the *POL* and *SP* versions, the initial word in each line is capitalized — here, capitals are deployed grammatically, after the incipit — and the text, centred here, is flush left. In *POL*, the poem comes third in the sequence *Kindness*.

1        *IF ONLY EROS*]        If only Eros *POL, SP*  
8        effortless;]        effortless, *POL, SP*

INVOCATION (c. 1970 [MLT]) **GP Christmas ks 1971** (with Howard's engravings *Christmas 1971* [fiery sphere], in red, and *Cosmos Symbol Xmas '71*, in purple) (copy text DAI/PS 8579 U92 I56 1971 RARE). In *MLT*, this poem is included in a list titled "BEGINNING OF 1970 (?)." The poem is letterpress printed on a single sheet of paper. The title is printed in purple, at top; Howard's engraving *Christmas 1971* appears between the title and the poem, and her engraving *Cosmos Symbol Xmas '71* beneath the poem. At bottom there is the following colophon, printed in purple: "*Richard & Barbara Outram The Gauntlet Press Christmas 1971.*"

EROS INCARNATE (1955/1972 [MLT]) **GP Valentine's Day ks 1972** (with Howard's engravings *Star [#2]*, in purple, and *Female Figure*, in red) (copy text DAI/PS 8579 U92 E764 1972 RARE), *ED* (1995),\*\* *DL* (2001).\*\* *MLT* gives no precise date of composition, but the position of this title in *MLT* suggests a composition date between 1966 and 1972, when the poem was first published. Outram writes that the poem, a "great favourite" of his, was formerly titled "Of Marriage" (*MLT* 10). The 1972 GP ks version is letterpress printed on a single sheet of paper. Howard's *Star [#2]* appears above the poem, her *Female Figure* beneath it. The poem's title is printed in red. At bottom, the following colophon appears, in purple: "For Saint Valentine's Day 1972 / Richard & Barbara Outram / The Gauntlet Press." The body of the poem is italicized in the 1972 GP ks

version, and printed flush left; in *ED* and *DL* it is in roman type, and centred. In *DL*, the poem comes eleventh in the sequence *Eros Descending* (a slightly different sequence than that composing *ED* [1995], the GP book).

Title EROS INCARNATE] Eros Incarnate *DL*  
1 BEYOND] Beyond *ED, DL*

*CREATURES GP, 1972* (with the following engravings by Howard: *Cosmos Symbol Xmas '71* [purple], *Sparrow* [blue-green], *Otter [#2]* [gold], *Cat Sleeping* [purple], *Crow* [indigo], *Lioness* [gold], *Wave Form* [indigo], *Goldfish* [orange], *Frogs* [olive], *Dragonfly (Creatures) 1972* [purple], *Spider* [blue], *Snake #2* [blue-green], and *Best GP* [red]). The first of the Gauntlet Press's major bookworks, this volume seems to have been informed in part by Outram's and Howard's discovery, in the 1960s, of T. H. White's *The Bestiary: A Book of Beasts*, White's translation of a twelfth-century Latin bestiary. (They owned the 1960 Capricorn edition, inscribed with Howard's name.) In his 1997 *Notes on William Blake's 'The Tyger'*, Outram writes:

For over thirty years I have been delighted and instructed by a twelfth century bestiary, translated by T. H. White.... And it seems to me that no poet ... could fail to be intrigued and informed, moreover *poetically* informed, by familiarity with the bestiarists' compendiums of verbal and visual fabulOUSities. And indeed on occasion even deeply moved ... (15)

In its focus on the zoosphere in the context of creation (however unorthodoxically imagined), in its examination of the interactions of human and non-human beings, and most of all in its pairings of text and emblematic illustration, *Creatures* recalls *The Bestiary* — though in the world of Outram's and Howard's book, animals (including humans) are creators as well as creatures; they are also destroyers, and destroyed.

At the same time, *Creatures* recalls descendants of the medieval bestiaries (which, as White reminds us, were serious works of natural history, in their time [231]): field guides (Outram's copy of Ann Haven Morgan's *Field Guide to Ponds and Streams*, say, mentioned in my headnote to this chapter) and anatomy textbooks (remembering Fleming's note that Howard made a study of invertebrate biology [70]). Just as White reminds us that the bestiaries have a scientific aspect, Howard's anatomically astute yet radiantly iconographic engravings remind us that the contemporary study of biology has a mythopoeic aspect.

Among the "Miscellaneous Items" associated with the Outram papers at the Fisher there is an undated "Provisional List for the Gauntlet Bestiary," which implies that Outram and Howard dreamed at some point of quite a grand beast-sequence. I'm not sure if that dreaming took place before or after the advent of *Creatures*, but I reproduce their list here, as it gives a sense of the sorts of correspondences, between and among creatures (real and fantastical), that animated their thinking:

Lion  
Crow (Walking)  
Whale ... Leviathan



Giraffe  
Loon  
Otter  
Elephant ... Behemoth  
Dog ... Wolf  
Salamander ... Newt ... Dragon ... Lizard  
Serpent ... Viper ... Adder ... Sloughed skin  
Eagle ... hawk ... raptor  
Seal ... Walrus ... Sea-Lion  
Hippo ... Rhino ... Behemoth again  
Owl  
Moth ... Butterfly  
Horse ... Pony  
Goldfish ... Angelfish  
Vermin ... Rat ... Weasel ... Louse ... Parasite  
Bee ... Ant ... Dragonfly ... Praying Mantis  
Fabulous beast ... Unicorn ... Cent[au]r ... Phoenix  
Bat  
Sheep ... Lamb  
Monster ... Gargantua ... Giant  
Child ... Infant  
Tiger ... Ty[g]er  
Bear  
Sea-Horse  
Egg ... Seed ... Sperm  
Sparrow

Handwritten dashes mark “Crow (Walking),” “Whale,” “Giraffe,” “Loon,” “Otter,” and “Goldfish” — all corresponding to early engravings of Howard’s. A crow, an otter and a goldfish do appear in *Creatures*, though Howard seems to have made new engravings of these beasts (certainly of both crow and otter), for the occasion. *Creatures* also features an engraved sparrow, a cat, mating frogs, a pair of dragonflies, a spider and a snake. Other beasts from the “Bestiary” list appear on broadsides or in the later GP book “Locus” — and we can see how Outram’s and Howard’s thinking about creatures and creaturehood continued to bear fruit, in everything from the title-sequence of Outram’s book *Turns*, to his *Mogul Recollected*, to countless individual poems (I think of “Yacketty Sax,” in *DL*, or the unpublished poem “Bestiary Entry” [Opus]); to Howard’s many animal drawings and her late, major study — in drawings and paintings — of whales.

There are eleven poems in *Creatures*: “Sparrow,” “Otter in Quick Rage,” “Cat in Repose,” “Someone Seen Corvine,” “Lioness at Lake Simcoe,” “Regina Muskoka in Shallows,” “Love from Woolworth,” “Frog,” “Speculation,” “Sometimes,” and “Snake.” The book is printed letterpress on French folded paper, bound in green, yellow, and orange marbled wrappers with indigo and green free endpapers (cf. McLeod 29, where two other, variant bindings are listed). Howard’s engraving *Cosmos Symbol Xmas ’71* appears on the title page, beneath Outram’s name and the book’s title, which is printed in red. At the bottom of the title page,



4 Sacred] sacred eks, Opus

SOMEONE SEEN CORVINE (1955/1972 [MLT]) *Creatures* (GP, 1972) (with Howard's *Crow* engraving, in indigo) (copy text DAI/PS 8579 U92 C74 1972 RARE). *MLT* gives no precise date of composition, but the position of this title in *MLT* suggests a composition date between 1966 and 1972, when the poem was published. Fourth in the book *Creatures*. The title is printed in red open caps.

LIONESS AT LAKE SIMCOE (1955/1972 [MLT]) *Creatures* (GP, 1972) (with Howard's *Lioness* engraving, in gold) (copy text DAI/PS 8579 U92 C74 1972 RARE). *MLT* gives no precise date of composition, but the position of this title in *MLT* suggests a composition date between 1966 and 1972, when the poem was published. Fifth in the book *Creatures*. The title is printed in red open caps.

REGINA MUSKOKA IN SHALLOWS (1955/1972 [MLT]) *Creatures* (GP, 1972) (with Howard's *Wave Form* engraving, in indigo) (copy text DAI/PS 8579 U92 C74 1972 RARE). *MLT* gives no precise date of composition, but the position of this title in *MLT* suggests a composition date between 1966 and 1972, when the poem was published. Sixth in the book *Creatures*. The title is printed in red open caps.

LOVE FROM WOOLWORTH (1955/1972 [MLT]) *Creatures* (GP, 1972) (with Howard's *Goldfish* engraving, in orange) (copy text DAI/PS 8579 U92 C74 1972 RARE), *POL* (1979),\* Opus. *MLT* gives no precise date of composition, but the position of this title in *MLT* suggests a composition date between 1966 and 1972, when the poem was first published. In *MLT*, Outram gives the title as "Love from Woolworth('s)," but none of the versions I've discovered includes the possessive form. In *Creatures*, the title is printed in red open caps. The seventh poem in the book *Creatures*, and third in the *POL* *Creatures* sequence. The poem is included in Outram's "Opus" folder, where it bears the header "Two from *Creatures* 1972," but "Love from Woolworth" is the only poem in the document, and it is not clear what the second of these recollected poems would have been. The Opus file is not the source for any eks that I have found.

1 HELD] Held *POL*, Opus

FROG (c. 1970 [MLT]) *Creatures* (GP, 1972) (with Howard's *Frogs* engraving, in olive) (copy text DAI/PS 8579 U92 C74 1972 RARE). The title appears in *MLT* in a list headed "BEGINNING OF 1970 (?)." Eighth in the book *Creatures*. The title is printed in red open caps.

SPECULATION (c. 1971 [MLT]) *Creatures* (GP, 1972) (with Howard's *Dragonfly* [Creatures] 1972 engraving, in purple) (copy text DAI/PS 8579 U92 C74 1972 RARE); reproduced, reduced, in grey scale, in Kotin, p. 37. The title appears in *MLT* in a list headed "BEGINNING OF 71(?)." I have added a word space after the first comma in line 5, taking its omission in my copy text for a typo. Ninth in the book *Creatures*. The title is printed in red open caps.

SOMETIMES (1955/1972 [MLT]) **Creatures (GP, 1972)** (with Howard's *Spider* engraving, in blue) (copy text DAI/PS 8579 U92 C74 1972 RARE). *MLT* gives no precise date of composition, but the position of this title in *MLT* suggests a composition date between 1966 and 1972, when the poem was first published. Outram's note in *MLT* distinguishes this poem from the one of the same title in *H&J*. Tenth and penultimate in the book *Creatures*. The title is printed in red open caps.

SNAKE (c. 1970 [MLT]) **Creatures (GP, 1972)** (Howard's *Snake #2* engraving appears, in blue-green, on the verso) (copy text DAI/PS 8579 U92 C74 1972 RARE), *POL* (1979).★ The title appears in *MLT* — where Outram calls the poem “(Garter) Snake” — in a list headed “BEGINNING OF 1970 (?)” In *Creatures*, the title is printed in red open caps. This is the final poem in the GP book *Creatures*; in the *POL* sequence of the same title, it is penultimate.

1 COMMON] Common *POL*

PULSE (c. 1971 [MLT]) **GP Christmas ks 1972** (with Howard's engraving *River Image*, in gold) (copy text DAI/PS 8579 U92 P85 1972 RARE), *POL* (1979),★ *SP* (1984), *Death* ([1978/2003])★ (copy text CA). “Pulse” was the title poem of a book-length manuscript that Outram compiled, probably in 1972 (he presented a copy to Barbara at Christmas that year), and circulated to publishers (see Appendix 4). Outram would later include this poem in *Death: A Reflection*, a text in verse and prose which he wrote in January 1978 in memory of his close friend, the designer Allan Fleming. (See Appendix 3). Outram had hoped to read this piece at Fleming's memorial service, but to his disappointment he was not asked to speak. (See the Nancy Barbara Fleming fonds, F0537, 2008-033/001, folder 1, at the Clara Thomas Archives of York University, for two early versions of *Death*, plus an undated letter from Outram to Nancy Fleming that gives some context here.) Outram eventually circulated the text of *Death: A Reflection* privately, in typescript form; my copy is hand-dated by Outram, June 2003. The GP ks version is letterpress printed on a single sheet of paper. Howard's engraving is printed above the poem's title. The title is printed in purple, the poem in red. The colophon, at bottom, printed in purple, reads: “Richard & Barbara Outram The Gauntlet Press Christmas 1972.” “Pulse” is the eleventh and final poem in the sequence *Born of Death*, in *POL*.

1 DEATH] Death *POL*, *SP*, *Death*

LOVE LETTER (1955/1972 [MLT/Pulse]) **GP Valentine's Day ks 1973** (with Howard's engravings *Valentine 1973* [initial “S”], in gold, and *Star [#2]*, in purple) (copy text DAI/ PS 8579 U92 L68 1973 RARE), *POL* (1979),★ *SP* (1984), eks ([2003])★★ (copy text Fisher ms. coll. 00457, box 12, f. 6, p. 46), *NS* (2003)★★ (copy text DAI, from a print original in the collection of Susan Warner Keene and Peter M. Newman), Opus (x 2: “LOVE LETTER A.doc” and “LOVE LETTER.doc” — the latter referred to below as Opus [B]). The 1973 GP ks version is letterpress printed on a single sheet of paper. The title is printed in red; beneath it, Howard's engraving *Valentine 1973* acts as the initial ‘S’ in *STILL*, the poem's first word. Howard's *Star [#2]* is nested in the upper aperture of the ‘S’. In

this version, the body of the poem is italicized and the text centred; in the *POL*, *SP*, *eks*, and *NS* versions (as well as in the two versions preserved in Outram’s Opus folder), the body of the poem is in roman type and is printed flush left; additionally, Outram capitalized the first letter in each line in the *POL*, *SP*, *eks*, *NS*, and Opus versions — not the case in this first published iteration. In *POL*, the poem is second in the sequence *Kindness*. In the *eks*, the poem appears on the verso of a broadsheet version of Outram’s poem “Widower’s Night” (which incorporates a reproduction of Howard’s painting *The Sea, Mars, the Moon*). Beneath the text of the poem “Love Letter,” in the *eks* version, are the words (printed in purple) “I.M. Helen Barbara Howard 10 March 1926 – 7 December 2003” (this last a typo: Howard died in 2002). In *NS*, the poem is printed as a kind of epigraph opposite “Elegy for Herself, Bridal.” Both the *eks* and *NS* versions are printed with an attribution, “(from *The Promise of Light* 1979),” following the poem (“*The Promise of Light*” in red). (The Opus [A] version includes similar attribution, sans italics.) In both the *eks* and *NS* versions, an ornament of a skeleton fish, in blue, appears above the title; the title is in red.

1	<i>[S]TILL</i>	Still	<i>POL</i> , <i>eks</i> , <i>NS</i> , Opus [A], Opus [B]
	<i>Sweetheart]</i>	sweet heart	<i>eks</i> , <i>NS</i> , Opus [B]
2	<i>apart,]</i>	apart	<i>eks</i> , <i>NS</i> , Opus [B]
5	<i>embrace;]</i>	embrace	<i>eks</i> , <i>NS</i> , Opus [B]
6	<i>those,]</i>	those	<i>eks</i> , <i>NS</i> , Opus [B]
8	<i>flames;]</i>	flames.	<i>eks</i> , <i>NS</i> , Opus [B]
10	<i>hand,]</i>	hand	<i>eks</i> , <i>NS</i> , Opus [B]
11	<i>designs;]</i>	designs:	<i>eks</i> , <i>NS</i> , Opus [B]
12	<i>lines,]</i>	lines	<i>eks</i> , <i>NS</i> , Opus [B]
13	<i>found,]</i>	found	<i>eks</i> , <i>NS</i> , Opus [B]

CAT BASKING (1973 [*MLT*]) **GP ks (1973)** (copy text DAI/PS 8579 U92 C38 1973 RARE), *POL* (1979).★ The GP version is letterpress printed on a single, folded sheet, and bound into wrappers (McLeod records three variant bindings [30]; my copy text has green marble wrappers with indigo pastedowns and gold free endpapers). The title page bears the poem’s title above a red rule and, at bottom, Outram’s name in italic caps. The poem is printed on the interior recto. Title and poem are italicized and centred, with a red rule between title and poem, and a small, red, filled-in circle following the poem. A colophon appears on the closing verso: “Fifty copies / The Gauntlet Press / 1973.” (My copy text is unnumbered.) In *POL*, title and poem (unadorned) are in roman type and flush left. In *POL*, the poem appears as the fourth poem in the sequence *Creatures*.

1     *MORTAL]*     Mortal     *POL*

[LUKE FRANCIS HENRY] (1973 [*MLT*]) [**GP ks** ([1973])] (copy text BDR/HB40878). Letterpress printed on a single sheet of paper (perhaps a single folded sheet of paper, with the poem on the opening verso: in the BDR reproduction, it is hard to tell). The words “Luke Francis Henry” are printed, in red, in a continuous circle around the body text. In titling the poem “Luke Francis Henry,” I follow McLeod; in *MLT*, Outram calls what seems to be the same poem “Circle for Luke,” and notes that it was “Printed for L. at the GP.” My copy text, from

BDR, is unbound and without colophon, but according to McLeod bound copies exist (30).

*THRESHOLDS GP, 1973* (with Howard’s engravings *Thresholds 1973* [#1, curving shoreline] and *Thresholds 1973* [#2, diagonal shoreline], in white on black, as well as her *Good GP for Thresholds & Arbor*, in gold; the swelled rule [in red] used at the base of each poem-bearing page may also be hers: see [Swelled Rule (*Thresholds*)], in Appendix 5) (copy text DAI/PS 8579 U92 T57 1973 RARE); n.p., 2001. In *Lightfall* (GP, 2001), Outram would write of this book: “Some time ago in midlife, waking dismayed in a radiant wood, I found myself set to the prodigiously difficult task of simple orientation. In good time this imperative resulted in *Thresholds ...*, a work that can still chill me to the ebony bone.” Outram saw *Lightfall*, written almost three decades later, as “a not dissimilar undertaking,” and it is perhaps for this reason that he republished the poems from *Thresholds* in electronically generated form — a stapled sheaf with no imprint but bearing Outram’s name and the date, 2001, and decorated with a thrice repeated triple-wave/mandala ornament (from the font “Spirals TT”) — and circulated them, alongside *Lightfall*, to selected correspondents. (A recipients-list for this publication is on Outram’s hard drive. My own copy of *Lightfall* was given to me by Outram in a store-bought green paper folder which opened to reveal two pockets; *Lightfall* was tucked into one of them; *Thresholds*, along with three electronically produced broadsides, in the other.) The 2001 version (referred to as *Th.2001* in the lists of variants, below) bears the following note:

*Thresholds* was first published by The Gauntlet Press  
in 1973 in an edition of seventy numbered copies.  
‘With two abstract wood engravings [by Barbara Howard]  
of a shoreline printed in black on paper 3.9 X 6.5 cm  
mounted on (the) olive leaves.’  
(see Donald W. McLeod, ‘A Checklist of The Gauntlet Press,  
1960 - 1995’ in *DA, A Journal of the Printing Arts*  
Number 44, Spring/Summer 1999)

The text given here is unchanged from the 1973 edition.

My own collation (based on the copy of *Th.2001* in my collection) shows that this is only partly the case. Outram has increased the indentation of lines in some of the poems — perhaps a way of dealing with a difference in typeface; and there are occasional variants in word choice and punctuation (recorded below). In *Th.2001*, as in the original, GP version, all poem-titles are printed in red. In the GP book, each poem gets its own page, at the bottom of which appears a red rule, swelled in the middle to a tapered diamond; in *Th.2001*, the poems are printed two to a page (save “Undertow,” which gets its own page, at the end), sans ornaments but for that spiral, which appears on the title page, the publication-information page, and the final page (following “Undertow”).

It is worth noting that, with the possible exception of “Word of Warning” (see note, below), all of the poems in *Thresholds* seem to have been written in one brief, intense period, in 1973. The list of poems from 1973 in *MLT* may not be strictly chronological, internally, but to the extent that it may be, it suggests the order of composition to have been as follows: “Undertow,” “Ritual,” “Sanctuary,” “Death,” “Threshold,” “Sleeping Woman,” “Daydream Reproved,” “Parting,” “Figurehead,” “Love,” “We Said the Wren” (part one of “Morning”), “Edge,” “Habit,” “Returned,” “Sigil,” “Island,” “Born of Night” (part two of “Morning”), “Fountain,” “Swimmer.”

The sequence of poems titled *Thresholds* in *The Promise of Light* differs from both the 1973 and the 2001 versions, three poems (“Morning,” “Parting,” and “Habit”) having been removed. Other variants are recorded below.

The original, 1973 edition is letterpress printed on French folded paper with an additional sheet of olive paper sewn in; it is bound in quarter black buckram with coral and orange marbled paper-covered boards, with a white paper label on the cover; it has a brown pastedown and violet and brown free endpapers (McLeod 31). The title page bears the title of the book in red, then Outram’s name and, at bottom, Howard’s engraving *Good GP for Thresholds & Arbor*, and the words “THE GAUNTLET PRESS / TORONTO 1973.” The book’s final recto bears a colophon, which reads as follows: “THRESHOLDS [printed in red] // Engraved, printed & bound by / Richard & Barbara Outram. // Copyright © 1973 / The Gauntlet Press. // Of seventy copies printed, / this is number” — with the number, printed in red, below. My copy text, from DAI, is number 46.

WORD OF WARNING (1955/1973 [*MLT*]) ***Thresholds* (1973)** (copy text DAI/PS 8579 U92 T57 1973 RARE), *POL* (1979),\* *Thresholds* (2001). *MLT* gives no precise date of composition. This is the one poem in the series that Outram does not record, in *MLT*, as having been composed in 1973. It may have had its beginnings then; on the other hand, it may have been an earlier poem that either suggested this series or was recalled by it, and thus revived to become its inauguration. This poem comes first in all three iterations of the *Thresholds* sequence (*Thresholds*, *POL*, *Th.2001*). In both the GP *Thresholds* and *Th.2001*, the poem’s title is printed in red.

5 will] would *Th.2001*  
8 everywhere:] everywhere. *Th.2001*

SWIMMER (1973 [*MLT*]) ***Thresholds* (1973)** (copy text DAI/PS 8579 U92 T57 1973 RARE), *POL* (1979),\* *Thresholds* (2001). This poem comes second in all three iterations of the *Thresholds* sequence (*Thresholds*, *POL*, *Th.2001*). In both the GP *Thresholds* and *Th.2001*, the poem’s title is printed in red.

8 endure,] endure *POL*  
12 salt blood] blood *Th.2001*  
13 Always,] Always *Th.2001*

RETURNED (1973 [*MLT*]) ***Thresholds* (1973)** (copy text DAI/PS 8579 U92 T57 1973 RARE), *POL* (1979),\* *Thresholds* (2001). This poem comes third in all three iterations of the *Thresholds* sequence (*Thresholds*, *POL*, *Th.2001*). The first

variant described below may be a typo, as Outram did not capitalize “where,” following the period. In both the GP *Thresholds* and *Th.2001*, the poem’s title is printed in red.

8 commingle,] commingle. *Th.2001*  
10 order:] order, *Th.2001*

SIGIL (1973 [MLT]) ***Thresholds (1973)*** (copy text DAI/PS 8579 U92 T57 1973 RARE), *POL* (1979),★ *Thresholds* (2001). This poem comes fourth in all three iterations of the *Thresholds* sequence (*Thresholds*, *POL*, *Th.2001*). In both the GP *Thresholds* and *Th.2001*, the poem’s title is printed in red.

SANCTUARY (1973 [MLT]) ***Thresholds (1973)*** (copy text DAI/PS 8579 U92 T57 1973 RARE), *POL* (1979),★ *Thresholds* (2001). This poem comes fifth in all three iterations of the *Thresholds* sequence (*Thresholds*, *POL*, *Th.2001*). In both the GP *Thresholds* and *Th.2001*, the poem’s title is printed in red.

DAYDREAM REPROVED (1973 [MLT]) ***Thresholds (1973)*** (copy text DAI/PS 8579 U92 T57 1973 RARE), *POL* (1979),★ *SP* (1984), *Thresholds* (2001). In the 1973 *Thresholds*, the poem appears opposite Howard’s engraving *Thresholds 1973* [#1, curving shoreline]. In both the 1973 and the 2001 versions, the text of the poem is centred; in *POL* and *SP* it is flush left, with lines 2-9 indented approximately three word-spaces from the left margin. In *Th.2001* there is a typo (“it” for “its” in the second-last line), not noted in the list of variants below. This poem comes sixth in all three iterations of the *Thresholds* sequence (*Thresholds*, *POL*, *Th.2001*). In both the GP *Thresholds* and *Th.2001*, the poem’s title is printed in red.

1 thud:] thud: *Th.2001*

RITUAL (1973 [MLT]) ***Thresholds (1973)*** (copy text DAI/PS 8579 U92 T57 1973 RARE), *POL* (1979),★ *Thresholds* (2001). This poem comes seventh in all three iterations of the *Thresholds* sequence (*Thresholds*, *POL*, *Th.2001*). In both the GP *Thresholds* and *Th.2001*, the poem’s title is printed in red.

LOVE (1973 [MLT]) ***Thresholds (1973)*** (copy text DAI/PS 8579 U92 T57 1973 RARE), *POL* (1979),★ *Thresholds* (2001). Note that there is another poem of this same title (beginning “That strand of barbed wire ...”), in *SON*. This poem comes eighth in all three iterations of the *Thresholds* sequence (*Thresholds*, *POL*, *Th.2001*). In both the GP *Thresholds* and *Th.2001*, the poem’s title is printed in red.

1 Authority] authority *Th.2001*

DEATH (1973 [MLT]) ***Thresholds (1973)*** (copy text DAI/PS 8579 U92 T57 1973 RARE), *POL* (1979),★ *Thresholds* (2001). This poem comes ninth in all three iterations of the *Thresholds* sequence (*Thresholds*, *POL*, *Th.2001*). In both the GP *Thresholds* and *Th.2001*, the poem’s title is printed in red.

THRESHOLD (1973 [MLT]) ***Thresholds (1973)*** (copy text DAI/PS 8579 U92 T57 1973 RARE), *POL* (1979),★ *Thresholds* (2001). This poem comes tenth in all



three iterations of the *Thresholds* sequence (*Thresholds*, *POL*, *Th.2001*). In both the *GP Thresholds* and *Th.2001*, the poem's title is printed in red.

1 figure] figure, *Th.2001*

FOUNTAIN (1973 [*MLT*]) ***Thresholds* (1973)** (copy text DAI/PS 8579 U92 T57 1973 RARE), *POL* (1979),\* *SP* (1984), *Peripatetics* (1994),\*\* *Thresholds* (2001), *BI* (2003)\*\*; anthologized in Sanger, ed., ***TAR*** 124; and in Sanger, ed., ***TAROP***, 11. This poem comes eleventh in all three iterations of the *Thresholds* sequence (*Thresholds*, *POL*, *Th.2001*). In *BI*, the poem serves as the third of three epigraphs to the volume; Outram's attribution for the epigraph cites the poem as being "from *Thresholds* The Gauntlet Press 1973." In the *BI* version, the text is centred and the body of the poem is in italics; in all other versions collated here, the text is flush left and in roman type. In *BI*, the poem's title is printed in red, the attribution in blue. In both the *GP Thresholds* and *Th.2001*, the poem's title is printed in red.

Title	FOUNTAIN]	<i>Fountain</i>	<i>TAR</i> , <i>TAROP</i>
1	inconstant,]	inconstant	<i>BI</i>
3	Spherical]	spherical	<i>BI</i>
12	metaphor]	Metaphor	<i>BI</i>

MORNING (1973 [*MLT*]) ***Thresholds* (1973)** (copy text DAI/PS 8579 U92 T57 1973 RARE), *Thresholds* (2001). *MLT* gives no precise composition date for the poem as a whole, but it does place the writing of each of the poem's titled sections — originally conceived as individual poems, it seems — in 1973. (If the list of 1973-poems is chronological, "We Said the Wren" came first.) *MLT* also records an earlier, unpublished poem — probably from the last sixties — called "Morning," beginning, "So many shades . . .," and not to be confused with this one. "We said the Wren" is a quotation from the nursery rhyme "Who Killed Cock Robin." "Born of Night," which becomes a section-title in *POL*, is among other things a reference to the genesis of Thanatos: "According to Hesiod (*Theog.* 212) Death was born of Night without a father" (Osgood 27). "Morning" is one of the three poems that Outram dropped from the *Thresholds* sequence in *POL*; he reinstated it in *Th.2001* where, as in the *GP Thresholds*, it comes twelfth. In both the *GP Thresholds* and *Th.2001*, the poem's title is printed in red.

PARTING (1973 [*MLT*]) ***Thresholds* (1973)** (copy text DAI/PS 8579 U92 T57 1973 RARE), *Thresholds* (2001), Opus. Outram dropped the poem from the *Thresholds* section in *POL*, but reinstated it in *Th.2001* where, as in the *GP Thresholds*, it comes thirteenth. In both the *GP Thresholds* and *Th.2001*, the poem's title is printed in red.

HABIT (1973 [*MLT*]) ***Thresholds* (1973)** (copy text DAI/PS 8579 U92 T57 1973 RARE), *Thresholds* (2001), Opus. In *Thresholds* (1973), the poem appears opposite Howard's engraving *Thresholds* 1973 [#2, diagonal shoreline]. Outram dropped the poem from the *Thresholds* section in *POL*, but reinstated it in *Th.2001* where, as in the *GP Thresholds*, it comes fourteenth. In the "Opus" version, the indentations (of the second and third line in each stanza) appear to

have been increased to more than double their original size — though this is difficult to judge, given the digital translations between Outram’s harddrive and mine. In both the GP *Thresholds* and *Th.2001*, the poem’s title is printed in red.

SLEEPING WOMAN (1973 [MLT]) **Thresholds (1973)** (copy text DAI/PS 8579 U92 T57 1973 RARE), *POL* (1979),\* *SP* (1984), *Thresholds* (2001). Twelfth in the *POL Thresholds*, this poem comes fifteenth in the GP 1973 version and also in *Th.2001*.

ISLAND (1973 [MLT]) **Thresholds (1973)** (copy text DAI/PS 8579 U92 T57 1973 RARE), *POL* (1979),\* *Thresholds* (2001). Thirteenth in the *POL Thresholds*, this poem comes sixteenth in the GP 1973 version and also in *Th.2001*. In both the GP *Thresholds* and *Th.2001*, the poem’s title is printed in red.

EDGE (1973 [MLT]) **Thresholds (1973)** (copy text DAI/PS 8579 U92 T57 1973 RARE), *POL* (1979),\* *Thresholds* (2001). This seems to be the same poem as “(Close to) Edge,” also listed (with “Edge,” tout court) in the *MLT* list for 1973. Fourteenth in the *POL Thresholds*, this poem comes seventeenth in the GP 1973 version and also in *Th.2001*. In both the GP *Thresholds* and *Th.2001*, the poem’s title is printed in red.

FIGUREHEAD (1973 [MLT]) **Thresholds (1973)** (copy text DAI/PS 8579 U92 T57 1973 RARE), *POL* (1979),\* “Corrections to the Cave” (1992),\*\* *Thresholds* (2001). Fifteenth and penultimate in the *POL Thresholds*, this poem is eighteenth and penultimate in the GP 1973 version and also in *Th.2001*. In the 1973 version and in *Th.2001*, the first three stanzas are centred. In the 1973 version, the final three stanzas edge gradually starboard, whereas in *POL*, “Corrections,” and *Th.2001*, the indentations of these stanzas have been standardized (lines 11, 14, and 17 are vertically aligned; as are lines 12, 15, and 18; and lines 13, 16, and 19). In both *POL* and “Corrections,” the first three stanzas are *not* centred: line one is flush left, and lines two through ten are indented, each approximately two word spaces from the left margin. In all versions except *Th.2001* (where all stanza breaks are equal), the break between stanzas three and four is more pronounced than are the other stanza breaks. In both the GP *Thresholds* and *Th.2001*, the poem’s title is printed in red. In “Corrections,” Outram’s 1992 Arts-&-Letters-Club lecture, the poem follows a brief quotation from Hopkins’ “Carrion Comfort”:

O the mind, mind has mountains; cliffs of fall  
Frightful, sheer, no-man-fathomed. Hold them cheap  
May who ne’er hung there. Nor does long our small  
Durance deal with that steep or deep.

The broader context is Outram’s remark, just prior to the Hopkins quotation, that “the mind’s grasp may be at best, even at best, precarious” (5).

5	Love:]	Love “Corrections”
6	in]	In <i>Th.2001</i>
	above,]	above “Corrections”
7	skies]	skies, “Corrections”

UNDERTOW (1973 [MLT]) **Thresholds (1973)** (copy text DAI/PS 8579 U92 T57 1973 RARE), *POL* (1979),\* *SP* (1984), *Thresholds* (2001). *MLT* gives the title as “(Terror of) Undertow.” This is a rare instance in which the text of a poem was changed between its original, trade publication and its appearance in *SP*. In *Th.2001*, this change has been reversed, but Outram has made another change, to the same line (see collation). The sixteenth and final poem in the *POL Thresholds*, this poem is the nineteenth and final poem in the GP 1973 version and also in *Th.2001*. In both the GP *Thresholds* and *Th.2001*, the poem’s title is printed in red.

1 wave.] wave, *SP*  
afraid.] afraid. *Th.2001*

LINES FOR A LADY LEARNING TO READ (1973 [MLT]) [**GP ks** ([1973]) (copy text DAI/PS 8579 U92 L56 1973 RARE)]. Letterpress printed on a single, folded sheet. The title is printed in red on the opening recto, its words placed in the interstices of four equidistant horizontal lines (also red). The poem, printed on the interior recto, is all caps, with the initial letter in each line (also capitalized, but in a larger point size) in red. Outram writes that the poem was printed (“as Xmas gift???”) for his goddaughter, Astrid Olivia Iliffe (*MLT* 20) — “at the GP,” though the keepsake is without colophon. Both my copy text (DAI) and the BDR version are unbound, though according to McLeod, bound copies exist (30).

NAMEPOEM (1973 [MLT]) [**GP ks** ((Dec.?) 1973)] (copy text BDR/HB40864). Letterpress printed on a single folded sheet. The title appears in gold on the opening rector. The poem is printed all caps, on the interior recto, with the initial letter in each line (also capitalized, but in a larger point size) in red. Outram writes that the poem (which he calls “Name Poem”) was “[p]rinted as a gift for Lucas Eric Rueter at the GP (Xmas??).” (Lucas is son of William Rueter, proprietor of the Aliquando Press and Outram and Howard’s close collaborator in this period.) My copy text is without colophon, but I follow McLeod in dating the publication to 1973.

*SPHAERA CUJUS CENTRUM UBIQUE CIRCUMFERENTIA NULLIBI* (1973 [MLT]) **GP Christmas ks 1973** (with Howard’s engraving *Christmas 1973* [intertwined circle motif], in gold) (copy text DAI/PS 8579 U92 S64 1973 RARE), *Peripatetics* (1994).\*\* The 1973 GP ks version is letterpress printed on a single sheet. The title is printed in all caps, in a continuous circle above the poem, where it encloses Howard’s engraving; the letters alternate in colour between purple and red. The text of the poem, also all caps, is printed in gold, like the engraving. There is a colophon at bottom, in red: “Richard & Barbara Outram *The Gauntlet Press Christmas 1973.*” In *Peripatetics*, the poem is printed as part of Outram’s discussion of “Halfway Along,” which also refers readers to the related poem “Circle.” All text is in black. The title (“*SPHAERA CUJUS ...*”) is printed in italic capitals, with solar ornaments dividing the words, in a discontinuous circle above the poem. Within that circle are the words “*DEUS EST,*” also divided by a solar ornament. The text of the poem is printed in italics with the first letter in each line capitalized, and other capitalization as per the list of variants, below. *Sphaera cujus centrum ...*, as a definition for God (God is a circle whose centre is

everywhere, circumference nowhere), is found in Thomas Browne and elsewhere: see Norman J. Endicott's notes to *Religio Medici* for one account of the passage (Browne 543). (There were two editions of *Religio Medici*, including Endicott's, in Outram's library at the time of his death [O'Rinn, n. pag.] )

- |   |           |                              |
|---|-----------|------------------------------|
| 1 | ONE,]     | <i>One, Peripatetics</i>     |
| 2 | COVENANT] | <i>Covenant Peripatetics</i> |
| 3 | LIGHT]    | <i>Light Peripatetics</i>    |

LACKING ICHOR (1973 [MLT]) **GP Valentine's ks 1974** (with Howard's engraving *Valentine 1974* [rose], in gold). Letterpress printed on a single sheet of paper. The title is printed in red. Howard's engraving appears below the poem. There is a colophon at bottom: "*Saint Valentine's Day 1974 / Richard & Barbara Outram The Gauntlet Press.*"

LOCUS **GP 1974** (with the following engravings of Howard's: *Gate [Locus] 1974* [appears twice, in gold], *Marsh Marigold (Locus) 1974* [appears six times, in yellow], *Aster* [appears five times, in purple], *Monarch* [in black and orange], *Indian Paintbrush* [appears five times, in orange], *Great Horned Owl* [in olive], *North-west Wind (Locus) 1974* [in indigo], *Mushroom* [in orange-yellow], *Glance (Locus) 1974* [in purple], *Kingfisher* [in blue], *Crayfish* [in orange-yellow], and *Shoreline (Locus) 1974* [in olive and purple], as well as her *Best GP* [in blue]) (copy text DAI/PS 8579 U92 L63 1974 RARE). The book is dedicated "*for D.H.C. / & Romany Wood.*" In *Through Darkling Air*, Sanger tells us that D.H.C. is "the late Doris [Helen] Chapman," and that Romany Wood is "a country property on the shores of Lake Simcoe," owned by the Chapman family, where "Outram and Howard spent holidays ... for many years," and where some of their ashes are now buried (72). Francis Chapman, one of Doris's sons (another was Christopher Chapman, of Oscar fame), was Outram's dear friend: both men had studied with Frye and Fackenheim at the University of Toronto, and retreated from academia to work at the CBC (Kotcheff, n.p.). They remained close throughout Outram's lifetime.

I believe at least one source for the title of *Locus* is Anton Bruckner's motet *Locus iste*, which Outram mentions in the late eks '*This is our triumph. This is our consolation.*': "Now and again, perhaps while listening to the Bruckner motet, *Locus iste*, we are permitted to credit that, despite ourselves, 'We are not so various or so mean.'" (That last quotation, like the title of the eks, is from Virginia Woolf's *The Waves*.) The words to the motet are as follows:

*Locus iste a Deo factus est,  
Inaestimabile sacramentum,  
irreprehensibilis est.*

This place was made by God,  
a priceless sacrament;  
it is without reproach. (*Anton*, n. pag.)

The GP *Locus* is letterpress printed on French-folded paper and bound in quarter green buckram with a fore-edge strip, blue and red marbled wrappers,

brown pastedown and green and brown free endpapers (cf. McLeod 31-2, where a number of variant bindings are listed). The title page bears the book's title, in blue, above Outram's name and Howard's engraving *Gate (Locus)*; at bottom are the words "THE GAUNTLET PRESS / TORONTO 1974." Titles of poems are printed in blue. Outram capitalizes initial letters only, in the titles, observing this practice even with articles and short prepositions ("Conversation On The Lawn"), a practice I have followed in my transcriptions. Any poem that doesn't take up the full length of the page is accompanied by one of Howard's floral engravings, used as an ornament. Some poems are faced by larger engravings of Howard's, but in this book we can see Outram and Howard experimenting with variations in sequence as a way of inviting viewers to consider relationships between text and image other than a one-to-one illustrative relationship. (Sometimes, a poem and one of the larger engravings are put into conversation across a page spread, but sometimes the page-spread conversation is between two engravings, or two poems.) The sequence *Locus* in *POL* differs from the GP sequence. The poems "Great Horned Owl," "Spruce," and "North-west Wind" have been excised, and a new poem, the elegy "Parting at Evening" (dedicated "for D.H.C.") has been added, as the sequence's first poem. Doris Chapman had died in 1978, a year before the publication of *POL*.

The colophon to the Gauntlet Press *Locus*, set beneath the free-standing GP monogram (*Best GP*) on the book's final printed recto (and facing Howard's *Gate* engraving, across the gutter), reads: "LOCUS // Engraved, printed & bound by / Richard & Barbara Outram. // Copyright © 1974 / The Gauntlet Press. // Of eighty copies printed, / this is number" — with the number printed in red ink, below. My copy text, from DAI, is labelled "H-C" (hors de commerce).

HUMMINGBIRD (1973 [MLT]) **Locus (1974)** (copy text DAI/PS 8579 U92 L63 1974 RARE), *POL* (1979).★ In the GP *Locus* version, the poem appears on the recto opposite the dedication page, which bears Howard's engraving *Marsh Marigold (Locus) 1974*, in yellow. The title is printed in blue. First in the GP *Locus*, this poem comes second, after "Parting at Evening," in the *POL* sequence.

Title	Hummingbird]	HUMMINGBIRD	<i>POL</i>
1	HUNG]	Hung	<i>POL</i>
4	light:]	light;	<i>POL</i>
16	being:]	being:	<i>POL</i>

MONARCH IN AUTUMN (1973 [MLT]) **Locus (1974)** (with Howard's *Aster* engraving, in purple) (copy text DAI/PS 8579 U92 L63 1974 RARE), *POL* (1979);★ the GP *Locus* version is reproduced, reduced, in greyscale, in Kotin, p. 38. In the GP *Locus* version the poem appears on the verso opposite Howard's *Monarch* engraving (in black and orange). The title is printed in blue. Second in the GP *Locus*, this poem comes third in the *POL* sequence.

Title	Monarch In Autumn]	MONARCH IN AUTUMN	<i>POL</i>
1	EVEN]	Even	<i>POL</i>

SPRING FIELD WITH BOBOLINKS (1973 [MLT]) **Locus (1974)** (with Howard's engraving *Marsh Marigold (Locus) 1974*, in yellow) (copy text DAI/PS

8579 U92 L63 1974 RARE), *POL* (1979),\* *SP* (1984). In the GP *Locus* version, the title is printed in blue. Third in the GP *Locus*, this poem comes fourth in the *POL* sequence. Piero's (Piero della Francesca's) magpie appears in the painting *The Nativity*.

Title Spring Field With Bobolinks] SPRING FIELD WITH BOBOLINKS  
*POL*, *SP*  
1 LIFE] Life *POL*, *SP*

SIGHTING (1973 [*MLT*]) ***Locus* (1974)** (with Howard's *Indian Paintbrush* engraving, in orange) (copy text DAI/PS 8579 U92 L63 1974 RARE), *POL* (1979),\* *SP* (1984). The title is printed in blue in the GP *Locus* version. Fourth in the GP *Locus*, this poem comes fifth in the *POL* sequence.

Title Sighting] SIGHTING *POL*, *SP*  
1 THE] The *POL*, *SP*

GREAT HORNED OWL (1973 [*MLT*]) ***Locus* (1974)** (with Howard's *Aster* engraving, in purple; Howard's engraving *Great Horned Owl* [in olive] appears on the verso of the following page-spread) (copy text DAI/PS 8579 U92 L63 1974 RARE). The title is printed in blue. Fifth in the GP *Locus*, this poem was dropped from the sequence in *POL*.

SCRUB THORN (1973 [*MLT*]) ***Locus* (1974)** (with Howard's engraving *Marsh Marigold (Locus) 1974*, in yellow) (copy text DAI/PS 8579 U92 L63 1974 RARE), *POL* (1979).\* The title is printed in blue in the GP *Locus* version. Sixth in both the GP *Locus* and the *POL* sequence.

Title Scrub Thorn] SCRUB THORN  
1 A WASP'S] A wasp's *POL*

SPRUCE (1974 [*MLT*]) ***Locus* (1974)** (with Howard's *Indian Paintbrush* engraving, in orange) (copy text DAI/PS 8579 U92 L63 1974 RARE). The title is printed in blue. Seventh in the GP *Locus*, this poem was dropped from the sequence in *POL*.

NORTH-WEST WIND (1974 [*MLT*]) ***Locus* (1974)** (with Howard's *Aster* engraving, in purple; Howard's engraving *North-west Wind (Locus) 1974* [in indigo] appears on the recto of the previous page-spread) (copy text DAI/PS 8579 U92 L63 1974 RARE). The title is printed in blue. Eighth in the GP *Locus*, this poem was dropped from the sequence in *POL*.

CONVERSATION ON THE LAWN (1973 [*MLT*]) ***Locus* (1974)** (with Howard's engraving *Marsh Marigold (Locus) 1974*, in yellow) (copy text DAI/PS 8579 U92 L63 1974 RARE), *POL* (1979).\* The title is printed in blue in the GP *Locus* version. Ninth in the GP *Locus*, this poem comes seventh in the sequence in *POL*.

Title Conversation On The Lawn] CONVERSATION ON THE LAWN  
*POL*  
1 ABOVE] Above *POL*

MUSHROOM (1973 [MLT]) *Locus* (1974) (with Howard's *Indian Paintbrush* engraving, in orange; her engraving *Mushroom* appears, in orange-yellow, on the verso of the following page spread) (copy text DAI/PS 8579 U92 L63 1974 RARE), *POL* (1979).\* I have silently corrected a typo ("day" for "days") in line 7 of the GP *Locus* version, in this edition. (The emendation was made in *POL*: see list of variants.) In *POL*, there is a stanza break between lines 8 and 9. In the GP version, the title is printed in blue. Tenth in the GP *Locus*, this poem comes eighth in the sequence in *POL*.

Title	Mushroom]	MUSHROOM	<i>POL</i>
1	THRUST]	Thrust	<i>POL</i>
6	form]	grow	<i>POL</i>
7	day]	days	<i>POL</i>
8	slime;]	slime.	<i>POL</i>

GLANCE (1974 [MLT]) *Locus* (1974) (with Howard's *Aster* engraving, in purple; her engraving *Glance [Locus] 1974* appears, in purple, on the recto of the previous page spread) (copy text DAI/PS 8579 U92 L63 1974 RARE), *POL* (1979),\* *SP* (1984), *And growes ...* (1994).\*\* Title is printed in blue in the GP *Locus* version. In *POL* and *SP*, title is all caps. Eleventh in the GP *Locus*, this poem comes ninth in the sequence in *POL*. For a detailed account of the genesis of this poem, including its debt to various works of Paul Nash — including centrally the paintings *Pillar and Moon* (1932–42) and *Event on the Downs* (1934) — see Outram's prose commentary *And growes ...*, in which the text of the poem is reprinted in full. I suspect that the variant in line 6, described below, is a transcription error.

Title	Glance]	GLANCE	<i>POL</i> , <i>SP</i> , <i>And growes ...</i>
1	SOMETHING]	Something	<i>POL</i> , <i>SP</i> , <i>And growes ...</i>
6	Ball at]	ball on	<i>And growes ...</i>

HEARTH (1974 [MLT]) *Locus* (1974) (with Howard's *Aster* engraving, in purple) (copy text DAI/PS 8579 U92 L63 1974 RARE), *POL* (1979),\* *SP* (1984). I have treated this as an eight-line poem, rather than as a poem in four long lines, each extending beyond the limit of the margin — but there is ambiguity here (and I have not, to this point, found any corroborating evidence in the form of draft material; the poem predates 1978, when Outram began saving some of his worksheets [*Checklist* (1987) 5]). The ambiguous line breaks in *POL* are the same as those in *Locus*, which is at least some suggestion that Outram saw them as significant. The archaic spelling "conjoynd," deployed in both published versions, signals an allusion. I suspect it is to Montaigne's essay on friendship ("In the amitie I speak of, [the friends] entermixe and confound themselves one in the other, with so universall a commixture, that they weare out, and can no more finde the seame that hath conjoynd them together" [qtd. Dutton and Howard 269]), but the spelling occurs at various points in Folio Shakespeare, and of course myriad other period texts. On Outram's use of period spelling, see his note to the long poem *Tradecraft* in *TC* and *DL*. Twelfth in the GP *Locus*, this poem comes tenth in the sequence in *POL*.

EVENING (1973 [MLT]) **Locus (1974)** (with Howard's *Indian Paintbrush* engraving, in orange) (copy text DAI/PS 8579 U92 L63 1974 RARE), *POL* (1979).★ Not to be confused with two other poems of the same title: an early, unpublished poem recorded in *MLT* (“Again across the leaning fields I hear ...” [4]); and the poem “Evening (Homage to H.V.)” from *MIL*. In the GP *Locus* version, the title printed in blue. Thirteenth in the GP *Locus*, this poem comes eleventh in the sequence in *POL*.

Title	Evening]	EVENING	<i>POL</i>
1	ON]	On	<i>POL</i>
7	fail:]	fail.	<i>POL</i>

FROM WILLOW-SIFTED FIRE (1973 [MLT]) **Locus (1974)** (with Howard's *Aster* engraving, in purple; Howard's engraving *Kingfisher* appears, in blue, on the verso of the following page spread) (copy text DAI/PS 8579 U92 L63 1974 RARE), *POL* (1979).★ The title is printed in blue in the GP *Locus* version.

Fourteenth in the GP *Locus*, this poem comes twelfth in the sequence in *POL*.

Title	From Willow-sifted Fire]	FROM WILLOW-SIFTED FIRE	<i>POL</i>
1	FRAGMENTS]	Fragments	<i>POL</i>
5	kingfisher]	Kingfisher	<i>POL</i>

PRONE (1974 [MLT]) **Locus (1974)** (with Howard's engraving *Marsh Marigold* (*Locus*) 1974, in yellow; Howard's engraving *Crayfish*, in orange-yellow, appears on the recto of the previous page spread) (copy text DAI/PS 8579 U92 L63 1974 RARE), *POL* (1979).★ The title is printed in blue in the GP *Locus* version.

Fifteenth in the GP *Locus*, this poem comes thirteenth in the sequence in *POL*.

Title	Prone]	PRONE	<i>POL</i>
1	PEERING]	Peering	<i>POL</i>

SURROUNDED BY WATER (1974 [MLT]) **Locus (1974)** (copy text DAI/PS 8579 U92 L63 1974 RARE), *POL* (1979).★ The title is printed in blue in the GP *Locus* version. Sixteenth and penultimate in the GP *Locus*, this poem is fourteenth and penultimate in the sequence in *POL*.

Title	Surrounded by Water]	SURROUNDED BY WATER	<i>POL</i>
1	I WATCH]	I watch	<i>POL</i>
15	world:]	world;	<i>POL</i>

SHORELINE (1973 [MLT]) **Locus (1974)** (with Howard's *Indian Paintbrush* engraving, in orange, and opposite her engraving *Shoreline* [*Locus*] 1974, in olive and purple) (copy text DAI/PS 8579 U92 L63 1974 RARE), *POL* (1979),★ *SP* (1984). I have silently corrected what seems to be an en-space in place of a word space after the word “wait,” in line one, in the GP version. The title is printed in blue in the GP *Locus* version. The seventeenth and final poem in the GP *Locus*, this poem is the fifteenth and final poem in the *POL* sequence.

Title	Shoreline]	SHORELINE	<i>POL</i> , <i>SP</i>
1	SOMEWHERE]	Somewhere	<i>POL</i> , <i>SP</i>
2	breaking:]	breaking;	<i>POL</i> , <i>SP</i>



SMART'S CROON (1973 [MLT]) **GP ks (1974)** (copy text DAI/PS 8579 U92 S63 1974 RARE) (with Howard's engravings *Star* [#1] and *Star* [#2], both in red), *POL* (1979).\* The GP ks is a pamphlet comprising one French folded sheet. My copy text is unbound, but bound copies exist: see McLeod 32. The title is printed in blue above Howard's *Star* [#2] on the opening recto; Outram's name appears at bottom. The poem is printed on the interior recto, with the title in blue; Howard's engraving *Star* [#1] appears, printed in red, below the poem. The colophon, printed in blue on the closing verso, reads "*The Gauntlet Press / Forty copies / 1974.*" My copy text, in DAI, is unbound, but McLeod describes the binding (32). Outram's note about the poem "Smart's Croon" in *MLT* specifies that the "central stanza should be in italics, as in GP version, not as in [POL]" (18). This is enigmatic. In the GP version, stanzas 1, 2, and 5 appear in italics; stanzas 3 (the central stanza) and 4 in roman type. In *POL*, the full text is in roman type. I interpret Outram's *MLT* note to imply that the GP version is correct, and that the romanization of stanzas 1, 2, and 5 in the *POL* version is a typesetting error; I have silently corrected this, then, in my transcription of the *POL* text. The critical thing, for me, is that Outram means there to be a distinction of voice and/or register that divides this poem into three parts: an initial section that establishes the framing "voice," a central section that interpolates another voice or register, and a final section that returns to the frame. As elsewhere, unusual or archaic spelling signals an allusion, here to Christopher Smart's famously considered cat (*Jubilate Agno*, fragment B2; see Bond 115). In *POL*, this poem appears eighth in the sequence *Born of Night*.

Title	Smart's Croon]	SMART'S CROON
1	COLD]	Cold POL

STORY (1955-1974 [MLT]) **GP Christmas ks 1974** (copy text DAI/PS 8579 U92 S76 1974 RARE) (with Howard's *Star* [#2] engraving, printed twice, in gold; and her *Star* [#1] engraving, printed once, in blue], *Turns* (1975/6),\* eks (n.d.)\*\* (copy text Fisher ms. 00457, box 12, f. 6, p. 34); Opus; anthologized in Page, p. 81. *MLT* gives no precise date, but the title's position in *MLT* suggests that it was written in the late sixties. The GP version is printed letterpress on a single sheet. The title and lines 2, 4, and 6 of the poem are printed in red. Both the title and the poem are all caps. Howard's *Star* [#1] engraving, printed in blue, is interposed between the poem's two stanzas; her *Star* [#2] engraving, in gold, appears at the top of the page and again between poem and colophon. The colophon reads: "*Richard & Barbara Outram / The Gauntlet Press Christmas 1974.*" Outram's note on the printing is in TF box 13, f. 1: "Christmas 1974 — STORY ± 100 copies printed Dec. 16 ... // Lewis Roberts' "Frost Black," / " " " " Vermilion" / Sinclair & Valentine's [sp?] "Bright Blue" / Basingwerk Parchment, (lightest weight that we have) / Lawrence's "Golden Ochre" (tube)." In *Turns*, "Story" serves as the dedication poem, and is epigraphic to the volume; the first word in each line is capitalized, as are the words "Death" (line one), and "Birth" (line 6); and the poem's two stanzas are separated only by a blank line (no ornament). The eks is printed on mottled tan paper. The title is printed in red, and the poem's two stanzas are separated by a small, ornamental knot from the font VTCelticKnots, printed in purple. (Other, larger knot ornaments appear above the

poem [in blue] and below it [in red].) The first word in each line is capitalized, but the capitals on “death” and “birth” have been dropped. The eks bears the attribution “STORY was first published in 1974 / as our Gauntlet Press Christmas keepsake.” The Opus version seems to be a source file for the eks. The text anthologized in Page accords with the *Turns* version, except in that the title is italicized, and printed with initial caps only.

V. THE ALIQUANDO PRESS PUBLICATIONS, 1972 – 1974 In his essay “The Private Press,” in *History of the Book in Canada*, Richard Landon describes post-World-War-Two Ontario as “English-speaking Canada’s other significant centre of private press work” — alongside B.C. — citing as evidence of this a half-dozen private presses with roots in this time and place (375–6). One of them is the Gauntlet Press, founded in 1960; another is William Rueter’s Aliquando Press, the GP’s near contemporary, founded in 1962. As it happens, the two presses had a close association in the middle seventies, which culminated in the production of *Seer*: one of Outram’s major sequences of this period, and one of his and Howard’s major collaborations.

Reuter tells me that he met Outram and Howard “around 1968,” through Allan Fleming (Reuter, e-mail, n.pag.): Outram’s and Howard’s old friend had been appointed chief of design at the University of Toronto Press in 1968. Reuter came to work there a year later, and the two men were close colleagues (Grossman 2). Reuter’s beginnings as a private printer had been similar to Outram’s. Both men had fallen in love with the book arts in London — though Reuter was there in 1960, a little later than were Outram and Howard — and began printing not long after their respective returns to Canada.

“Largely through my close friendship with Allan Fleming,” Outram wrote, “I had become aware of some of the complexities, niceties and rewards of fine printing, typography and book production. Allan encouraged me in the notion that nothing so enables one to appreciate these matters as does the actual designing, setting and printing from type and blocks” (Outram, “Brief History” 5). Reuter likewise began his private presswork as a kind of self-education — whether under Fleming’s tutelage I do not know. In *The Aliquando Century*, Reuter writes: “In January 1963 the first book of The Aliquando Press was produced to allow me to learn and personally practice most aspects of bookmaking: selecting texts, editing, designing, occasionally writing and illustrating, setting type by hand, printing, and binding” (5). But for both printers, presswork quickly went from being an educational heuristic to being a labour of love and a means of personal expression, whether the texts and images being printed were of the printer’s own contriving, or of his choosing/editing/designing — or both.

Reuter’s set-up, initially, was quite similar to Outram’s and Howard’s: an “Adana table model platen press” (Reuter’s with a chase measuring just 8” x 5”) and a single typeface: Bembo (Grossman 1). While Outram and Howard remained for the most part loyal to both press and typeface for the duration of their letterpress careers — ultimately, I believe, coming to enjoy the challenge of working within the limits press and typeface imposed — Reuter moved on to larger and more sophisticated presses, which gave him increased possibility for typographical and graphic experimentation (his Outram-Howard publications of the early seventies would have been printed on a 6 ½ x 10” Chandler & Price Pilot platen press, which he acquired in 1972 [Reuter, *Order*, n. pag.]), and would use a wide array of typefaces in his work.

This is not the place for a full comparative study of the two presses, which over time would come to take on quite different appearances — but I want to establish that at the outset they were very much of a kind. Comparing notes would have been natural, for the printers, and collaboration a happy development of their

connection — which was to all appearances close. The Outram fonds at the Fisher contain at least one bit of affectionately irreverent verse addressed by Outram to Rueter (“Oh, Aliquando!,” dated July 1972). The GP keepsake *Namepoem* (1973) is addressed to Rueter’s son Lucas. The booklength typescript *Pulse*, which Outram prepared in 1972, contains a poem entitled “Two, Aliquando” (the second part of which, “Scarlatti at Improvisation,” was printed by Rueter as a keepsake in December of that year). Rueter’s Outram-and-Howard publications likewise testify, not only to Rueter’s admiration of the work of writer and artist, but to his understanding of the profundity of their collaboration. (In *Seer*, Howard is credited not as an illustrator but as a co-creator.) And Rueter’s choice of Outram’s poems shows that he appreciated the work not only for its “visionary and meditative qualities” (traits that have drawn Rueter’s attention as a publisher perennially down the years [Grossman 2]), but for its accuracy of observation and its sense of play — qualities that would become increasingly prominent in Outram’s published oeuvre as time went on.

For whatever reason, the Gauntlet/Aliquando collaboration did not persist beyond this brief, intense period in the early seventies. Rueter — still devoted not only to the book arts in general but to letterpress printing, in this “era of rampant technology” (Rueter, *Order*, n.p.) — continues as operator of the Aliquando Press (now located in Dundas, Ontario), which in 2008 celebrated the publication of its 100<sup>th</sup> book. He did not publish another poem of Outram’s after 1974. But *Seer*, in its acknowledgement of the collaborative genesis of Outram’s poetry, set a direction that would be picked up by later publishers of Outram’s work (particularly Hugh Anson-Cartwright), who, like Rueter, would make design choices that cannily evoked the Gauntlet Press’s own productions. And the unconnected Outram/Aliquando broadsides — *Scarlatti at Improvisation*, *Railway*, *Elm*, *Below Zero* — afford us the pleasure of seeing what Outram’s work looks like when, still in the private press world, it comes into the orbit of another design sensibility. There is a sense of play and experimentation in these broadsides that is different from what we find in the Gauntlet Press keepsakes, which — though not without a sense of play and innovation — nonetheless adhered very much to a certain look, for reasons both aesthetic (“a classic simplicity of elegant design and sometime gorgeousness” [Outram, “Brief History” 15]) and practical: Outram and Howard were poet and artist, first, their Gauntlet Press “always of necessity less than a first priority” (Outram, “Brief History” 15). Rueter, like Outram, worked a day job; but while private-press work was a second vocation for Outram (his first being poetry), I believe it was and is a first vocation for Rueter. His pressworks display an artist’s sense of risk-taking and perennial experimentation, not only in their content but in their physical form.

SCARLATTI AT IMPROVISATION (1971/1972 [MLT]) *Scarlatti at Improvisation* (AP, Dec. 1972) (copy text CA), *POL* (Nov. 1979),\* eks [n.d.] (copy text CA; cf. Fisher ms. coll. 00457, box 12, f. 6, p. 22),\*\* Opus. The Aliquando broadside is a single sheet folded once, to dimensions of 21.6 x 12.7 cm. The cover bears the title and Outram’s name, separated by a sage green rule, and an ornament comprising nine floral printers’ ornaments, printed in blue, brown, and sage green, arranged in a cruciform pattern. In the interior, title and poem are

separated by a sage green rule. There is a colophon on the verso: “Forty copies printed / at The Aliquando Press, Toronto / in December 1972.” (My copy text is unnumbered.) In *MLT*, Outram writes of this poem, “pub by Aliquando Press in an edition of 40 copies, December 1972 a favourite of mine (Became part 2 of TWO, ALIQUANDO in the manuscript of PULSE [part one is the ultimately unpublished poem ‘Thoroughbass’])” (17). In *POL*, “Scarlati at Improvisation” appears autonomously, however (without “Thoroughbass”), as the fourth poem in the sequence *Epistemologies*. In all versions of this poem, the second and third lines of each stanza are indented, the second line more so than the third. The second-line indentations are slightly more significant in the *POL* and eks versions than they are in the Aliquando version, perhaps simply a function of character-widths in the typefaces used. In the eks version, the poem is preceded by a floral ornament from the font “Japan,” in olive, superimposed upon a blue circle; the title is red. Below the poem, Outram’s name appears in blue, and below that, printed in red, there is a floral ornament from the font “Arts & Crafts Dingbats.” On the verso, the blue circle is repeated, and there is a colophon: “from **The Promise of Light** [boldface indicates red, here] / Toronto: Anson-Cartwright Editions, 1979.” The Opus version seems to be the source file for the eks.

*SEER AP, 1973* Printed in an edition of 100 copies, this 40 page book evokes the Gauntlet Press books of the 1970s in its dimensions (my copy text, not case bound, is 22.5 x 13.3 cm), its marbled paper wrappers, and its juxtapositions of word and image (though these images are reduced reproductions of Howard’s drawings, rather than prints from engraved wood blocks). All drawings were done in “conte pencil on heavy white French drawing paper, each 9 7/8 x 12 3/4 [inches]”; their titles are as follows: *Seer and Light*, *Seer to Phoenix*, *Seer Descending*, *Seer with River Image*, *Seer as Gardener*, *Seer and Night-Light* (Outram, *Checklist* [1987]). Originals now reside in LAC, as does a set of initialled (by Howard) proofs, from Coach House Press, of the reproductions to be used in the Aliquando book (LMS-0134/1987-02, series V, box 10). Howard is explicitly credited as a co-author of the book on both copyright and title pages (“POEMS BY RICHARD OUTRAM / DRAWINGS BY BARBARA HOWARD”). (In the GP books of this period, Howard is acknowledged in the colophon only; my guess is that this was Howard’s choice. Rueter’s joint acknowledgement of poet and artist is an early outside recognition of the deep symbiosis of poet’s and artist’s work.) Rueter lists *Seer* in his retrospective catalogue *The Aliquando Century*, where he writes: “It was a pleasure to produce a book containing work by the proprietors of the Gauntlet Press, Barbara Howard and Richard Outram. This was my first attempt at creating a few specially bound or produced copies of an edition — versions that I would have liked to make for the entire edition if I had been able to afford the materials.” The book is typeset in Janson with Open Kapitalen as the title face, used on cover and title page. Deep yellow rules are used, throughout, between the titles of poems and the body texts. The colophon page bears the Aliquando Dürer-inspired pressmark (Rueter, *Aliquado* 56), in the same yellow. The colophon reads:

SEER was designed, set and printed by

William Rueter at The Aliquando Press, Toronto.  
The drawings were printed by offset at  
The Coach House Press, Toronto. The poems were  
printed on Carlyle Japan and bound in a French  
marbled paper over Strathmore Artlaid  
rust covers. Of one hundred copies produced  
in April 1973, numbers 1 to 15 were bound  
by the printer in quarter morocco and were  
signed by the author and artist.

My copy text, from my own collection (care of Anne Corkett, to whom the book is inscribed), is number 91. Not one of the first fifteen, it is “bound into red/purple hand marbled paper wrappers, stamped gold on front, with rust Strathmore Artlaid paper slipcase” (Rueter 15). The book contains eighteen poems: “Seer on Return Journey,” “Seer as Gardener,” “Seer and Ignis Fatuus,” “Seer with Shadow,” “Seer with Night-Light,” “Seer and Angel,” “Seer with After-Image,” “Seer to Phoenix,” “Seer Reflecting on Immanent Vision Manifest,” “Seer and Lions,” “Seer Remembering Wakening,” “Seer Descending,” “Seer and Eros,” “Seer Halted by Angel,” “Seer with River Image,” “Seer with Vanity-Glass,” “Seer and Dazzling Reflection,” and “Seer and Light.” Readers interested in the genesis of this book might consult the inky-fingerprinted (and in one case perhaps paw-printed, as well) typescript archived in LAC (LMS-0134, 1991-17, box 1, f. 4), of which Outram writes:

The typescript of SEER used by Will Rueter at The Aliquando Press for the setting of the book. Of particular interest is a page, with changes and notations in my hand, headed: “A revised sequence for the SEER poems, August 1973.” which lists 20 titles of poems in a preliminary order (there were only 18 poems in the final book). This manuscript contains 2 poems (SEER WITH NIGHT-LIGHT I and SEER BEHOLDING DAFFODILS) that remain unpublished. A total of 22 pages. (*Checklist* [1991] 3)

Outram’s note on the first page of the typescript reads, “Will: If you have to omit one, / leave out the *Daffodils* poem, I guess. / And never mind *Night-Light I* / Richard.” I suspect there were production issues that informed this slight abridgement of the sequence. In *POL*, the sequence grew to twenty poems again, with the addition of “Seer at Sea” and “Seer with Window” — “Seer with Daffodils” and “Seer with Night-Light (I)” remaining on the cutting-room floor. The table of contents in the Aliquando typescript at LAC mentions one further poem, “Seer Watching Pigeons,” not ultimately published with the sequence. All of the poems from *Seer*, with the possible exceptions of “Seer and Angel” and “Seer and Lions,” were written in the early seventies, probably in 1971/72 (*MLT*). *MLT* suggests that their composition was preceded by work on a number of other narrative sequences: the carnival sequence that would become *Turns*; a “miner” sequence (“Miner’s Lot,” “Miner Confronting Flowers,” “Miner’s Tales” ...); and a “prophet” sequence (“Prophet in Wilderness,” “Prophet Confronting Vultures,”

“Prophet Withdrawn” ...). Only two “miner” poems were ultimately published, and none of the “prophet” poems were published, but it is interesting to see, in *MLT*, a seeming progression of focus from the miner, who lives in darkness, to the prophet, who can see what is not (yet) here, to the seer, who can see what *is* here, with preternatural clarity. I am reminded of a G.K. Chesterton quotation that Outram circulated in broadside form in the early 2000s (he gave me a copy, along with his poem “Aubade,” George Johnston’s “War on the Periphery,” and Donald Justice’s “There Is a Gold Light in Certain Old Paintings,” not long after the September 11<sup>th</sup> attacks in the United States): “We must invoke the most wild and soaring sort of imagination; the imagination that can see what is there.” There is an implicit tribute to Howard and her visual art in this emphasis on seeing, as well. (The typescript for *Seer* that is preserved at LAC shows that an earlier title for “Seer and Lions” was “Seer and Painter of Lions.”) This tribute has its counterpart in Howard’s drawings, which I believe to be, among other things, tributes to the poet, who inscribes on what is seen the order of utterance.

SEER ON RETURN JOURNEY (c. 1971/1972 [*MLT*]) *Seer* (Apr. 1973) (copy text CA), *POL* (1979).★ In *POL* as in *Seer*, the first poem of the *Seer* sequence.

9 unaverted] averted *POL*,

SEER AS GARDENER (c. 1971/2 [*MLT*]) *Seer* (Apr. 1973) (with Howard’s drawing *Seer as Gardener*, a circle inscribed on leaves) (copy text CA), *POL* (1979).★ In *POL* as in *Seer*, the second poem in the *Seer* sequence.

SEER AND IGNIS FATUUS (c. 1971/2 [*MLT*]) *Seer* (Apr. 1973) (copy text CA), *POL* (1979).★ In *POL* as in *Seer*, the third poem in the *Seer* sequence.

9 Entangled] Tangled *POL*

SEER WITH SHADOW (c. 1971/2 [*MLT*]) *Seer* (Apr. 1973) (copy text CA), *POL* (1979).★ The fourth poem in *Seer* (1973); in *POL*, comes fifth in the *Seer* sequence, following “Seer at Sea.”

13 darkling] Darkling *POL*

SEER WITH NIGHT-LIGHT (c. 1971/2 [*MLT*]) *Seer* (Apr. 1973) (with Howard’s drawing *Seer and Night-Light*, a circle inscribed on a moth) (copy text CA), *POL* (1979),★ *SP* (1984). The fifth poem in *Seer* (1973), and the sixth in the *POL Seer* sequence.

SEER AND ANGEL (1955/1972 [*MLT* / Outram *Checklist* (1991)]) *Seer* (Apr. 1973) (copy text CA), *POL* (1979),★ *SP* (1984). No precise date given in *MLT*, but the poem must have been written before Aug. 1972, as *Seer* TS includes this poem. It is the sixth poem in *Seer* (1973), the seventh in the *POL Seer* sequence. I read the omission of the comma after “flight,” in line 13 of the *POL* version, as a typo (the comma was reinstated in *SP*), and thus I have departed from my copy text by adding the comma in the *POL* section of this edition.

4 appointed,] appointed *POL*, *SP*

13 flight,] flight POL

SEER WITH AFTER-IMAGE (c. 1971/2 [MLT]) **Seer (Apr. 1973)** (copy text CA), *POL* (1979).★ The seventh poem in *Seer* (1973), and the ninth in the *POL Seer* sequence.

SEER TO PHOENIX (c. 1971/2 [MLT]) **Seer (Apr. 1973)** (with Howard's drawing *Seer to Phoenix*, a circle inscribed on a heron) (copy text CA), *POL* (1979).★ The eighth poem in *Seer* (1973), and the tenth in the *POL Seer* sequence.

SEER REFLECTING ON IMMANENT VISION MANIFEST (c. 1971/2 [MLT]) **Seer (Apr. 1973)** (copy text CA), *POL* (1979).★ The poem's two titled sections are not separately recorded in *MLT*, suggesting that Outram conceived of them, from the start, as two parts of one poem. In *Seer*, each poem gets its own page, an effect I have not reproduced in my transcription. In *Seer*, the section titles are italicized; in *POL*, they are set in small caps. The ninth poem in *Seer* (1973), this is the eleventh poem the *POL Seer* sequence.

SEER AND LIONS (1955/1972 [MLT / *Seer* TS]) **Seer (Apr. 1973)** (copy text CA), *POL* (1979).★ No precise date given in *MLT*, but must predate Aug. 1972, as this poem is included in *Seer* TS. The tenth poem in *Seer* (1973), and the twelfth in the *POL Seer* sequence.

SEER REMEMBERING WAKENING (c. 1971/2 [MLT]) **Seer (Apr. 1973)** (copy text CA), *POL* (1979),★ *SP* (1984). The eleventh poem in *Seer* (1973), and the thirteenth in the *POL Seer* sequence.

SEER DESCENDING (c. 1971/2 [MLT]) **Seer (Apr. 1973)** (with Howard's drawing *Seer Descending*, three concentric circles inscribed on an opening blossom) (copy text CA), *POL* (1979).★ The twelfth poem in *Seer* (1973), and the fourteenth in the *POL Seer* sequence.

SEER AND EROS (c. 1971/2 [MLT]) **Seer (Apr. 1973)** (copy text CA), *POL* (1979).★ The thirteenth poem in *Seer* (1973), and the fifteenth in the *POL Seer* sequence.

SEER HALTED BY ANGEL (c. 1971/2 [MLT]) **Seer (Apr. 1973)** (copy text CA), *POL* (1979).★ The fourteenth poem in *Seer* (1973), and the sixteenth in the *POL Seer* sequence.

12 Truth] truth POL

SEER WITH RIVER IMAGE (c. 1971/2 [MLT]) **Seer (Apr. 1973)** (with Howard's drawing *Seer with River Image*, a circle containing a set of meandering, riverine lines which divide the circle into two yin-yang-like parts) (copy text CA), *POL* (1979),★ *SP* (1984). The fifteenth poem in *Seer* (1973), and the seventeenth in the *POL Seer* sequence.



SEER WITH VANITY-GLASS (c. 1971/2 [MLT]) *Seer* (Apr. 1973) (copy text CA), *POL* (1979).★ The sixteenth poem in *Seer* (1973), and the eighteenth in the *POL Seer* sequence.

SEER AND DAZZLING REFLECTION (c. 1971/2 [MLT]) *Seer* (Apr. 1973) (copy text CA), *POL* (1979).★ The seventeenth and penultimate poem in *Seer* (1973), and the nineteenth and penultimate poem in the *POL Seer* sequence.

SEER AND LIGHT (c. 1971/2 [MLT]) *Seer* (Apr. 1973) (with Howard's drawing *Seer and Light*, of a series of horizon lines interposed amid a series of vertically stacked, overlapping, incomplete circles) (copy text CA), *POL* (1979).★ In the *Seer* (1973) version, all stanzas are equally spaced; in the *POL* version, the breaks after stanzas one and three are more emphatic than that after stanza two, dividing the poem's four stanzas into three sections. "Seer and Light" is the eighteenth and final poem in *Seer* (1973); it is the twentieth and final poem in the *POL Seer* sequence.

SEER WITH WINDOW (c. 1971/2 [MLT]) *Seer with Window* (May 1973) (copy text BDR/HB40869), *POL* (1979),★ *SP* (1984), Opus. In *MLT*, Outram writes that the poem was "Published as a separate broadsheet by the Aliquando Press as a giveaway at the SEER launch party, May 1973, in an edition of 60 copies" (18). (A swell invitation to the launch, featuring a reproduction of Howard's *Seer and Night-Light*, also exists [(Anson-Cartwright and Orr) (5)]). This broadside, one sheet folded to 22 x 12 cm, was issued without imprint. The colophon reads simply "60 copies" and, beneath a deep yellow rule, "May 1973." Typeface and design accord with that of *Seer*, but this poem was not included in the AP *Seer* book. It reappears in *POL*, as the eighth poem in the *Seer* sequence. Outram does not elsewhere use the lower case "i" for the proper noun; it is possible (but by no means certain) that the variant recorded below is a typo.

19 I] i Opus

RAILWAY (c. 1971/2 [MLT]) *Railway* (May 1973) (copy text CA), *TC* (1994) (copy text DAI/PS 8579 U92 T73 1994 RARE),★★ Opus; lines 43-8 (from "the truth ...") qtd. in *Peripatetics* (1994), p. 31. The Aliquando broadsheet version (*Railway*) is printed on a sheet of blue laid paper, 18.3 x 37.7 cm, oriented so that the chain-lines run vertically. A thick brown rule runs across the page from left to right, bisecting the broadsheet; above that, the page is blank but for the title and Outram's name, printed just above the line, in small caps, like rail cars on a track. The poem itself appears below the rule, its stanzas stacked into five short columns; the impression is of a poem whose extent is horizontal rather than vertical, an effect difficult to reproduce in the vertical format of this edition. In my transcription, I have used extra blank lines to indicate where the column breaks fall in the broadsheet. (When Outram republished the poem in *TC*, he employed no such columnar divisions; the poem is typeset vertically, with single-line stanza breaks except where the page-break interposes itself, between stanzas six and seven; in the Opus text, which otherwise accords with the *TC* version, the page-break interposes itself between stanzas seven and eight.) On the verso of the

broadsheet, there is a colophon: “Fifty copies / were printed at / The Aliquando Press, Toronto / in May 1973.” (My copy text is unnumbered.) Rueter includes this broadsheet in his retrospective catalogue *The Aliquando Century*, where he notes that the typeface is Octavian italic, the paper Blue Byronic Text. The Aliquando version of the poem is set in italics, the *TC* and *Opus* versions in roman type. In the *TC* and *Opus* versions, the word “from,” at the beginning of line 31, is uncapitalized; I take this to be a typo, as it is inconsistent with Outram’s practice throughout the rest of the poem. Lines 43–8 are quoted in *Peripatetics* in the context of a discussion of the poem “Meet Stance at the Eastern Gap.”

11	<i>emblem;</i> ]	emblem: <i>TC</i>
22	<i>rail;</i> ]	rail. <i>TC</i>
23	<i>Once;</i> ]	Once <i>TC</i>
25	<i>ignited;</i> ]	ignited. <i>TC</i>
46	<i>distance;</i> ]	distance: <i>Peripatetics</i>

ELM (1973 [*MLT*]) *Elm* (AP, Nov. 1973) (copy text BDR/HB40901), *Arbor* (1976) (copy text DAI/PS 8579 U92 A73 1976 RARE),\* *POL* (1979),\* *Opus*. The AP broadside (*Elm*) is printed on brown, laid paper: a tall, narrow sheet, 41 x 10 cm, with top and bottom folded so that they form two equally sized panels that meet at a horizontal seam. The title appears on the top panel, Outram’s name at the bottom; the broadside opens to reveal the text of the poem. The colophon, on the verso, features Aliquando’s Dürer-inspired pressmark of a printer operating a hand press (cf. Rueter, *Aliquando* 56); it reads, “Forty copies / printed at The Aliquando Press, Toronto / in November 1973.” In *MLT*, Outram writes of this poem, “First published by the Aliquando Press in an edition of 40 copies; I received 20 copies Sunday Nov 25 1973, and 5 more copies 13 March 1975” (19). My copy text, from BDR, is unnumbered. In *Arbor*, the poem’s title is printed in purple open caps; it is black caps in all other versions. The text of the poem, centred in *Elm* and *Arbor*, is flush left in *POL* and in the *Opus* version. The *Opus* version seems to be the source file for an eks, but I have not yet found a hard copy. In the *Opus* version, there is a border made of floral and cruciform typographical ornaments, of a size to surround the poem. (Outram often — particularly, it seems, in the early days — used his digital printer like a letterpress, doing multiple impressions: cf. Jernigan, *Ms Cassie*, n. pag.) The *Opus* file also includes a colophon, which looks as if it was to have been printed on the verso of the eks: “ELM / was first published by / The Aliquando Press / Toronto Nov. 1973 / in an edition of / forty copies”. The seventh and penultimate poem in the GP *Arbor* (if we count the multi-section *Arboretum* as a single entity); the eighth and penultimate poem in the *Arbor* sequence in *POL*. All versions of the poem bear the dedication to “W.H.A.,” most likely W.H. Auden (see, for instance, “The Watershed” [“... bark of elm / Where sap un baffled rises, being spring”], “Reflections in a Forest” [“But trees are trees, an elm or oak / Already both outside and in ...”], and “Woods” [from *Bucolics*: “A culture is no better than its woods”]). Jeffery Donaldson reminds me, also, of the imagery of “things being fed by underground sources” in “In Praise of Limestone” [E-mail to the author, 12 Jan. 2017, n. pag.]

Dedication for W.H.A. ] (small caps) for W.H.A. *Arbor*



VI. *TURNS AND OTHER POEMS* (Anson-Cartwright Editions / Chatto & Windus with the Hogarth Press, 1975/6) The story of the publication of *Turns* has secured a place in Canadian publishing history, featured in Roy MacSkimming's *The Perilous Trade* as a pivotal moment in the early career of Louise Dennys, who would subsequently ascend to the upper echelons of the Canadian bookworld (she is now executive publisher and executive vice-president of Penguin Random House Canada).

Working in a junior position at Clarke, Irwin, in the early seventies — her first job in publishing — Dennys was “[e]ager to begin acquiring manuscripts.” She “came across two that she felt demanded to be published,” Outram's *Pulse* (see Appendix 1), and “two novellas in translation by the Czech émigré Josef Skvorecky.” Publisher Bill Clarke disagreed, telling her “the firm couldn't afford to publish either book, however worthy; both were certain to lose money.” Dennys hoped to change his mind by finding co-publishers to share the costs: Knopf in New York, for Skvorecky's book, and the Hogarth Press in England, for both. Clarke stood firm in his refusal, but bookseller Hugh Anson-Cartwright stepped in. It was the beginning of Anson-Cartwright Editions, and more or less the end of Dennys's association with Clarke Irwin. Shortly after, she joined Malcolm Lester of Lester & Orpen, and Lester & Orpen Dennys was born (MacSkimming 304-5).

Anson-Cartwright was a friend of Outram's going back to the late sixties (Anson-Cartwright writes: “... I opened my [book] shop in September 1966, and I know that I owned a copy of *Exsultate, Jubilare* when Richard first came in to my shop. I suspect it was probably in 1967 or 1968” [E-mail to the author, 1 Feb. 2016]). According to Outram — writing to D.J. Enright in 1975 — Anson-Cartwright had “in the past handled most diligently various limited editions of [Outram's] poems from Private Presses,” and their association was “long and happy” (letter to Enright, 19 Jan. 1975). Anson-Cartwright had ventured into publishing once before, in 1972, with *12 Georgian Bay Sketches*, by Barker Fairley. With Outram's book he would launch his imprint, Anson Cartwright-Editions, officially. Dennys would serve as director and editor-in-chief until 1978, when Anson-Cartwright took over those roles himself, publishing the imprint's final title in 1984 (cf. McLeod, “Hugh Anson-Cartwright”).

MacSkimming's account of the production of the book *Turns*, from the manuscript *Pulse*, is somewhat misleading:

Dennys edited [Outram's and Svorecky's] manuscripts in the dusty back room of Anson-Cartwright's store, the typesetting and printing were done at [Skvorecky's] Sixty-Eight Publishers, and the two titles [Outram's *Turns* and Skvorecky's *The Bass Saxophone*] appeared under the imprint Anson-Cartwright Editions. (304)

Correspondence preserved at LAC suggests that in fact a large part of the editing of the book that would become *Turns* was done by the Chatto & Windus / Hogarth Press editor D.J. Enright, the format of his press's Phoenix Living Poets Series — in which he had offered to publish the book — dictating many of the editorial and production choices (cf. Enright, letter to Outram, 24 Mar. 1975). The book was printed — as we are told on the publication-information page — by Lewis Reprints Ltd. in England. The title page of the Canadian edition is slightly

different from that of the British edition, listing Anson Cartwright-Editions as co-publisher and giving a publication date of 1975 (the British edition was published in 1976, for reasons dictated by the Chatto-and-Windus publishing schedule [Enright, letter to Outram, 12 June 1975]), and the publication-information pages of the two editions give different ISBN numbers (though on the book's back cover, the two ISBNs are the same). The covers, too, vary slightly (Anson-Cartwright Editions being listed alongside Chatto & Windus / Hogarth, on the Canadian edition only and, on the back cover, the ISBNs and prices differing between the two editions). Other than that, the editions are textually identical, and must have been printed from the same plates (for this reason, I do not distinguish between the editions in my annotations to the *Collected Richard Outram*, referring to a single *Turns* version of each poem with the abbreviation "*Turns* [1975/6]").

The manuscript *Pulse*, which Outram seems to have prepared initially in 1972, comprised more than ninety poems, distributed among seven sections: I *Epistemologies*, II *Satan Considered*, III *Creatures*, IV *Aspects of Eros*, V *Turns*, VI *Intermittent Journal*, and VII *Seer* (section three corresponding loosely with the GP book *Creatures*, section VII corresponding closely with the AP book *Seer*). To fit into the slim format of the Phoenix Living Poets Series, the typescript had to be cut in half, a procedure that Enright felt made "editorial — i.e. artistic" as well as practical sense (letter to Outram, 24 Mar. 1975). Enright initiated and oversaw the selection, though it happened in conversation with the poet. If there was a touch of defensiveness on either side, the writer-editor relationship nonetheless seems to have been marked by courtesy and mutual respect. In his letter of 19 Jan. 1975, Outram responded to the selection Enright initially proposed:

Then the question of a selection. The thought gives me initial pause. *Pulse* is intended to be a carefully constructed whole composed of its carefully constructed sequences, the whole to be greater than the sum of its parts (which are the carefully constructed poems.) But this conviction, of the realized validity of each individual poem, permits me to accept the possibility of a selection. And the acuity of your selection, or short-list, is also reassuring; you have evidently read the manuscript with attention, which is not all that common and with informed judgement, which is rare. And again, the one sequence that I simply would not care to see more than slightly dismembered, *Seer*, you have avoided in its entirety, for whatever, perhaps just that? reason. (The fact that *Seer* is already in print is recompense.) I would presume that you are not inflexible as to the choice of poems; nor that the order listed need prevail (although it gathers a certain borrowed momentum on re-reading, I think;) and that a new title would have to present itself, *Pulse* being notable by its absence, (though not, perhaps, pulse.) I would very much like to have *Siamese Twins* included, for instance, in a selection drawing as heavily on *Turns* as does this one. But these would be, I trust, matters open to subsequent (editorial) discussion and consideration. [1]

That subsequent discussion seems to have been helped by a face-to-face meeting: Outram and Howard were in London in the spring of 1975, and Outram and

Enright together prepared the typescript that would become *Turns*, pulling “from a Xerox of *Pulse* in [Enright’s] office on William IV St.” (Outram, [*Turns*, TS], v). After this meeting, the tone of their correspondence warms considerably.

Of the seven sequences that compose the typescript *Pulse*, just two — *Satan Considered* and *Turns* — survive into *Turns* (the former slightly condensed, the latter reproduced entire). Of the remaining five sequences, one — *Seer* — was (as Outram notes in the letter quoted above) avoided entirely. But ghosts of the other four sequences remain, in the disposition of the poems in *Turns*. The first four poems in the volume (“Castaway,” “Riparian Denizen at Heart,” “At the Bijou,” and “Creature Become Uneasy in Native Element”) were all part of the opening sequence of *Pulse*, *Epistemologies*. The pair of poems that follows the sequence *Satan Considered* (“Of the Inaccessible Burden of Vision” and “Two Cats”) is from the *Pulse* sequence *Creatures*. There follows a clutch of poems from the *Pulse* sequence *Aspects of Eros* (“A Vision of the Death of Eros and Psyche,” “Hunt,” “Royal Phenomenon”), and another clutch from the sequence *Intermittent Journal* (“Commerce and Technology,” “Tourist Stricken at the Uffizi”). More poems have been cut than have been retained, but the skeleton of Outram’s initial structure is there, not only in the poems’ groupings but in their order.

After “Tourist Stricken ...,” *Turns* parts ways with the shadow structure of *Pulse*, ending with three more poems from the *Pulse* sequence *Aspects of Eros*, and then with the full sequence *Turns*, which, as the title sequence in this volume, is given the final word.

The history of these groupings tells us something about the way Outram was thinking about the structure of the manuscript. It also tells us something about how Outram was thinking about his work in general. He seems to have thought in sequence-form at least as much as he thought in lyric-form, from very early on in his career. And the sorts of sequences he assembles, at this early point, presage later gatherings: in *Aspects of Eros* there is a foretaste of *Eros Descending*, the GP book from 1995 (one poem, “Eros Incarnate,” was in fact carried over from the early sequence to the late); in “Intermittent Journal” of the indirectly autobiographical sequence *Abstract Memoir*, in *Dove Legend*. At the same time, we can see how Outram and Enright used poems from *Pulse* to create a slimmer volume that is not a miscellany but a new sequence (with various smaller sequences embedded within it) that has its own logic and coherence. While *Pulse* concludes with the metaphysical meditations of *Seer*, *Turns* concludes with the dramatic monologues of the title sequence, with its carnivalesque dramatic personae: it thus announces a different aspect of Outram’s art than had been foregrounded in *Exsultate, Jubilate*, for instance, and one that would become more prominent as time went on.

Hands-on in his selection, Enright seems to have been hands-off with the poems themselves: his notes on a July 1975 typescript of the book are all for the compositor, rather than for the poet; the accompanying correspondence shows no evidence that he asked Outram to revise individual texts, and Outram himself initiated just three small revisions, on the level of individual poems, in the course of their correspondence.

The book’s design accords with what Enright called, in 1975, a new general design for the Phoenix Living Poets series (letter to Outram, 1 Jul. 1975), by the polymath designer Enid Marx, who had had a long association with Chatto

& Windus (Powers, n.pag.). The design features the author's name and, in the case of this book (others with this general design were handled differently), the title, at top left. At top right, there is an image of a black phoenix rising from a white ring of flames (I believe this to be a wood-engraved image, by Marx, but I have not been able to confirm this), superimposed on a yellow block of colour. Yellow bars of colour run horizontally, some of them continuing across the spine onto the back cover. This general design allowed for variations in typography and cover illustration (see, for comparison, Patric Dickinson's *The Bearing Beast*, published 1976, or Enright's own *Paradise Illustrated*, published 1978). For *Turns*, this meant a second colour (a rectangle of deep turquoise blue), floating against which appears Howard's engraving *River Image*. I suspect that Outram and Howard showed Enright this engraving when they visited him in London in the spring of 1975; in his letter of 1 July, Enright confirmed that the press would use it. At bottom, the series name is given in capital letters ("PHOENIX LIVING POETS"), and beneath that, the publisher's or publishers' names are given (including Anson-Cartwright editions in the Canadian edition only, as mentioned above). The back of the book features lines about the book apparently written by Outram (cf. Enright's letter to Outram, 21 Jul. 1975):

These poems reflect a continuing preoccupation with the problem of evil; with the intransigence, terminal or heroic, of man; with passion and with compassion; with the ordinary of life, which shall prevail, and with graceful necessary death.

There are also quotations from two reviews of *Exsultate, Jubilate*, and a short biographical note ("Richard Outram works for the Canadian Broadcasting Corporation in Toronto, where he lives.") At bottom, there are credits for Howard's engraving and Marx's jacket design, plus the ISBN and price (\$4.00 CDN, £1.75). I have discovered one copy in which the British "guts" are bound into a Canadian cover: a review copy, from the collection of poet Michael Thorpe (an English-born poet who lived for many years in Canada, and with whom Outram had some correspondence).

The series name is repeated, with the short title, on the half title page; the verso of the half-title page bears a list of 45 "Poets Published in / *The Living Poets Series*," among them George Mackay Brown, P.J. Kavanagh, Laurie Lee, Christopher Levenson, James Merrill, Adrienne Rich, Anne Sexton, and Jon Stallworthy. The title page shows, within a scalloped border, the full title and Outram's name above another, different phoenix image, and then the name of the publisher(s). The publication information page gives names and addresses for both publishers, in both editions, though the ISBN number varies, as I have said. The dedication page ("*This book is for / BARBARA*") bears the poem "Story." On the verso of the dedication page, there are brief acknowledgements: "Some of these poems have appeared previously under the imprints of The Aliquando Press and The Gauntlet Press." There follows the table of contents, and then the poems.

I have in my collection a copy of the Canadian edition of *Turns*, inscribed by Outram to Rosemary [Kilbourn], Christmas 1975, into which Outram has copied the following text, from Acts 2:17: "And it shall come to pass in the last days, saith God, I will pour out of my Spirit upon all flesh and your sons and your daughters shall prophesy, ...." In his Opus folder, in a file entitled "TURNS

INSCRIPTION,” Outram copied out another inscription text, this one from the half-title page of Barbara’s copy (I have corrected an elided space between “to” and “be” in line three, and standardized the spacing in the date line, at bottom):

for Barbara +

Accept this, love, from me,  
For you; knowing only  
Everything, we come to be  
Solitary, in our lonely  
And radiant Graced sharing,  
Our rare kind of caring.

from Richard +

20 : 11 : 75

STORY (1955–1972 [*MLT/Pulse*]) GP Christmas ks 1974\* (copy text DAI/PS 8579 U92 S76 1974 RARE) (with Howard’s *Star* [#2] engraving, printed twice, in gold; and her *Star* [#1] engraving, printed once, in blue), *Turns* (1975/6), eks (n.d.)\*\* (copy text Fisher ms. 00457, box 12, f. 6, p. 35); Opus; anthologized in Page, p. 81. For notes and collation see pp. 147–8.

CASTAWAY (c. 1971–1972 [*MLT*]) *Turns* (1975/6), SP (1984).

RIPARIAN DENIZEN AT HEART (c. 1971 – 1972 [*MLT*]) *Turns* (1975/6), SP (1984). Alberto Manguel uses the final four lines of this poem as one in the series of epigraphs that inaugurates his *Black Water: The Anthology of Fantastic Literature* (Toronto: Lester & Orpen Dennys, 1983).

AT THE BIJOU (Jun. 1961 [*MLT*]) *Turns* (1975/6), SP (1984); anthologized in Sanger, ed., *TAR*, p. 122; and in Sanger, ed., *TAROP*, p. 9. The indentation of line five varies slightly among the versions. In *SP*, it is backed up immediately to the semi-colon in the line above; in *Turns*, it is moved right by a word space; and in *TAR/TAROP* it is moved right by two word spaces. In *Turns*, *TAR*, and *TAROP* the poem’s two stanzas are separated by a single blank line, in *SP* by two blank lines.

CREATURE BECOMING UNEASY IN NATIVE ELEMENT (c. 1971–1972 [*MLT*]) *Turns* (1975/6), SP (1984).

*SATAN CONSIDERED* (1955–1975 [*MLT/Turns/*]) The genetics of this sequence are complex, and further archival work is needed to flesh out the relationships among the four principals, Satan, Magda, Caliban, and the unnamed “Miner.” *MLT* provides an overview, however, and I present it here for reasons I will elaborate below.



The first “Satan” poems to show up in *MLT* (“For Satan is Clever,” “Satan Theological,” “Satan with Musical Box,” “Satan Playing Leap-Frog”) appear in an undated list probably from the late sixties. Further “Satan” poems appear in the lists for c. 1971–1972, 1973, 1974, and 1975 — with three showing up in another undated list at the end of *MLT*. There is one, dated, post-*Turns* outlier: “Satan Blamed,” on the list for 1983: fifteen Satan poems, in total — not counting the mini-sequence *Satan and Magda*. Seven of these, plus the mini-sequence *Satan and Magda* and the poems “Imprecation,” “Miner in Hell,” “Sigmund in Eden,” and “Caliban in Reverie,” formed the sequence *Satan Considered* in the typescript *Pulse* RV; six of them appear in *Turns*. (Another of them, “Satan’s Snide Aside,” from 1974, became “Tempter,” in *Guise* [POL, 1979] [MLT 21].)

The figure of Magda seems to predate the Satan-poems, showing up for the first time in an *MLT* entry for “Magda in Hiding,” from 1965. Outram seems to have written a cluster of Magda poems in the mid- to late-sixties: thirteen in total, far more than the three from this period that were ultimately gathered as part of *Satan and Magda*. The first and only poem whose *MLT* title yokes Satan and Magda together, “Magda Taunting Satan, Aleatory,” appears circa 1971. There are a few other “Magda” poems in the undated list at the end of *MLT*, but the figure seems to have disappeared from Outram’s poetry after *Turns* was published. I read Magda as an ancestor, however — or perhaps a shadow-image (for at least one of the Magda poems seems to have become a Satan poem) — of the “Magdalena” who begins to appear in *MLT* in 1989, and appears in published poems in *BA* (1998) and *DL* (2000); and in a different way as a predecessor of the title figure of *Ms Cassie* (2001). The titles of a number of the Magda and Magdalena poems in *MLT* presage titles in *Ms Cassie* (“Magda Remembering Daybreak,” “Ms Cassie at Daybreak”; “Magdalena and the Last Beast,” “Ms Cassie & the Immediate Beast”). Each of these three women has been the lover of a god — Magda’s Satan, Magdalena’s Christ, Ms Cassie’s Apollo — and bears the scars of that; each of these women speaks truth to power, in her own way.

Outram’s unnamed “Miner” was the focus of eleven poems apparently written in rapid succession in 1971–72, and of another, “Miner in Hell,” from the undated list at the end of *MLT*. Only this last poem figures in *Satan Considered*. One from the 1971–2 series (“Miner Phenomenological”) was magazine-published (*The Compass*, 1978), and later appears in *POL* (1979) — the rest in the series seem to have remained unpublished. (Hiram and his brother Anse were miners, we learn in *Hiram and Jenny* [1988]: that is, insofar as I know, the only obvious afterlife for the miner figure in Outram’s work.)

The figure of Caliban, who is featured in the poem “Caliban’s Reverie,” in *Satan Considered* (*Turns*) appears only one other time in *MLT*, in the context of the poem “Setebos to Caliban” (recorded in the list for 1975) — a one-word riposte (and tribute) to Robert Browning’s “Caliban Upon Setebos; or, Natural History in the Island” which Outram would ultimately gather in an undated, digitally printed broadsheet, probably from the 1990s (*Brevity*, Fisher ms. coll. 00457, box 12, f. 8, p. 86).

I dwell on the intertwining geneses of these four figures because it seems to me that they indicate the beginning of something new in Outram’s work. He had worked in the dramatic monologue form, before: titles in *MLT* suggest that he

very quickly moved beyond the idea that a poet's poems had to be in any single "voice"; by the early sixties, he seems to have been often writing "in character." With the Magda poems, he seems to have discovered that character could be a generative device: a key insight, that would animate later sequences from *Seer* (1973) to *Ms Cassie* (2001). And with the Satan poems, he begins to put his characters into relationship with one another, to create an ensemble piece, pioneering the ground that will give rise, eventually, to his great narrative sequences of the 80s and 90s, *Hiram and Jenny*, *Mogul Recollected*, and *Benedict Abroad*.

SATAN THEOLOGICAL (1955–1972 [MLT/Pulse]) **Turns (1975/6)**. Recorded in *MLT* in an undated list probably from the mid to late sixties. Inaugurates the sequence *Satan Considered*.

SATAN WITH MUSICAL BOX (1955–1972 [MLT/Pulse]) **Turns (1975/6)**. Recorded in *MLT* in an undated list probably from the mid to late sixties. Comes second in the sequence *Satan Considered*.

SATAN PLAUSIBLE (c. 1971–1972 [MLT/Pulse]) **Turns (1975/6)**. Comes third in the sequence *Satan Considered*.

SATAN PLAYING GAME FOR BURNT FINGERS (1955–1972 [MLT/Pulse]) **Turns (1975/6)**. A poem titled "(Magda Playing) Game for Burnt Fingers" appears in *MLT* in an undated list probably from the mid sixties. The title "Satan Playing Game for Burnt Fingers" appears in the undated list at the end of *MLT*. I suspect that these two entries refer to the same poem, but I have not been able to confirm this. Comes fourth in the sequence *Satan Considered*.

SATAN AND CHRONIC HEADACHE (1955–1972 [MLT/Pulse]) **Turns (1975/6)**, *SP* (1984). Recorded in *MLT* in an undated list at document's end, but the title "Satan and Headache," *tout court*, appears in the list for 1973. I believe these entries refer to the same poem: *Pulse RV* includes an intermediary title, "Satan and Headache (Chronic)," as the seventh poem in the *Satan Considered* sequence. (The title does not appear at all in the table of contents for the earlier *TS Pulse*; the title "Beyond Sorrow" appears in its place. This refers to an entirely different poem — "A dog is weaving through the Park ..." — never ultimately published.) Title is italicized, with initial caps on all four words, in *Turns*; in *SP* it is all caps. The variant in line 10 in *SP* I believe, for reasons of metre and considering the patterns of verbal repetition in the poem, to be a typo. Fifth in the sequence *Satan Considered*, in *Turns*.

Title *Satan And Chronic Headache*]

SATAN AND CHRONIC HEADACHE *SP*

2 Gear, worm-] Gear worm- *SP*  
10 Driven] Drive *SP*

MINER IN HELL (1955–1972 [MLT/Pulse]) **Turns (1975/6)**. Included in the undated list at the end of *MLT*, with the note "as found in *TURNS*; but see miner

poems above” (49). The reference is to a clutch of eleven “Miner” poems included in the list for c. 1971–72, none of them titled “Miner in Hell” — but it is possible that one of them is an earlier version of this poem. Sixth in the sequence *Satan Considered*.

SATAN AND MAGDA (Jul. 1965 – 1972 [*MLT/Pulse*]) **Turns (1975/6)**. A four part poem, or a mini-sequence comprising four poems, within the larger sequence *Satan Considered*. The title “Satan and Magda” is in italics, as are all of the titles for poems within the sequence *Satan Considered*, in *Turns*; titles of the individual sections or poems (annotated separately, below), are in italics and enclosed in parentheses. “Satan and Magda” is included in the undated list at the end of *MLT* with the note “but see magda poems above: The only one missing from / master list is: (MAGDA) COMMENTING ON HER SISTER ...” (49). This suggests to me that the subsections of “Satan and Magda” were originally composed as autonomous poems, and that we can infer correspondences (as I have done below) between the titles of these subsections and the titles of autonomous “Magda” poems listed in *MLT*. “Satan and Magda” appears seventh in the sequence *Satan Considered*. In the notes below, I have assumed — for dating purposes — that the structure of “Satan and Magda” is the same in *Pulse* as it is in *Turns*, comprising the same four subsections; further research is necessary to verify this.

(IN HIDING) (July 1965 [*MLT*]) **Turns (1975/76)**. Corresponds with the poem “Magda in Hiding,” listed in *MLT* as having been written in July 1965. The first of the recorded “Magda” poems in *MLT*, it becomes the first section of *Satan and Magda*.

(WITH DARK VEIL AND VIAL OF VITRIOL) (1955–1972 [*MLT/Pulse*]) **Turns (1975/6)**. Appears in *MLT* as “(Magda) With Dark Veil and Vial of Vitriol,” in an undated list probably from the mid to late sixties. Second in the sequence *Satan and Magda*.

(TAUNTING SATAN, ALEATORY) (c. 1971–1972 [*MLT*]) **Turns (1975/6)**. Appears as “Magda Taunting Satan, Aleatory,” in the *MLT* list for c. 1971–72: the first recorded Magda poem to postdate some of the Satan poems, and the first to yoke Satan and Magda together, in its title. I suspect the writing of this poem was the point of genesis for the *Satan and Magda* sequence, in which this poem appears third.

(COMMENTING ON HER SISTER) (1955–1972 [*MLT/Pulse*]) **Turns (1975/6)**. Recorded in the undated list at the end of *MLT*, and noted as missing from the “Master List,” above (i.e. in the lists from the 60s and 70s where the other “Magda” poems appear); that said, I have no reason to believe the poem was *not* written in the period between 1965 and 1972, when the other Magda poems were written. The fourth and final poem in *Satan and Magda*.

POACHER (c. 1971–1972 [MLT/Pulse]) **Turns (1975/6)**. Listed in *MLT* as “Satan as Clever Poacher.” By 1972 (*Pulse*), it had found its final title. Eighth in the sequence *Satan Considered*, if we count *Satan and Magda* as a single poem.

CALIBAN IN REVERIE (Dec. 1965 [MLT]) **Turns (1975/6)**, *SP* (1984). Title is italicized, with initial caps on all three words, in *Turns*; in *SP* it is all caps. The penultimate poem in *Satan Considered*, in *Turns*.

FOR SATAN IS CLEVER (1955–1972 [MLT/Pulse]) **Turns (1975/6)**. The first poem referring to Satan in its title to be listed in *MLT*. I suspect that this was the originating poem of the *Satan Considered* sequence, though other, earlier poems were eventually gathered into the sequence. The final poem in *Satan Considered*.

OF THE INACCESSIBLE BURDEN OF VISION (1955/1966 [MLT]) GP Christmas ks 1966\* (with Howard’s *Christmas 1966* engravings [#1, lion] and [#2, lioness], in red) (copy text DAI/local call no. unlisted), **Turns (1975/6)**, *SP* (1984). For notes and collation see p. 125.

TWO CATS (1955–1972 [MLT/Pulse]) **Turns (1975/6)**, *SP* (1984). A two-section poem, or a two-poem diptych, its two parts being titled “Simon” and “Igor.” Not separately listed in *MLT*; “Igor” appears in the undated list at the end of the document, and “Simon” (as “Cat in Repose”) in the list for c. 1971–72. In *Turns* the titles “Simon” and “Igor” appear in italics, in *SP* in small caps. Specific entries for the poem’s two sections are below.

SIMON (c. 1971–72 [MLT]) *Creatures* (GP, 1972)\* (as “Cat in Repose,” with Howard’s *Cat Sleeping* engraving, in purple) (copy text DAI/PS 8579 U92 C74 1972 RARE), **Turns (1975/6)** (as “Simon” in *Two Cats*), *SP* (1984) (as “Simon” in *Two Cats*), *Opus* (as “Cat in Repose”). For notes and collation, see pp. 132–3.

IGOR (1972/1994 [Outram, *For an Old Cat / MCC*]) **Turns 1975/6** (as part of *Two Cats*), *SP* (1984) (as part of *Two Cats*), *MCC* (1994),\*\* eks (n.d.),\*\* *Opus*. Outram gave a holograph version of this poem, under the title “For An Old Cat,” to Frances Gage. The inscription reads: “Written by Richard Outram for Frances Gage, December 1972 [\*] / The old cat is, of course, Igor — ” (Outram, *For an Old Cat* [the asterisk in square brackets, above, is standing in for a dotted saltire]). The body text of the poem is justified left and in roman type in *Turns*, *SP*, and both the eks and *Opus* versions; in *MCC* it is centred and in italics. In *MCC*, the poem is part of the colophon and dedication, which run directly into the text of the poem: “A MODEST COLLECTION / is here produced by / BARBARA AND RICHARD OUTRAM / for a happy occasion: / the / SEVENTIETH BIRTHDAY / of / \* FRANCES GAGE \* / 22 AUGUST 1994 // and in fond memory of // IGOR // Time has cindered him ...” The poem also appears on an eks entitled *Concerning Cats*, the text of which comprises a quotation from Doris Lessing, an untitled poem by Francis Scarfe (“Those who love cats which do not even purr, ...”), and three poems by Outram: “Cat Stalking,” “Tarr,” and “Igor.” “Igor” appears on the verso of the broadsheet, at bottom, following “Tarr.” There

is a source note referencing the poem's appearance in *Turns*. All text on the eks is black, save the title *Concerning Cats*, which is in blue caps, with a small pink cat ornament to either side. The eks is printed on white paper. The archaic spelling "compleat," in line 4, signals an allusion, to Christopher Smart's "For a LION roars HIMSELF compleat from head to tail" — a quotation Outram would use as the epigraph for *MCC*.

Title *IGOR*] IGOR *SP*  
IGOR *MCC*  
IGOR eks, Opus

A VISION OF THE DEATH OF EROS AND PSYCHE (1955–1972 [*MLT/Pulse*]) *Turns* (1975/6). Included in *MLT* in an undated list probably from the mid to late sixties, as "A VISION OF THE DEATH (, IN OUR TIME) OF EROS AND PSYCHE." By the time *Pulse* was compiled, in 1972, the poem had the title it bears in *Turns*.

HUNT (c. 1971–1972 [*MLT*]) *Turns* (1975/6), *SP* (1984).

ROYAL PHENOMENON (1955–1972 [*MLT/Pulse*]) *Turns* (1975/6). Recorded in *MLT* in an undated list probably from the mid to late sixties.

COMMERCE AND TECHNOLOGY (1955–1972 [*MLT*]) *Turns* (1975/6), Opus. Recorded in *MLT* in an undated list probably from the mid to late sixties.

TOURIST STRICKEN AT THE UFFIZI (c. 1970 [*MLT*]) *Turns* (1975/6); anthologized in Braid and Shreve, p. 65. The Braid and Shreve anthology was published after Outram's death, but the permissions page records the poem as appearing by permission of the poet, not the Estate, so I treat this as an authorial version.

BURGHER AND DOXY (c. 1971–1972 [*MLT*]) *Turns* (1975/6).

ADAM IN THE VERY ACT OF LOVE (1955–1972 [*MLT/Pulse*]) *Turns* (1975/6). Recorded in *MLT* in an undated list probably from the mid to late sixties.

MERMAID (1955/1967 [*MLT*]) GP Christmas ks 1967\* (with Howard's engravings *Sun and Water*, in red, and *Christmas 1967* [mermaid], in blue) (copy text DAI/PS 8579 U92 M47 1967 RARE), *Turns* (1975/6) (as "Mermaid"), Opus (n.d.) (as "Mermaid"); the GP ks version is reproduced, reduced, in greyscale, in Horne and Upjohn, p. 32. For notes and collation see "MERMAID WAITING," pp. 126.

*TURNES* (1955–1972 [*MLT/Pulse*]) The majority of the poems in the sequence seem, on the evidence of *MLT*, to have been written in two concentrated periods, one in the mid to late sixties ("Wild Man," "Contortionist," "Siamese Twins," "Bearded Lady," "The Fattest Man in the World," "Strong Man"), and one circa

1971–1972 (“Tattooed Lady,” “Escape Artist,” “Mesmerist,” “Sword-Swallower,” “Funambulist,” “Knife Thrower,” “Dog Act”), with a final poem, “Midget,” composed in the interim, circa 1970. Enright favoured the sequence in his initial selection from *Pulse* (letter to Outram, 9 Jan. 1975), and, recognizing the prominence that the sequence would have in the book Enright was proposing, Outram argued to keep the sequence intact (letters to Enright, 19 Jan. and 5 Apr. 1975). That Outram shared Enright’s fondness for the sequence is reflected in the fact that he proposed six of its poems to Barry Callaghan for inclusion in *SP* (1984) — these making up two fifths of the *Turns* section in that volume. At least four of the poems from the sequence (“Contortionist,” “Bearded Lady,” “Mesmerist,” and “Knife Thrower”) were set to music by David Mack, then a student in the Faculty of Music at the University of Toronto, in the late eighties: Mack seems to have been planning a full song cycle based on the sequence, though I have found no record of its completion. Mack’s settings of “Contortionist,” “Bearded Lady,” and “Mesmerist” were performed at the University of Toronto’s Walter Hall as part of a concert of work by student composers, on 12 Mar. 1987; his “Knife Thrower” was performed as part of a similar concert on 10 Mar. 1988. Texts of the poems were printed in the programs: see box 26, f. 6, in the Outram Papers at the Fisher. (In a 1987 letter to Claude LeMoine, curator of the literary manuscripts collection at the National Library of Canada, Outram wrote: “A young composer here, David Mack, has won this year’s Glenn Gould Award, largely, I gather, on the basis of his setting, for baritone and piano, of several of the poems from the title sequence of *Turns*. He intends to set the whole of the sequence, and there is a premiere performance scheduled, sometime in the autumn, I believe. We did hear a performance of some of them, at a Conservatory Recital last spring, and I was most pleased and impressed.”)

SIAMESE TWINS (1955–1972 [*MLT/Pulse*]) *Turns* (1975/6). Recorded in *MLT* in an undated list probably from the mid- to late sixties. First poem in the title sequence of *Turns*.

TATTOOED LADY (c. 1971–1972 [*MLT*]) *Turns* (1975/6), *SP* (1984); anthologized in Colombo, p. 194. The title, italicized with initial caps in *Turns*, is all caps in *SP*; in Colombo it is in boldface with initial caps. There is a typo in the *SP* version, line 18: “check” for “cheek.” The second poem in the title sequence of *Turns*. I cannot resist recording here this bit of correspondence from Outram to D.J. Enright requesting a late revision to the poem: “It has been brought to my attention (God knows) that this is International Women’s Year; This, together with the illuminating letter to the Editor on page 626 of the *T.L.S.* leads me to request that line #9 of TATTOOED LADY be emended // from ‘Asquith and Mrs. Pankhurst ride,’ // to: ‘Asquith and Ms. Pankhurst ride,’ // a nice conceit and one which, I suspect, would have gladdened her militant heart. Would you be kind enough to effect this for me?” (29 June 1975).

Title *Tattooed Lady*] TATTOOED LADY *SP*  
Tattooed Lady Colombo

16 other;] other: *SP*

WILD MAN (1955–1972 [MLT/Pulse]) **Turns (1975/6)**. Recorded in *MLT* in an undated list probably from the mid to late sixties. Third in the title sequence of *Turns*.

CONTORTIONIST (1955–1972 [MLT/Pulse]) **Turns (1975/6)**. Recorded in *MLT* in an undated list probably from the mid to late sixties. Fourth in the title sequence of *Turns*.

DOG ACT (c. 1971–1972 [MLT]) **Turns (1975/6)**, *SP* (1984). Fifth in the title sequence of *Turns*.  
Title *Dog Act*] DOG ACT *SP*

BEARDED LADY (1955–1972 [MLT/Pulse]) **Turns (1975/6)**, *SP* (1984). Recorded in *MLT* in an undated list probably from the mid- to late sixties. Sixth in the title sequence of *Turns*.  
Title *Bearded Lady*] BEARDED LADY *SP*

THE FATTEST MAN IN THE WORLD (1955–1972 [MLT/Pulse]), **Turns (1975/6)**. Recorded in *MLT* in an undated list probably from the mid to late sixties. Seventh in the title sequence of *Turns*.

MESMERIST (c. 1971–1972 [MLT]) **Turns (1975/6)**. Formerly “Hypnotist” (*MLT* 15), though not to my knowledge ever published under that title. Eighth in the title sequence of *Turns*.

SWORD-SWALLOWER (c. 1971–1972 [MLT]) **Turns (1975/6)**. Ninth in the title sequence of *Turns*.

KNIFE THROWER (c. 1971–1972 [MLT]) **Turns (1975/6)**, *SP* (1984). Tenth in the title sequence of *Turns*.  
Title *Knife Thrower*] KNIFE THROWER *SP*

ESCAPE ARTIST (c. 1971–1972 [MLT]) **Turns (1975/6)**. Eleventh in the title sequence of *Turns*.

FUNAMBULIST (c. 1971–1972 [MLT]) **Turns (1975/6)**, *SP* (1984), eks (n.d.)\*\* (DAI/MUN PS 8579 U92 F97 1976 RARE). Twelfth in the title sequence of *Turns*. The eks bears an ornament of encircled grain in gold, at top, above the title, which is printed in red. There is a source note at bottom: “from / **TURNES And Other Poems** / London: Chatto & Windus / with the Hogarth Press, 1976” (boldface indicates blue). The eks is undated, but may have been produced around 2001: the source file is in the “LIGHTFALL” folder on Outram’s hard drive, and Outram did circulate the broadsheet with *Lightfall* (2001). (My own copy of *Lightfall* came to me from Outram in a green, cover-stock folder, with three eks, including *Funambulist*, tucked into one of the pockets.) Outram seems to have circulated the broadsheet independently as well, however: the recipients list attached to the source file includes more than fifty names, whereas *Lightfall* was

produced in an edition of just 40 copies (though there may have been some h/c copies as well). The recipients of the *Funambulist* eks included close friends but also professional associates and casual acquaintances — an unusually large and diverse group, as compared to the recipients' lists of other digitally printed broadsheets. The MUN/DAI version of the eks, which is my copy text, has a holograph note in Outram's hand at bottom: "Of all the poems that [I] wrote to Barbara, this perhaps remained her favourite — Richard." The MUN/DAI version is on cream paper; variants exist: on white (Fisher ms. coll. 00457, box 10, f. 3, p. 45), mottled white (Fisher ms. coll. 00457, box 12, f. 5, p. 65), and mottled grey (CA). There may be others.

Title *Funambulist*] FUNAMBULIST SP  
15 delicate, lithe] delicate lithe eks  
22 pole: when] pole: When eks

MIDGET (c. 1970 [*MLT*]) *Turns* (1975/6). Penultimate in the title sequence of *Turns*.

STRONG MAN (1955–1972 [*MLT/Pulse*]) *Turns* (1975/6), *SP* (1984). Recorded in *MLT* in an undated list probably from the mid to late sixties. The final poem in the title sequence of *Turns*. In *SP*, "Strong Man" appears opposite Howard's *Lily* engraving, which acts as a section divider between the poems from *Turns* and the poems from *EJ* which end the book.

Title *Strong Man*] STRONG MAN SP



VII. MIDDLE YEARS OF THE GAUNTLET PRESS, PART TWO (1975–1979) For head-note see Chapter IV, p. 119.

PSYCHE TO EROS (1974 [MLT]) **GP Valentine's ks, 1975 (Feb. 1975)** (with Howard's engraving *Dahlia / Valentine 1975*, in gold) (copy text DAI/MUN PS 8579 U92 P79 1975 RARE). Letterpress printed on a single sheet, with Howard's engraving interposed between title and poem. Outram's note on the printing is in Fisher ms. coll. 00457, box 12, f. 12:

Printed in 3 printings; the engraving Lawrence / "golden ochre" / the text & colophon in Robert Lewis' / "job vermilion (sic)" / [Outram's "sic"] / finished Mon 10<sup>th</sup> Feb. 75 / at 15 Scarth [?] Road / paper was T.N. Lawrence's #88 Japanese handmade. / about 80 copies / (This is the first engraving Barbara has ever done on a pear-wood block; which she found rather too soft.)

All text is in red. The colophon reads "*Saint Valentine's Day 1975 / Richard & Barbara Outram The Gauntlet Press.*"

BITTERSWEET (1975 [MLT]) **GP Christmas ks, 1975 (Dec. 1975)** (with Howard's engraving *Bittersweet 1976*, in red) (copy text DAI/MUN PS 8579 U92 B58 1975 RARE), *POL* (1979),\* *SP* (1984); anthologized in Kent, p. 181; Sanger, *TAR*, p. 123; and Sanger, *TAROP*, p. 10. McLeod records two variant bindings for the GP version, which is letterpress printed on a single folded sheet, with the poem occupying the recto of the central spread; he notes that the ks was "also issued unbound as a single unfolded sheet, 25 x 15 cm" (33). Half title page bears the title in red caps; the colophon on the final verso, also in red, reads: "*Christmas 1975 / Richard & Barbara Outram The Gauntlet Press / Thirty copies.*" My copy text is unnumbered. Outram's note on the printing is in Fisher ms. coll. 00457, box 13, f. 17:

BITTERSWEET CHRISTMAS 1975 ±100 copies all told ... // Printed on med. Basingwerk Parchment; "interchem [?] purple," "niterchrom [?] orange," Frost black: finished 18<sup>th</sup> Dec. about 70 [double underscored, that] copies single sheet; and this year for the 1<sup>st</sup> time, an edition of 30 [again, double underscore] copies, so indicated on colophon, which are double, folded, with: orange ½ title, recto; blank verso; orange engraving, black text, purple title recto; colophon & statement of limitation verso. Barbara plans to bind these & we may sign some.

Title in the GP version is in purple caps; it is in black caps in *POL*, *SP*, and Kent; in *TAR* and *TAROP* it is in black italics with initial caps only. In the GP version, the text of the poem is centred, and the poem is divided into five couplets with stanza breaks falling after lines 2, 4, 6, and 8. In all later versions, the text of the poem is justified left and these stanza breaks have disappeared. First in the sequence *Arbor* in *POL*.

COVENANT (1976 [MLT]) **GP Valentine's Day ks, 1976 (Feb. 1976)** (with Howard's engraving *Narcissi / Valentine 1976*, in red, printed twice: at top and, rotated 180 degrees, at bottom) (copy text DAI/MUN PS 8579 U92 C68

1976 RARE), *POL* (1979).\* The GP ks version is printed letterpress on a single sheet, with Howard's engraving printed both above and (rotated 180 degrees) below the poem. At bottom, there is a colophon, in red italics: "*Richard & Barbara Outram The Gauntlet Press / Saint Valentine's Day 1976.*" Outram's note on the printing is in Fisher ms. coll. 00457, box 13, f. 4: "Finished 9 February 1986. 71 copies; 9 7/8" x 5 7/16". On heavy Basingwerk Parchment. 3 printings; Frost black, and a red mixed by B. from Reliance red and Golden yellow (Lewis Roberts). Engraving first used for Valentine 1974 (*Psyche to Eros*)." In the GP version, the text of the poem is centred and italicized; in *POL* it is justified left and in roman type. The poem comes sixth in the sequence *Decorums of Identity*, in *POL*.  
Title Covenant] COVENANT *POL*  
1 IF NOTHING] If nothing *POL*

*ARBOR GP, 1976* (with the following engravings by Howard: *Oak*, printed four times, once in golden brown, twice in olive, and once in rust brown; *Poplar*, in olive; *Beech*, in rust; *Willow [Arbor] 1976*, in gold and dark green; *Birch*, in gold; *Apple [Arbor] 1976*, in orange and olive; and *Good GP for Thresholds and Arbor*, in olive). Half title is printed on the second of the front free endpapers, in caps. The title on the title page is in purple open caps, as are all titles of poems. The title page bears, in addition to the title, Outram's name in italic caps, and the words "THE GAUNTLET PRESS / TORONTO 1976." The colophon page (on a recto opposite Howard's *Oak* engraving, in rust brown) features Howard's GP monogram (*Good GP for Thresholds and Arbor*), in olive. It repeats the book title, in purple open caps. Beneath that is the following text:

*Engraved, printed & bound by  
Richard & Barbara Outram.*

*Copyright © 1976  
The Gauntlet Press.*

*Of sixty copies printed,  
this is number*

The number is letterpress printed beneath, in orange. (My copy text, from DAI, is number one.) McLeod records two variant bindings, one with brown, green, and coral marbled-paper covered boards, and the other with green and white marbled-paper covered boards (33); the DAI copy is the former. A librarian's note in the DAI metadata tells us that this copy lacks the white paper spine label that McLeod notes on other copies.

*Arbor* bears a dedication, "*for R.K.*," on the first verso page; I believe "R.K." to be the painter and wood engraver Rosemary Kilbourn, whose property in the Caledon Hills gave poet and artist frequent access to arboreal worlds beyond those of Toronto. The dedication might remind a reader privy to the dedicatee's identity that Howard, like Kilbourn, is a wood engraver; that the images in this book are wood engravings; and that the icons of leaf and light to be found in these pages have been carved into the end grain of severed branches or felled trees. They

gesture to cycles of life and death, decay and renewal, then, in their form as well as in their content.

The Kilbourn dedication touches also on the Christological imagery in this sequence, recalling the Blakean visionary intensity of Kilbourn's own, often explicitly Christological art. In the 1960s, Kilbourn worked on a trio of large engravings on religious subjects, in response to a commission from the Catholic diocese of Toronto [Kilbourn, *Out of the Wood* 104]; she has told me that Outram and Howard both modelled for figures in this sequence. By the mid-seventies, when most of the poems from *Arbor* were written, Kilbourn had turned her attention away from explicitly biblical subjects, to the trees and fields around her home in the Caledon hills — but the religious energy of the earlier, biblical work is carried over into these landscape pieces, in a way that suggests something of the techniques at play in the poems and engravings of *Arbor*, for all that Kilbourn's and Howard's styles from this period are strikingly different.

Because of the printing history preserved at LAC (see pp. 120-1), we know more about the printing of *Arbor* than we do about the printing of any other of the GP books. It was printed over the course of a month and a half, between 4 Nov. 1976 and 16 Dec. 1976, during which time Outram and Howard also printed their Christmas keepsake for that year (*Shiner*). The book comprises four French folded sheets, sewn into two signatures. On all but three pages, there are multiple colours. Careful coordination would have been necessary to allow time for drying, and to prevent ink from offsetting from one sheet onto another. Because Outram and Howard's Adana could only print an area smaller than its 9 ¾- x 7 ¼-inch chase size, Outram and Howard would have been printing by the page, rather than by the spread or by the sheet. As Outram notes in "A Brief History," a single sheet in a book of this sort "might when completed have been subject to as many as a dozen separate printings" (12). As I said in the head note for this section, the mind boggles at the thought of the time and care involved — and that's before one even gets to the sewing and hand-binding of sixty-plus copies. (In the case of *Arbor*, such work may have extended into the new year, for all the book bears a publication date of 1976.)

There are seven autonomous poems in *Arbor* — "Poplar," "Beech," "Maple," "Willow," "Birch," "Elm," and "Apple" — plus the mini-sequence *Arboretum* (comprising the short poems "Fall," "Topiary," "Elder," and "Wound"), which intervenes between "Willow" and "Birch" in the order above: eleven poems, total. The sequence was re-gathered in *POL* with the addition of the poem "Bittersweet," at the beginning of the sequence. In *POL*, *Arboretum* moves to a position between "Birch" and "Elm," and the poem "Maple" is retitled "Maple in Autumn."

POPLAR (1975 [MLT]) *Arbor* (1975) (with Howard's engraving *Poplar*, in olive) (copy text DAI/MUN PS 8579 U92 A73 1976 RARE), *POL* (1979).\* The title in the *Arbor* version is in purple open caps; in *POL*, the title is in black caps. The first poem in *Arbor*, "Poplar" becomes second in the *Arbor* sequence in *POL*.

1 SUMMER'S] Summer's *POL*

BEECH (1975/1976 [MLT]) *Allan R. Fleming: designer* (Vancouver: Vancouver Art Gallery, 1976), p. 5 (as “Design”: see Appendix 3)\*; **Arbor (1976)** (with Howard’s engraving *Beech*, in rust) (copy text DAI/MUN PS 8579 U92 A73 1976 RARE), *POL* (1979),\* *SP* (1984). The title “Beech” appears in an undated list at the end of *MLT*, but “Design” — an apparently unpublished poem which I believe to be the earlier, *Allan Fleming* version of “Beech” — appears in the list for 1975. The title (“Design”) is underlined, with initial caps only, in *Allan Fleming*; the title (“Beech”) is in purple open caps in *Arbor*, and in black caps in *POL* and *SP*. Second in *Arbor*, the poem comes third in the *Arbor* sequence in *POL*. The *Allan Fleming* version appears in the context of Outram’s essay “Allan Fleming: A Personal View” (see Appendix 3).

1 TIME] Time *Allan Fleming*, *POL*, *SP*

MAPLE (1975 [MLT]) **Arbor (1976)** (copy text DAI/MUN PS 8579 U92 A73 1976 RARE), *POL* (1979) (as “Maple in Autumn”),\* *SP* (1984) (as “Maple in Autumn”). Recorded in the *MLT* list for 1975 as “Maple in Autumn,” the title the poem bears in both *POL* and *SP*. Title is in purple open caps in *Arbor*; in *POL* and *SP* it is in black caps. Third in *Arbor*, the poem comes fourth in the *Arbor* sequence in *POL*.

1 MASSIVE] Massive *POL*, *SP*

22 Graced,] graced, *POL*, *SP*

WILLOW (1976 [MLT]) **Arbor (1976)** (with Howard’s engraving *Willow [Arbor] 1976*, in gold and dark green) (copy text DAI/MUN PS 8579 U92 A73 1976 RARE), *POL* (1979).\* Title is in purple open caps in *Arbor*; in *POL* and *SP* it is in black caps. Fourth in *Arbor*, this poem comes fifth in the *Arbor* sequence in *POL*.

1 O MOTIONLESS,] O motionless, *POL*

2 Being,]being, *POL*

ARBORETUM (c. 1970–76 [MLT]) **Arbor (1976)** (with Howard’s engraving *Oak*, in olive, printed twice [the second printing rotated 180 degrees from the first], once at the bottom of each page in this two-page spread) (copy text DAI/MUN PS 8579 U92 A73 1976 RARE), *POL* (1979),\* *SP* (1984). In *MLT*, Outram explicitly refers to the constituent sections of *Arboretum* as poems in their own right, though none of them has been autonomously published. In the edition, I have treated the *Arbor* (1976) iteration of *Arboretum* as a mini-sequence (the reading suggested to me by the double use of the title, as if it is a running header, at the top of the page). In the *POL* iteration, I have treated “Arboretum” as a four-part poem, which is consistent with the poem’s typographical treatment in that volume, and with the fact that its constituent parts are not separately listed in the book’s table of contents. (The same is true of the poem’s treatment in *SP*.) The poem “Topiary” may have been written as early as 1970 [MLT 15]; the other three poems are not listed separately in *MLT*. (Outram does record a poem titled “Fall” in the *MLT* list for 1974, but insists that it is “NOT FROM [POL]” [21].) In *Arbor*, the title, in purple open caps, is printed twice, once at the top of each page in the spread. In *POL* and *SP* the title is in black caps, and printed just once, at the opening of the poem/sequence; titles of the constituent poems/parts are all

caps in *Arbor*, and small caps in both *POL* and *SP*. The sequence comes fifth among the poems in the GP *Arbor*; it is in the seventh position in the *Arbor* sequence in *POL*. Variants in the texts of the individual poems/parts are recorded below.

FALL (1976 [MLT]) **Arbor (1976)** (with Howard's engraving *Oak*, in olive) (copy text DAI/MUN PS 8579 U92 A73 1976 RARE), *POL* (1979),\* *SP* (1984). Title is all caps in *Arbor*, small caps in *POL* and *SP*.

Title FALL] FALL *POL*, *SP*

1 Oak,] oak, *POL*, *SP*

TOPIARY (c. 1970 [MLT]) **Arbor (1976)** (with Howard's engraving *Oak*, in olive) (copy text DAI/MUN PS 8579 U92 A73 1976 RARE), *POL* (1979),\* *SP* (1984).

Title TOPIARY] TOPIARY *POL*, *SP*

6 shape;] shape: *POL*, *SP*

ELDER (1976 [MLT]) **Arbor (1976)** (with Howard's engraving *Oak*, in olive) (copy text DAI/MUN PS 8579 U92 A73 1976 RARE), *POL* (1979),\* *SP* (1984).

Title ELDER] ELDER *POL*, *SP*

WOUND (1976 [MLT]) **Arbor (1976)** (with Howard's engraving *Oak*, in olive) (copy text DAI/MUN PS 8579 U92 A73 1976 RARE), *POL* (1979),\* *SP* (1984).

Title WOUND] WOUND *POL*, *SP*

BIRCH (1976 [MLT]) **Arbor (1976)** (with Howard's engraving *Birch*, in gold), *POL* (1979).\* Title is in purple open caps in *Arbor*; in *POL* it is in black caps. This poem comes sixth in the GP *Arbor*, if we count *Arboretum*, which precedes it, as a single entity. In *POL*, the poem is likewise sixth, but here it precedes "Arboretum."

1 PARTICIPANT] Participant *POL*

ELM (1973 [MLT]) *Elm* (AP, Nov. 1973)\* (copy text BDR/HB40901), **Arbor (1976)** (copy text DAI/PS 8579 U92 A73 1976 RARE), *POL* (1979),\* *Opus*. For collation and notes see pp. 156-7.

APPLE (1976 [MLT]) **Arbor (1976)** (with Howard's engraving *Apple [Arbor] 1976*, in gold), *POL* (1979),\* *SP* (1984). Title is in purple open caps in *Arbor*; in *POL* and *SP* it is in black caps. The eighth and final poem in the GP *Arbor* (if we counting *Arboretum* as a single entity); the ninth and final poem in the *Arbor* sequence in *POL* — also the final poem in that book.

1 EVIDENT] Evident *POL*, *SP*

SHINER (1975 [MLT]) **GP Christmas ks 1975 (Dec. 1975)** (with Howard's engravings *Shiner / Shiner 1976*, in blue, and *Cosmos Symbol Xmas '71*, in gold) (copy text DAI/MUN PS 8579 U92 S55 1976 RARE), *POL* (1979)\*; the GP version is reproduced in black and white in *DA* 44. The GP version is letterpress printed on a single sheet of paper, with Howard's *Shiner* engraving

interposed between title and poem, and her *Cosmos* engraving between poem and colophon. The title is printed in blue caps (it is black caps in *POL*), the colophon in blue italics. The colophon reads: “*Christmas 1976 / Richard & Barbara Outram The Gauntlet Press.*” The text of the poem in the GP version is centred and italicized, with the curved tail of the engraved fish embracing the incipit; in *POL*, the text is in roman type and flush left. The printing history of the GP version, preserved at LAC (Outram and Howard, “Printing,” n. pag.) notes that *Shiner* was printed over the course of five days, 1–5 Dec. 1975. Outram’s note on the printing is in Fisher ms. coll. 00457, box 12, f. 3: “Christmas 1976 — *SHINER* // Printed on light weight Basingwerk; Frost black, S.&V. ‘Bright Turquoise,’ S. & V. Bright Blue & Laurence (tube) olive green / Finished on 4<sup>th</sup> December, 78 copies (I boobed two). No special copies, or rather, all of them are special. / [underscore].” The poem comes second in the sequence *The Island*, in *POL*.

1      *NOW*] Now *POL*

**KINDNESS (1975/1977 [MLT]) GP Valentine’s ks 1977 (Feb. 1977)** (with Howard’s engravings *Star [#1]*, in blue (x 2) and gold (x 5), and *Female Figure*, in gold) (copy text DAI/MUN, local call no. unlisted), *POL* (1979).★ In *MLT* Outram describes this as “a collection of 3 short poems” (26). “Caress” is recorded separately, in the list for 1974, with the note “Became first part of KINDNESS” (22); both “At” and “In Common” appear in the list for 1975, the former with the note “2<sup>nd</sup> PART OF KINDNESS,” the latter with the note “Became 3<sup>rd</sup> part of KINDNESS.” It seems that the three poems (certainly “Caress” and “In Common”) were written independently, and only later joined into a sequence. The GP version is letterpress printed on two folded sheets, and bound into red, green, and indigo marbled wrappers with indigo free endpapers (McLeod 34). All text is in red. The title page bears the title *Kindness* in all caps, with Barbara’s *Star [#1]* engraving printed twice beneath it, once in blue and once in gold, the two stars aligned vertically. Each poem is given its own spread, “Caress” and “In Common” appearing solus on the recto pages of their respective spreads, and the poem “At” appearing opposite the engraving *Female Figure*, on the verso side of the central spread. The colophon, printed on the closing verso, reads: “For Saint Valentine’s Day 1977 / Richard & Barbara Outram / The Gauntlet Press / Forty Copies.” The three poems continued to travel together as *Kindness* in *POL*; here, this mini-sequence lends its title to a larger *Kindness* sequence, in which it appears seventh. Titles of the individual poems (“Caress,” “At,” and “In Common”) have initial caps only in the GP version; in *POL*, they are printed in small caps.

**CARESS (1974 [MLT]) GP Valentine’s ks, 1977 (Feb. 1977)** (with Howard’s engraving *Star [#1]*, in gold) (copy text DAI/MUN, local call no. unlisted), *POL* (1979).★ Not to be confused with the later poem “Caress” (“Lifting her gaze, by chance ...”), in *DL*. Title and poem are printed in red in the GP version; they are black in *POL*. First in the sequence *Kindness*, in both the GP version and *POL*; in *POL* this mini-sequence appears seventh in a larger sequence also titled *Kindness*.

Title    *Caress*]                      *CARESS* *POL*

AT (1975 [MLT]) **GP Valentine's ks, 1977 (Feb. 1977)** (with Howard's engravings *Star [#1]*, in gold, and opposite her engraving *Female Figure*, also in gold) (copy text DAI/MUN, local call no. unlisted), *POL* (1979).★ In the GP version, the text of the poem is centred; in *POL*, the first and third lines are left justified, the second and fourth indented approximately two word spaces from the left margin. Title and poem are printed in red in the GP version; they are black in *POL*. Second in the sequence *Kindness*, in both the GP version and *POL*; in *POL* this mini-sequence appears seventh in a larger sequence also titled *Kindness*.

Title At] AT *POL*  
1 SHE] She *POL*

IN COMMON (1975 [MLT]) **GP Valentine's ks, 1977 (Feb. 1977)** (with Howard's engravings *Star [#1]*, in gold) (copy text DAI/MUN, local call no. unlisted), *POL* (1979).★ Title and poem are printed in red in the GP version; they are black in *POL*. Third and final poem in the sequence *Kindness*, in both the GP version and *POL*; in *POL* this mini-sequence appears seventh in a larger sequence also titled *Kindness*.

Title In Common] COMMON *POL*  
1 LIGHT] Light *POL*

GARDENER (1955–1977 [MLT]) **GP Christmas ks, 1977 (Dec. 1977)** (with Howard's engraving *Iris and Rose / Gardener 1977*, in indigo) (copy text DAI/MUN PS 8579 U92 G37 1977 RARE); ks version reproduced in greyscale in *DA* 44. Recorded in the undated list at the end of *MLT*, and not elsewhere in *MLT* under that title; in the list for 1977, however, there is an entry for a poem titled “Barbara as Gardener.” The date suggests a correspondence between the two entries (as the *Gardener* ks was published in 1977), but I have not confirmed this. Letterpress printed on one French-folded sheet. McLeod describes two variant bindings (34); my copy text, from DAI/MUN, is yet another: bound in beige, blue, and black marbled wrappers with black pastedown and burnt orange free endpapers. (Unbound copies also exist.) The title appears in black caps on a pasted label on the cover, and again on the opening recto. The text of the poem is in alternating colours: the title (all caps) plus lines 2 and 4 in olive (indicated by boldface in my transcription); lines 1, 3, and 5 in indigo. The colophon, on the closing verso, reads: “Christmas 1977 / Richard & Barbara Outram The Gauntlet Press / Forty bound copies.” My copy text is unnumbered.

CRAFT (1977 [MLT]) **GP Christmas ks, 1978 (Dec. 1978)** (with Howard's engraving *Craft*, in dark rust red) (copy text DAI/MUN PS 8579 U92 C73 1978 RARE), *POL* (1979),★ *SP* (1984), eks (n.d.),★★ Opus; the GP Christmas ks version is reproduced, reduced and grey scale, in Kotin and Rueter, p. 36. The GP version is letterpress printed on French folded paper, and bound into beige, blue, and dark rust marbled wrappers with light brown pastedown and blue free endpapers (McLeod 34). The title appears on the first page; Howard's engraving and the poem (with title repeated) occupy the verso and recto, respectively, of the central spread. The colophon, on the closing verso, reads:

“*Christmas 1978 / Richard & Barbara Outram The Gauntlet Press / Forty bound copies.*” (McLeod notes that 83 copies were printed [34], so unbound copies must exist.)

My copy text, from DAI/MUN, is unnumbered. The title appears in blue open caps in the GP version (both on the opening recto and above the poem); it is in black caps in both *POL* and *SP*. In the eks version, the title is blue and flanked by two trios of tile-like ornaments, in blue and grey. The text of the poem is in black italics in the GP version; it is in black roman type in *POL*, *SP*, and the eks version. Text of the poem is justified left in the GP version, in *POL*, and in *SP*; in the eks, it is centred. In both the GP version and *POL*, the space between stanzas three and four is subtly larger than the space between the poem’s other stanzas — a marked division at the poem’s midway point. In *SP* this division disappears, but it is reinstated and emphasized (with a blue, tile-like ornament) in the eks. The Opus version appears to have been the source file for the eks. In *POL*, “Craft” is the tenth and final poem in the sequence *The Island*.

1 WE] We *POL*, *SP*, eks

CIRCLE (c. 1971/2 [MLT]) **GP Easter ks, 1979 (Apr. 1979)★** (with Howard’s *Crocus* engraving, in black) (copy text DAI/MUN PS 8579 U92 C57 1979 RARE); text from the GP version is reproduced, in black and white, in *DA* 44, and also in Kotin and Rueter, p. 37. Recorded in *MLT* as “*CIRCULAR POEM, UNTITLED, AS CALLIGRAPH.*” A calligraph version in fact exists at LAC (Outram, “Circular”), with the footnote “*Richard Outram scripsit —.*” (In this calligraph version, the lines of the text are in alternating black and red italics; in other regards, the text accords with the printed version.) The GP version is letterpress printed on French folded paper, and bound into orange, brown, and purple marbled wrappers with a brown pastedown and purple free endpapers (McLeod 35). The title appears in black caps on the opening recto. Engraving and poem appear on the verso and recto, respectively, of the central spread. The text of the poem is printed in red italics. Outram writes at some length about the set-up for printing the poem text, in “Brief History”:

Admirers of the clean, simple setting of the text of *Circle* (1979) might be interested to learn that the various slugs of set monotype, laboriously encased in multiple layers of leads and taped together, were butted at the centre against the lid from a tin of dubbin. This was the only template that we could find in our entire household of the right diameter and height; the problem with it was that it proved to be rather flexible and the type (which had been positioned according to a geometrical design transcribed on a fixed sheet of underlay) being held in place by a Heath Robinsonian clutter of wedges and binder twine and clamps (some of which were fashioned from sprung clothespins, which could be reversed to provide either inwards or outwards pressure: mine own brainchild, that) was desperately prone to shifting out of position with the subtlest change in the movements of the heavens, or so it seemed. Hence extreme care had to be taken in the locking up of the whole makeshift rig in the chase where it was so painstakingly assembled, as the least excess of quoin pressure was apt to shift everything



askew. The consequent screams of anguish from the printer were heart-wrenching and dreadful to encounter! (11-12)

The colophon, on the closing verso, reads: “*Easter 1979 / Richard & Barbara Outram The Gauntlet Press / Forty bound copies.*” This was the sole Easter keepsake published by the GP. The double radial design of this poem makes a linear transcription impossible; the nature of the impossibility is instructive, however, so I allow my attempt to stand, in its limitations: my transcription reads the poem counterclockwise (in the first line of each couplet) and counterclockwise (in the second, bracketed line of each couplet) simultaneously, to suggest something of the polyphonic nature of the poem. This distorts the poem’s structure by obscuring the mirrored couplets of the original, where identical lines are paired, one rotated 180 degrees from another; and also by prescribing particular, single start- and end-points in a poem that has many possible start- and end-points, or none, depending on your perspective. I have omitted line numbers in this transcription, as they would only amount to a further distortion.

GALE (1978 [MLT]) **GP ks, 1979 (1979)** (with Howard’s *Feather* engraving, in black) (copy text DAI/MUN PS 8579 U92 G35 1979 RARE), *MIL* (1985),★ *Exile* 10.1 (1985). The GP version is letterpress printed on French-folded paper, and bound into blue, indigo, and rust marbled wrappers with a brown pastedown and brown free endpapers (McLeod 35). The title appears in red on a white paper label backed with green paper, pasted onto the cover; and again, also in red, above the text of the poem on the recto of the central spread. Howard’s *Feather* engraving appears on the opening recto, and a colophon on the closing verso, in red italics: “*Richard & Barbara Outram / The Gauntlet Press 1979 / Thirty-five numbered copies.*” My copy text is hand-numbered “2,” in black ink. Text of the poem is centred and italicized in the GP version; in *MIL*, as in *Exile*, it is left-justified and in roman type.

Title Gale] *Gale MIL*  
1 YOU] You *MIL, Exile*

VIII. *THE PROMISE OF LIGHT* (Anson–Cartwright Editions, 1979) *The Promise of Light* was the second of Outram’s books to appear under the imprint of Anson–Cartwright Editions, and the first of his books to be published solely by Anson–Cartwright. (*Turns* had been co-published by Anson–Cartwright with Chatto & Windus and the Hogarth Press in England, with the British publisher handling editorial and production: see Chapter 6, [pp. 158–62].) Louise Dennys, who had served as director and editor-in-chief at Anson–Cartwright Editions from 1975 until 1978, left the press before the publication of *The Promise of Light*, leaving Hugh Anson–Cartwright sole director and decision-maker. He has told me that he made “no editorial changes” to the manuscript of *The Promise of Light*, as he “respected Richard’s decisions about poem order” (e-mail to the author, 15 Feb. 2017). (He did choose the designer and printer for the book, of which more below.) That said, Anson–Cartwright’s gentle editorial hand corrected typos and errors in many of Outram’s poems, down the years: he was a first reader for the manuscript of *Hiram and Jenny*, for instance, and Outram’s letter responding to his notes makes it clear that Outram saw him as a trusted “Editor and Friend” (see LAC LMS-0134, 1991-17, box 1, f. 5) — his “editorial ticks,” as Anson–Cartwright seems to have described them, being of the nature of careful line- or word-edits, rather than major changes to sequence or sense. I would not be surprised if his copy-editing talent was also brought to bear on the manuscript of *The Promise of Light*. Archival material at LAC does suggest that Outram had some interaction with Dennys about *POL*, before her leaving the press. The Gauntlet Press fonds there contains two tables of contents, one labelled a “first draft, given to Louise Dennys for a pre-submission consideration on Friday, Oct. 14<sup>th</sup>/77” (LMS-0134 1987-02, series III, box 4, f. 9); and the other labelled “Final sequence as decided on, typed Nov. 29/77. Given to L. Dennys Sat. 3 Dec. 77” (LMS-0134 1987-02, series III, box 5, f. 1). The holograph notes on these documents are all Outram’s, however, so there is no evidence as to whether or not Dennys weighed in on the sequence and selection of poems. In the notes associated with the two tables of contents, you can see Outram himself working through the design of the collection, gradually arriving at his vision of the book constructed as a diptych with two main sections, each containing six sequences (see the manuscript labelled “19<sup>th</sup> Sept.,” LMS-0134 1987-02, series III, box 4, f. 9: among other things, this document shows Outram’s sense of the interrelationships between the sequences of the book’s two sections, with arrows drawn showing *Guise* in conversation with *Arbor*, *Epistemologies* with *Island*, etc.). Outram refers to the book by the shorthand of a dotted saltire, here, a mark with which he often signed his letters and inscriptions. It is an ancient symbol — appearing, for instance, on Attic red figure vases — which is picked up later in heraldic traditions. The ‘x’ is both anthropomorphic and cruciform (the *crux decussata* or St Andrew’s Cross, with its Scottish associations [Howard was Scottish on her mother’s side, as Outram notes in his “Brief History”]). Dotted, it suggests to me both a cross and its negative spaces, both the human and the divine, the shadow and the light.

Outram’s literary design for *The Promise of Light* gathers revised versions of the Gauntlet- and Aliquando-published sequences of the early seventies (*Thresholds*, *Creatures*, *Locus*, *Seer*, and *Arbor*) alongside seven new sequences: *Epistemologies*, *Born of Night*, *Kindness*, *Guise*, *Decorums of Identity*, *In Realms of Day*, and *The Island*.

Some of these sequences (most notably *Epistemology* and *Kindness*) recover material from the typescript *Pulse* (1972) that did not make it into *Turns*, with its strict page limit — but none of them is drawn verbatim from that typescript, and there are many new, post-1972 poems here, as well. The sequence *Born of Night* recalls in its title Hesiod's account of the origins of Death. (See the note to the poem "Morning," in *Thresholds* [1973], p. 139.) The sequence *In Realms of Day* recalls, in its title, the concluding lines of Blake's "Auguries of Innocence":

God Appears & God is Light  
To those poor Souls who dwell in Night,  
But does a Human Form Display  
To those who Dwell in Realms of day.

The *Island* sequence presages themes and settings that would have another outing in Outram's *Around & About the Toronto Islands* (1993), and its companion volume *Peripatetics* (1994). (In his introduction to the latter, Outram implies something of the links between and among these works: "My experience of [the Toronto Islands and of various Islanders] has been long and fruitful, I would like to think, and of incalculable importance to my life and to my writing. ... The never-to-exist creature, the Ideal Reader of *Around & About The Toronto Islands*, would have read and considered the various 'Island' poems that have been published elsewhere: notably, the sequence 'The Island' in *The Promise of Light ...*" [5-6].)

Of the sequences that recall the Gauntlet- and Aliquando Books of the earlier seventies, *Creatures* has been most significantly revised, with eight of the eleven poems in the original sequence omitted, and seven new poems added. Three poems from the original *Thresholds* are omitted; *Seer* has gained two poems; *Locus* has gained one and lost three; *Arbor* has gained one and had a minor rearrangement.

The book is divided into two principal sections: *The Presentment of Death* (gathering the sequences *Thresholds*, *Epistemologies*, *Creatures*, *Born of Night*, *Kindness*, and *Locus*) and *Birthword* (gathering the sequences *Guise*, *Seer*, *Decorums of Identity*, *In Realms of Day*, *The Island*, and *Arbor*). The now unusual word "presentment" has a telling range of meanings: "The act of presenting a person to or for any office ..."; "The action or an act of laying before a court or person in authority a formal statement of some matter to be legally dealt with ..."; "A formal complaint or report of some offence or fault ..."; "The action or an act of seeing or of describing something ..."; "The act of presenting something on the stage ..."; "The act of offering something for acceptance or consideration ..."; "The action of becoming apparent or present to the mind or to the imagination ...." (Jeffery Donaldson notes a link here "to the meaning of presentment's kissing cousin 'presentiment'" — as in, a presentiment of death [note to the author, 26 Jan. 2018]; and so on. The structure of the phrase "The Presentment of Death" introduces another layer of ambiguity: the poems in this section present death; they are also death's presentation. They accuse death; they are also his accusation. They perform death, and they are his performance. (We might note a similar ambiguity in the title of the collection: the promise of light is both a promise made by light, and a promise that there is light.) "Birthword," not attested in the *OED*, is

Outram's coinage. Sanger associates it with "the 'Birthword' of Genesis 1:3: "And God said, Let there be light: and there was light" (*Darkling* 104). I would link it also to John, both 1:1 ("In the beginning was the Word ...") and 1:12: "And the Word was made flesh, and dwelt among us ...." The birthword is both light and flesh, in Outram's poems: it is light, but it is also the individual, mortal human being, the birthword spoken by the mother's body. As such, the birthword is always both the promise of light (because we live, we are alive) *and* the presentment of death (because we are mortal).

Outram liked to quote the Heraclitean aphorism "Immortals become mortals, mortals become immortals, they live in each other's death and die in each other's life" (*BI*, n. pag.). This kind of interchange — and, beyond that, coinherence — between and among light and dark, life and death, the natural and the supernatural (to use that word in Simone Weil's sense [7]): this is very much at the centre of *The Promise of Light*, and indeed of all Outram's later work. (Sanger's discussion of *The Promise of Light* is helpful here: see particularly his discussion of Outram's sonnet "Word," *Darkling* 109-111.)

*The Promise of Light* was designed by the American bookmaker C. Freeman Keith. With its marbled paper sides (dark blue with light blue, rust, and gold swirls), the book recalls Outram's and Howard's Gauntlet Press books of the preceding decade, an effect reinforced through the use of one of Barbara's engravings, *Crocus*, which was printed in red from the original block, on the book's title page. The book is quarter-bound in blue cloth, with the title and author's name printed in gold, enclosed in a gold rectangular border, on the spine. Pastedown and front free endpaper are of the same off-white paper stock that is used for the interior of the book. The printing was done at the Stinehour Press in Lunenburg, Vermont.

The epigraph, from Psalm 49, appears beneath the book's title on the half title page. The title page reads "THE PROMISE / OF LIGHT / RICHARD OUTRAM / [Howard's *Crocus* engraving, in red] / Anson-Cartwright Editions / TORONTO • 1979." The publication information page bears a brief list of acknowledgements ("The Aliquando Press, *The Compass*, The Gauntlet Press, *The Malahat Review*, The Martlet Press, *The Ontario Review*, *Thames Poetry*"), plus the book's ISBN number, a copyright notice, and the legend "Printed in the U.S.A." The book is dedicated to Barbara and the dedication page bears the poem "Language," beneath the dedication. The colophon appears at the back of the book, beneath the Anson-Cartwright Edition pressmark (designed by Howard), printed in red. The colophon reads: "This edition consists / of two hundred and fifty copies / printed and bound in November 1979 / at The Stinehour Press in Lunenburg, Vermont. / The book was designed by C. Freeman Keith. The wood-engraving by Barbara Howard on the title page is printed from the original block. // This copy is number" — with the copy number written in red ink, beneath. My copy text (CA) is number 17, and bears Outram's signature beneath the copy number.

On the verso of the colophon page, arranged in cruciform, are the letters "A.M.D.G.," a recollection of the Jesuit motto *Ad maiorem Dei gloriam*, "For the greater glory of God." Anson-Cartwright's feeling is that Outram used this motto "as a personal expression of his belief in God" (e-mail to the author, 15 Feb.

2017); it does not appear on other Anson–Cartwright Editions titles — nor on any other of Outram’s books. My own instinct is to read Outram’s use of this motto as a second dedication, one that recalls and elaborates the dedication to Barbara that appears at the volume’s beginning. I think of the “Note” with which Dylan Thomas prefaced his collected poems: “These poems, with all their crudities, doubts, and confusions, are written for the love of Man and in praise of God, and I’d be a damn’ fool if they weren’t” (xiii). Sanger notes that Outram cited this same passage, from Thomas, in reference to a similarly dedicatory utterance that appears as back-cover text on *SP* [*Darkling* 124].) Of the “A.M.D.G.” that appears in *POL*, Sanger says: “Richard told me in a letter that he regretted using that. He called it ‘something foolish that he did’.” Sanger suspects that Outram’s use of the Jesuit motto involved him with a Neo-Thomist, Catholic community that was active in Toronto at the time, in ways that became awkward for him (conversation with the author, 25 June 2018).

All poem-titles in the book are capitalized and centre justified. Titles of sections are centred, in an italic display face, with rules above and below, and fleurons: trios of fleurons above and below, on the major section headings; and single fleurons, above and below, on the titles of sequences.

*The Promise of Light* won a design award from the American Institute of Graphic Arts, and was included in the Institute’s Book Show in New York and Frankfurt in 1981; it also became part of an archive of AIGA award-winning books in the Rare Book and Manuscript Library of Columbia University (Anson–Cartwright, “re. *The Promise*,” n. pag.) Many poems from the collection reappear in *SP* (1984), and one of them, “Night Vision,” in *DL* (2001). In addition, Outram recollected a number of these poems in digitally produced broadsheets and/or in lectures, later in his life.

LANGUAGE (1975 [*MLT*]) *Language* (Oct. 1979), **POL** (1979), *SP* (1984). In *POL* the poem is printed on the dedication page, below the legend “THIS BOOK IS FOR / Barbara.” In *SP*, the poem is on the verso page opposite Howard’s engraving *Shell #2*. I have not to date been able to source a copy of the first published version, in *Language*.

RIDDLER (1977 [*MLT*]) *The Compass* 3 (1978), **POL** (1979). In *POL*, epigraphic to *The Presentment of Death*, the first of the book’s two main sections.  
Title RIDDLER] Riddler *Compass*

WORD OF WARNING (1955/1973 [*MLT*]) *Thresholds* (1973)\* (copy text DAI/PS 8579 U92 T57 1973 RARE), **POL** (1979), *Thresholds* (2001). For notes and collation see p. 137.

SWIMMER (1973 [*MLT*]) *Thresholds* (1973)\* (copy text DAI/PS 8579 U92 T57 1973 RARE), **POL** (1979), *Thresholds* (2001). For notes and collation see p. 137.

RETURNED (1973 [*MLT*]) *Thresholds* (1973)\* (copy text DAI/PS 8579 U92 T57 1973 RARE), **POL** (1979), *Thresholds* (2001). For notes and collation see pp. 137–8.

SIGIL (1973 [MLT]) *Thresholds* (1973)\* (copy text DAI/PS 8579 U92 T57 1973 RARE), **POL (1979)**, *Thresholds* (2001). For notes and collation see p. 138.

SANCTUARY (1973 [MLT]) *Thresholds* (1973)\* (copy text DAI/PS 8579 U92 T57 1973 RARE), **POL (1979)**, *Thresholds* (2001). For notes and collation see p. 138.

DAYDREAM REPROVED (1973 [MLT]) *Thresholds* (1973)\* (copy text DAI/PS 8579 U92 T57 1973 RARE), **POL (1979)**, *SP* (1984), *Thresholds* (2001). For notes and collation see p. 138.

RITUAL (1973 [MLT]) *Thresholds* (1973)\* (copy text DAI/PS 8579 U92 T57 1973 RARE), **POL (1979)**, *Thresholds* (2001). For notes and collation see p. 138.

LOVE (1973 [MLT]) *Thresholds* (1973)\* (copy text DAI/PS 8579 U92 T57 1973 RARE), **POL (1979)**, *Thresholds* (2001). For notes and collation see p. 138.

DEATH (1973 [MLT]) *Thresholds* (1973)\* (copy text DAI/PS 8579 U92 T57 1973 RARE), **POL (1979)**, *Thresholds* (2001). For notes and collation see p. 138.

THRESHOLD (1973 [MLT]) *Thresholds* (1973)\* (copy text DAI/PS 8579 U92 T57 1973 RARE), **POL (1979)**, *Thresholds* (2001). For notes and collation see pp. 138-9.

FOUNTAIN (1973 [MLT]) *Thresholds* (1973)\* (copy text DAI/PS 8579 U92 T57 1973 RARE), **POL (1979)**, *SP* (1984), *Peripatetics* (1994),\*\* *Thresholds* (2001), *BI* (2003)\*\*; anthologized in Sanger, ed., **TAR** 124; and in Sanger, ed., **TAROP**, 11. For notes and collation see p. 139.

SLEEPING WOMAN (1973 [MLT]) *Thresholds* (1973)\* (copy text DAI/PS 8579 U92 T57 1973 RARE), **POL (1979)**, *SP* (1984), *Thresholds* (2001). For notes and collation see p. 140.

ISLAND (1973 [MLT]) *Thresholds* (1973)\* (copy text DAI/PS 8579 U92 T57 1973 RARE), **POL (1979)**, *Thresholds* (2001). For notes and collation see p. 140.

EDGE (1973 [MLT]) *Thresholds* (1973)\* (copy text DAI/PS 8579 U92 T57 1973 RARE), **POL (1979)**, *Thresholds* (2001). For notes and collation see p. 140.

FIGUREHEAD (1973 [MLT]) *Thresholds* (1973)\* (copy text DAI/PS 8579 U92 T57 1973 RARE), **POL (1979)**, “Corrections to the Cave” (1992),\*\* *Thresholds* (2001). For notes and collation see p. 140.

UNDERTOW (1973 [MLT]) *Thresholds* (1973)\* (copy text DAI/PS 8579 U92 T57 1973 RARE), **POL (1979)**, *SP* (1984), *Thresholds* (2001). For notes and collation see p. 141.

TUG-OF-WAR (1955/1978 [MLT]) *The Compass* 3 (1978), **POL (1979)**, *SP* (1984). *MLT* gives no precise date of composition. In *POL*, this poem comes first in the sequence *Epistemologies*.

Title TUG-OF-WAR] Tug-of-War *Compass*

SOLIPSIIST ENGAGED (1970 [MLT]) **POL (1979)**. Note that *MLT* records another poem, apparently unpublished, probably from the late sixties, titled “Entity, Identity & Circularity (Solipsist Refuted).” “Solipsist Engaged” is the second poem in the *POL* sequence *Epistemologies*.

MINER PHENOMENOLOGICAL (c. 1971 [MLT]) *The Compass* 3 (1978), **POL (1979)**, Opus. One of eleven “Miner” poems that Outram wrote, seemingly in quick succession, around this time; all save this one remained unpublished (*MLT* 16). See also the poem “Miner in Hell,” which became part of the sequence *Satan Considered in Turns* (cf. note pp. 162-4). In *POL*, the third poem in the sequence *Epistemologies*.

Title MINER PHENOMENOLOGICAL] Miner Phenomenological  
*Compass*

13 When crucibles] When the crucibles Opus

SCARLATTI AT IMPROVISATION (1971/1972 [MLT]) *Scarlatti at Improvisation* (AP, Dec. 1972)\* (copy text CA), **POL (Nov. 1979)**, eks [n.d.] (copy text CA; cf. Fisher ms. coll. 00457, box 12, f. 6, p. 22),\*\* Opus. For notes and collation see pp. 150-1.

READING SACRAMENTAL (1975 [MLT]) **POL (1979)**. Fifth in the sequence *Epistemologies*, in *POL*.

CARITAS (1977 [MLT]) **POL (1979)**. Sixth in the sequence *Epistemologies*, in *POL*.

OF METAPHOR (1975 [MLT]) **POL (1979)**. Seventh in the sequence *Epistemologies*, in *POL*.

ORIGINS (1977 [MLT]) **POL (1979)**, *SP* (1984). Eighth in the sequence *Epistemologies*, in *POL*.

EXTENUATION (1978 [MLT]) **POL (1979)**, *SP* (1984). The ninth and penultimate poem in the sequence *Epistemologies*, in *POL*.

EPITAPH FOR AN ANGLER (1955/1972 [MLT/Pulse]) **POL (1979)**; “Corrections to the Cave” (1992);\*\* “Poetic Practice (2003)\*\*; anthologized in *TAR* (2001) and *TAROP* (2001); and included in Carbert, “Faith,” *Three Encounters* 54. This is the tenth and final poem in the sequence *Epistemologies*, in *POL*. Outram considered it to be his own epitaph (Manguel, “Outram,” n. pag.; Sanger, *Darkling* 114), and he reread it into the record of his oeuvre several times,

late in his life. The poem appears in his 1992 Arts-&-Letters-Club lecture “Corrections to the Cave,” in conjunction with Wallace Stevens’ poem “Thinking of a Relation Between the Images of Metaphors,” which ends with the lines, “The fisherman might be the single man / In whose breast, the dove, alighting, would grow still” (12). In his 2001 interview with Michael Carbert, Outram quotes the poem in full. (The first publication of this interview, in *The New Quarterly* in 2004, appeared in Outram’s lifetime; he would have seen proofs, and thus I consider this to be an authorial version.) His commentary on the poem is as follows:

A good many years ago I wrote my epitaph, and it was published in *The Promise of Light*. It’s called “Epitaph for an Angler” and it runs,

To haunt the silver river and to wait  
Were second nature to him, his own bait:  
Unravelling at last a constant knot,  
He cast his line clear: and was promptly caught.

Now I could talk indefinitely on just that very short and, I hope, clear, lucid and simple poem but behind it lies an immensity of great importance to me. But I think the analogy between fishing and that which may result in the gratuitous is fairly exact. Now there’s a craft to fishing. Supposing you were a fly fisherman trying to work in windy conditions on a narrow stream with a lot of overhanging branches. Well, if you hope to catch anything, you’d better become a very good flycaster, which can only result from long hours of practice. But if you went out and fished all day in Lake Bountiful and nothing took your fly, you would come home without any fish. And this could happen despite all of your skill and years of practice. Ultimately, nothing that you could do with the greatest perseverance imaginable, and the greatest possible skill and craft, could guarantee your being able to catch a fish. Now, one has one’s animal nature and one has another nature, or perhaps a number of other natures, but there is, and I find no other word applicable, a spiritual nature and therein the vocation of haunter of the silver river and of awaiting can become imperative. You see there’s a great deal of attendance involved in fishing. Sometimes you just sit there and wait for the fish to come. There are however different ways of waiting and focussing the attentive spirit and when the spiritual nature becomes more and more dominant, then the chances are that you may find yourself capable of at last unraveling ‘the constant knot.’ Now, that gets very complex. Then as a poet, you may be able to cast a clear line, and if you’re extraordinarily fortunate, you’ll be caught. You will be caught up in, you will be assumed by, grace. (54-5)

(The Carbert interview was republished in Ruthig after Outram’s death [15-37].) Outram’s final reiteration of “Epitaph for an Angler” is in his final Arts-&-Letters-Club lecture, “Poetic Practice,” where he prefaces the poem as follows: “Decades ago I wrote an epitaph. Which required the raising of an analogy to that level of



identity which bespeaks metaphor. It [i.e. the poem ‘Epitaph for an Angler’] could as well have been titled Epitaph for a Poet.” In “Poetic Practice,” the text of the poem appears in italics.

Title EPITAPH FOR AN ANGLER] *Epitaph for an Angler* TAR, TAROP

FOR ALL CREATION IS DIVINE ENTIRE (1955/1969 [MLT]) GP  
Christmas ks 1969\* (with Howard’s *Christmas 1969* [sunburst] and *Wave Form*  
engravings, both in deep blue/black) (copy text DAI/PS 8579 U92 F67 1969  
RARE), **POL (1979)**; anthologized in Gatenby, *Whale Sound* (both the  
Dreadnaught and the J. J. Douglas editions), p. 74; and in Gatenby, *Whales*, p. 154.  
For notes and collation see p. 128.

SPARROW (1955/1972 [MLT]) *Creatures* (GP, 1972)\* (with Howard’s *Sparrow*  
engraving, in blue-green) (copy text DAI/PS 8579 U92 C74 1972 RARE), **POL**  
(1979). For notes and collation see p. 132.

LOVE FROM WOOLWORTH (1955/1972 [MLT]) *Creatures* (GP, 1972)\*  
(with Howard’s *Goldfish* engraving, in orange) (copy text DAI/PS 8579 U92 C74  
1972 RARE), **POL (1979)**, Opus. For notes and collation see p. 133.

CAT BASKING (1973 [MLT]) GP ks (1973) (copy text DAI/PS 8579 U92 C38  
1973 RARE), **POL (1979)**. For notes and collation see p. 135.

CAT STALKING (1977 [MLT]) *The Ontario Review* 8 (1978), p. 19; **POL**  
(1979); eks (n.d.)\*\* (copy text Fisher ms. coll. 00457, box 10, f. 2, p. 27); Opus.  
The fifth poem in the sequence *Creatures* in *POL*. The poem appears on an eks  
entitled *Concerning Cats*, the text of which comprises a quotation from Doris  
Lessing, an untitled poem by Francis Scarfe (“Those who love cats which do not  
even purr, ...”), and three poems by Outram: “Cat Stalking,” “Tarr,” and “Igor.”  
“Cat Stalking” appears on the recto of the broadsheet, at bottom, following the  
Scarfe poem. There is a source note referencing the poem’s appearance in *POL*.  
All text on the eks is black, save the title *Concerning Cats*, which is in blue caps,  
with a small pink cat ornament to either side. The eks is printed on white paper.  
Title CAT STALKING] *Cat Stalking* *Ontario Review*

‘... the ruin of the State.’ (1974 [MLT]) *The Ontario Review* 8 (1978), p. 20; **POL**  
(1979), eks, n.d. [2003]\*\* (copy text CA). The title quotes Blake’s “Auguries of  
Innocence”: “A dog starv’d at his Master’s Gate / Predicts the ruin of the State”  
(lines 9–10). The poem comes sixth in the sequence *Creatures* in *POL*. The eks is  
printed on mottled mauve paper, the text of the poem enclosed in a triple border,  
in red. Above the title is printed an ornament showing a hand encircled by small  
circles, in blue. Beneath the poem there is the note “In memory of / **SIMBA**”  
(the capitalized text in purple). Simba was the beloved border collie of Outram’s  
publishers Tim and Elke Inkster; she died in 2003. My copy text was inscribed by  
Outram in May of that year.

title State.] State’ *Ontario Review*  
state.’ eks

SIMON DYING (1974 [MLT]) **POL (1979)**. Seventh in the sequence *Creatures* in *POL*.

CANCER (c. 1971/2 [MLT]) *The Compass* 3 (1978), p. 65; **POL (1979)**. Eighth in the sequence *Creatures* in *POL*.  
Title CANCER] Cancer *Compass*

SNAKE (c. 1970 [MLT]) *Creatures* (GP, 1972)\* (Howard's *Snake* #2 engraving appears, in blue-green, on the verso) (copy text DAI/PS 8579 U92 C74 1972 RARE), **POL (1979)**.\* For notes and collation see p. 134.

CHILD (1975 [MLT]) *The Compass* 3 (1978), pp. 68-9; **POL (1979)**. The tenth and final poem in the sequence *Creatures* in *POL*.  
Title CHILD] Child *Compass*

ELEMENTAL (1974/1978 [MLT/Death]) **POL (1979)**, *Death* ([1978/2003])\* (copy text CA). Written in 1974, according to *MLT*, this poem was incorporated into the text of *Death: A Reflection* (see Appendix 3). In *POL*, this poem inaugurates the sequence *Born of Night*.

IN THE EYE (1973 [MLT]) **POL (1979)**. The second poem in the sequence *Born of Night*, in *POL*.

OF HOLISM (1974 [MLT]) *The Compass* 3 (1978), p. 66; **POL (1979)**; *SP* (1984). The title, all caps in *POL*, has initial caps only in the *Compass* version. Third in the sequence *Born of Night*, in *POL*.  
Title OF HOLISM] Of Holism *Compass*

IMPRECATION (1955/1972 [MLT/Pulse]) *The Compass* 3 (1978), p. 67; **POL (1979)**; *SP* (1984). No precise date given in *MLT*, but the position of this title in the list suggests that the poem was written in the late sixties. Fourth in the sequence *Born of Night*, in *POL*.  
Title IMPRECATION] Imprecation *Compass*

PROGRESS (1955/1978 [MLT]) *The Compass* 3 (1978), pp. 64-5; **POL (1979)**. Included in *MLT* in a list of undated poems; the magazine publication is mistakenly identified, in *MLT*, as *The Ontario Review*. In *Compass*, a page break intervenes after line 12, so it is unclear whether there is meant to be a double blank-line section break here, as there is in *POL*. In *POL*, fifth in the sequence *Born of Night*.  
Title PROGRESS] Progress *Compass*

TURTLE (1973 [MLT]) *The Ontario Review* 8 (1978), p. 21; **POL (1979)**; *SP* (1984); eks (n.d.)\*\*. In *POL*, this poem is sixth in the sequence *Born of Night*. I have silently corrected my copy-text's "was" to "were," in the edition, reading the line-19 variant recorded below as correction rather than revision. Outram

reiterated this poem in the context of the eks *A Place for the Genuine*. The eks is printed on white paper with a blue turtle ornament at top, and then the eks title in green caps. The text comprises three poems, Eugene Lee-Hamilton's "To My Tortoise Ananke," Outram's "Turtle," and John Updike's "To a Box Turtle." All poem titles are in blue caps; authors' names and dates appear below the poems. Outram's poem is printed at the bottom of the recto (beneath the Lee-Hamilton poem), with the second stanza continuing onto the verso side. Updike's poem follows, with a second, smaller turtle ornament, in blue, at the bottom of the page.

Title TURTLE] Turtle *Ontario Rev.*

19 was] were SP, eks

ADMONITION TO DEAN JOCELIN (1974/1979 [MLT]) **POL (1979)**, *SP* (1984). In *MLT*, the three sections of this poem show up as autonomous poems, "Hortus Conclusus" in 1974, "In Other Words" in 1976, and "Horror at Ararat" in 1977; no precise date is given for the joining of the three poems into the three-part poem "Admonition to Dean Jocelin," but it must have happened sometime between 1977 and 1979, when *POL* appeared. The poem is seventh in the sequence *Born of Night*, in *POL*. Dean Jocelin is the protagonist of William Golding's novel *The Spire* (1964): cf. Sanger's discussion of the poem in *Darkling*, pp. 388-90.

SMART'S CROON (1973 [MLT]) GP ks (1974)\* (copy text DAI/PS 8579 U92 S63 1974 RARE) (with Howard's engravings *Star* [#1] and *Star* [#2], both in red), **POL (1979)**. For collation and notes see pp. 147.

WATCHDOG (c. 1971/2 [MLT]) **POL (1979)**. Outram's note in *MLT* indicates that an earlier title for this poem (unattested in publication) was "Dog Barking God" (*MLT* 18). Ninth in the sequence *Born of Death*, in *POL*.

UROBOROS IN DEATH THROES: ROLLER-COASTER (c. 1971 [MLT]) **POL (1979)**. Ninth in the sequence *Born of Death*, in *POL*.

LIFE (1974/1976 [MLT]) **POL (1979)**. *MLT* lists two poems of this title, with no first line given to distinguish between them, the one in the list for 1974, and the other in the list for 1976. No publication is recorded for the first listing; for the second listing, publication in *POL* is recorded. The listing may well refer to two separate poems, but I have left the dating of this poem indeterminate, in case Outram has simply double-listed the one poem ("Oil on the calm water ..."). Tenth and penultimate in the sequence *Born of Night*, in *POL*.

PULSE (c. 1971 [MLT]) GP Christmas ks 1972\* (with Howard's engraving *River Image*, in gold) (copy text DAI/PS 8579 U92 P85 1972 RARE), **POL (1979)**, *SP* (1984), *Death* ([1978/2003])\* (copy text CA). For notes and collation see p. 134.

PETITION TO EROS (1955/1969 [MLT]) GP Valentine's Day ks 1969\* (with Howard's engravings *Two Figures* [#1], *Two Figures* [#2], and *Valentine '69* /

*Swelled Rule*, all in red) (copy text DAI/PS 8579 U92 P48 1969 RARE), **POL (1979)**, eks [2000] (Fisher ms. coll. 00457, box 12, f. 4, p. 25),\*\* Opus. For notes and collation see p. 127–8.

LOVE LETTER (1955/1972 [*MLT/Pulse*]) GP Valentine’s Day ks 1973\* (with Howard’s engravings *Valentine 1973* [initial “S”], in gold, and *Star* [#2], in purple) (copy text DAI/ PS 8579 U92 L68 1973 RARE), **POL (1979)**, *SP* (1984), eks ([2003])\*\* (copy text Fisher ms. coll. 00457, box 12, f. 6, p. 46), *NS* (2003)\*\* (copy text DAI, from a print original in the collection of Susan Warner Keene and Peter M. Newman), Opus (x 2: “LOVE LETTER A.doc” and “LOVE LETTER.doc” — the latter referred to below as Opus [B]). For notes and collation see p. 134–5.

SEAL DREAM (1955/1971 [*MLT*]) GP Valentine’s Day ks 1971\* (with Howard’s *Seal* and *Wave Form* engravings, in blue) (copy text DAI/PS 8579 U92 S43 1971 RARE), **POL (1979)**, *SP* (1984). For notes and collation see p. 129.

MAN LASHED TO MAST (1955/1972 [*MLT/Pulse*]) *The Compass* 3 (1978), p. 69; **POL (1979)**; *SP* (1984). No precise date is given for this listing in *MLT*, but the title’s position in the list suggests that the poem was written in the late sixties. The poem is fourth in the sequence *Kindness*, in *POL*.  
Title MAN LASHED TO MAST] Man Lashed to Mast *Compass*

ALTERNATIVE TO LABYRINTH (1974 [*MLT*]) **POL (1979)**, *SP* (1984). Outram’s entry for this title in *MLT* suggests that the poem had the earlier title, unattested in publication, “Ariadne Abandoned.” Double blank-line section breaks occur after stanzas two, five, and six, a disposition that can be confirmed by cross-checking the *POL* version (where a page break occurs after stanza three) with the *SP* version (where a page break occurs after stanza seven). The poem is fifth in the sequence *Kindness*, in *POL*.

THESEUS TRISTIS EST (c. 1971/2 [*MLT*]) **POL (1979)**, *SP* (1984). Sixth in the sequence *Kindness*, in *POL*. The title seems among other things a reference to the liturgical Latin of Matthew 26:38, “*tristis est anima mea . . .*”

KINDNESS (1975/1977 [*MLT*]) GP Valentine’s ks 1977 (Feb. 1977)\* (with Howard’s engravings *Star* [#1], in blue (x 2) and gold (x 5), and *Female Figure*, in gold) (copy text DAI/MUN, local call no. unlisted), **POL (1979)**. For notes and collation see pp. 176–7.

SUMMER MORNING (1978 [*MLT*]) **POL (1979)**. Eighth in the sequence *Kindness*, in *POL*.

BEDROOM (1978 [*MLT*]) **POL (1979)**, *SP* (1984), Opus. Ninth and penultimate in the sequence *Kindness*, in *POL*. The poem was reprinted in full in *The Globe and Mail* on 22 April 2000 (page C22), in the context of Alberto Manguel’s appreciation of the poem for the newspaper’s series *How Poems Work*. I

have no indication that Outram signed off on a proof; given that this was a reprint, it seems unlikely that he did. For this reason, I do not count *The Globe and Mail* version as an authorial publication of the poem — though it accords with the *POL* and *SP* versions.

7        offered]        offers Opus

BLADE (1977 [MLT]) **POL (1979)**. The tenth and final poem in the sequence *Kindness*, in *POL*.

PARTING AT EVENING (1975 [MLT]) **POL (1979)**, Opus. Absent from the GP *Locus* (1974), this poem inaugurates the sequence *Locus* in *POL*. The Opus version looks like the source file for an eks, but I have not found a hard copy. The dedicatee of this poem must be Doris Helen Chapman (also a dedicatee of the GP *Locus* sequence: see the headnote on *Locus*, pp. 142-3). Doris Chapman died in 1978, a year before *POL* was published, and thus in *POL* “Parting at Evening” reads as an elegy — although according to *MLT*, Outram wrote the poem in 1975. Dedication *for D.H.C.] for D.H.C.* Opus

HUMMINGBIRD (1973 [MLT]) *Locus* (1974)\* (copy text DAI/PS 8579 U92 L63 1974 RARE), **POL (1979)**. For notes and collation see p. 143.

MONARCH IN AUTUMN (1973 [MLT]) *Locus* (1974) (with Howard’s *Aster* engraving, in purple) (copy text DAI/PS 8579 U92 L63 1974 RARE), **POL (1979)**; the GP *Locus* version is reproduced, reduced, in greyscale, in Kotin, p. 38. For notes and collation see p. 143.

SPRING FIELD WITH BOBOLINKS (1973 [MLT]) *Locus* (1974)\* (with Howard’s engraving *Marsh Marigold [Locus] 1974*, in yellow) (copy text DAI/PS 8579 U92 L63 1974 RARE), **POL (1979)**, *SP* (1984). For notes and collation see pp. 143-4.

SIGHTING (1973 [MLT]) *Locus* (1974)\* (with Howard’s *Indian Paintbrush* engraving, in orange) (copy text DAI/PS 8579 U92 L63 1974 RARE), **POL (1979)**, *SP* (1984). For notes and collation see p. 144.

SCRUB THORN (1973 [MLT]) *Locus* (1974)\* (with Howard’s engraving *Marsh Marigold [Locus] 1974*, in yellow) (copy text DAI/PS 8579 U92 L63 1974 RARE), **POL (1979)**. For notes and collation see p. 144.

CONVERSATION ON THE LAWN (1973 [MLT]) *Locus* (1974)\* (with Howard’s engraving *Marsh Marigold [Locus] 1974*, in yellow) (copy text DAI/PS 8579 U92 L63 1974 RARE), **POL (1979)**. For notes and collation see p. 144.

MUSHROOM (1973 [MLT]) *Locus* (1974)\* (with Howard’s *Indian Paintbrush* engraving, in orange; her engraving *Mushroom* appears, in orange-yellow, on the verso of the following page spread) (copy text DAI/PS 8579 U92 L63 1974 RARE), **POL (1979)**. For notes and collation see p. 145.

GLANCE (1974 [MLT]) *Locus* (1974)\* (with Howard's *Aster* engraving, in purple; her engraving *Glance [Locus] 1974* appears, in purple, on the recto of the previous page spread) (copy text DAI/PS 8579 U92 L63 1974 RARE), **POL (1979)**, *SP* (1984), *And growes ...* (1994).\*\* For notes and collation see p. 145.

HEARTH (1974 [MLT]) *Locus* (1974)\* (with Howard's *Aster* engraving, in purple) (copy text DAI/PS 8579 U92 L63 1974 RARE), **POL (1979)**, *SP* (1984). For notes and collation see p. 145.

EVENING (1973 [MLT]) *Locus* (1974)\* (with Howard's *Indian Paintbrush* engraving, in orange) (copy text DAI/PS 8579 U92 L63 1974 RARE), **POL (1979)**. For notes and collation see p. 146.

FROM WILLOW-SIFTED FIRE (1973 [MLT]) *Locus* (1974)\* (with Howard's *Aster* engraving, in purple; Howard's engraving *Kingfisher* appears, in blue, on the verso of the following page spread) (copy text DAI/PS 8579 U92 L63 1974 RARE), **POL (1979)**. For notes and collation see p. 146.

PRONE (1974 [MLT]) *Locus* (1974)\* (with Howard's engraving *Marsh Marigold [Locus] 1974*, in yellow; Howard's engraving *Crayfish*, in orange-yellow, appears on the recto of the previous page spread) (copy text DAI/PS 8579 U92 L63 1974 RARE), **POL (1979)**. For notes and collation see p. 146.

SURROUNDED BY WATER (1974 [MLT]) *Locus* (1974)\* (copy text DAI/PS 8579 U92 L63 1974 RARE), **POL (1979)**. For notes and collation see p. 146.

SHORELINE (1973 [MLT]) *Locus* (1974)\* (with Howard's *Indian Paintbrush* engraving, in orange, and opposite her engraving *Shoreline [Locus] 1974*, in olive and purple) (copy text DAI/PS 8579 U92 L63 1974 RARE), **POL (1979)**, *SP* (1984). For notes and collation see p. 146.

RIDDLE (1955–1970 [MLT]) *28 Drawings* (1970),\* **POL (1979)**. In a lovely, convincing passage in *Darkling* Sanger solves this riddle as “light” (103–5), a solution that may help with the dating. No poem entitled simply “Riddle” appears in *MLT* before 1970, when this poem was first published, but Outram does record a poem entitled “Light” in an undated list, from *MLT*, probably from the late sixties. In the same list there appear two “Riddle”-like poems, “Beginner’s Riddle” and “Riddle Considered.” No publication is listed for any of these pre-1970 poems, but these three are the most likely contenders in *MLT* for identity with the “Riddle” of *POL*. The riddle would become an increasingly important form for Outram, through the seventies. (The epigraph of *POL* — ‘I will incline mine ear to the parable / and shew my dark speech upon the harp’, from Psalm 49 — gestures to the importance of the riddle, as form and theme, in Outram’s work at this time.) *MLT* records “Three Riddles” and “A Riddle” in the list for c. 1971/2; “A Riddle, with Thanks, for Helen” in 1975; “Riddler,” “Riddle (Feather),” and “Riddle (Mirror)” in 1977; and “Riddle (Rope)” in 1978 (accompanied in the

same year by the associated poems “Man Riddled with Clues,” “Woman Riddled,” “God Constant Riddling,” “Infant Riddled into the Dangerous World,” “Riddler Queried,” and “Riddle of Life Everlasting,” most of which appear both in the *POL* sequence *In Realms of Day* and in *SP* [1984]). The riddle poems from the sequence *Guise* were likewise written in the middle seventies. “(Five) Riddles for Old Cameron” (the *MLT* version of this title from *MIL*) was written in 1983. The poem “Riddle” from *POL* seems to be one of Outram’s earliest efforts in the form, and as Sanger has argued it is thematically preparatory to many of the later riddles. Italicized in *28 Drawings* (see Appendix 3), the body text of the poem is in roman type in *POL*. The poem serves as epigraph to *28 Drawings*, preceding Outram’s introduction; in *POL*, it is epigraph to the collection’s second major section, *Birthword*.

*GUISE* (1973/1979 [*MLT*]) *The Malahat Review* 48 (1978), pp. 128-33; ***POL*** (1979); *SP* (1984). *MLT* suggests that most if not all of the sections of *Guise* were composed originally as autonomous poems. In *MLT*, he refers to these poems by the names which, in the *POL* and *SP* versions, he withholds until the end of the sequence, where he presents a key (“key” being Outram’s term for this list, which he also includes in *MLT*: cf. p. 49). “Reader” (originally “Intrusion while Reading”), “Martyr” (originally “Witness”), and “Preacher” (originally “Something to Keep in Mind”) are included in the *MLT* list for 1973, and the following in the *MLT* list for 1974: “Ventriloquist”; “Faber”; “Androgyne” (originally “Love at First Sight”); “Prophet” (originally “Solstice”); “Spectator” (originally “Insanity of It”); “Actor”; “Tempter” (originally “Satan’s Snide Aside”); “Scholar” (originally “Artifacts”; misidentified in *MLT* as “Expert,” but I believe this to be the “Scholar” poem, given the archaeological context of that poem); “Spouse” (a compilation, including wholes and parts of several separate, earlier poems: “Angel Imperative,” “Lament,” and “Desert” are those recorded in *MLT* in this connection); “Beachcomber”; “Narcissus”; and “Salamander” (“But just once ...”) (not to be confused with the *MIL*/ks poem of the same title [“First word ...”]). Poems titled “Misanthrope,” “Hero,” and “Symbol,” possibly though not certainly the ones from *Guise*, are likewise recorded in *MLT*, in the lists for 1974 (the first two) and 1975 (the last). No date is given for the gathering of these separate lyrics into a sequence, but Robert D. Denham writes that Outram sent a version of the *Guise* sequence to Northrop Frye in June 1976 (Denham, “The Richard Outram / Northrop Frye Connection” 39); and in 1978, Outram published nine of these lyrics under the title “NINE POEMS FROM *GUISE*,” in *The Malahat Review*. Here the “poems” are untitled, but have numbers to distinguish them. There is no key. In *POL*, as in the later *SP* version, Outram has dropped the device of numbers, and uses trios of asterisks to divide the sections. It seems to me he means the sequence to be read, from the time of its appearance in *POL*, as one long poem, and thus I have numbered the lines continuously, in the edition. In *MLT*, Outram includes the title “*GUISE*” in a list of undated “poems” (49), and he collects it as a single poem (complete with key), in *SP*. The title *Guise* is treated typographically like a sequence title in *POL* (set in an italic display case, with rules and ornaments: see headnote to this chapter), and like a poem title in *SP* (set in all caps). Both *POL* and *SP* include the key (untitled) as the poem’s final

section, the text of this key being introduced and followed by a group of nine asterisks arranged in a chevron shape. The order of the nine lyrics in *The Malahat* is as follows (given here with the corresponding names from the *POL* key):

- 1: “Let them be summoned ...” (“Actor”)
- 2: “I am, I realize, rooted in growing ...” (“Misanthrope”)
- 3: “Certainly, think of the Soul ...” (“Tempter”)
- 4: “We hoped that a grave or midden ...” (“Scholar”)
- 5: “In mid-winter, black ...” (“Prophet”)
- 6: “We are not destitute ...” (“Spectator”)
- 7: “Incandescent, stunned ...” (“Spouse”)
- 8: “But just once ...” (“Salamander”)
- 9: “I remember the hazard of Eden ...” (“Symbol”)

Omitted from *The Malahat* version are “Not just discarded things ...” (“Narcissus”); “From solitude, that dialogue might be ...” (“Ventriloquist”); “Resemblance has undone us ...” (“Androgyne”); “A body forgotten, begun ...” (“Preacher”); “Life can hold this in store ...” (“Martyr”); “A sometime felt, then heard ...” (“Reader”); “Present but undetected ...” (“Hero”); “Aggrandize or soft-soap ...” (“Faber”); and “Little love, less use ...” (“Beachcomber”). Note that the order of lyrics in the *Malahat* version corresponds to that in the *POL* and *SP* versions, notwithstanding the omissions: sections have been omitted or inserted, depending on which version we see as prior, but sections have not been switched around. “Receding” in line 200 seems not to be an error: it is replicated in all three versions of *Guise*. Often, in Outram’s work, an archaic spelling indicates an allusion. Here, it may well be to Yeats’ poem “The Nineteenth Century and After,” which Yeats quotes with the archaic spelling in his letter to Olivia Shakespear of 2 March 1929:

Though the great song return no more  
There’s keen delight in what we have —  
The rattle of pebbles on the shore  
Under the receding wave.

The letter appears in the Macmillan *Selected Prose*, edited by A. Norman Jeffares (1964), a book Outram owned and annotated. (I am grateful to Jeffery Donaldson for suggesting Yeats’ letter as Outram’s source, here.)

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SEER ON RETURN JOURNEY (c. 1971/1972 [MLT]) *Seer* (Apr. 1973)\* (copy text CA), **POL** (1979). For notes and collation see p. 153.

SEER AS GARDENER (c. 1971/2 [MLT]) *Seer* (Apr. 1973)\* (with Howard’s drawing *Seer as Gardener*, a circle inscribed on leaves) (copy text CA), **POL** (1979). For notes and collation see p. 153.



SEER AND IGNIS FATUUS (c. 1971/2 [MLT]) *Seer* (Apr. 1973)\* (copy text CA), **POL (1979)**. For notes and collation see p. 153.

SEER AT SEA (c. 1971/2 [MLT]) **POL (1979)**. The *Seer* TS in LAC shows that the poem existed as of Aug. 1972, but that Outram cut it from the sequence before William Rueter prepared the AP *Seer*. Outram reinstated the poem in the *Seer* sequence in *Pulse* (Dec. 1972) — see Appendix 4 — where, as in *POL*, it falls between “Seer and Ignis Fatuus” and “Seer with Shadow.” Fourth in the *Seer* sequence in *POL*.

SEER WITH SHADOW (c. 1971/2 [MLT]) *Seer* (Apr. 1973)\* (copy text CA), **POL (1979)**. For notes and collation see p. 153.

SEER WITH NIGHT-LIGHT (c. 1971/2 [MLT]) *Seer* (Apr. 1973)\* (with Howard’s drawing *Seer and Night-Light*, a circle inscribed on a moth) (copy text CA), **POL (1979)**, *SP* (1984). For notes and collation see p. 153.

SEER AND ANGEL (1955/1972 [MLT / *Seer* TS]) *Seer* (Apr. 1973)\* (copy text CA), **POL (1979)**, *SP* (1984). For notes and collation see pp. 153–4.

SEER WITH WINDOW (c. 1971/2 [MLT]) *Seer with Window* (May 1973)\* (copy text BDR/HB40869), **POL (1979)**, *SP* (1984), Opus. For notes and collation see p. 155.

SEER WITH AFTER-IMAGE (c. 1971/2 [MLT]) *Seer* (Apr. 1973)\* (copy text CA), **POL (1979)**. For notes and collation see p. 154.

SEER TO PHOENIX (c. 1971/2 [MLT]) *Seer* (Apr. 1973)\* (with Howard’s drawing *Seer to Phoenix*, a circle inscribed on a heron) (copy text CA), **POL (1979)**. For notes and collation see p. 154.

SEER REFLECTING ON IMMANENT VISION MANIFEST (c. 1971/2 [MLT]) *Seer* (Apr. 1973)\* (copy text CA), **POL (1979)**. For notes and collation see p. 154.

SEER AND LIONS (1955/1972 [MLT / *Seer* TS]) *Seer* (Apr. 1973)\* (copy text CA), **POL (1979)**. For notes and collation see p. 154.

SEER REMEMBERING WAKENING (c. 1971/2 [MLT]) *Seer* (Apr. 1973)\* (copy text CA), **POL (1979)**, *SP* (1984). For notes and collation see p. 154.

SEER DESCENDING (c. 1971/2 [MLT]) *Seer* (Apr. 1973)\* (with Howard’s drawing *Seer Descending*, three concentric circles inscribed on an opening blossom) (copy text CA), **POL (1979)**. For notes and collation see p. 154.

SEER AND EROS (c. 1971/2 [MLT]) *Seer* (Apr. 1973)\* (copy text CA), **POL (1979)**. For notes and collation see p. 154.

SEER HALTED BY ANGEL (c. 1971/2 [MLT]) *Seer* (Apr. 1973)\* (copy text CA), **POL (1979)**. For notes and collation see p. 154.

SEER WITH RIVER IMAGE (c. 1971/2 [MLT]) *Seer* (Apr. 1973)\* (with Howard's drawing *Seer with River Image*, a circle containing a set of meandering, riverine lines which divide the circle into two yin-yang-like parts) (copy text CA), **POL (1979)**, *SP* (1984). For notes and collation see p. 154.

SEER WITH VANITY-GLASS (c. 1971/2 [MLT]) *Seer* (Apr. 1973)\* (copy text CA), **POL (1979)**. For notes and collation see p. 155.

SEER AND DAZZLING REFLECTION (c. 1971/2 [MLT]) *Seer* (Apr. 1973)\* (copy text CA), **POL (1979)**. For notes and collation see p. 155.

SEER AND LIGHT (c. 1971/2 [MLT]) *Seer* (Apr. 1973)\* (with Howard's drawing *Seer and Light*, of a series of horizon lines interposed amid a series of vertically stacked, overlapping, incomplete circles) (copy text CA), **POL (1979)**. For notes and collation see p. 155.

*DECORUMS OF IDENTITY* The poems from this sequence seem to have been written in quick succession in late 1975 and early 1976. If the *MLT* order is chronological, "In Praise of Poetry" came first, followed by "Ravel" and "Glitter" (not included in the *POL* sequence), then "Avatar," "Author," "Other," "Eve," "Covenant," "Person," "Riversun," "Demand," "Prey," "Imperative," and finally "Word." It is not clear if Outram set out to produce a sequence, initially, but the poems had become a sequence by mid-1976, at which point he circulated a photocopied version of *Decorums of Identity* among friends and correspondents (Cf. *MLT* 25-6). A copy of this early version — "Typewritten, spiral-bound, and undated" — is included in the Outram papers at the Fisher (ms. coll., 00457, box 3, folder 1): see Appendix 4 for the table of contents. This archived, early version includes two poems not in the *POL* sequence ("Glitter" and "Ravel," interposed between "Prey" and "Avatar"), as well as an epigraph (the poem "Orpheus Fallen Silent," which appears in *POL* but not as part of *Decorums of Identity*); otherwise, the order of poems agrees with what we find in *POL*. In "The Richard Outram / Northrop Frye Connection," Robert D. Denham writes that Frye was among the recipients of an early version of this sequence, in June 1976 (39).

OTHER (1976 [MLT]) **POL (1979)**; *SP* (1984); Kent, *Christian*, p. 183. First in the sequence *Decorums of Identity* in *POL*.

EVE (1976 [MLT]) **POL (1979)**. Second in the sequence *Decorums of Identity* in *POL*.

PREY (1976 [MLT]) **POL (1979)**. Third in the sequence *Decorums of Identity* in *POL*.

AVATAR (1976 [MLT]) **POL (1979)**, *SP* (1984). Fourth in the sequence *Decorums of Identity* in *POL*.

AUTHOR (1976 [MLT]) **POL (1979)**. Fifth in the sequence *Decorums of Identity* in *POL*.

COVENANT (1976 [MLT]) GP Valentine's Day ks, 1976 (Feb. 1976)\* (with Howard's engraving *Narcissi / Valentine 1976*, in red, printed twice: at top and, rotated 180 degrees, at bottom) (copy text DAI/MUN PS 8579 U92 C68 1976 RARE), **POL (1979)**. For notes and collation see pp. 171-2.

IN PRAISE OF POETRY (1975 [MLT]) **POL (1979)**, *SP* (1984). Seventh in the sequence *Decorums of Identity* in *POL*. The capitalized "Angels age," sans apostrophe (line 3), signals an allusion: to George Herbert's "Prayer (1)," which is also the source of "something understood," in line 13. Outram would later set and circulate this Herbert poem as an eks: see for example Fisher ms. coll. 00457, box 12, f. 4, p. 32.

DEMAND (1976 [MLT]) **POL (1979)**; Mendelson and Donaldson, [p. 6]. Eighth in the sequence *Decorums of Identity*, in *POL*. In Mendelson and Donaldson, this poem is epigraphic. The Mendelson/Donaldson volume appeared in 2004, so there is some possibility that the changes in this version are authorial. Outram did become more minimalist in his use of capitalization and punctuation as he got older — though it seems odd that he would have changed the "You" in line 3 to lower case, while retaining the capitals on "you" and "your" elsewhere in the poem. Donaldson does not recall Outram introducing revisions to the poem, at the time that the book's typescript was being prepared, and believes the changes are more likely transcription errors (e-mail to the author, 27 Oct. 2017).

3	You]	you	Mendelson and Donaldson
4	Image]	image	Mendelson and Donaldson
5	which,]	which	Mendelson and Donaldson

IMPERATIVE (1976 [MLT]) **POL (1979)**. Ninth in the sequence *Decorums of Identity* in *POL*.

RIVERSUN (1976 [MLT]) **POL (1979)**, *SP* (1984). Tenth in the sequence *Decorums of Identity* in *POL*.

PERSON (1976 [MLT]) **POL (1979)**, *SP* (1984). Eleventh and penultimate in the sequence *Decorums of Identity* in *POL*.

WORD (1976 [MLT]) **POL (1979)**, *SP* (1984). Twelfth and final poem in the sequence *Decorums of Identity* in *POL*.

THE MERCY OF ETERNITY (1977?/1979 [MLT]) **POL (1979)**. Poems entitled both "Here" and "Now" are recorded in the *MLT* list for 1977; of the latter, Outram writes, "?? Not to be confused with GP Keepsake 1984 below" (the

reference is to the poem “Now” [“Are you, Sun ...”], written in 1983). I suspect that these two lyrics became the two titled parts of “The Mercy of Eternity,” printed alongside one another, to polyphonic effect, in *POL*. “The Mercy of Eternity,” itself, is recorded in *MLT* in an undated list. The poem inaugurates the sequence *In Realms of Day*, in *POL*. The title quotes a line from Blake’s *Milton, a Poem*: “Time is the mercy of Eternity; without Time’s swiftness, which is the swiftest of all things, all were eternal torment” (cf. Damon 404).

ORPHEUS FALLEN SILENT (1975 [*MLT*]) **POL (1979)**. In *MLT*, Outram calls this poem “epigraphic to DECORUMS OF IDENTITY” (23). His reference here must be to the early (1976), photocopied version of the sequence, which he circulated among correspondents (see note to the sequence, above). In *POL*, the *Decorums* sequence appears without epigraph, and “Orpheus Fallen Silent” appears separately from *Decorums*, as second in the sequence *In Realms of Day*.

VOCATION (1975 [*MLT*]) **POL (1979)**. Third in the sequence *In Realms of Day*, in *POL*.

GARDEN (1977 [*MLT*]) **POL (1979)**. Fourth in the sequence *In Realms of Day*, in *POL*.

SUN (1975 [*MLT*]) **POL (1979)**. Note that *MLT* records another, apparently unpublished poem entitled “Sun” — not to be confused with this one — in the list for 1983. The double blank-line section break after line 6 is my conjecture: in *POL*, the page breaks here, but there is also a shift in stanzaic form, of the sort that provokes a section break elsewhere in the poem and in the sequence. Fifth in the sequence *In Realms of Day*, in *POL*.

IN REALMS OF DAY (1955/1979 [*MLT*]) **POL (1979)**. Undated in *MLT*, but the poem is not included in *Pulse* (1972), and I suspect it was written after the date of that manuscript’s compilation. The title alludes to the closing lines of Blake’s “Auguries of Innocence” (see the headnote to this chapter). Sixth in the sequence *In Realms of Day*, in *POL*.

MEDIUM (1976 [*MLT*]) **POL (1979)**, *SP* (1984). Seventh in the sequence *In Realms of Day*, in *POL*.

GOD CONSTANT RIDDLING (1978 [*MLT*]) **POL (1979)**, *SP* (1984). Eighth in the sequence *In Realms of Day*, in *POL*.

RIDDLE OF LIFE EVERLASTING (1978 [*MLT*]) **POL (1979)**, *SP* (1984). Ninth in the sequence *In Realms of Day*, in *POL*.

3 brilliant] Brilliant *SP*

INFANT RIDDLED INTO THE DANGEROUS WORLD (1978 [*MLT*]) **POL (1979)**, *SP* (1984). Tenth in the sequence *In Realms of Day*, in *POL*.

WOMAN RIDDLED (1978 [MLT]) **POL (1979)**, *SP* (1984). Eleventh and penultimate poem in the sequence *In Realms of Day*, in *POL*.

MAN RIDDLED WITH CLUES (1978 [MLT]) **POL (1979)**, *SP* (1984). Twelfth and final poem in the sequence *In Realms of Day*, in *POL*.

SPINNAKER (1978 [MLT]) **POL (1979)**; *SP* (1984); eks [1] (n.d.)\*\* (copy text Fisher ms. coll. 00457, box 12, f. 2, p. 26); eks [2] (n.d.)\*\* (copy text Fisher ms. coll. 00457, box 12, f. 4, p. 17); Opus. Inaugurates the sequence *The Island*, in *POL*. There are two distinct eks settings of this text. I have designated them [1] and [2]. I don't have a definitive date for either, but I suspect [2], with its stanzaic revision, is later: in this version, stanza breaks have been introduced after lines 3, 6, and 10. Eks [1] is printed on white laid paper. There is a blue geometric ornament, at top. The title is printed in red, the poem in black with a purple incipit. Outram's name appears in blue italics, below, and beneath that another geometric ornament, smaller than the first, in red. A source note crediting *SP* appears at bottom, in black and purple. Eks [2] is printed on mottled tan paper. There is a pattern of flying swallows in blue at top; the title is in red, the poem in black with a red incipit. Outram's name appears below the poem in purple caps, and beneath that a single flying swallow. In this variant, the source note is printed on the verso, in red and purple; it gives *POL* as the source of the poem. The Opus version seems to be a source file for eks [2]. The poem "Spinnaker" was set to music by Roger Bergs, the piece being commissioned by Rosemary Kilbourn in memory of her brother, William Kilbourn. The piece was performed as part of *Toronto: a musical century* at Walter Hall in Toronto, 30 Apr. 2000. The *POL* text of the poem appears in the program.

1 Held] HELD eks [1], eks [2]

SHINER (1975 [MLT]) GP Christmas ks 1975 (Dec. 1975)\* (with Howard's engravings *Shiner / Shiner 1976*, in blue, and *Cosmos Symbol Xmas '71*, in gold) (copy text DAI/MUN PS 8579 U92 S55 1976 RARE), **POL (1979)**; the GP version is reproduced in black and white in *DA* 44. For note and collation see pp. 175-6.

BOARDWALK AT SUNSET (1975 [MLT]) **POL (1979)**. Outram records this poem in *MLT* under the title "Boardwalk (at Sunset)," though the title "Boardwalk" tout court is not attested in publication. In *POL* the page breaks after line 10. The stanzaic form of lines 7-4, together with the colon after line 10, suggests that a stanza break but not a section break is intended here: this is how I have treated the text in the edition. Third in the sequence *The Island*, in *POL*.

WAKE (1975 [MLT]) *Thames Poetry* 1.3 (1977), p. 53; **POL (1979)**; *SP* (1984); *Peripatetics* (1994)\*\*; eks (n.d.)\*\* (copy text Fisher ms. coll. 00457, box 12, f. 5, p. 1); Opus. In *Peripatetics*, this poem is quoted in the context of a discussion of "Trillium," another Toronto-Islands ferry poem (35-7). "Wake," Outram writes, is an *Ongiara* poem, the *Ongiara* being the ferry used "to provide winter service and to carry service vehicles" to the islands, beginning in 1960 (and still apparently

active, as of 2018) (“Toronto Island ferries,” n.p.). In a letter to Sanger from 25 Sept. 1996, Outram writes: “as [the *Ongiara*] is of steel construction entire and has almost no freeboard fore or aft (indeed no identifiable fore or aft), one can stand, trembled, almost immersed in the bright boil of the wake” (5). The poem comes fourth in the sequence *The Island*, in *POL*. The eks version is on white paper. The title is printed in red, and is separated from the poem by a line of seven geometrical ornaments, printed in turquoise. Outram’s name appears, in blue italics, at bottom. The Opus version seems to be the source file for this eks.

NIGHT FERRY (1975 [MLT]) **POL (1979)**. Fifth in the sequence *The Island*, in *POL*.

NIGHT VISION (1975 [MLT]) *The Compass* 3 (1978), p. 70; **POL (1979)**; *TC* (1994)\*\*; *DL* (2001)\*\*; “Poetic Practice,” *Bookninja* (Nov. 2003)\*\*; Opus [1] (“NIGHT VISION [WN4].doc”); Opus [2] (“NIGHT VISION.doc”). In “Poetic Practice,” his final Arts & Letters Club address, delivered on 25 Nov. 2003, Outram quotes this poem in full, prefacing it with this introduction:

Throughout my undergraduate years I was immersed for the most part in two akin disciplines: philosophy and English literature. Both, if they differ greatly, are deeply concerned with language, reason and imagination.

As well, I had enlisted in the University Naval Training Division of the RCN, the UNTD. We were known as, ‘Untidies.’ (It was said that originally we had been promulgated by some wag in Ottawa as the ‘Canadian University Naval Training Service’: I will leave you to work out that acronym for yourselves.)

While at sea, we had to stand watch. And were instructed in how, on night watch we must learn to use our peripheral vision (where the rods in the retinal tissue of the eye, which are responsible primarily for monochrome vision in poor light, are clustered). To look directly at subtle phenomena by night is to have them vanish. To look directly into the sun or its blazed reflections on water by day is, of course, momentarily to be blinded.

One pitch-black middle watch nowhere out in the north Atlantic on the bridge of the frigate Swansea, in 1951, I found myself pondering on just how fruitful an analogy this might be for the interpenetration within philosophy and literature of two of our humanizing faculties, reason and imagination. This moment stayed with me: many years later I wrote the following poem, ‘Night Vision.’ It is, uncharacteristically, dedicated: ‘for Ernest’ ... (n. pag.)

All versions except the *POL* version bear the dedication “for Ernest.” It is italicized in *The Compass*, *TC*, and Opus versions; in *DL* it is in roman type, and enclosed in parentheses. The dedicatee is Milton scholar Ernest Sirluck (1918–2013). Like Outram and Howard, Sirluck was an active member of the Arts &

Letters Club of Toronto (see, for instance, Outram’s occasional-poem tribute to Sirluck, “For E.S., On His Coming into Authorship,” read aloud at the Arts & Letters Club on 29 May 1996 [Fisher ms. coll. 00457, box 11, f. 4, p. 24, and elsewhere]) — but the connection predated that. Peter Sanger tells me that Outram and Sirluck met while in the naval reserve, in the late 1940s or early 1950s. Sirluck was Outram’s senior, and may have been an officer. It is possible that the two stood night watch together (conversation with the author, 25 June 2018).

The fact that Outram “read” this poem into the record of his work so many times, in so many disparate and significant contexts (including in his last public lecture) says something of its importance to him — an importance that seems, if anything, to have grown over time (for note he did not include “Night Vision” in *SP*: it was later that it became a central lyric for him). There is a curious amnesia in the way he recollects “Night Vision,” presenting it in both *TC* and *DL* as if it were previously uncollected. (*TC* acknowledges the poem’s first publication, in *The Compass*, but does not mention its appearance in *POL*; *DL* mentions no earlier publication of the poem.) My reading of this is not that Outram meant to suppress the poem’s earlier publications, but rather that he saw “Night Vision” as a poem continually new — a poem that continued to feel to him contemporary with the poems he was writing. Sanger notes that Sirluck’s work on Milton is an important context, here; he recollects a line from Milton’s sonnet on his blindness (“When I consider how my light is spent . . .”): “Doth God exact day-labor, light denied” (conversation with the author, 25 June 2018). We can see how this line would have resonated still more deeply with Outram following Howard’s death: I would recollect, in this context, Simone Weil’s line, “Love is not consolation; it is light.”

In *POL*, “Night Vision” comes sixth in the sequence *The Island*. In *DL* it comes twelfth in the sequence *Abstract Memoir*. (Note the typo in line 23 of the *TC* version, corrected in the errata notice for that volume; I have silently corrected the typo in the *TC* section of the edition.) Opus [2] looks like the source file for an eks, but I have not found a hard copy. Both Opus versions include a source note recalling the earliest, *Compass* appearance of the poem — and follow that text, in terms of the treatment of lines 14 and 22 (see below).

Title	NIGHT VISION]	Night Vision	<i>Compass</i> , <i>DL</i>
14	sight:]	sight.	<i>TC</i> , <i>DL</i>
22	Sun]	sun	<i>TC</i> , <i>DL</i> , <i>Poetic Practice</i>
23	Searing]	searing	<i>TC</i> , but corrected to Searing in the errata notice

BREAKWATER (1975 [MLT]) *Thames Poetry* 1.3 (1977), p. 52; ***POL* (1979)**; *SP* (1984); “Stardust” ([1998]) (CA)\*\*; eks [1] (n.d.) (Fisher ms. coll. 00457, box 12, f. 1, p. 85); eks [2] (n.d.)\*\* (Fisher ms. coll. 00457, box 12, f. 8, p. 1); Opus [1] (“BREAKWATER.doc”); Opus [2] (“BREAKWATER IN CONTEST.doc” [sic.]). Seventh in the sequence *The Island*, in *POL*. In “Stardust, A Paper read at the Literary Table of The Arts and Letters Club of Toronto in December 1998,” Outram quotes this poem in full, in the context of a discussion of poetry, epistemology, and quantum physics. He writes:

In his absorbing *Mind, Brain and the Quantum* (1989) the Oxford philosopher Michael Lockwood wrote:

The ultimate ‘spiritualization’ of matter was, of course, that carried out in the early eighteenth century by George Berkeley ... according to whom matter was, roughly speaking, in the mind. Berkeley’s theory ... elicited a celebrated response from Doctor Johnson who, according to Boswell, ... kicked a stone, saying ‘I refute it thus’ ... This story prompted a modern poet (whose name I have unfortunately been unable to discover) to write, presumably with quantum mechanics in mind:

Kick at the rock, Sam Johnson, break your bones:  
But cloudy, cloudy is the stuff of stones.

The modern poet in question is, of course, Richard Wilbur and the couplet is from his ‘Epistemology’: As it happened, well before I had encountered Wilbur’s poem, I had published (in *Thames Poetry* 1977) the following consideration of, among other notions, a contrasting of the techné and matter of Stonehenge and its builders, with the mental constructs sometime afforded us by various aspects of quantum mechanics .... (4)

Outram proceeds to quote “Breakwater” in full, adding “where [i.e. in the foregoing] by ‘Stone’s constant discontent’ I had in mind something very much akin, I suspect, to Wilbur’s ‘cloudy, cloudy is the stuff of stones’” (5). This nexus of connections seems to have meant a great deal to Outram: it is replicated in Opus [2], which excerpts the relevant text from *Stardust*; and elaborated in the eks *Quantum Does As Quantum Is*, in which “Breakwater” appears alongside Outram’s prose commentary, two quotations from Wilbur, two from John Gribbin (his book *Schrödinger’s Kittens and the Search for Reality*), and — in the version I’ve called eks [2] — one from Northrop Frye. Both eks versions are printed on white paper; on both, the broadsheet title and the poem titles are printed in red, and there is a small blue fish ornament, at the top of the recto side. For context regarding the reference to “The Human Sacrament,” in the final line of “Breakwater,” see Outram’s small poem [‘Therefore I print; nor vain my types shall be:’], in Appendix 1.

17 We,] We Opus [1]  
21 mysteries;] mysteries: “Stardust,” Opus [2], eks [1], eks [2]

CATERPILLAR ON GROUYNE (1977 [MLT]) *Toronto Life* Oct. 1979, p. 146; **POL** (1979); *SP* (1984). In *Toronto Life*, the text of the poem is centred; in both *POL* and *SP*, it is left justified, with the second line of each stanza indented approximately three word spaces, and the third line of each stanza indented approximately six word spaces. Eighth in the sequence *The Island*, in *POL*.  
Title CATERPILLAR ON GROUYNE] Caterpillar on Groyne *Toronto Life*  
7 termination] terminaton *SP* (typo)



VISION (1978 [MLT]) **POL (1979)**, *SP* (1984), Opus. Not to be confused with an unpublished 1975 poem of the same title, beginning “If in his image become ...” (MLT 24). Ninth and penultimate poem in the sequence *The Island*, in *POL*.

3	clear]	close	Opus
6	from]	of	Opus
10	Water,]	Water	Opus

CRAFT (1977 [MLT]) GP Christmas ks, 1978 (Dec. 1978)\* (with Howard’s engraving *Craft*, in dark rust red) (copy text DAI/MUN PS 8579 U92 C73 1978 RARE), **POL (1979)**, *SP* (1984), eks (n.d.),\*\* Opus; the GP Christmas ks version is reproduced, reduced and grey scale, in Kotin and Rueter, p. 36. For notes and collation see pp. 177-8.

BITTERSWEET (1975 [MLT]) GP Christmas ks, 1975 (Dec. 1975)\* (with Howard’s engraving *Bittersweet 1976*, in red) (copy text DAI/MUN PS 8579 U92 B58 1975 RARE), **POL (1979)**, *SP* (1984); anthologized in Kent, p. 181; Sanger, *TAR*, p. 123; and Sanger, *TAROP*, p. 10. For notes and collation see p. 171.

POPLAR (1975 [MLT]) *Arbor* (1975)\* (with Howard’s engraving *Poplar*, in olive) (copy text DAI/MUN PS 8579 U92 A73 1976 RARE), **POL (1979)**. For notes and collation see p. 173.

BEECH (1955/1976 [MLT]) *Allan R. Fleming: designer* (Vancouver: Vancouver Art Gallery, 1976), p. 5 (as “Design”: see Appendix 3)\*; *Arbor* (1976)\* (with Howard’s engraving *Beech*, in rust) (copy text DAI/MUN PS 8579 U92 A73 1976 RARE), **POL (1979)**, *SP* (1984). For notes and collation see p. 174.

MAPLE IN AUTUMN (1975 [MLT]) *Arbor* (1976)\* (copy text DAI/MUN PS 8579 U92 A73 1976 RARE), **POL (1979)** (as “Maple in Autumn”), *SP* (1984) (as “Maple in Autumn”). For notes and collation see p. 174.

ARBORETUM (c. 1970–1976 [MLT]) *Arbor* (1976)\* (with Howard’s engraving *Oak*, in olive, printed twice [the second printing rotated 180 degrees from the first], once at the bottom of each page in this two-page spread) (copy text DAI/MUN PS 8579 U92 A73 1976 RARE), **POL (1979)**, *SP* (1984). For notes and collation see pp. 174-5; note that the individual sections of “Arboretum” are separately annotated there, each as a poem unto itself.

ELM (1973 [MLT]) *Elm* (AP, Nov. 1973)\* (copy text BDR/HB40901), *Arbor* (1976)\* (copy text DAI/PS 8579 U92 A73 1976 RARE), **POL (1979)**, Opus. For notes and collation see p. 156-7.

APPLE (1976 [MLT]) *Arbor* (1976)\* (with Howard’s engraving *Apple [Arbor]* 1976, in gold), **POL (1979)**, *SP* (1984). For notes and collation see p. 175.

IX. MIDDLE YEARS OF THE GAUNTLET PRESS, PART THREE (1979 – 1984) For headnote see Chapter IV, p. 119.

**BODY OF WATER (1975 [MLT]) GP Christmas ks 1979 (Dec. 1979)** (with Howard's engraving *Body of Water 1979*, in olive) (copy text DAI/MUN PS 8579 U92 B63 1979 RARE). Letterpress printed on French folded paper and bound into coral, dark green, and pale green marbled wrappers (McLeod describes two other, distinct variant bindings [34]). The title appears on the opening recto in olive caps, and again on the recto of the central spread, in black with initial caps, above the poem. The text of the poem, in black italics with a black, capitalized incipit, is superimposed upon Howard's engraving, the white, relief lines of which interfere artfully with the legibility of the text: in the production as in the poem, "*Light is the superficial / that casts doubt*" (lines 7-8). Poem and engraving are semantically, as well as visually, integral. I suspect it is for this reason that Outram never published the poem again, separately. (The irreproducible superimposition of poem and engraving is indicated in the edition with square brackets about the text of the poem.) The colophon, on the closing verso, reads: "*Christmas 1979 / Richard & Barbara Outram The Gauntlet Press / Forty bound copies.*" McLeod reports eighty-three copies printed in total. Outram's note on the printing is in Fisher, ms. coll. 00457, box 12, f. 18:

Finished all printing 18<sup>th</sup> Dec. (latest ever). Lewis Roberts' Frost black & Golden yellow mixed & unmixed. About 40 bound, 44 unbound copies. Heavy Lawrence japanese paper, from a lot R.K. found too heavy for her purposes. Our 20<sup>th</sup> consecutive Christmas keepsake from The Gauntlet Press.

**A DEFENCE OF POETRY (1979 [MLT]) GP Christmas ks 1980 (Dec. 1980)** (with Howard's engraving *Shell #1*, in red) (copy text DAI/MUN PS 8579 U92 D44 1980 RARE). Listed in *MLT* as "A Defense of Poetry," but the American spelling is not attested in publication. Letterpress printed on French folded paper, and bound into green, gold, and red marbled wrappers with an olive pastedown and indigo free endpapers (McLeod 35). Title appears on the opening recto in red caps, and again on the recto of the central spread, in red caps, above the poem. Poem is in black with a capitalized incipit. The engraving is printed on the verso side of the central spread, facing the poem. The colophon, printed in red on the closing verso, reads: "*Christmas 1980 / Richard & Barbara Outram The Gauntlet Press / Forty bound copies.*" McLeod specifies that there were seventy-six copies, total.

**ROUND OF LIFE (1981 [MLT]) GP Christmas ks 1981 (Dec. 1981)** (with Howard's engraving *Dove*, in red) (copy text DAI/MUN PS 8579 U92 R68 1981 RARE); *MIL* (1985)\*; *Exile* 10.1 (1985), p. 73; *Exile* 16.4 (1992), p. 452; eks (n.d.)\*\*; "Poetic Practice" (2003)\*\*; Opus; anthologized in Braid and Shreve, p. 231. (It is possible that this last is not an authorial version: the anthology appeared in 2005, the year of Outram's death, and I am not sure if he saw proofs. I include the version in my collation, just in case.) The GP ks version is letterpress printed on a single sheet of paper. Howard's engraving is interposed between title

and poem. There is a colophon at bottom, in red italics: “*Richard & Barbara Outram / The Gauntlet Press Christmas 1981.*” Outram’s note on the printing is in Fisher, ms. coll. 00457, box 13, f. 19: “12” x 5 ¼” about 95 copies — a broadsheet this year. Printed on Lawrence (#88?) with Frost Black & Vermillion. 14 pt Bembo italic & 28 pt Bembo roman. The final printing (of the colophon) completed 18.00 Dec. 31<sup>st</sup>: just under the wire for ’81.” The body text of the poem is italicized in GP; it is in roman type in all other versions. The final stanza break was lost in *Exile* 10.1, apparently a typesetting error: the break appears in all other versions, and is called for by the poem’s strict (and egg-like) stanzaic form. The typesetting of the *Exile* 10.1 version also distorted the poem’s centre-justification, an issue that is remedied in *Exile* 16.4. In the *MIL* version, Howard’s *Dove* engraving appears, printed in black, on the recto opposite the poem. The eks is printed on mottled mauve paper. A golden solar ornament appears at top. The title is printed in red, the poem in black with a blue incipit. Outram’s name appears below in blue caps. There is a source note, crediting *MIL*, at bottom, in blue and red. The whole of the eks text is surrounded by a border of square/tile ornaments, in an alternating pattern of solid and relief — these printed in mauve. The Opus version seems to be a source file for the eks. Outram recollected this poem in “Poetic Practice,” his final Arts-&-Letters-Club lecture. In this version, published on line, the poem is left justified — perhaps a formatting glitch; there is also a formatting error in the replication of the ellipsis in line 15. Outram read the poem into the record of his lecture after providing the following context:

I have stated that both the poetic process and a poetic practice are largely concerned with self-education. ‘To school an intelligence into spirit’, as Northrop Frye would paraphrase Keats. The finest consideration of these matters of which I am aware is an essay by Frye, ‘Reflections on Life and Habit’ in the collection, *Myth and Metaphor*....

*Life and Habit* is the title of a book by Samuel Butler. And Frye reflects, tellingly, as follows:

*One of Butler’s most celebrated remarks is that a hen is simply an egg’s way of making another egg. Why should this statement seem so paradoxical to us, when the reverse statement, that an egg is what a hen makes, seem[s] so self-evident? Butler explains that the development of an egg into a hen is a matter of growth through repetition of previous growths. Every detail of this development can be, and has been, studied by embryologists. But when a hen makes an egg, she cackles, and we are very impressed by noise, which we always associate with some kind of meaning. Also, we see an egg where there was no egg before, and that gratifies our impatience to get something tangible without having to wait too long for it. So when the Bible begins by saying that everything started with a revolutionary act of God in suddenly making a world out of nothing, we feel that it is the proper and inevitable way to begin a story of nature. In Genesis the cackle and the egg are perhaps below*

*the dignity of Holy Writ, although there are eggs in Hindu and Greek creation myths. But even in Genesis there is a spoken utterance and what seems like a brooding bird. However, God's ways are not our ways, and human creation is much more a matter of eggs trying to be hens in the hope of producing future eggs.*

Another cartoon that I relish shows a gigantic infuriated hen, wings akimbo, towering over a tiny, terrified wet chick cringing beside the shards of its broken eggshell. She is thundering,

*'Now look what you've done!'*

Rounding on much of the above, some decades back I wrote the following poem ["Round of Life"]. In its preoccupation with the play of words, of contemplation, of empowerment, it might I hope cast some more focussed yet synoptic light on my conception of the nature of poetic process ...

Title	Round of Life]	<i>Round of Life</i> MIL
		ROUND OF LIFE Exile 16.4, Braid and Shreve
1	<i>LET US]</i>	Let us MIL, Exile 10.1, Exile 16.4, "Poetic," Braid and Shreve
		LET US eks, Opus
17	<i>broached]</i>	broached, MIL, Exile 10.1, Exile 16.4, eks, "Poetic," Opus, Braid and Shreve

SOPHIA (1982 [MLT]) **GP Christmas ks 1982 (Dec. 1982)** (with Howard's engravings *Christmas 1982 Sophia* [universe], in purple, and *Cosmos Symbol Xmas '71*, in red) (copy text DAI/MUN PS 8579 U92 S67 1982 RARE); MIL (1985)\*; *Main Street* (1991), p. 11; anthologized in Sanger, *TAR*, p. 127 and Sanger, *TAROP*, p. 14. Not to be confused with an earlier, unpublished poem of the same title, included in the *MLT* list for Dec. 1959. The GP version is printed letterpress on French folded paper, and bound into purple and brown marbled wrappers with a blue pastedown and brown free endpapers (McLeod 35). The title is printed on the opening recto, and then again above the poem on the recto of the central spread, both times in red. The poem text is in black italics with red ampersands; Howard's engraving *Cosmos Symbol Xmas '71* appears directly below. The engraving *Christmas 1982 Sophia* [universe] appears on the facing verso. There is a colophon on the closing verso, printed in red: "*Richard & Barbara Outram / The Gauntlet Press Christmas 1982.*" The number of copies in the edition is not noted here, neither does it appear in McLeod, but Outram's note on the printing, in Fisher ms. coll. 00457, box 13, f. 20, reads as follows: "SOPHIA Christmas keepsake for 1982 // Five printings; the final one in a rather poor interchem purple, of the wood engraving, just possible. Finished 23<sup>rd</sup> Dec. About 75 copies." Another note, just above this, specifies that 31 copies were bound. In the GP version, the leading is slightly increased around each ampersand, as compared to the leading between lines within the poem's stanzas. Outram writes, of MIL,

“there should have been a space before and after each of the three ampersands” (*MLT* 31) — though the *MIL* treatment was retained in both *TAR* and *TAROP*. (I have corrected it in the *MIL* text in this edition). In *MIL*, *Main Street*, *TAR*, and *TAROP*, the body text of the poem is in roman type, sans rubrication.

Title	Sophia]	<i>Sophia MIL, TAR, TAROP</i> SOPHIA <i>Main Street</i>
4	<i>pain]</i>	pain: <i>MIL, TAR, TAROP</i>
9	<i>again]</i>	again: <i>MIL, TAR, TAROP</i>

[SALAMANDER] (c. 1978/1983 [Outram, “Checklist” (1987) / *MLT*]) **GP Christmas ks 1983 (Dec. 1983)** (with Howard’s engraving *Salamander*, in black and red) (copy text DAI/MUN PS 8579 U92 F57 1983 RARE), GP ks [n.d.] (with Howard’s engraving *Salamander*, in black and red) (CA), *MIL* (1985)★ (as “Salamander”) (with Howard’s engraving *Salamander*, in black and red). *MLT* specifies a composition date of 1983, but worksheets in *LAC* show that Outram was working out some of the couplets that would eventually find place in “Salamander” as early as 1978, under the title “God Riddling” (“God Riddling,” n.pag.). (This story is told in further detail in my introduction, pp. 45-50.) Outram calls the poem “Salamander” in *MLT*, and it carries that title in *MIL* (the title set in black italics above the poem), but it should be noted that neither of the GP versions bears a title. In all three versions, the poem’s four stanzas appear, set in black italics, in cruciform formation about Howard’s engraving. In *MIL* there is just slightly more space between each of the poem’s middle two stanzas and the salamander form, than there is in the GP versions. The first (1983) GP version is letterpress printed on white paper, 25 x 15 cm; the second (n.d.) GP version, also letterpress printed on white paper, has a different aspect ratio (my copy is approximately 16.5 cm x 15 cm). Where the first GP version bears a colophon, printed in red below poem and image (“*Richard & Barbara Outram / The Gauntlet Press Christmas 1983*”), the second GP version simply bears a freestanding GP monogram, stamped at bottom right. Outram’s note on the printing is in Fisher ms. coll. 00457, box 13, f. 21. It suggests that some of the small (16.5 cm x 15 cm) ks versions were titled, editioned, and signed in pencil, though my copy-text version is not: “39 Keepsakes, re., an edition of 35 + 4 artists’ proofs: titled SALAMANDER and with a limitation and edition mark (3/35 e.g.) and signed by us both, all in pencil. The ones given this xmas matted in green. / 42 Broadsheets, longer, with printed colophon.” In *BI* (2003), Outram writes: “From almost the first days of our coming together, in London, we glimpsed the possibility of our managing to achieve, as best we might in our entwined vocations, some true marriage of word and image. One that might come in time, however inadequately, to reflect our astounded delight in our own discovered mutuality of body, mind and Spirit. This insight led us in time to found The Gauntlet Press, with all that went out into the world thereafter under its imprint. Perhaps the most successful of which, we came to feel, was *Salamander*, first issued as our 1983 Christmas keepsake, later collected in *Man in Love ...*” (n.pag.). Text and poem are truly inextricable (writing to Sanger, Outram called *Salamander* “an image-word entity,” rather than a poem [31 July 1996]), and the transcription given in the body of the

edition should merely serve readers as a sign-post pointing to the reproduction of the keepsake, which follows.

NOW (1983?/1984 [MLT]) **GP Christmas ks 1984/5 (Jan. 1985)** (with Howard's engravings *Sea Urchin*, in black, and *Christmas 1984 Now block B* [sea urchin outline], in red) (copy text DAI/MUN PS 8579 U92 N69 1984 RARE). No precise date of composition is given in *MLT*, but the poem's position in the list suggests that it is likely from 1983 or 1984. *MLT* records another, unpublished, poem of this title, in the list from 1977, not to be confused with this one. The poem is letterpress printed on French folded paper. The title appears in red caps on the opening recto. Howard's engraving *Sea Urchin* appears on the verso of the central spread. The poem appears on the recto of the central spread, printed in black, ringed by the double border of the engraving *Christmas 1984 Now Block B* [sea urchin outline]. A colophon is printed in red italics on the closing verso: "*Christmas 1984 & The New Year 1985 / Richard & Barbara Outram The Gauntlet Press.*" Outram's note on the printing is in Fisher ms. coll. 00457, box 13, f. 22:

What with being vile with colds, we didn't complete this keepsake until 5<sup>th</sup> Jan. 1985: the colophon therefore reads;

CHRISTMAS 1984 & THE NEW YEAR 1985 / RICHARD  
AND BARBARA OUTRAM THE GAUNTLET PRESS

---

5 printings — 3 in Robertsons's [sic.] job vermilion, 2 in Frost Black. 83 82 copies (I smudged one taking it out of the press) on Lawrence's 88 (?) french-folded to 6? x 4 3/4" (circa: deckled on two edges, or rather one edge & bottom). At the same time (5<sup>th</sup> Jan.) pulled a small edition (c. 45) of separate sand dollar engravings in black for B.s future use / [This is the 25<sup>th</sup> consecutive keepsake from the Press]

X. *SELECTED POEMS 1960 – 1980* (Exile Editions, 1984) This book, a concise mid-career retrospective, gathers a selection of poems from Outram's first three, commercially published books (*Exsultate, Jubilate; Turns and Other Poems*; and *The Promise of Light*). It seems to have had its origins in conversations between and among Outram, Exile-Editions publisher Barry Callaghan, and Louise Dennys, who by this time had moved on from Anson-Cartwright Editions and was working with Malcolm Lester as publisher and partner with Lester & Orpen Dennys. In an ebullient letter to Dennys, dated 30 July 1984, Outram wrote:

Last Thursday morning, I had a lengthy visit with Barry Callaghan just over the road from you. And I must report that he could not have been more patient, understanding and amenable to my every suggestion.

The result will be, I think, a fine book. It will run to 120 pages and is to be designed by Harold Kurschenka (sp?) at, and printed by, U. of T. Press. Even if I can't spell his name, I am very pleased with this, for I have known his work for years and know that he was greatly admired by Allan (Fleming) as a typographic designer. There will be three of Barbara's wood-engravings, used as divisional sections, or sectional divisions, rather, and this also makes me very happy.

[...]

So. I am, once again, most grateful to you for all of your efforts and, were I not espoused and a certain Great Event not imminent [Dennys's wedding took place in August of this year, with Outram and Howard both in attendance (Cherry, n.pag.)] would suggest that we room together next semester! Failing this, I send you, as ever, my love, to you and yours ... (n. pag.)

In the event, the book was printed not at UTP but at the Porcupine's Quill. Whether Kurschenska did the design, I do not know. He is not credited, but the book resembles other titles he designed for Exile in the handsome clarity of its design, and in the use of a horizontal rule as part of the running header. The literary design of the book is as described by Outram in his 25 Sept. 1996 letter to Peter Sanger:

I chose the poems for inclusion (Barry Callaghan contacted me and invited me to do so, but (wisely) set an approximate limitation on the length of the manuscript.) The principle of arrangement was largely B.C.'s, but I think he was astute: the 3 books excerpted in reverse chronological order (ie, *The Promise Of Light; Turns; Exsultate, Jubilate*); within *P.O.L.* and *E.J.*, the order of the poems in each volume (more or less, in *P.O.L.*, by section) reversed, save that the last poem (section) in each, which would have been first to appear thus, was shifted to last position; the *Turns* selection was in order of appearance. (2)

Howard's engraving *Shell #2* divides the *POL* section from the *Turns* section; her engraving *Lily* divides the *Turns* section from the *EJ* section; and her engraving *Swamp Iris* appears on the cover.

Sanger has criticized the book's literary design for its opacity:

Certainly readers familiar with Outram's prior collections would have caught the inferences of Callaghan's chronological displacements: that endings are beginnings and vice versa; that literary forms frequently resolve themselves into patterns of circularity; and that the most profound artistic creations have a quality which is commonly called "timeless." ... But for readers unfamiliar with Outram's prior work, the readers for whom in particular a volume of selected poems should have been prepared, the reversed arrangements must have been invisible in 1984. There is nothing in the *Selected Poems*, no editor's note nor any other bibliographical indications, to suggest that the reversals have been carried out. The main titles of the three books excerpted are not even used as sectional headings to indicate the sources of the poems. The consequence is inevitable: since books of selected or collected poetry are normally arranged chronologically, many readers of Outram's *Selected Poems* must have assumed in 1984, as they continue to assume now, that he became less mature as a poet between 1960 and 1980. (122-3)

The titles of sequences are, like the original book titles, omitted from this volume, its poems subsumed into the new, larger sequence (or perhaps the three, untitled sequences) of this book's chronology.

If the principle of arrangement was "largely B.C.'s [Barry Callaghan's]," Outram did, nonetheless, sign off on it. On 13 June 1984 he wrote to Callaghan, "Here, after a holiday of three weeks, and considerable deliberations, is a suggested contents for a SELECTED POEMS 1960 – 1980" (n. pag.). The table of contents Outram included with this letter accords, with one (noted in holograph) exception, with the final order of poems in the book (Outram, [SELECTED]) — though Outram does use the titles of the three trade books, to demarcate the sections, in his list. I have not found any editorial correspondence between Outram and Callaghan to suggest how the titles came to be dropped, in the book.

The principle of reverse chronological organization may have been, if not suggested, at least affirmed, for Outram, by Richard Wilbur's *Poems* (1963), the which Outram had read with admiration. In his poem "For Richard Wilbur," written in the late 1960s, he writes:

Forgive this, Richard Wilbur: having read  
The Harvest *POEMS* until my vision blurred,  
Your lucid diction seems to have become  
All that my mind has ever overheard.... (*For Richard Wilbur*, n. pag.)

Wilbur himself, prefacing the 1988 edition of his collected poems, wrote, "Back in 1963 I brought out a collection called *Poems*, which contained my first four books arranged in reverse chronological order. No one, so far as I know, found that arrangement odd or confusing. Therefore it seems safe to give the present collection a



similar order, beginning with recent poems and ending with my first book of forty years ago. (xv)

But Wilbur's *Collected*, like his 1963 *Poems*, contains a table of contents at the front, divided up by collection — the collection titles appearing also in the body of the text. By contrast, Outram and Callaghan submerged the poems' original contexts when they designed *Selected Poems*, asking readers to encounter the poems as if for the first time. If, as Sanger notes, the renovating effect would have been lost on uninitiated readers, it would have allowed devoted readers to see old poems with new eyes. To me, the design choice suggests something of the extent to which Outram, conditioned now by two decades of private publishing, made work with a close circle of readers, to whom he was personally connected, in mind — even when he was designing a trade book for a general audience.

Outram did not revise the texts of individual poems for inclusion in the *Selected*, with a few minor exceptions (see “Riddle of Life Everlasting,” “Seer and Angel,” “At the Bijou,” “Satan and Chronic Headache”): a noun capitalized, a comma added or removed, the space between stanzas enlarged.

*Selected Poems* was printed offset at the Porcupine's Quill, where it was also bound; the binding is sewn, and glued into an olive cardstock cover with black endpapers. The cover bears the title, printed in black with initial capitals only, spread over two lines, and then Outram's name, all caps, in crimson. Howard's *Swamp Iris* engraving is printed below, in black. On the back cover is a brief poet's statement and biographical note. The statement is as follows:

These poems were written from the conviction that the poet is a celebrant, or he is nothing. They were written for the love of God, of man, of a woman, of the world in its inexhaustible singular creaturehood. For our language may become us; it may be our genesis, our true delight or our consolation, the sheer verge of our silence.

A typescript at LAC (LMS-0134 1987-02, series III, box 5, f. 9) adds a final sentence which does not appear on the book: “And these poems were written to that ephemeral ideal reader for whom the reading of a poem is, always and everywhere, a poetic act.” Outram's *Checklist* (1987) indicates that the sentence was cut by Callaghan (12).

The book's title appears again, all caps, on the half title and title pages; the latter also bears Outram's name, all caps, and the text: “TORONTO / Exile Editions / 1984.” Then follows the publication information page, with a list of books by Outram, copyright information, publisher's information and acknowledgements, and the following credits:

*Typeset in Aldus by TUMAX TYPESETTING COMPANY LIMITED (TORONTO)*

*Printed and bound by the PORCUPINE'S QUILL, INC. (ERIN) in October of 1984. The stock is Zephyr Antique Laid.*

*Woodcuts by BARBARA HOWARD*

At bottom is an ISBN. On the facing recto appears the dedication: “*This book is for / BARBARA.*” The poems begin on the following recto, with “Apple.” The table

of contents comes at book's end, with double blank lines indicating the sectional divisions.

There is no question but that *Selected Poems 1960–1980* is an authorial statement — a new reading-into-the-record, by Outram, of a selection of his poems; a significant reiteration; and as such a significant part of Outram's reiterative poetics as I describe them in the introduction. As a concession to concision in this otherwise expansive edition, however, I have refrained from republishing the text of the book entire. The table of contents is printed below, and the willing reader may at least partially reconstruct Outram's utterance on the basis of its plan.

## CONTENTS

Apple  
Arboretum  
Maple in Autumn  
Beech  
Bittersweet  
Craft  
Vision  
Caterpillar on Groyne  
Breakwater  
Wake  
Spinnaker  
Medium  
God Constant Riddling  
Riddle of Life Everlasting  
Infant Riddled into the Dangerous World  
Woman Riddled  
Man Riddled With Clues  
Other  
Avatar  
In Praise of Poetry  
Riversun  
Person  
Word  
Seer With River Image  
Seer Remembering Wakening  
Seer With Window  
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Theseus Tristis Est  
Alternative to Labyrinth  
Man Lashed to Mast  
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Admonition to Dean Jocelin  
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Language

Castaway  
Riparian Denizen at Heart  
At the Bijou  
Creature Becoming Uneasy in Native Element  
Satan and Chronic Headache  
Caliban in Reverie  
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Two Cats  
Hunt  
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Wineglass and Candelabra  
Soliloquy  
Why She Smiled  
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The Hunter Delirious with an Infected Wound  
In Her Mirror Sinister  
Djinn  
Aesthete by Night  
Widdershins

Though Gongs Resound  
Mute Woman  
Starlight Has Entered the Giant's Eye ...  
Vision and Mystery  
Exodus  
Exsultate, Jubilate

XI. *MAN IN LOVE* (Porcupine's Quill, 1985) On the publication information page of *Selected Poems 1960–1984*, there appears the note “*Printed and bound by the PORCUPINE'S QUILL, INC. (ERIN) in October of 1984.*” This is the first published record of Outram's connection with the Porcupine's Quill, which would become his publisher with *Man in Love* in 1985, and remain such until the time of his death, and beyond. With the exception of *Benedict Abroad*, which appeared with the St. Thomas Poetry Series in 1998, all of Outram's trade books would appear with the Quill from 1985 forward, and the press has brought out two titles posthumously: *South of North: Images of Canada* (2007) and *The Essential Richard Outram* (2011).

Tim and Elke Inkster founded the Porcupine's Quill in Erin, Ontario, in 1974, “as the independent production arm of [David Godfrey's] Press Porcépic.” Two years later, Godfrey moved Porcépic to Victoria, B.C., and the Inksters — staying behind in Erin — became publishers in their own right (Murphy 25). Their list was eclectic, but emphasized poetry, Tim Inkster being a poet himself. Joe Rosenblatt provided occasional editorial advice, but the Inksters held the editorial reins — a situation that lasted up until 1989 when Tim Inkster approached John Metcalf about becoming editor for the press (Murphy 25-6). (A letter from Tim Inkster to Outram from 8 September 1987 suggests that Jane Urquhart was also involved with the press editorially, at this point, though not it seems in a central way.)

I have not found archival evidence to suggest how and when the manuscript for *Man in Love* found its way to the Inksters. It may have been through the mutual connection to Barry Callaghan (the Quill had been printing books for Exile since 1978 [Inkster, *Honest Trade* n. pag.]). Yet *Man in Love* was already in production in May 1984, two months before Outram and Callaghan agreed on the details of the Exile *Selected* (Outram to Dennys, 30 July 1984). More research is needed to flesh out the record, here.

I can, however, imagine reasons why Outram and Howard would have chosen to submit this collaborative manuscript to the Quill — and, on the other hand, why the Inksters might have solicited it and/or accepted it. For more than a decade, Tim Inkster had been a vocal spokesman for the integrity of poetry and pressmanship in the Canadian small press world, in a way that would have resonated with Outram and Howard. In a 1973 essay on the Coach House Press and the alchemical art of printing (republished in chapbook form in 1974), Inkster writes that poetry is “NOT SIMPLY A PROBLEM OF WORDS,” but one of printed letterforms, as well:

Brian Thackray has used an extended metaphor of alchemy in reviewing my own **Topolobambo Poems** .... But it struck me later that Brian's interesting comparison made solely on the level of language was missing a wealth of what is available in the small press world of literature. William Blake, for example, was at once poet, printer, painter and draughtsman — a happy menage of related skills I (arbitrarily) choose to christen POET. (*Coach House* 6)

Outram and Howard also worked under the tutelage of Blake, and had worked out, in their Gauntlet Press productions, a method in which authorship extended beyond the ordering of words, to the setting of letterforms, the choosing of papers, the designing of pages, the printing of text.

Then, too, the Quill had already, by 1984, shown an affinity for the art of wood engraving, producing compelling offset treatments of work in the medium — most notably in *Wood, Ink, and Paper* (1980), a collection of wood engravings by Gerard Brender à Brandis — the prints reproduced at life size, and in a manner that captured “not only every line, however fine, be it black or white, but also something of the artist’s own pressmanship” (Inkster, *Honest* n. pag.). In the world of Ontario small-press publishing, Outram and Howard and the Inksters would have had many friends, acquaintances, and colleagues in common: my guess is that they had known about one another’s work for some time, before their shared connection to Callaghan brought them together.

There is in LAC a typescript version of *Man in Love* labelled, in Outram’s *Checklist* (1987), “First Version; January 1984.” The typescript is inscribed by Outram to Howard on the dedication page, beneath the dedicatory poem (“Barbara”). The typescript contains 47 poems. Seven of these would be cut, as the book found its final shape, and minor changes to the order of poems would be made, but the general arc and composition of this typescript is already very much that of the book. There are, however, no engravings. Another, later typescript version in LAC is labelled “Mock-up; date uncertain.” Outram writes that it was “Put together to show spreads, to enable us [Outram and Howard] to work out a re-ordering of sequence [sic.] of poems, and the best positioning of wood engravings” (*Checklist* [1987]). Outram’s note suggests two things: first that the book *Man in Love*, for all it carries only Outram’s name on the cover, was a collaboration not just at the level of publication but at the level of manuscript-preparation, as engravings came to find their place among the poems as an integral part of the collection; and secondly that *Man in Love*, no less than *The Promise of Light*, is a work of poems in sequence. (More on this below.)

By May, 1984, the Inksters had the manuscript in hand and were “starting production” (Inkster, letter to Louise Dennys, 22 May 1984). Outram’s “Final Version; May 1984” is in LAC, “marked up for computer-setting by Porcupine’s Quill staff” (*Checklist* [1987]); also in LAC is a computer printout dated February 1985, which was sent to Outram for proofing. The printout bears notes circulated among Tim Inkster, publishing assistant Ann Reatherford, and Outram, pertaining to proofreading and back-cover copy. There seems to have been no substantive editorial intervention with the manuscript, at the level of the press (an editorial indication, in itself, as it implies the Inksters accepted the book as a finished work, from a literary perspective, one they felt was ready for the press).

The Quill’s contribution to design and production is significant. In its use of Zephyr Antique laid paper, and in its dimensions (the Quill’s signature 8 1/3 x 5 9/16 inches), the book is very much in the house style. At the same time, it is designed so as to honour and evoke the Gauntlet Press tradition from which the manuscript emerged. Recollecting the signature GP look of marbled-paper covers, the Inksters faux-marbled the endpapers in orange, black, and purple, using a technique they had pioneered for an earlier title, Steve McCaffery’s *Intimate Distortions* (1979):

*Intimate Distortions* is not so much a translation of Sappho, as a re-working of an existing classical translation. That was our idea in casebinding the deluxe edition of this book in French marbled

paper — to give it a dated, eighteenth-century ‘feel’ — and we carried the marbled idea to the paperback with fake colour separations by Elke, remarkably successful since in those days our darkroom had no colour filters and was not equipped with pan film. (Inkster, *Honest* n. pag.)

The cover of *Man in Love* bears a line of printer’s fleurons, at top, and beneath it the title and Outram’s name, in open-face letters accented with orange, against a solid black rectangle around which is a very thin black border, broken at the corners. At bottom right is reproduced Howard’s *Monarch* engraving, in black and orange. The cover stock is pale blue (now faded, in most copies I have seen, to an off-white). The line of fleurons and the title, in orange on black, reappear on the title page, now echoing the orange of the faux-marbled endpapers, as well as that of the cover’s title and engraving. Here, too, at bottom, appears the publisher’s name, The Porcupine’s Quill, Inc. The publication information page, on the verso of the title page, bears the Porcupine’s Quill *Druckfehlerteufel* (printer’s devil) insignia, the publisher’s address and acknowledgments, distribution information, and the following notes:

Some of these poems were previously published by *Canadian Literature*, *The Compass*, *Exile*, The Gauntlet Press and *Toronto Life*.

Typeset in Joanna by The Coach House Press (Toronto). Printed on Zephyr Antique laid, sewn into signatures and bound in March, 1985 by the Porcupine’s Quill.

Cover and interior wood engravings by Barbara Howard.

The ISBN is printed beneath. The dedication and dedicatory poem appear on the facing page; there is a blank verso; and then the body text begins, with the poem “Elephant Folio.” A table of contents appears at book’s end, along with a list of “Answers to *Riddles for Old Cameron*,” and, on the book’s final verso, a list of wood engravings and a brief biography of Barbara Howard. (“Barbara Howard, R.C.A., A.O.C.A., painter, engraver and graphic artist, lives and works in Toronto.”)

On the back cover of the book, the cover’s line of fleurons is repeated. Beneath it is a black and white photograph of Outram and Howard looking at a book together (photo credit Jay Jelinek), and beneath that the note that Outram first typed out on the Feb. 1985 production proofs, now housed at LAC:

*Man in Love* stems from the certainty that man is in love. Love at once utterly simple, inexhaustibly ramified, and personal. That we are possessed of a capacity, possibly mortal, to blind ourselves and others to this burden and context is evident enough in fact. But it may be that with these poems and wood engravings, word and image as text and emblem conjoin in witness, however partial, to this our self-evident truth.

At bottom left are printed the ISBN and price. The book’s spine bears the title, Outram’s name, the Porcupine’s Quill insignia, and two small groups of solunar printer’s ornaments.

The book's literary structure — a sequence of poems punctuated and in some sense subdivided by Howard's engravings — is perhaps deliberately obscured by the table of contents, which reads continuously, without indicating the disposition of engravings. This allows us to consider the book as a sequence entire, sans divisions, and proposes that the engravings serve to link the book's subsections, even as they divide them.

At the same time, the engravings provide slant commentary, not only on the poems in general, but on the poems the engravings individually face: the nested propositions of "Round of Life," for instance, are reflected in the concentric bird- and egg- forms of Howard's *Dove* engraving. In the case of "Round of Life" / *Dove*, the *MIL* pairing recollects the original pairing of word and image in *Round of Life*, Outram's and Howard's Christmas keepsake for 1981 — but not all pairings recollect specific GP publications or keepsakes. New pairings are coined here, also, as when Howard's engraving *Shiner*, which first appeared with the poem "Shiner" on the 1976 GP Christmas keepsake of that name, finds a new home opposite the *MIL* poem "Whale on China Beach." The disposition of poems and engravings also suggests a call and response form, in which word and image converse, in dialogue with one another until at last their voices are not unisoned but conjoined (or conjoined, to use Outram's spelling from "Hearth," in *POL*), in "Salamander," the closing emblem — a moment that coincides with the return of colour to the book. (All other interior engravings are printed in black, but here the engraving explodes into colour, its black counterpointed with the GP's signature red, which the Inksters have matched.)

Because the disposition of word and image in *Man in Love* is not reflected in my transcriptions, I will describe it below, the blank lines in the list indicating the divisions/connections around which the engravings appear. I use here engraving titles that correspond with titles given in Appendix 5. Titles given in the list of wood engravings in *MIL* correspond with or are shorter versions of these titles.

*Man in Love* won the third prize for poetry in the 1986 Alcuin design competition. Tim Inkster's account of the book's design and his recollections of its printing are included as part of a special issue on Inkster in that ran in *Amphora* magazine in 1991 (Inkster, "Richard Outram").

One final note: although it is beyond the scope of this study, there is rich genetic evidence around the composition of many of the poems in *Man in Love*, going back to before the manuscript-preparation stage. Outram saved worksheets for his poems beginning in 1978 ("No work sheets prior to these for any poems exist, to the best of my knowledge, anywhere," he wrote [*Checklist*, (1987).] He included the worksheets for poems written between 1978 and 1985 in his and Howard's 1987 deposition of papers for LAC: 113 poems total, many of them from *Man in Love*.

Cover: [Howard's engraving *Monarch*]

Dedicatory poem ("Barbara")  
[blank page]  
Elephant Folio



Dr. Dolittle

Genesis

Round of Life

[Howard's engraving *Dove* (on the recto opposite "Round of Life")]

[Howard's engraving *Tulip* (on the verso opposite "Riddles for Old Cameron")]

Riddles for Old Cameron

Vocations

Evening

Reflections

The Photograph

[Howard's engraving *Shell #1* (on the recto opposite "The Photograph")]

[Howard's engraving *Swamp Iris* (on the verso opposite "Vernal Pond")]

Vernal Pond

Aerialists

Present

Gale

Island of Burning Water

Spring at the Cottage

Resort

Gravity

[Howard's engraving *Poppy* (on the recto opposite "Gravity")]

[Howard's engraving *Mushroom* (on the verso opposite "Faustus Wounded")]

Faustus Wounded

Conjuror with Doves

Faustus Analogous

[Howard's engraving *River Image* (on the verso opposite "River")]

River

Cold Lovers

Lunatic in Slumber

Pastoral

Emerging from Moonlight

[Howard's engraving *Dahlia* (on the recto opposite "Emerging from Moonlight")]

[Howard's engraving *Snake #2* (on the verso opposite "Inuit")]

Inuit

Malmaison

Phases of the Full Moon

Autumn

[Howard's engraving *Crocus* (on the recto opposite "Autumn")]

[Howard's engraving *Shiner* (on the verso opposite "Whale on China Beach")]

Whale on China Beach

Spider in Doorway

Bear

Man in Love

[Howard's engraving *Lily* (on the recto opposite "Man in Love")]

[Howard's engraving *Shell #2* (on the verso opposite "Tree House")]

Tree House

Outline

Sophia

[*Salamander*: poem and engraving]

BARBARA / ['She is abstracted, she may perish because ...'] (1978 [MLT]) **MIL (1985)**. Listed in *MLT* under the title "Barbara." The dedicatory poem in — and epigraphic to — *MIL*, where the word "Barbara" both ends the dedication and begins the poem. The word is italicized — the typographic convention used for the presentation of titles, elsewhere in the book. The poem is not listed in the book's table of contents.

ELEPHANT FOLIO (1983 [MLT]) **MIL (1985)**.

DR. DOLITTLE (1978 [MLT]) **MIL (1985)**.

GENESIS (1983 [MLT]) **MIL (1985)**.

ROUND OF LIFE (1981 [MLT]) GP Christmas ks 1981 (Dec. 1981)\* (with Howard's engraving *Dove*, in red) (copy text DAI/MUN PS 8579 U92 R68 1981 RARE); **MIL (1985)**; *Exile* 10.1 (1985), p. 73; *Exile* 16.4 (1992), p. 452; eks (n.d.)\*\*; "Poetic Practice" (2003)\*\*; Opus; anthologized in Braid and Shreve, p. 231. For notes and collation see pp. 204-5.

RIDDLES FOR OLD CAMERON (1977?/1983 [MLT]) **MIL (1985)**, Opus. Listed in *MLT* as "(Five) Riddles for Old Cameron," but there are also separate listings for "Riddle (Feather)" and "Riddle (Mirror)" (both in 1977), and for "Riddle (Rope)" (in 1978) — as well as for various other riddle poems, from the late sixties and early seventies, which may or may not correspond with sections of "Riddles for Old Cameron." The poem as published comprises just four riddles, their "Answers" given in the table of contents at book's end: "1 Feather / 2 Mirror / 3 Rope / 4 A Riddle of Claret." The identity of Old Cameron may

be the fifth riddle. Peter Sanger asked Outram about this and confirmed that the reference is to J.M. (James Munro) Cameron, a poet and University of Toronto philosophy professor, whose book *The Music Is in the Sadness* was published by Porcupine's Quill in 1988. A drawing of Howard's appears on the cover. (Sanger tells me that Outram and Howard helped Cameron to place this manuscript with the Quill; also that Outram sent Sanger a copy of James Thomson's *The Seasons*, with engravings by Thomas Bewick, that had been a gift to Outram and Howard from Cameron. Enclosed in the book was a bookmark on which Outram had written, "We used to exchange riddles.") In *MIL*, the poem "Riddles for Old Cameron" appears on the recto opposite Howard's *Tulip* engraving.

Title	<i>Riddles for Old Cameron</i> ]	Riddles for Old Cameron	Opus
17	that,]	that	Opus

VOCATIONS (1978 [*MLT*]) ***MIL* (1985)**; anthologized in *Kent*, pp. 182-3. The comma at the end of line 38, in the *MIL* version, is grammatically awkward and appears to be an error. It was removed in *Kent*. I have made the emendation to my copy text, accordingly.

Title	<i>Vocations</i> ]	VOCATIONS	<i>Kent</i>
38	accord,]	accord	<i>Kent</i>

EVENING (1980 [*MLT*]) ***MIL* (1985)**. One of three poems of this title, in *MLT*: not to be confused with the early, unpublished poem, or with "Evening" ("On a perfect surface ...") from *Locus* and *POL*. The dedicatee is Henry Vaughan, the epigraphic quotation from his poem "The Book."

REFLECTIONS (1982 [*MLT*]) ***MIL* (1985)**.

THE PHOTOGRAPH (1981 [*MLT*]) ***MIL* (1985)**, *Peripatetics* (1994),\*\* Opus. Outram's note on the poem in *MLT* is as follows:

In August of 1981, shortly after this poem was written, I sent to a few friends, entirely without comment, in fact I think without any attribution or return address on the envelope, a copy of the actual photograph (taken by me on the boardwalk at Ward's Island) that was the point of departure for the poem. Then after a few days I sent each a copy of the poem in manuscript. As far as I could make out, the experiment was a complete failure. Some had glanced at the photograph and discarded it as junk mail; some failed to make any connection between the poem and the actual photograph; no one, it seems, had reacted as I thought that I would have reacted: with a sense of intrigue and fascination on receipt of the photo, the which I would have studied carefully for clues, for significance, and a sense of delight and enlightenment when the poem arrived. Oh well, you win some ... but I still think that it was a[n] interesting notion. (29)

In *Peripatetics*, Outram prints the poem plus a similar note, as part of his gloss on the poem "Tutelarly Abroad on the Boardwalk," from *Around* (1993). A

reproduction of the eponymous photograph appears as frontispiece to that collection:

Some time back, I indulged in the following conceit. I sent to a handful of friends a photograph (see *Frontispiece*) of the boardwalk, taken by myself. It was sent anonymously, with no comment whatsoever. Then, some ten days later, I sent each recipient the following (signed) poem, in typescript:

[title and text of the poem “The Photograph”]

The exercise was certainly interesting; to some, it would be considered, I suppose, a complete fiasco. Only one recipient thought to mention, casually, considerably later and in some puzzlement, this curious conjunction of curious events. After some time, having had this lone response, I made gentle inquiry. Most of the recipients, it seems, had glanced at their anonymous photograph and chucked it out, forgot all about it and made no connection with the ensuing arrival of the poem. A few puzzled over it for a little, then chucked it out. A few of this few remembered having received the mystery photograph and having made some tenuous connection upon receipt of the poem, but were too nonplussed to comment. News, as Gregory Bateson never tired of explaining, is a difference that makes a difference. (25–6)

In *MIL*, “The Photograph” appears on the verso opposite Howard’s engraving *Shell #1*.

Title	<i>The Photograph</i> ]	THE PHOTOGRAPH <i>Peripatetics</i>
17	throne,]	throne. Opus
18	And,]	And Opus

VERNAL POND (1978 [*MLT*]) ***MIL* (1985)**, Opus. In *MLT*, Outram gives the following note:

Well, I like this poem, even though it contains a passage based on shoddy error. I had presumed that ‘There was an old man of Devises / Whose ears were of different sizes,’ was by Edward Lear, and of course it is not. Lake Ward was a vernal pond of some dimension that used to appear directly to the east of the washrooms on Ward’s Island[.] But for some years now the patterns of sandfill and erosion have been so altered by the construction of the Leslie St. spit that the present Lake Ward is scarcely more than a vernal dampness. (1993) (27)

The misattributed limerick is given in Marsh, anonymously, as follows (the odd-eared fellow being a young man here, not a dotard):

There was a young man of Devizes  
Whose ears were of different sizes.  
The one that was small  
Was no use at all,

But the other won several prizes. (91)

In *MIL*, “Vernal Pond” appears on the recto opposite Howard’s engraving *Swamp Iris*.

AERIALISTS (1980 [MLT]) **MIL (1985)**; anthologized in *TAR*, p. 126; and *TAROP*, p. 13.

PRESENT (1978 [MLT]) **MIL (1985)**.

GALE (1978 [MLT]) GP ks, 1979 (1979)\* (with Howard's *Feather* engraving, in black) (copy text DAI/MUN PS 8579 U92 G35 1979 RARE), **MIL (1985)**, *Exile* 10.1 (1985). For notes and collation see p. 179.

ISLAND OF BURNING WATER (1980 [MLT]) **MIL (1985)**.

SPRING AT THE COTTAGE (1982 [MLT]) *Canadian Literature* 98 (1983), p. 48; **MIL (1985)**. Beebe is William Beebe (1877–1962), the American naturalist and explorer famous for his deep-sea dives by Bathysphere.

Title *Spring at the Cottage*] SPRING AT THE COTTAGE *Canadian*

RESORT (1981 [MLT]) **MIL (1985)**. In *MLT*, Outram writes of this poem, "Written in Tucson Arizona, and something of a favourite of mine" (30).

GRAVITY (1982 [MLT]) *Exile* 10.1 (1985), p. 74; **MIL (1985)**. In *MLT*, Outram writes of this poem:

We boarded a train at Union Station to travel to Ottawa, I think for the opening of an Exhibition by Barbara at the Wells Gallery. By the time we reached The Elgin Hotel, I had this poem almost entirely and exactly formulated, without putting anything on paper, and all that remained was to write it down, in the hotel room before we went out. All very well, but I didn't see much of what is some of my favourite countryside glide past. (30-1)

In *MIL*, the poem appears on the verso opposite Howard's *Poppy* engraving.

Title *Gravity*] Gravity *Exile*

FAUSTUS WOUNDED (1981 [MLT]) **MIL (1985)**. This is one of five "Faustus" poems listed in *MLT*, only two of them eventually published (cf. "Faustus Analogous," below; also "Conjurer with Doves"); the others are "Faustus Querying Artist," "Faustus Ludens," and "Faustus in Flame." In *MIL*, the poem appears on the recto opposite Howard's *Mushroom* engraving.

CONJUROR WITH DOVES (1982 [MLT]) **MIL (1985)**. This poem's position in *MIL*, between "Faustus Wounded" and "Faustus Analogous," suggests that it may be read as a Faustus poem. This is how Sanger has handled it: see *Darkling*, 145-55.

FAUSTUS ANALOGOUS (1981 [MLT]) **MIL (1985)**. One of five "Faustus" poems listed in *MLT*, only two of them eventually published (cf. "Faustus Wounded," above; also "Conjurer with Doves").

RIVER (1980 [MLT]) **MIL (1985)**. In *MIL*, appears opposite Howard's engraving *River Image*.

COLD LOVERS (1978/1980 [MLT]) **MIL (1985)**. *MLT* indicates that this poem comprises two earlier, separate poems — “Hieros Gamos,” written in 1978, and an untitled poem written in 1979 (“NOT A GOOD YEAR,” Outram wrote in *MLT*) — joined together by means of the middle section, which is not separately listed in *MLT*. It may have been written in 1980, as part of the construction of “Cold Lovers” as a whole; Outram records the poem “Cold Lovers” in his list for that year.

LUNATIC IN SLUMBER (1980 [MLT]) **MIL (1985)**.

PASTORAL (1980 [MLT]) **MIL (1985)**.

EMERGING FROM MOONLIGHT (1979 [MLT]) **MIL (1985)**. In *MIL*, appears on the verso opposite Howard's *Dahlia* engraving.

INUIT (1979 [MLT]) **MIL (1985)**. It seems that Outram circulated this poem in typescript: his note in *MLT* includes a small recipients-list. In *MIL*, the poem appears on the recto opposite Howard's engraving *Snake #2*.

MALMAISON (1980 [MLT]) **MIL (1985)**. Outram's note in *MLT* reads, “Well, I like it, if it confounds others” (28). The context suggests “Malmaison” (literally “bad house”) may refer to, among other things, the rose cultivar named after Château de Malmaison, site of Joséphine de Beauharnais's famous rose garden.

AUTUMN (1983 [MLT]) **MIL (1985)**. The poem appears, in *MIL*, on the verso opposite Howard's *Crocus* engraving.

WHALE ON CHINA BEACH (1983 [MLT]) **MIL (1985)**. Outram gives the following note in *MLT*:

China Beach is a small, lovely beach on the west coast of Vancouver Island, not too far from Point-No-Point. The whale had obviously been shot and we were told that some of the local fishermen routinely shoot at any whale, if they are unobserved, believing that whales compete for fish and ruin their nets. Rather like the mustangs in Nevada and elsewhere; it is a lingering gut-shot death for the creatures. (32)

In *MIL*, the poem appears on the recto opposite Howard's engraving *Shiner*.

SPIDER IN DOORWAY (1983 [MLT]) *Exile* 10.1 (1985), p. 76; **MIL (1985)**. The final stanza break is elided in the *Exile* version, and line 17 is indented approximately three word spaces from the left margin. These look to me like formatting errors — the same occur in another of Outram's poems from this issue, “Tree House” (see below) — though Outram makes no note of them in *MLT*.  
Title *Spider in Doorway*] Spider in Doorway *Exile*

BEAR (1983 [MLT]) **MIL (1985)**. In *MLT*, Outram writes, “This is a particular favourite of mine; I think that it works most successfully.”

MAN IN LOVE (1983 [MLT]) **MIL (1985)**. In *MIL*, appears on the verso opposite Howard’s engraving *Lily*.

TREE HOUSE (1982 [MLT]) *Exile* 10.1 (1985), p. 75; **MIL (1985)**; eks [n.d.]\*\*; Opus. The final stanza break is elided in the *Exile* version, and line 17 is indented approximately three word spaces from the left margin. These look to me like formatting errors — the same occur in another of Outram’s poems from this issue, “Spider in Doorway” (see above) — though Outram makes no note of them in *MLT*. The omitted period after line eleven in the *Exile* version seems to be a typo. In *MIL*, the poem appears on the recto opposite Howard’s engraving *Shell #2*. The eks is printed on mottled sage paper. The text is overlaid upon a large image of trees in a rectangular frame, in light green. The title is printed in blue caps, with Outram’s name in red caps beneath; there is a source note, at bottom, in black. The Opus version seems likely to be a source file for the eks. The text of the poem, left justified in *MIL* and the *Exile* version, is centred in the eks/Opus version. In *MLT*, Outram gives the following note about this poem:

A copy was sent to P. & A. Grey in manuscript, for it was at Green Knoll that I wandered bemused around and about their children’s tree house. Later, our good friend Borge Jorgenson made and presented me with a fine sculpture that derived from this poem; he called the piece *HOUSE TREE*. It sits in our living-room. (30)

Title	<i>Tree House</i> ]	Tree House <i>Exile</i>
		TREE HOUSE eks, Opus
11	down.]	down <i>Exile</i>

OUTLINE (1983 [MLT]) **MIL (1985)**.

SOPHIA (1982 [MLT]) GP Christmas ks 1982 (Dec. 1982)\* (with Howard’s engravings *Christmas 1982 Sophia* [universe], in purple, and *Cosmos Symbol Xmas ’71*, in red) (copy text DAI/MUN PS 8579 U92 S67 1982 RARE); **MIL (1985)**; *Main Street* (1991), p. 11; anthologized in Sanger, *TAR*, p. 127 and Sanger, *TAROP*, p. 14. For notes and collation see pp. 206-7.

[SALAMANDER] (c. 1978/1983 [Outram, “Checklist” (1987) / *MLT*]) GP Christmas ks 1983 (Dec. 1983)\* (with Howard’s engraving *Salamander*, in black and red) (copy text DAI/MUN PS 8579 U92 F57 1983 RARE), GP ks [n.d.] (with Howard’s engraving *Salamander*, in black and red) (CA), **MIL (1985)** (as “Salamander”) (with Howard’s engraving *Salamander*, in black and red). For notes and collation see pp. 207-8.

## XII. LAST LETTERPRESS PUBLICATIONS OF THE GAUNTLET PRESS

(1984 – 1988) As Outram wrote in his 1999 essay on the Press:

Eventually The Gauntlet Press [and he is referring here not to the imprint but to its letterpress incarnation] ended with neither a bang nor a whimper, but silence. We had run out of just about everything. To continue and to progress, we would have needed new type (just obtainable, but at very considerable price from specialty foundries in the USA), new rollers, really a new and more versatile press, and much more space and time than we felt that we could then allot. (“Brief History” 15)

At some point, Outram or Howard or both of them (I suspect the gesture was Outram’s, as he was the primary printer and press-person) locked a wooden ampersand into the chase of the Adana handpress: the locking implying an end; the character, ‘&’, implying not only the press’s conjugational ethic, but a possible continuation. And the press was shelved.

In Outram’s notes on the printing of the last GP keepsakes, in Fisher ms. coll. 00457, box 13, one can feel the building pressure, on the printing process, of dwindling time and materials. Of *Eclipse* (1986): “On nearly the last of our supply of Lawrence’s #88 [a fine printing paper], that we brought from London 10 years ago.” Of *[Jack-in-the-Pulpit]* (1987): “Two printings, on Jan 26<sup>th</sup> & Jan 27<sup>th</sup> (latest ever). The first keepsake with no verse, since 1956 . . .” Of *Lest* (1988): “We had real problems with the inking of the title, & so there are only 58 [circled] copies, almost the smallest [edition] ever.” And yet one can also feel Outram and Howard pushing, in these last keepsakes, to realize their vision of achieving “some true marriage of word and image” (*Brief Immortals* n. pag.) in ever more radical forms. The poems become essentially untranscribable, their ever more minimalistic texts embracing, *including* the engravings, and wrapping around into unseverable circles. We need another word for these productions: “poem” becomes reductive. We might call them emblems, as I do in my introduction; or, following Sanger, symbols. Or sacraments, in the Augustinian and catechistic sense: “outward and visible sign[s] of an inward and spiritual grace” (*OED*, “sacrament, *n.*”).

As I say in my preface, my sense is that Outram’s and Howard’s move away from letterpress production had artistic as well as practical causes. Already by the late 1980s, Outram was immersed in the narrative poem sequences that would form a central strand in his late work. (He had begun the first of these, *Hiram and Jenny*, in 1986 [*MLT*], and would submit it to the Quill on 31 August 1987 [Outram, letter to Tim and Elke Inkster, 31 Aug. 1987].) In the Porcupine’s Quill he had found a publisher (and would soon find, in John Metcalf, an editor), that he could and would work with in an ongoing way — and with this came a renewed fascination with the trade book, with its longer scope, as an artistic form in its own right. Howard, meanwhile, was at work on the major series of whale paintings (see Donaldson, “Encounters”) that would occupy her for almost a decade, beginning in 1983 — these large canvasses (up to five metres across) a far cry from the tiny GP wood engravings, if not unrelated to them in their themes and in the care and passion with which the artist undertook the work. Practically, Howard’s *Encounters with Whales* required research trips into the field, and prolonged stays, for both writer and artist, at the Dingle, Rosemary Kilbourn’s home in Caledon —



Kilbourn having generously made available to Howard her studio, which was large enough to accommodate the new paintings. This meant Outram and Howard were away from their Toronto house, which was also their print shop, for long periods. (The couple's sojourns with Kilbourn seem to have been happy and productive times for both Outram and Howard: I believe that Outram wrote large parts of both *Hiram and Jenny* and *Mogul Recollected* while staying there, though more research is needed to confirm this.)

In addition to the distractions of these new artistic foci, there is, perhaps, this further factor, in Outram's and Howard's move away from letterpress: with the late letterpress publications described below, Outram and Howard had taken their collaborative explorations in the marital conjunction of word and image perhaps as far as they could go, for the time being. Later, working digitally, they would return to the challenge of "how most meaningfully to combine word and image" (15), producing the late, great collaborations *Ms Cassie* and *Lightfall*, among others. (The Gauntlet Press imprint would be revived in 1993, after a five-year hiatus, for use on the digitally produced Christmas keepsake *Far North*. Thereafter, Outram and Howard used it for their collaboratively produced digital publications — Christmas and Valentine's keepsakes, but also a growing number of occasional books and broadsides [some of the latter by poets other than Outram], up until the time of Howard's death, in 2002. The imprint appeared for the last time on *Tundra Swans*, the 2002 Christmas keepsake, which Howard had designed before her death.) But the late letterpress collaborations, with their intensely material geneses in the engraving of wood, the physical setting of type; with their enfleshment in plant-fibre papers (*all flesh is grass*); remain for me a standard set for word-and-image collaborations. In his last book, *Brief Immortals*, Outram wrote that he and Howard had come to feel that *Salamander* (1983) was their most successful GP publication: they might, and they did, later do differently, and marvellously, but in some sense never better.

*ECLIPSE* (1981 [MLT]) **GP Christmas ks 1985/1986 (Jan. 1986)** (with Howard's engraving *Christmas 1985 Eclipse*, in black and red) (copy text DAI/MUN PS 8579 U92 E35 1985 RARE). *MLT* records two poems of this title, this one (identified by occasion), in the list for 1981; and another, with no identifying note, in the list for 1983. This latter entry may correspond to the poem "Eclipse" ("Over and over and over it takes ..."), published by Outram, sans colophon, as an undated eks, and as section five of the sequence *Sideglance*, in *DL*. Like "Salamander," "Eclipse" ("O brought to bear ...") is essentially untranscribable. It is letterpress printed on a single sheet of paper. The text, printed in red caps, is arrayed in a continuous circle about the two-colour engraving, which eclipses the negative space at the poem's centre. The colophon, also printed in red, reads: "*Christmas 1985 & The New Year 1986 / Richard & Barbara Outram The Gauntlet Press.*" The title of the poem is printed in black, at top. Outram's note on the printing is in Fisher ms. coll. 00457, box 12, f. 23:

ECLIPSE — (6" x 9 ½")

Last (of 5) printings on the afternoon of Christmas Day 1985. Lewis Roberts' Frost Black; & Barbara mixed the reds from L.R.'s Golden

Yellow & Reliance Red. 77 copies. Hyphen, I am sad to say, printed upside down; & letter-spacing leaves something to be desired; setting around lid of small jar leaves much more than something, to be desired. Else not bad. On nearly the last of our supply of Lawrence's #88, that we brought from London 10 years ago.

*CARNAL* (c. 1983/2000 [MLT]) **GP Valentine's ks 1986 (Feb. 1986)** (with Howard's engraving *Dahlia*, in red, and rotated 180 degrees from its orientation in *Psyche to Eros*, 1975) (copy text DAI/MUN PS 8579 U92 C36 1986); *ED* (1995) (as "Valentine")★★; *DL* (2001) (as "Ever")★★; *Opus* (as "Valentine"); the GP version is reproduced, reduced and greyscale, in *DA* 44 (1999), p. 8. "Carnal" appears in an *MLT* list that seems to comprise poems written in 1983, though the nomenclature is a bit unclear. This poem changed title with each of its subsequent publications: the change to "Valentine" may have happened in 1991 (there is a poem of that title in the *MLT* list for that year); by 2000, when Outram assembled a typescript version of *DL* for delivery to the Porcupine's Quill, the poem was travelling under the title "Ever." (The *Opus* version agrees with *ED*, and may be the source file for that version.) The GP version is letterpress-printed on a single sheet of "heavy Basingwerk Parchment," as per Outram's note on the printing, in Fisher ms. coll. 00457, box 13, f. 4: "Finished 9 February 1986. 71 copies; 9 7/8" x 5 7/16". On heavy Basingwerk Parchment. 3 printings; Frost black, and a red mixed by B. from Reliance red and Golden yellow (Lewis Roberts). Engraving first used for Valentine 1974 [sic.] (*Psyche to Eros*)." Howard's engraving appears at top. A colophon is printed in red at bottom: "*Saint Valentine's Day 1986 / Richard & Barbara Outram The Gauntlet Press.*"

Title	Carnal]	VALENTINE <i>ED</i> , <i>Opus</i> Ever <i>DL</i>
1	AFTER]	After <i>ED</i> , <i>DL</i> , <i>Opus</i>
5	Dear Heart]	dear heart <i>DL</i>

[UNTITLED] (McLeod) / [*JACK-IN-THE-PULPIT*] (Fisher) **GP Christmas ks 1986/1987 (Jan. 1987)** (with Howard's engraving *Christmas 1986 (Jack-in-the-Pulpit)*, in red) (copy text DAI/MUN, local call no. unlisted). This Christmas keepsake includes no poem, but I reproduce it in the edition to complete the record of GP keepsakes from this period. Letterpress printed on paper. The colophon, printed in black, reads "CHRISTMAS 1986 / THE NEW YEAR 1987 / Richard & Barbara Outram / The Gauntlet Press." Outram's note on the printing is in Fisher ms. coll. 00457, box 13, f. 24:

JACK-IN-THE-PULPIT

As the Colophon says, CHRISTMAS 1986 / THE NEW YEAR 1987

Two printings, on Jan 26<sup>th</sup> & Jan 27<sup>th</sup> (latest ever) 9 ¼" 4 ½" / Engraving on maple block. About 90 copies. Unfolded / The first

keepsake with no verse, since 1956, and first such from The Gauntlet Press. Frost black colophon; red engraving, mixed by B. from Reliance Red & Golden Yellow (Roberts'). On a few remaining sheets of Lawrences [sic.] heavy (heavier than #88) stock.

*LEST* (1987 [MLT]) **GP Christmas ks 1987/1988 (Jan. 1988)** (with Howard's engraving *Daylily*, in black) (copy text DAI/MUN PS 8579 U92 1988 RARE); reproduced, reduced and greyscale, in *DA* 44 (1999), p. 20. GP is letterpress printed on paper. Both poem and title are printed in deep red. The colophon, printed in black, reads, "Richard & Barbara Outram The Gauntlet Press / Christmas 1987 & The New Year 1988." Outram's note on the printing is in Fisher ms. coll. 00457, box 13, f. 25: "Three printings, on January 3<sup>rd</sup> 4<sup>th</sup> & 5<sup>th</sup>. Wood engraving in Frost Black, Verse L.R.'s Reliance Red, Colophon " " We had real problems with the inking of the title, & so there are only 58 [circled] copies, almost the smallest ever. So are somewhat stingy this year."

[O] (MLT) / O NOR SHALL DEATH'S TEXT EVER SKEW PRESENT  
RUBRIC TO PROVE YOU (McLeod) (1988 [MLT]) **GP Christmas ks 1988/1989 (Jan. 1989)** (with Howard's engraving *Humpback Whale*, in black) (copy text DAI/MUN, local call no. unlisted); *DA* 44 (1999), p. 14. Another untranscribable poem (see "Eclipse" and "Salamander," described above). The ks is letterpress printed on a single sheet of paper. The text of the poem is printed continuously, in red, about Howard's engraving. In *MLT*, Outram refers to this poem by the rubricated character that sits at the top of the circle, 'O' (39). Depending on where we choose to start reading the text, this character may be read as either letter (the apostrophic O) or number (the numeral zero, nought, nothing) — indeed, it reads as both, here as elsewhere in Outram's oeuvre. (See for example "Eclipse," described above.) Outram's *MLT* note calls this poem "A circle poem" and refers us to 2 Corinthians 3:6: "Forasmuch as ye are manifestly declared to be the epistle of Christ ministered by us, written not with ink, but with the Spirit of the living God; not in tables of stone, but in fleshy tables of the heart." Outram's note on the printing is in Fisher ms. coll. 00457, box 13, f. 26: "Christmas Keepsake 1988 Circle Poem with whale fluke engraving / Three printings. Completed 20 Dec. 88. ± 70 copies. Lawrence paper; new frost black; very old interchem red. Text in 28 pt Bembo roman / set around the lid of a pickled herring jar. 5 1/8" x 10 1/16." Outram's description of the broadsheet in *DA* is as follows:

... a circular text (the type set between two strips of 1 point leading formed around the bottom of a tumbler, plastic-taped together and with some of the spacing done with those ever useful tapered malleable balsa wood 'interdental cleaners') about a beautiful, strong little engraving of a humpback whale fluke, with the colophon: *Christmas* 1988 & The New Year 1989 (i.e., Well, dear friends, we will probably miss the Christmas post with this one). (15)

In the event, this was the final letterpress publication of the Gauntlet Press. Outram's and Howard's executors chose its marriage of word and image as the

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cover emblem for the program of Outram's and Howard's memorial gathering,  
which was held at the Arts & Letters Club of Toronto on 1 April 2005.

#### APPENDIX 1. POEMS FROM PERIODICALS AND EXHIBITION

CATALOGUES, 1955–1988 There is a small handful of poems that Outram placed in periodicals or published in exhibition catalogues during the period under study, and did not subsequently publish, either privately or in a trade collection. (A couple of them he did transcribe digitally, however, and deposit in his Opus folder — a kind of provisional reinsertion of these poems into his oeuvre, post-1993. I think it possible that these were among poems that Outram was considering for inclusion in his retrospective miscellany *Tradecraft* [1994], but that he ultimately left out of that book.) I list in this appendix Outram’s periodical-published, but otherwise orphaned, poems from the years under study, in the order in which they were published, and will include their texts in an appendix to the edition. The square-bracketed dates at right beneath the texts of poems are the dates of publication in the periodicals or catalogues in question. (Note that dates of periodical publication, though included in my annotations to the body of the edition, are not included in the edition itself for poems that had a life beyond the periodical-publication stage.) Typographical conventions in these texts seem largely to be those of the periodicals in question: whether a title is italicized, or capitalized, or printed in bold face a question not of Outram’s choice but of house style. For this reason, and for the sake of consistency and readability, I have standardized the format of titles for these poems, in the edition.

See my “Barbara Howard, Richard Outram, and the Gauntlet Press: A Bibliography,” for a near-comprehensive list of Outram’s periodical and anthology publications, up to 2008.

TREE WITH BRONZE PEARS (Oct. 1959 [MLT]) ***Alphabet 2* (1961), p. 23.** In *Alphabet*, this poem was third in a numbered sequence of Outram-poems (titled simply *Six Poems*). The full sequence comprised: I “*L’Idée Fixe*” (would become “Though Gongs Resound”); II “Nubile Girl”; III “Tree With Bronze Pears”; IV “She Speaks, Softly, of Cicadas”; V “In Manus Tuas”; and VI “Sappho” (would become “Three Aspects of Sappho”). I have dropped the roman-numeral poem number, in my transcription of “Tree with Bronze Pears,” as the poem is here out of the context of the surrounding sequence.

SHE SPEAKS, SOFTLY, OF CICADAS (1955/1958?) ***Alphabet 2* (1961), p. 24;** Opus [A] (“SHE SPEAKS ...CICADAS.DOC”); Opus [B] (SHE SPEAKS, SOFTLY... (WN4).doc. Undated in *MLT* but the title’s position in the list indicates that this is very early work. In *Alphabet*, this poem was fourth in a numbered sequence of Outram-poems (titled simply *Six Poems*). The full sequence comprised: I “*L’Idée Fixe*” (would become “Though Gongs Resound”); II “Nubile Girl”; III “Tree With Bronze Pears”; IV “She Speaks, Softly, of Cicadas”; V “In Manus Tuas”; and VI “Sappho” (would become “Three Aspects of Sappho”). I have dropped the roman-numeral poem number, in my transcription of “She Speaks, Softly, of Cicadas,” as the poem is here out of the context of the surrounding sequence. There are two versions of this poem in Outram’s Opus folder, distinguished in my collation as [A] and [B]. In the former, Outram uses a change of typeface, rather than a change from roman type to italics, to indicate the changes of voice and stanza in the poem.

Title *She Speaks, Softly, of Cicadas*] She Speaks, Softly, of Cicadas Opus [A]  
SHE SPEAKS, SOFTLY, OF CICADAS  
Opus [B]

IN MANUS TUAS (Sept. 1959 [MLT]) *Alphabet 2* (1961), p. 24, Opus. In *Alphabet*, this poem was fifth in a numbered sequence of Outram-poems (titled simply *Six Poems*). The full sequence comprised: I “*L’Idée Fixe*” (would become “*Though Gongs Resound*”); II “*Nubile Girl*”; III “*Tree With Bronze Pears*”; IV “*She Speaks, Softly, of Cicadas*”; V “*In Manus Tuas*”; and VI “*Sappho*” (would become “*Three Aspects of Sappho*”). I have dropped the roman-numeral poem number, in my transcription of “*In Manus Tuas*,” as the poem is here out of the context of the surrounding sequence. The title alludes among other things to the dying words of Christ in Luke (23:46, *Pater in manus tuas commendo spiritum meum*, in the Latin Vulgate).

Title *In Manus Tuas*] IN MANUS TUAS Opus

INTELLIGENCE OF TULIPS (1974 [MLT]) *Compass 3* (1978); Opus [A] (“INTELL. OF TULIPS ’87 (WN4.doc)”; Opus [B] (INTELLIGENCE OF TULIPS.doc). The second stanza of this poem would metamorphose into the poem “*Caress*,” which Outram and Howard published as their Valentine’s Day ks for 1999, and which Outram subsequently republished in *DL*. The differences between “*Caress*” and “*Intelligence of Tulips*” are significant enough, however, to merit the inclusion of the earlier poem here under its separate title. The date of composition of this poem, in the year of Outram’s parents’ deaths (though we cannot be certain, from *MLT*, whether this poem was written before or after that event), suggests a link to the tulips of “*Absence*” (written in 1975, and gathered into the tripartite poem “*And Prevalled Not*” in *Lightfall* [2001]).

Title *Intelligence of Tulips*]

INTELLIGENCE OF TULIPS Opus [A], Opus [B]

‘THEREFORE I PRINT; NOR VAIN MY TYPES SHALL BE:’ (1955/1978 [MLT]) *Reader, Lover of Books, Lover of Heaven: A catalogue based on an exhibition of the book arts in Ontario ...*, ed. David B. Kotin (Toronto: North York Public Library, 1978), p. 36; Opus. In *MLT*, Outram transcribes this poem and appends the following note: “this snippet, with the Blake quotation as title, I found paperclipped to a copy of a manuscript of *PULSE* [1972]. This may or may not help to date it” (48). Outram seems to have submitted the poem as his and Howard’s printers’-statement, for the *Reader, Lover of Books ...* 1978 exhibition catalogue. Like the other printers’-statements, it is enclosed in quotation marks in the catalogue; I have not reproduced this effect in the edition, as it seems a convention special to the catalogue, rather than to the poem. In the catalogue, the Blake quotation is treated, typographically, not as the title but as the poem’s first line — but in the Opus version, Outram has clearly set the quotation apart from the poem, as title. I have replicated this effect in the edition. The quotation, like the catalogue’s title (*Reader, Lover of Book ...*), comes from the “*Note to the Public*” with which Blake prefaced his long poem *Jerusalem*. Beelzebub, the Biblical prince of the devils, figures (as Beelzeboul) in Blake’s *Four*

*Zoas*, where “‘The Mills of Satan and Beelzeboul’ unwind the threads of clothing prepared for the Spectres by Enitharmon, and weave them anew in forms of death and despair” (Damon 39). Regarding the “Human Sacrament,” see Outram’s poem “Breakwater,” in *POL*.

LIGHTFALL (1980 [*MLT*]) *The Event in the Mind / Barbara Howard / Exhibition November, 1980* (Toronto: Prince Arthur Galleries, 1980), p. 9. In *MLT*, Outram writes that this poem was written for the occasion of this catalogue, which was published in two editions, one casebound and one paper. The guts seem to be identical; certainly, the two texts of “Lightfall” are in accord.

CHESSMEN FROM LEWIS (1955/1982 [*MLT*]) *Toronto Life Dec. 1982*, p. 20; Opus. Sanger notes that Outram may have seen the titular chessmen in the British Museum (conversation with the author, 25 June 2018). Michael Taylor’s catalogue *The Lewis Chessmen* (1978), was in Outram’s library (O’Rinn, n. pag.).  
Title Chessmen from Lewis] CHESSMEN FROM LEWIS Opus

APPENDIX 2. PUBLISHED TRANSLATIONS, 1955–1982 Outram was, by his own avowal, a monoglot (Jernigan, “Holding” 25), and translation was never a big part of his poetic practice. In the period under study he did, however, embark on a number of translations — perhaps inspired by those of the American poet Richard Wilbur, whom he much admired; perhaps by *The Penguin Book of Modern Verse Translation*, which he owned and read (he told me he remembered “being very impressed” by George Steiner’s introduction to the volume [e-mail to the author, 14 June 2004]); perhaps by his close friendship with that great polyglot writer Alberto Manguel. (In my essay “Holding to Desire: Verse Translations by Richard Outram,” I consider these contexts at greater length).

Most of Outram’s translations remained unpublished, though he did circulate his translations of Baudelaire poems, completed in the summer of 1984, in typescript, among friends. (Those poems were, in order of completion, “Correspondences,” “Harmony of Evening,” “A Former Life,” “The Albatross,” “The Complaint of Icarus,” “The Giantess,” “Exotic Scents,” “To the Reader,” “Don Juan in Hell,” “The Flawed Bell,” “Gypsies on the Road,” “Man and the Sea,” “The Enemy,” and “Misfortune.” The sequence was published posthumously in *Canadian Notes & Queries* 73 [2008], pp. 29–32 [and see errata notice in issue 74]. Cf. Fisher ms. coll. 00457, box 3, folder 9, and LAC LMS-0134 / 1987-02, series I, box 1, folders 1–14.)

Three of Outram’s translations, all of them collaborations with Manguel, were published during the period under study, two in periodicals, one as part of Manguel’s introduction to an anthology. I list those three translations here, and include them as an appendix to the edition. All of these, plus the Baudelaire translations and four other, unpublished translations (“Four Sonnets,” by Severo Sarduy; “Sonnet” [“Cerrar podra mis ojos la postera ...”] by Francisco de Quevedo y Vellegas [this published posthumously in *Canadian Notes & Queries* 73 [2008]]; “El Tigre,” by Enrique Banchs; and the anonymous poem “Sonnet” [A Cristo Crucifado]), plus relevant worksheets, are in the archives at LAC, LMS-0134 / 1987-02, series I, box 1.

In “Holding to Desire,” I cite Manguel’s description of his and Outram’s collaborative process: “[Manguel] provided Outram with a ‘literal’ translation from which to work. Manguel would give ‘any number of possibilities’ for the meaning of a given word, amid which Outram could plot his course.” Outram called the products of this collaboration “English versions,” reserving the term “translation” for Manguel’s preliminary work (Outram, “Checklist” [1987] 4–5; see also Jernigan, “Holding to Desire” 26).

Manguel and Outram may have met as early as 1979 (already at this time they shared a close connection to editor and publisher Louis Denny, who introduced Manguel to Outram’s work [Manguel, “Waiting for an Echo” 226–8]). Manguel moved to Canada, to Toronto, in 1982, and used lines from Outram’s poem “Riparian Denizen at Heart” as an epigraph for his anthology *Black Water: The Anthology of Fantastic Literature*, published in 1983. I have used 1982 as my earliest date in the range I give for “Quatrains ...,” below; the LAC worksheets may afford more specific evidence, here.



In the edition, I have standardized the format of the titles, and have used Outram's phrase "after [name]" [Jernigan, "Holding" 26] to indicate the authors of the originals.

THE MOON (1984 [Outram, "Checklist" [1987]]) ***Books in Canada Aug./Sept. 1984***, p. 17. Outram's English version of Jorge Luis Borges's poem "La Cifra," based on a literal translation by Manguel that is preserved in LAC (LMS-0134 / 1987-02, series I, box 1, f. 20). In the copy text, lines 6, 7, and 13 spill over onto a second line, a function of column width and thus not something I have reproduced in the edition. This poem was published in *Books in Canada* in conjunction with "A sequence of dreams," Manguel's review of *Twenty-four Conversations with Borges ...*, by Roberto Alifano.

QUATRAINS AGAINST THE INCONSISTENCY OF MEN'S TASTE AND STRICTURES, WHEN THEY ATTACK THOSE QUALITIES IN WOMEN OF WHICH THEY ARE THEMSELVES THE CAUSE (1982/1986 [see headnote to this appendix, re. dating]) ***Other Fires: Short Fiction by Latin American Women***, ed. Alberto Manguel (New York: Clarkson N. Potter, 1986), p. 5. Outram's English version of the first three quatrains of the poem "Against the Inconsistency of Men's Taste and Strictures, When They Attack Those Qualities in Women of Which They Are Themselves the Cause," written by the Mexican nun Sister Juana Inés de la Cruz (1648 – 1695). Quoted by Manguel in his introduction to *Other Fires*. The text there is in italics, which seems to be the style Manguel employs for quoting poetry, in his piece, rather than a convention integral to the poem; I have not reproduced the italics, then. The title I use is that given by Outram in *Checklist* (1987).

SHERLOCK HOLMES (1984/1985 [Outram *Checklist* (1987)]) ***Descant 51 ('The Detection Issue / The Culture of Crime,' ed. Karen Mulhallen) (1985/6)***, pp. 10–11. Outram's English version of the Jorge Luis Borges poem of the same title, after a literal translation by Manguel that is preserved in LAC (LMS-0134 / 1987-02, series I, box 1, f. 15). In *Checklist* (1987), Outram writes:

This fine poem by Borges first appeared in LA NACION, Buenos Aires, 10 June 1984. Alberto Manguel read it and asked me if I would try putting it into some form in English. He sent me a clipping of the poem and his literal translation and I took it from there. I have no Spanish, alas. But Alberto liked the result. (4)

*Omnia sunt plena Jovis*, 'All things are full of Jove,' is a paraphrase of a line from Virgil's third eclogue. The phrase appears in Latin in Borges' original, as well. In *Descant 51*, Outram's English version of "Sherlock Holmes" is followed by Manguel's translation of Borges's "The Detective Story," a lecture Borges delivered at the University of Belgrano, Buenos Aires.

### APPENDIX 3. SELECTED PUBLISHED PROSE WORKS, 1955 – 1988

Outram was a witty and adept prose-writer. He wrote letters, always. (The earliest I've seen are those to Allan and Nancy Fleming archived in the Nancy Barbara Fleming fonds at the Clara Thomas Archives of York University [2008-033/001]: they are wonderful.) As a very young man, he wrote fiction (Kotcheff, n. pag.) — none, to my knowledge, ever published. As his life went on, he worked — always as a sideline to his poetry, but more and more as the years went by — in the form of non-fiction prose. He wrote occasional book reviews (for *The Globe and Mail*, *The Ottawa Citizen*, and *Saturday Night*); he wrote occasional pieces on the work of other poets; he issued innumerable “arrows,” as digitally printed broadsheets, many of them comprising his prose commentary on particular poems or newspaper clippings, or on a collocation of texts. (See Sanger's essay “The Sounding Light” for a good, concise description of Outram's “arrows”: “He releases his Arrows as shafts of light. Their electronic rather than letterpress production enables him to release them as volleys. They are usually part of a public conversation Outram wishes to have with his readers and his readers to have with one another. An Arrow may consist of poetry or prose or some combination of both. The author or authors may be Outram, someone else or several...” [19])

In the period under study, this kind of prose-writing was just beginning. Outram's review of Raymond Carver's *Where I'm Calling From* appeared in the *Globe* on 2 July 1988, to be followed by another Carver review for the *Globe* in 1989, and a review of *The Collins COBUILD English Language Dictionary*, for *Saturday Night*, in that same year. Those works are beyond the scope of this edition, but I do include, in this appendix, four other prose works from the period under study. They are idiosyncratic and occasional, and they are labours of love: two of them are tributes to Howard, and two of them are tributes to Outram's close friend, the designer Allan Fleming, mentioned above. Three of these essays include poems, and some of these poems are unpublished elsewhere — but each of these essays is also, itself, a poetic construction, in which poems and prose speak together as a whole greater than the sum of its parts, to use Outram's locution. For that reason I have decided to print poems and essays together, entire, here, rather than severing the poems from their context.

My “Barbara Howard, Richard Outram, and the Gauntlet Press: A Bibliography” lists most of Outram's commercially published prose works, along with selected unpublished and privately published prose.

[Introduction to *Twenty-Eight Drawings by Barbara Howard*.] (1955/1970 [not listed in *MLT*; clearly composed for the occasion of the book, and thus likely written in the late sixties or in 1970]) ***Twenty-Eight Drawings by Barbara Howard* (Toronto: Martlet Press, 1970), n. pag.** *Twenty-Eight Drawings ...* is a stunning, large format (32 x 42.5 cm) book of Howard's figure drawings, published by Allan Fleming under the imprint of his and Ernie Herzig's Martlet Press. The colophon reads: “This book / was designed by / Allan Robb Fleming, / printed by / Herzig-Somerville Ltd, / and hand bound by / Joseph Palaga / in an edition of / 275 copies / of which this is number / [holograph numeral, in red ink] / NOVEMBER 1970.” Beneath, the book is signed by Howard. The book is casebound in black cloth, with a pasted label on the spine bearing the title; it has

rust brown pastedowns and free endpapers. My copy text is number 10. Outram's introduction is printed over four pages at the beginning of the book, following the epigraphic poem, Outram's "Riddle," which gets a page of its own.

The introduction incorporates the text of another poem, "Full Circle" ("Or given a string ..."), not published elsewhere. This poem is not to be confused with a later poem of the same title, published in *TC* and *DL* ("The mast a radius, given ..."). "Full Circle" ("Or given a string ...") is not listed in *MLT*, though there is an apparently unpublished poem entitled "Come Full Circle" in the undated *MLT* list from the late sixties. The poem marks the end of Outram's introductory remarks, proper, and divides them from the biographical note about Howard (also by Outram) that follows. Of "martials," in the essay's fourth paragraph: the *OED* gives "martial" as a now rare variation on marshal, v. The double-'l' form is not listed. It is sufficiently idiosyncratic as to suggest it was something Outram copied from his source, but I have not been able to find the Spencer, to confirm this. The essay is signed R.D.O.: these are Outram's initials (Richard Daley Outram). In the Allan Robb Fleming Fonds at the Clara Thomas Archives of York University, there is a pre-publication prospectus for *Twenty-Eight Drawings*, along with "photographic proofs of a bird motif," possibly intended for use in the book (2008-002/008, folder 9).

ALLAN FLEMING: A PERSONAL VIEW (c. 1975/1976 [*MLT*]) **Allan R. Fleming: designer (Vancouver: Vancouver Art Gallery, 1976), [pp. 4-5].** The essay itself is not listed in *MLT*, but the poem "Design," with which the essay ends, is recorded there in the list for 1975. A draft of this essay is included in the Allan Robb Fleming fonds at York University (F0529 / 2008-002/001, f. 6), and in Fisher ms. coll. 00457, box 1, f. 2 there is a typewritten document listing the sources of the quotations in the essay. They are as follows:

- Frye, Northrop. *Humanities in a New World*. 1958 University of Toronto Installation Lectures. U of Toronto P, 1968. 23.
- Gill, Eric. *Autobiography*. London: Jonathan Cape, 1940. 83, 278.
- Johnston, Edward. "Author's Preface." *Writing & Illuminating, and Lettering*. 5<sup>th</sup> ed. London: John Hogg, 1913. xix.
- Morison, Stanley, *First Principles of Typography*. Qtd. in *The Monotype Recorder* 43.3 (1968): 32.
- Warde, Beatrice. *The Crystal Goblet*. London: The Sylvan Press, 1955. 11-12.
- Yeats, William Butler. *Autobiographies*. London: Macmillan, 1955, p. 154.

Outram wrote this essay as catalogue text for the touring exhibition *Allan R. Fleming: designer*, curated by Alvin Balkind, which opened at the Vancouver Art Gallery in September of 1976. In March of this same year, Fleming had left "his wife and children to set up house with Prudence Tracy, an editor at UTP" (Martha Fleming, "A Brief and Partial Chronology" 29). He was ill, perhaps suffering from vascular dementia (Martha Fleming, "Allan Fleming at Home" 18). There is an element of reserve in Outram's essay about his friend, which may reflect these difficulties.

The poem “Design,” published here for the first time, would become “Beech” in *Arbor*, *POL*, and *SP*. For collation and notes see p. 174.

DEATH, A REFLECTION (c. 1971 / Jan. 1978 [*MLT*]) **Unpublished, but privately circulated c. 2003.** *MLT* shows that the poem “Pulse” was written c. 1971, “No” in 1973, and “Elemental” and “Mortal Combat” in 1974 — but the full work of poems and prose must have been written very shortly after Fleming’s death (31 Dec. 1977), to be read at his memorial service; Outram was not ultimately asked to speak, a fact that stung him. He planned to publish the work, but may have withheld it from publication in the wake of correspondence with Nancy Fleming, some of which is preserved in the Nancy Barbara Fleming fonds at York University (F0527, 2008-033/001, f. 1). In an undated letter, Outram wrote:

Lastly, I *am* resentful, and probably always will be, that I was not allowed to do the only thing I could to counterbalance false sentiments, and to pay a tribute to a love; lost, in disrepair, long before, as I said. But *not* at you, Love. *Never* at you. I still will probably try to have it published sometime: but in the light of your feelings, without any dedication. I have destroyed your letter; may I suggest that You destroy this and we look forward henceforth together? (Outram, letter to Nancy Fleming [“Saturday”], n.d.)

Outram would later circulate the work, but privately. Files on his computer show that he prepared at least two different typescripts, one with the dedication to Allan Fleming intact, the other sans dedication. My copy text, which does include the dedication, was sent to me by Outram after Howard’s death, in June 2003.

Of the four poems that are part of this work, “Pulse” and “Elemental” would be published in *POL* (for notes and collations see p. 134 and p. 188, respectively); “No” and “Mortal Combat” remained unpublished outside of *Death: A Reflection*.

BARBARA HOWARD (1978 [*MLT*]) *The Living Image: Three Contemporary Visions* (Toronto: Macdonald Gallery, 1978), n. pag. Outram lists this brief essay in *MLT* as “INTRODUCTION TO FORTHCOMING CATALOGUE (*The Living Image*).” The catalogue accompanied an exhibition of work by Barbara Howard, Cecil Richards, and Rebecca Sisler, at the Macdonald Gallery in Toronto, 6 November – 3 December 1978. The catalogue has a section on the work of each artist, each separately introduced, and including a biography, a list of works in the exhibition, and selected reproductions in black and white. Outram introduces Howard; Sisler introduces both herself and Richards. Works of Howard’s reproduced in the catalogue are the oil paintings *Talisman* (1978) and *Winter Solstice* (1978), the conte drawings *Hare’s Scapula* (1978) and *Feather of Raptor* (1978), and the pastel drawing *Touchstone No. 1* (1977). The cover drawing, for which no title is given, is likewise credited to Howard. The catalogue was designed by William Rueter. Sources for the quotations in Outram’s essay are as follows. In the first paragraph: “It begins in delight and ends in wisdom” is from Robert Frost’s essay “The Figure a Poem Makes”; “The greatest poverty is not to live / In a physical world” is from Wallace Stevens’ poem “‘Esthétique du Mal’”;

and “We live in the mind” is from Stevens’ essay “Imagination as Value.” The quotation in Outram’s second paragraph (“What Forms, the Fires unfold, / Are Human to behold!”) is from one of his own poems: still unpublished when this introduction appeared, it would become the “Faber” section (“Aggrandize or soft-soap ...”) of *Guise*. The quotation in Outram’s final paragraph — “... the act of finding / What will suffice” — is from Stevens’ poem “Of Modern Poetry.”

#### APPENDIX 4. TABLES OF CONTENTS FOR UNPUBLISHED

SEQUENCES, 1957–1988 As I say in my introduction, Outram’s surviving, “unpublished” oeuvre is in fact a great grey zone of work that exists somewhere between the purely private and the published, public domain. Because Outram was a self-conscious archiver of his work — as well as an intentional destroyer of work he wished *not* to have archived — even the sheafs of unpublished, never-circulated poems deposited at the Fisher and at LAC have some status as “published” work, in the sense that they are work that the author either placed in (in the case of LAC) or allowed to go into (in the case of the Fisher) the public domain. (In *MLT*, Outram lists the titles of all poems he had written up to 1993, but uses a marginal symbol to denote those ones he kept.) The relevant archival sources here are boxes 1 and 2 in the Outram papers at the Fisher (loose poems and works in progress from 1955 through 1990). I have also recently discovered a number of never-published poems filed in among the privately published broadsheets in Fisher ms. coll. 00457, boxes 10, 11, and 12. (These are the subject of my essay “Unconfessions,” a work in progress.)

Then, there are poems that exist as or in typescripts that Outram formally inscribed to Barbara (see, for instance, Fisher, ms. coll. 00457, box 25): not published works, these, in any conventional sense, but works that the poet shared with an audience, albeit an audience of one. Beyond these are the poems— still nominally unpublished — which had a broader existence in private circulation: poems that Outram circulated in typescript among friends and/or close colleagues, beyond his and Howard’s home. Some of these were one-offs, sent to a particular interested party. Of the unpublished poem “Beethoven Trio,” for instance, he records in *MLT*, “I remember sending a copy of this to M.A. Ireland”; of “Returning to the City,” “I remember a (variant) copy going to Will Ogilvie” (*MLT* 13). Others were typescripts of greater length, whole sequences of poems that Outram circulated in a more or less organized way: an early version of the sequence *Decorums of Identity*, circulated in photocopy in 1976; a sheaf of Baudelaire translations, in 1984 (see Jernigan, “Holding”). The fact that Outram not only circulated these works but recorded the fact of their circulation says something of the value he placed on even such limited distribution of the text as a meaningful point of connection among poet, poem, and reader.

These early, privately circulated works are the precursors of the digitally produced broadsheets that would become a more and more significant part of Outram’s published oeuvre in the 1990s and beyond. In those later works, Outram has given a level of attention to design and production that bespeaks publication, more than does the work-in-progress look of these early typescripts. Yet this must partly have been a matter of available technologies: perhaps Outram would have lavished similar care on these earlier works, had the digital desktop-publishing technology been available. Outram’s venture into digital desktop-publishing did coincide with (it may even have helped to bring about) growth in his self-confidence as a poet. He became more and more sure of himself — as poet, printer, and eventually designer — as he mastered the means of digital production. The distance between his epistolary life and his publishing life closed, collapsing our conventional distinctions between private and public, unpublished and published work. A close consideration of the digitally printed broadsheets is beyond the

scope of this dissertation, but I want to note that the early, privately circulated works I've just described foreshadow this later direction.

The materials described in this appendix represent a very small sample of Outram's "unpublished" oeuvre. These are process-documents — way stations through which the public works passed. I describe them here because they all figure in the body of my thesis, generally as evidence for the dating of particular poems. The first is Outram's first, ultimately unpublished book, *Twenty-five Poems* (1958), which survives in galley form at LAC (LMS-0134, 1987-02, series III, boxes 4 [galley proofs with holograph corrections] and 13 [reproduction proofs]); see also Outram's notes about this book in *Checklist* (1987), where he erroneously records the title as *Twenty-Nine Poems*. (The error I believe comes from the fact that the book had twenty-nine pages: there are only twenty-five poems in the galleys.) In *Checklist* (1987), Outram writes emphatically that he considers this work to be "of archival interest only and would not wish the 21 unpublished poems to appear in public" [10]. (A further three sets of galley proofs, one bearing corrections, are apparently in the as-yet uncatalogued collection of "Miscellaneous Items" associated with the Outram papers at the Fisher [O'Rinn, "Outram Collection ..."].) The second and third documents described in this appendix are book-length typescripts that Outram prepared during the period under study but which did not see "public" print, though each fed into a later, published title. The first of these is *Mute Woman and Other Poems*, prepared in the early 1960s (a precursor to *Exsultate, Jubilate*), and the second is *Pulse*, prepared in 1972 (a precursor to *Turns* and *The Promise of Light*). LAC holds Howard's inscription copy of each of these typescripts. The typescripts provide evidence about how Outram was thinking about his poems, as he moved toward his important early trade books. The final document I've described here is the privately circulated (1976) version of *Decorums of Identity*, a sequence which would ultimately see print, in revised form, in *POL*.

I. *TWENTY-FIVE POEMS* (1958). In *MLT*, Outram gives the story of this, which was to have been his first book of poems:

Then a very fortunate thing happened: C. & B. was moving; in the move (I learned much later) an entire load of galleys of type was spilled; my *POEMS* was a victim. And Allan lost interest in the whole project, but I didn't know this. Finally, he told me what had happened, and at last, in 1959, as some recompense, he had produced at C.& B. the only work ever published with the imprint of The Tortoise Press, my *EIGHT POEMS*, this being a small selection (made by me) of the original text. I now can declare this to be most fortunate; at the time I felt rather differently. But many poets' first book should, probably, either be dumped or drastically cut. At any rate, reading them now, I think there are felicities here and there but I am happy that these poems did not for the most part see the light of day. (51)

Outram proceeds to give the table of contents. It is as follows. Asterisked poems are those that eventually saw print, in *Eight Poems*, or, in the case of "Forest," as a GP Christmas keepsake.

Nightwalker  
Song★  
The Dream  
A Crested Bird Sang  
The Infant★  
The Ballad of the Golden Moon  
Statement  
Antinomy  
The Sensitive  
The Sensualist  
The Fern  
The Tapestries of Childhood Fade  
I Stilled to Listen★  
Beneath the Surface Life-Forms Strive  
Ballad  
Forest★  
Old Woman's Song★  
An Old Sailor  
The Lovers★  
A Green Stone Loon★  
The Dark Vision of the Anchorite★  
Spring  
Visitation★  
Black Winter Tree  
O Terrible, The Eagle's Flight

Fleming's original intentions for the book are recorded in a trial colophon, in his hand, which is part of the galley proofs at LAC (LMS-0134, 1987-02, series III, box 4):

II. *MUTE WOMAN AND OTHER POEMS* (n.d. [early 1960s]). My copy text is in LAC (LAC LMS-0134/1987-02, series III, box 5, folder 14). A holograph note on the title page reads: "This copy given to Barbara — R.O." The dedication is to Barbara, and there is a dedicatory poem: the second stanza of "I Stilled to Listen" (*EP*), underlined (as typescript indicator for italics). The table of contents is as follows:

Virile Figure

I: Passes of a Bright Hand

Infant  
Carol  
Song  
Young Pine  
Forest  
Sophia  
Visitation



Charm for Martha  
The Lovers  
The Dark Vision of the Anchorite  
Two Voices  
Passes of a Bright Hand

II: Aesthete by Night

Djinn  
High Priest Dispirited  
Petulant Deity  
Malevolent Giant  
The Lament of the First Hero  
Succuba  
Triad in Black  
Saint, and Man with a Metaphor  
Ironic Taunt  
Aesthete by Night

III: Sapphira

Sapphira, from her Dark Tower  
Sapphira Contemptuous  
Sapphira Within Nightmare  
Sapphira Weeping Bitterly  
Sapphira Enamoured  
Sapphira Defiant

IV: Dexter, Sinister

Daemon and Poet  
Renaissance Sculptor  
Prestidigitator  
'... so in a shapelesse flame',  
Man Bedazzled  
Novice  
A King Dying  
Evangelist  
Dexter, Sinister

V: Mute Woman

Tree with Bronze Pears  
She Speaks, Softly, of Cicadas  
Nubile Girl  
Frail Nude  
Three Aspects of Sappho

Mute Woman

VI: Mystery

Lo! In the Curved Air  
That a Room Has Four Walls  
Lonely Man Bemused  
Sage  
Ministers Macabre  
Five Brief Asides  
Primer  
In Praise of a Painter  
Journal  
Icarus Scorched  
Low Voice at the Water's Edge  
Though Gongs Resound  
Soliloquy  
Starlight Has Entered the Giant's Eye ...  
Mystery

III. *PULSE* ([1972]). My copy text is in LAC (LAC LMS-0134/1987-02, series III, box 4, folder 3). The same typescript seems to have been used to prepare a second, revised version, which is also at LAC (LAC LMS-0134/1987-02, series III, box 4, folder 8); it is labelled “revised version, my working copy — (clean copy for Hugh A/C).” I refer to it as RV, below. In the first, copy text version, the title page is inscribed “for / BARBARA / at / CHRISTMAS / 1972 / from / Richard”. In both versions, the dedication is to Barbara, and there is a dedicatory poem, “Story.” The table of contents is below (square brackets indicate variants appearing in RV). (See also FO529, the Allan Robb Fleming Fonds at York University, box 2008-002/001, f. 3, where reside letters from Outram to Fleming concerning “[Outram’s] submission of the manuscript for ‘Pulse’ to Jack McClelland at the suggestion of Allan Fleming in 1973” and “Clarke Irwin’s response to ‘Pulse’” (File list, F0529 — Allan Fleming fonds, n. pag.).

I Epistemologies

*Epitaph for an Angler*  
Tug-of-War  
Castaway  
Riparian Denizen at Heart  
Full Circle  
Miner Phenomenological  
Consider, Would-Be Suitor;  
At the Bijou  
Demonstration of Diversity  
The Regent of Déjà Vu  
Solipsist Engaged

Out Over Water  
With All Due Respect: To Mathematician and Physicist  
Two, Aliquando  
Geometrica Aquaria [changed to “Night Vision,” in RV]  
Note on Poesis  
Creature Becoming Uneasy in Native Element  
Compassion for Noumena

## II Satan Considered

*Satan Theological*  
Satan with Musical Box  
Satan Plausible  
Satan Playing Game for Burnt Fingers  
Imprecation  
Satan Playing Leap-Frog  
Beyond Sorrow [changed to “Satan and Headache (Chronic)” in RV]  
Miner in Hell  
Satan and Magda  
Poacher  
Sigmund in Eden  
Caliban in Reverie  
For Satan Is Clever

## III Creatures

*Paradox*  
For All Creation Is Divine Entire  
Of the Inaccessible Burden of Vision  
Someone Seen Corvine [changed to “Nativity Sequence” in RV]  
Two Cats  
Sparrow  
Cardinal [changed to “Turtle” in RV]  
Regina Muskoka in Shallows  
Spring [removed in RV]  
Love from Woolworth  
Frog  
Sometimes  
Speculation  
Snake

## IV Aspects of Eros

*Petition to Eros*  
Priapus  
A Vision of the Death of Eros and Psyche

Hunt  
Royal Phenomenon  
Mixed Metaphor for a Paramour  
Burgher and Doxy  
Dialogue Where Rivers No Longer Gather Fire  
Tristis Est  
Eros Incarnate  
Love Letter  
Adam in the Very Act of Love  
Mermaid  
Seal Dream

V Turns

*Invocation*  
Siamese Twins  
Tattooed Lady  
Wild Man  
Contortionist  
Dog Act  
Bearded Lady  
The Fattest Man in the World  
Mesmerist  
Sword-Swallower  
Knife Thrower  
Escape Artist  
Funambulist  
Midget  
Strong Man

VI Intermittent Journal

*Task*  
Motive for Suicide [changed to “Of Holism” in RV]  
Infant Swathed [changed to “Ariadne Abandoned” in RV]  
Autistic Child [changed to “Neighbour” in RV]  
Shock [changed to “... the ruin of the State” in RV]  
Sun from Ambush [changed to “Simon Dying” in RV]  
[RV: Orpheus Fallen Silent]  
[RV: Elm]  
Windowsill Opposite  
Cancer  
Commerce and Technology  
Tourist Stricken at the Uffizi  
Dog Barking God  
Railway [changed to “Progress” in RV]  
Uroboros in Death Throes: Roller-Coaster

After Nightfall  
Echo  
Man Lashed to Mast

VII Seer

*Error in Mirror in Error*  
Seer on Return Journey  
Seer as Gardener  
Seer and Ignis Fatuus  
Seer at Sea  
Seer with Shadow  
Seer with Night-Light  
Seer and Angel  
Seer with Window  
Seer with After-Image  
Seer to Phoenix  
Seer Reflecting on Immanent Vision Manifest  
    I: (As Event)  
    II: (As Emblem)  
Seer and Lions  
Seer Remembering Wakening  
Seer Descending  
Seer and Eros  
Seer Halted by Angel  
Seer with River Image  
Seer with Vanity-Glass  
Seer and Dazzling Reflection  
Seer and Light  
Pulse

IV. *DECORUMS OF IDENTITY* (1976). The table of contents given here is based on Outram's note in *MLT*, where he writes, "I might list here the order of *DECORUMS OF IDENTITY*, photocopies of which I gave out" (26). One such photocopy exists in Fisher ms. coll. 00457, box 3, folder 1. It bears the dedication "This sequence is for BARBARA," and an epigraphic poem, "Orpheus Fallen Silent" (cf. *MLT* 23). Its contents agree with the *MLT* list:

Other  
Eve  
Prey  
Glitter  
Ravel  
Avatar  
Author  
Covenant  
In Praise of Poetry

Demand  
Imperative  
Riversun  
Person  
Word

APPENDIX 5. WOOD ENGRAVINGS BY BARBARA HOWARD This is an alphabetical list, by title, of all of the wood engravings by Barbara Howard that appear in this edition and/or that are mentioned in the annotations. One item on the list corresponds to one engraved image, coming from a single block or in some cases a single pair of blocks designed to yield a two-colour image; sometimes, the same engraving appears or is mentioned in this edition in multiple contexts, and when that is the case, I indicate it in the body of the entry.

The titles I use here come from multiple sources. Where I have seen a printed version of an engraving titled in Howard's hand, I have used that title as primary, though I have made one change to Howard's titling practice. Howard used roman numerals both to indicate successive takes on the same motif (*Shell I*, *Shell II*), and to indicate different "states" (black vs. orange versions; a first vs. a second edition) of the same engraving. In order to minimize confusion, I have used arabic rather than roman numerals to indicate successive takes on the same motif. Thus, Howard's *Shell I* becomes *Shell #1* in my list. "States" do not figure in my list, which catalogues images rather than iterations — but if a future archivist were looking to distinguish between multiple states of the *Shell #1* engraving, she could use roman numerals to do so: *Shell #1 I*, *Shell #1 II*, etc.

Where I have not been able to find a printed copy of the engraving with a title in Barbara's hand (BH), I have relied on the following sources, in this order (abbreviations appearing here are used as shorthand in the list): 1) titles compiled by Susan Warner Keene from Howard's labels in the binder *58 Wood Engravings by Barbara Howard* and elsewhere (SWK; a question mark in square brackets indicates that my link between an image and a title on the SWK list is conjectural); 2) titles given for the reproductions of engravings that appear in *Man in Love (MIL)*; 3) labels written on or affixed to engraved blocks of Howard's, and/or written on their wrappings, in the Fisher or in the collection of LAC; these last are as transcribed in Outram's *Checklist* [1987] and *Checklist* [1991] (further research is needed, to check these titles against the blocks themselves; this will resolve certain ambiguities in the list below — again, such are indicated by question marks in square brackets); 4) Howard's descriptions of engravings in her essay "A Painter Pressed Into the Service of Poetry" (Howard, "Painter"); 5) descriptions of engravings from McLeod's *Checklist* (McLeod); 6) my own descriptions of engravings (AJ). Where the title is cribbed from a description of the image, I've enclosed it in square brackets to indicate that fact. In all cases, the primary title — the one given first in an entry in my list below — is the one I've used to refer to the engraving in the body of the edition, and in this dissertation.

Most of the "printer's ornaments" used in Gauntlet Press keepsakes seem to have been engraved by Howard: see *Swelled Rule / 1970 (Paradox)*; *Valentine '69 / Swelled Rule*; *Star #1*; *Star #2*; and *Cosmos Symbol / Xmas '71*, in the list below. Another ornament that I have tentatively identified as an engraving of Howard's in [*Swelled rule / Thresholds*], though I have not found a block for this. The plain rule and the small circle in *Cat Basking* (GP, 1973), by contrast, I have not identified as engravings — though I am subject to correction, here. (The plain rules on the title page of *Lines for a Lady Learning to Read* [GP, 1973] I likewise believe to be printed from metal printer's rules.)

Wherever possible, I have given the location of the block or blocks from which an engraving was made: beautiful small sculptures in themselves, and well worth a reader's attention. Unless specified otherwise, all blocks in LAC are "type-high boxwood" (*Checklist* [1987] and *Checklist* [1991]); for blocks in the Fisher, type of wood is unspecified. The LAC and the Fisher also hold some of Howard's preliminary drawings for her GP (and other) engravings; these, too, make a fascinating study.

I have prepared this list in collaboration with Susan Warner Keene and Peter M. Newman, trustees of the Artistic Estate of Barbara Howard, and I am deeply indebted to them for the work they have done in sorting, cataloguing and preserving the engravings, and in documenting them for the web site *Barbara Howard's Unfolding Visual World* ([www.barbarahoward.ca](http://www.barbarahoward.ca)).

Note that this is not a complete list of Howard's engravings. For engravings of Howard's that were not published alongside Outram's poems (*Bookplate*, *Columbine*, *Crow Walking*, *Fish*, *Giraffe Running*, *Loon in Flight*, *Martlet*, *Otter #1*, *Snake #1*, *Tiger*, *Whale/Sperm Whale*), readers may consult Howard's web site, cited above. See also the collection of engraved wood blocks at the Fisher, which includes a few engravings I've never seen printed: an alternate GP emblem; an engraving apparently called *Cedar Interior*, showing the inside of a cedar forest; and a winged, salamandrine creature, the engraving labelled by Howard as "goofed".

Note also that this is not a complete list of *works* by Howard that figure in this edition. Drawings (from the early keepsake *Carol*, the book *Seer*, and on the cover of *H&J*) and paintings (in *NS* and *BI*) are discussed in the annotations, in the body of this dissertation.

A final note: though Howard was a self-styled "painter pressed into the service of poetry — joyfully, willingly," Outram was a poet pressed — joyfully, willingly — into the service of painting, and his poems and prose appear in supporting roles in three of Howard's publications: *28 Drawings by Barbara Howard* (Martlet Press, 1970), *The Living Image* (Toronto: Macdonald Gallery, 1978), and *The Event in the Mind: Barbara Howard / Exhibition November 1980* (Prince Arthur Galleries, 1980). See Appendices 1 and 3, for more details.

### **Alphabetical List of Engravings Mentioned in this Edition**

*Apple (Arbor) 1976 (Checklist [1987])*. Two-colour engraving. "[L]eaves superimposed on a sunburst" (McLeod 33). Two blocks, labelled #1 and #2 in *Checklist* [1987], both in LAC (LMS-0134, 1987-02, series IV, box 9, f. 41 and f. 42); block #2 is pearwood. Appears opposite the poem "Apple" in *Arbor* (GP, 1976).

*Aster (SWK) / Aster (Locus) 1974 (Checklist [1987])*. An aster blossom. One block, in LAC (LMS-0134, 1987-02, series IV, box 8, f. 35). Appears below the poems "Monarch in Autumn," "Great Horned Owl," "North-west Wind," "Glance," and "From Willow-Sifted Fire," in *Locus* (1974).

*Beech (BH) / Beech (Arbor) 1976 (Checklist [1987])*. Two superimposed beech leaves, each engraved so that one half is in relief, the larger of the leaves superimposed



upon a two-tone circle. One block, in LAC (LMS-0134, 1987-02, series IV, box 9, f. 40). Appears opposite the poem “Beech” in *Arbor* (1976).

*Best GP* (Fisher) / [“(F)ree standing GP monogram”] (Howard, “Painter”). (Possibly one of the “Two logos for the Gauntlet Press” listed in SWK.) The Gauntlet Press “GP” logo. One block, at the Fisher (ms. coll. 00457, f. 36). Appears in *Paradox* (GP, 1970), *Creatures* (GP, 1972), and *Locus* (GP, 1974).

*Birch* (BH) / *Birch* (*Arbor*) 1976 (*Checklist* [1987]). A birch leaf with a fringe of light, and a circle superimposed upon the leaf, in relief. One block, in LAC (LMS-0134, 1987-02, series IV, box 9, f. 44). Appears beneath the poem “Birch” in *Arbor* (GP, 1976).

*Bird, Tree, Sun* (SWK) [?] / *Angel Riddling* 1962 (*Checklist* [1987]). Described in McLeod as “an angel ascending” (27), this engraving might also be read as a bird flying towards a coniferous tree, backlit by the sun. One block, in LAC (LMS-0134, 1987-02, series IV, box 7, f. 1). Appears on the front of the keepsake *Angel Riddling* (GP, 1962).

*Bittersweet* 1976 (*Checklist* [1987]). A “cluster of bittersweet berries and leaves” (McLeod 32) superimposed on a sunburst. One block, in LAC (LMS-0134, 1987-02, series IV, box 9, f. 49). Appears beneath the poem in the keepsake *Bittersweet* (GP, 1975).

*Body of Water* 1979 (*Checklist* [1987]). Described in McLeod as a pond, this engraving plays on the idea of reflection, the upper portion of the image both reflected and distorted in the lower portion of the image. One block, in LAC (LMS-0134, 1987-02, series IV, box 9, f. 52). Appears, with the text of the poem superimposed upon it, in the keepsake *Body of Water* (GP, 1979).

*Cat Sleeping* (SWK) / *Cat* (*Creatures*) (*Checklist* [1987]). A sleeping cat, one forepaw showing. One block, in LAC (LMS-0134, 1987-02, series IV, box 7, f. 3). Appears beneath the poem “Cat in Repose” in *Creatures* (GP, 1972).

*Christmas* 1961 [unicorn kneeling] (*Checklist* [1987]). A unicorn kneeling. One block, in LAC (LMS-0134, 1987-02, series IV, box 7, f. 4). Appears above the poem on the front of the keepsake *Mystery* (GP, 1961).

*Christmas* 1963 [fish and moon] (*Checklist* [1987]). A fish and, at right, a crescent moon. One block, at LAC (LMS-0134, 1987-02, series IV, box 7, f. 5). Appears beside the poem on the front of the keepsake *Low Voice at the Water’s Edge* (GP, 1963).

*Christmas* 1964 [unicorn prancing] (*Checklist* [1987]). A unicorn, prancing, against a background of leaves. One block, in LAC (LMS-0134, 1987-01, series IV, box 7, f. 6). Appears above the poem on the front of the keepsake *On a Silver Field* (GP, 1964).

*Christmas 1965* [#1, fishes] (*Checklist* [1987]). The first of two blocks with this label in Outram's *Checklist* [1987]. "[T]hree fish circling a flaming sun with cruciform" (McLeod 27). One block, in LAC (LMS-0134, 1987-02, series IV, box 7, f. 7 or 8 [?]). Appears at the top of the broadside *Ophelia Illumined* (GP, 1965), and also (upside down) as the cover image of *TAR*; TAROP uses the image again, the orientation corrected.

*Christmas 1965* [#2, phoenix] (*Checklist* [1987]). The second of two blocks with this label in Outram's *Checklist* [1987]. A "stylized phoenix" (McLeod 27). One block, in LAC (LMS-0134, 1987-02, series IV, box 7, f. 7 or 8 [?]). Appears between poem and colophon on the broadside *Ophelia Illumined* (GP, 1965).

*Christmas 1966* [#1, lion] (*Checklist* [1987]). The first of two blocks with this label in Outram's *Checklist* [1987]. A lion. One block, in LAC (LMS-0134, 1987-02, series IV, box 7, f. 7 or f. 9 [?]). Appears just above the engraving *Christmas 1966* [#2, lioness] at the top of the broadside *Of The Inaccessible Burden Of Vision* (GP, 1966).

*Christmas 1966* [#2, lioness] (*Checklist* [1987]). The second of two blocks with this label in Outram's *Checklist* [1987]. A lioness. One block, in LAC (LMS-0134, 1987-02, series IV, box 7, f. 7 or f. 9 [?]). Appears just below the engraving *Christmas 1966* [#1, lion] at the top of the broadside *Of The Inaccessible Burden Of Vision* (GP, 1966).

*Christmas 1967* [mermaid] (*Checklist* [1987]). A mermaid, back towards the viewer, head bowed, holding a crescent moon. One block, in LAC (LMS-0134, 1987-02, series IV, box 7, f. 10 [?]). Appears between poem and colophon on *Mermaid Waiting* (GP, 1967).

*Christmas 1968* [trefoil] (*Checklist* [1987]). One of two blocks bearing the *Christmas 1968* title, in Outram's *Checklist* [1987]. Newman titles this *Jimson* in the gathering of wood engravings on Howard's web site; McLeod describes the design as simply a "trefoil leaf" (28). The botanical image is superimposed on another design incorporating a crescent moon and a sunburst. One block, in LAC (LMS-0134, 1987-02, series IV, box 7, f. 11 or 12 [?]). Appears between poem and colophon on the broadside *Error in Mirror In Error* (GP, 1968).

*Christmas 1969* [sunburst] (*Checklist* [1987]). A "sunburst" (McLeod 28). Within the sunburst is a circle, and inscribed within the circle, a yin-yang/river motif. One block, in LAC (LMS-0134, 1987-02, series IV, box 7, f. 10). Appears at the top of *For All Creation Is Divine Entire* (GP, 1969).

*Christmas 1971* [fiery sphere] (*Checklist* [1987]). Described as "a fiery sphere" in McLeod (28). The flames emanating from the nested circles, at centre, resemble wings. There is a yin-yang/river motif inscribed within these nested circles. One

block, in LAC (LMS-0134, 1987-02, series IV, box 7, f. 17). Appears between title and poem on the broadside *Invocation* (GP, 1971).

*Christmas 1973* [intertwined circle motif] (*Checklist* [1973]). An “intertwined circle motif” (McLeod 31). One block, in LAC (LMS-0134, 1987-02, series IV, box 8, f. 25). Appears, ringed by letters spelling *Sphaera cujus centrum ubique circumferentia nullibi*, on the broadside of that title (GP, 1973).

*Christmas 1982 Sophia* [universe] (*Checklist* [1991]) (may be *Universe* in SWK). An “abstract sun and flames” (McLeod 35). Within the sunburst are two, vertically stacked and overlapping circles, with crescent and yin-yang/river motifs, respectively, within them. One block, in LAC (LMS-0134, 1991-17, box 3). Appears opposite the poem in the keepsake *Sophia* (GP, 1982).

*Christmas 1984 Now block B* [?] [sea urchin outline] (*Checklist* [1991]). A double outline in the shape of the outside edge of *Sea Urchin* (see listing below). One block, in LAC (LMS-0134, 1991-17, box 3). Appears in *Now* (GP, 1984), ringing the text of the poem and opposite the engraving *Sea Urchin*.

*Christmas 1985 Eclipse* (*Checklist* [1991]). Two-colour engraving. “[A] sun in eclipse ... ringed by uneven horizontal and vertical lines” (McLeod 36). Two blocks, labelled “A” and “B” in *Checklist* [1991], in LAC (LMS-0134, 1991-17, box 3; the LAC envelopes are labelled #1 [exterior] and #2 [interior]). Appears, ringed by the poem, in *Eclipse* (GP, 1985/86).

*Christmas 1986 (Jack-in-Pulpit)* (*Checklist* [1991]). “[A] Jack-in-the-pulpit flower” (McLeod 36). One block, in LAC (LMS-0134, 1991-17, box 3). Appears on the broadside *Jack-in-the-Pulpit* (GP, 1986/87), sans poem.

*Cosmos Symbol Xmas '71* (Fisher). (May be *Device* in SWK.) Described as an “abstract swirl” in McLeod (28, 35), the device comprises a thin crescent cradling an eddy-like circular shape. One block, at the Fisher (ms. coll. 00457, box 36). Appears on the title page of *Creatures* (GP, 1972), between poem and colophon on the broadsides *Invocation* (GP, 1971) and *Shiner* (GP, 1976), and beneath the poem in the keepsake *Sophia* (GP, 1982).

*Craft* (SWK) / *Craft 1978* (*Checklist* [1987]). A “yacht silhouetted against the sun” (McLeod 34). One block (maple), in LAC (LMS-0134, 1987-02, series IV, box 9, f. 51). Appears opposite the poem in *Craft* (GP, 1978).

*Crayfish* (SWK) / *Crayfish (Locus) 1974* (*Checklist* [1987]). A crayfish. One block, in LAC (LMS-0134, 1987-02, series IV, box 8, f. 29). Appears in *Locus* (1974), opposite the engraving *Kingfisher* and on the recto of the page bearing the poem “Prone.”

*Crocus* (BH/MIL/Fisher). A crocus blossom. One block, at the Fisher (ms. coll. 00457, box 36). Appears opposite the poem in the keepsake *Circle* (GP, 1979),

opposite the poem “Autumn” in *MIL* (PQL, 1985), and as the frontispiece to *POL* (Anson–Cartwright Editions, 1979).

*Crow* (SWK) / *Crow (Creatures) 1972 (Checklist [1987])*. A crow, on one leg, head craned to one side. One block, in LAC (LMS-0134, 1987-02, series IV, box 7, f. 20). Appears beneath the poem “Someone Seen Corvine” in *Creatures* (GP, 1972).

*Dahlia* (BH/MIL) / *Valentine 1975 (Checklist [1987])*. A dahlia blossom. One block (pearwood), in LAC (LMS-0134, 1987-02, series IV, box 9, f. 39). Appears between title and poem on the broadside *Psyche to Eros* (GP, 1975); opposite the poem “Emerging from Moonlight” in *MIL* (PQL, 1985); and, rotated 180 degrees, at the top of the broadside *Carnal* (GP, 1986).

*Daylily* (BH/SWK) / *Day Lily* (SWK) / *Christmas 1987 Lest (Checklist [1987])*. A daylily blossom inscribed on a circle/mandala shape. One block, in LAC (LMS-0134, 1991-17, box 3). Appears between title and poem on the broadside *Lest* (GP, 1988).

*Dove* (BH/MIL) / *Christmas 1981 (Checklist [1987])*. An “abstract dove” (McLeod 1981) containing and contained within a series of egg-like ovoids. One block, in LAC (LMS-0134, 1987-02, series IV, box 9, f. 54). Appears between title and poem on the broadside *Round of Life* (GP, 1981); and opposite the poem “Round of Life” in *MIL* (PQL, 1985).

*Dragonfly (Creatures) 1972 (Checklist [1987])*. “[T]wo dragonflies” (McLeod 29). One block, in LAC (LMS-0134, 1987-02, series IV, box 7, f. 21). Appears below the poem “Speculation” in *Creatures* (GP, 1972).

*Feather* (BH/SWK) / *Feather for Gale* (Fisher). A feather. One block, at the Fisher (ms. coll. 00457, box 36). Appears on the first page of the keepsake *Gale* (GP, 1979).

*Female Figure* (SWK) / *Valentine 1972 (Checklist [1987])*. A “female nude” (McLeod 29), her face hidden. One block, at LAC (LMS-0134, 1987-02, series IV, box 8, f. 24 [?]). Appears between poem and colophon on the broadside *Eros Incarnate* (GP, 1972), and opposite the poem “At” in the keepsake *Kindness* (GP, 1977).

*Forest 1959 (Checklist [1987])*. A tiger and a bird in a tree, with leaves and flowers; initialed “HB,” but certainly Howard’s. One block, in LAC (LMS-0134, 1987-02, series IV, box 7, f. 2). Appears above the poem in the keepsake *Forest* (n.p., 1959).

*Frogs* (SWK) / *Frog (Creatures) 1972 (Checklist [1987])*. “[T]wo frogs entwined” (McLeod 29). One block, in LAC (LMS-0134, 1987-02, series IV, box 7, f. 22). Appears below the poem “Frog” in *Creatures* (GP, 1972).

*Gate (Locus) 1974 (Checklist [1987])*. A picket-fence style gate, with an X, formed by the crossing supports, behind the pickets. One block, in LAC (LMS-0134, 1987-02, series IV, box 8, f. 38). Appears on the title page and opposite the colophon in *Locus* (GP, 1974).

[“(G)auntleted fist holding tree symbol”] (Howard, “Painter”) / *First G.P. Press Mark 1959 (Checklist [1987])*. (Possibly one of the “Two logos for the Gauntlet Press” listed in SWK.) As described; see also Howley. One block, in LAC (LMS-0134, 1987-02, series IV, box 7, f. 2). Appears on the colophon page of *Mute Woman* (GP, 1960), and on the cover of *Exsultate, Jubilate* (GP, 1962).

*Glance (Locus) 1974 [?] (Checklist [1987])*. A sunburst over wave forms. One block, in LAC (LMS-0134, 1987-02, series IV, box 8, f. 30). Appears in *Locus* (74), opposite the engraving *Mushroom* and on the recto of the page that bears the poem “Glance.”

*Goldfish (SWK) / Goldfish (Creatures) 1972 (Checklist [1987])*. A “goldfish in water” (McLeod 29). One block, in LAC (LMS-0134, 1987-02, series IV, box 7, f. 14). Appears below the poem “Love from Woolworth” in *Creatures* (GP, 1972).

*Good GP for Thresholds & Arbor (Fisher) / [“GP monogram in outlined rectangle”] (Howard, “Painter”)*. (Possibly one of the “Two logos for the Gauntlet Press” listed in SWK.) The Gauntlet Press “GP” logo, in relief against a solid, rectangular ground, on which are inscribed two thin rectangular borders, also in relief. One block, at the Fisher (ms. coll. 00457, box 36). Appears on the title page of *Thresholds* (GP, 1973) and on the colophon page of *Arbor* (GP, 1976).

*Great Horned Owl (Locus) 1974 (Checklist [1987])*. A great horned owl. One block, in LAC (LMS-0134, 1987-02, series IV, box 9, f. 45). Appears in *Locus* (GP, 1974), opposite the engraving *North-west Wind (Locus) 1974*. The poem “Great Horned Owl” appears on the verso of the page-spread just before the one bearing the engravings.

*Heraldic Lion (SWK) / Christmas 1968 (one of two blocks bearing this title) (Checklist [1987])*. The head and forepaw of a male lion, superimposed on a design of two stacked and slightly overlapping circles (“lion and sun,” in McLeod [28]). One block, in LAC (LMS-0134, 1987-02, series IV, box 7, f. 11 or 12). Appears at the top of the broadside *Error In Mirror In Error* (GP, 1968).

*Humpback Whale (BH/SWK) / Christmas 1988 “O nor shall death’s text ...” (Checklist [1991])*. The exposed flukes of a sounding humpback whale, in waves. One block, in LAC (LMS-0134, 1991-17, box 3). Appears, ringed by the text of the poem, on the keepsake *O Nor Shall Death’s Text Ever Skew Present Rubric to Prove You* (GP, 1988).

*Indian Paintbrush (SWK) / Indian Paint Brush (Locus) 1974 (Checklist [1987])*. An Indian paint brush blossom. One block, in LAC (LMS-0134, 1987-02, series IV,

box 8, f. 36). Appears below the poems “Sighting,” “Spruce,” “Mushroom,” “Evening,” and “Shoreline,” in *Locus* (GP, 1974).

*Iris and Rose* (BH) / *Gardener* 1977 (*Checklist* [1987]). A rose blossom, in relief, superimposed on an iris blossom. One block, in LAC (LMS-0134, 1987-02, series IV, box 9, f. 50). Appears above the poem in the keepsake *Gardener* (GP, 1977).

*Kingfisher* (SWK) / *Kingfisher (Locus)* 1974 (*Checklist* [1987]). A “diving kingfisher and its reflection” (McLeod 32). One block, in LAC (LMS-0134, 1987-02, series IV, box 8, f. 31). Appears in *Locus* (GP, 1974), on the verso of the page bearing the poem “From Willow-sifted Fire” and opposite the engraving *Crayfish*.

*Lily* (SWK/MIL). A lily blossom. One block, location unknown. Appears in *SP* (Exile, 1984) opposite the poem “Strong Man” (separating the *Turns* section from the *EJ* section); and opposite the poem “Man in Love” in *MIL* (PQL, 1985).

*Lioness* (SWK) / *Lioness (Creatures)* 1972 (*Checklist* [1987]). A lioness seen from above. One block, in LAC (LMS-0134, 1987-02, series IV, box 7, f. 21). Appears beneath the poem “Lioness at Lake Simcoe” in *Creatures* (GP, 1972).

*Marsh Marigold (Locus)* 1974 (*Checklist* [1987]). A marsh marigold blossom. One block, in LAC (LMS-0134, 1987-02, series IV, box 8, f. 37). Appears on the dedication page and below the poems “Spring Field with Bobolinks,” “Scrub Thorn,” “Conversation On The Lawn,” “Hearth,” and “Prone,” in *Locus* (GP, 1974).

*Monarch (MIL/SWK)* / *Monarch (Locus)* 1974 (*Checklist* [1987]). Two-colour engraving of a monarch butterfly (was also printed, solo, in all black). Two blocks, in LAC (LMS-0134, 1987-02, series IV, box 8, f. 33 and f. 34; the blocks are labelled #1 and #2 in *Checklist* [1987]). Appears in *Locus* (GP, 1974) opposite the poem “Monarch in Autumn,” and on the cover of *MIL* (PQL, 1985); it is also the cover image on the paperback version of Howard’s exhibition catalogue *The Event in the Mind*, in which appears Outram’s poem *Lightfall* (see Appendix 1).

*Mushroom (SWK/MIL)* / *Mushroom (Locus)* 1974 (*Checklist* [1987]). A mushroom cap seen from beneath. One block, in LAC (LMS-0134, 1987-02, series IV, box 8, f. 30). Appears in *Locus* (1974), opposite the engraving *Glance ...* and on the verso of the page that bears the poem “Mushroom”; and, opposite the poem “Faustus Wounded,” in *Man in Love*.

*Mute Woman* 1960 (*Checklist* [1987]). Described in McLeod as “a tree by water, with flowers, a bird, and fish” (26). There are by my count two birds, and also an abstract angel. One block, in LAC (LMS-0134, 1987-02, series IV, box 7, f. 3). Appears on the front of the keepsake *Mute Woman* (GP, 1960).

*Narcissi* (SWK) / *Valentine* 1976 [?] (*Checklist* [1987]). Three narcissus blossoms. One block, in LAC (LMS-0134, 1987-02, series IV, box 9, f. 48). Appears at the

top of the broadside *Covenant* (GP, 1976) and, flipped, between poem and colophon on this same broadside.

*North-west Wind (Locus) 1974* [?] (*Checklist* [1987]). A “lake and shoreline profile” (McLeod 31-2), with a horizon line and possible island-forms in the distance. One block, in LAC (LMS-0134, 1987-02, series IV, box 9, f. 41). Appears in *Locus* (GP, 1974) opposite the engraving *Great Horned Owl*; the poem “North-west Wind” appears on the recto of the following page spread.

*Oak (SWK) / Oak (Arbor) 1976* (*Checklist* [1987]). An oak leaf with its veins, the veins inked in against a white background, on one side of the leaf; and in white against an inked-in background, on the other. One block, location uncertain (the block is listed in Outram’s *Checklist* [1987] as being in LAC [LMS-0134, 1987-02, series IV, box 9, f. 47], but there is a similar block in the Fisher [ms. coll. 00457, box 36]; further research is needed to determine which is the block used to print the engraving in *Arbor*). Appears printed vertically, stem down, on the title and colophon pages of *Arbor* (GP, 1976); and horizontally, twice (stem on the right in the first iteration, stem on the left in the second), on the “Arboretum” spread in that same book.

*Otter [#2] (SWK) / Otter (Creatures) 1972* (*Checklist* [1987]). An otter, its body curved so that its head and forepaws come around towards its hindquarters and tail. One block, at LAC (LMS-0134, 1987-02, series IV, box 7, f. 22). Appears beneath the poem “Otter in Quick Rage” in *Creatures* (GP, 1972).

*Paradox 1970* [coiled serpent] (*Checklist* [1987]). A coiled serpent in the shape of a “stylized knot” (McLeod 28). One block, in LAC (LMS-0134, 1987-02, series IV, box 7, f. 15). Appears between the two stanzas of the poem in the keepsake *Paradox* (GP, 1970).

*Poplar (SWK) / Poplar (Arbor) 1976* (*Checklist* [1978]). A two-tone poplar leaf (one half with veins engraved in relief on a solid background, the other half with solid veins against a background engraved in relief). One block, in LAC (LMS-0134, 1987-02, series IV, box 9, f. 43). Appears below the poem “Poplar” in *Arbor* (GP, 1976).

*Poppy (SWK/MIL/Fisher)*. A poppy blossom. One block, at the Fisher (ms. coll. 00457, box 36). Appears opposite the poem “Gravity” in *MIL* (PQL, 1985); the engraving was printed as a limited-edition keepsake to go along with *DA* 44, the special issue on the Gauntlet Press.

*River Image (BH/SWK) / River (MIL) / Christmas 1972* (*Checklist* [1987]). A circle divided into two by sinuous lines, the whole reminiscent of a yin-yang shape. One block, in LAC (LMS-0134, 1987-02, series IV, box 7, f. 19). Appears at the top of the broadside *Pulse* (GP, 1972); opposite the poem “River” in *MIL* (PQL, 1985); and on the cover of *Turns* (Chatto and Windus with the Hogarth Press / Anson-Cartwright Editions, 1975/6).

*Salamander* (MIL/SWK) / *Salamander 1983* (Checklist [1987]). Two-colour engraving of a salamander. Two blocks, in LAC, labelled #1 (this being the salamander's body) and #2 (this being the salamander's legs and spots) in Checklist [1987] (LMS-0134, 1987-02, series IV, box 7, f. 6 [#2] and box 8, f. 27 [#1]). Appears with its poem on the broadside *Salamander* (GP, 1983) and in *MIL* (PQL, 1985).

*Sea Urchin* (BH/SWK) (also *Sea-Urchin* [BH]) / *Christmas 1984 Now block A* [?] (Checklist [1991]). A sand-dollar-style sea urchin. One block, in LAC (LMS-0134, 1991-17, box 3). Appears in *Now* (GP, 1984), opposite the poem and the engraving that rings it (*Christmas 1984 Now block B* [?] — see listing above).

*Seal* (SWK) / *Seal Dream (1971)* (Checklist [1987]). A seal in waves. One block, in LAC (LMS-0134, 1987-02, series IV, box 7, f. 18). Appears at the top of the broadside *Seal Dream* (1971).

*Shell #1* (BH/SWK/MIL) / *Christmas 1980* (Checklist [1987]). A spiriform shell. One block, in LAC (LMS-0134, 1987-02, series IV, box 9, f. 53). Appears opposite the poem in the keepsake *A Defense of Poetry* (GP, 1980), and opposite the poem “The Photograph” in *MIL* (PQL, 1985).

*Shell #2* (BH/MIL). A conch-style shell. One block, at the Fisher (ms. coll. 00457, box 36). Appears opposite the poem “Tree House” in *MIL* (PQL, 1985), and opposite the poem “Language” in *SP* (Exile, 1984), separating the *POL* section from the *Turns* section.

*Shiner* (MIL/SWK) / *Shiner 1976* (Checklist [1987]). A desiccated fish. One block, in LAC (LMS-0134, 1987-02, series IV, box 9, f. 49). Appears on the broadside *Shiner* (GP, 1976) between title and poem, and opposite the poem *Whale on China Beach* in *MIL* (PQL, 1985).

*Shoreline (Locus) 1974* (Checklist [1987]). Two-colour engraving of a curving shoreline. Two blocks, labelled *Shoreline* and *Shoreline #2* in Checklist [1987], in LAC (LMS-0134, 1987-02, series IV, box 8, f. 31 and f. 32). Appears opposite the poem “Shoreline” in *Locus* (GP, 1984).

*Snake #2* (BH/MIL) / *Snake (Creatures) 1972* (Checklist [1987]). A sinuous snake. One block, in LAC (LMS-0134, 1987-02, series IV, box 8, f. 23). Appears opposite the colophon in *Creatures* (GP, 1972) — this on the verso of the page bearing the poem “Snake” — and opposite the poem “Inuit” in *MIL* (PQL, 1985).

*Sparrow* (SWK) / *Sparrow (Creatures) 1972* (Checklist [1987]). A sparrow with wings folded, seen from above. One block, in LAC (LMS-0134, 1987-02, series IV, box 7, f. 16). Appears below the poem “Sparrow” in *Creatures* (GP, 1972).



*Spider* (BH/SWK) / *Spider (Creatures) 1972* (Checklist [1987]). A spider in the centre of its web. One block, in LAC (LMS-0134, 1987-02, series IV, box 7, f. 15). Appears beneath the poem “Sometimes” in *Creatures* (GP, 1972).

*Star* [#1] [?] (SWK) / *Valentine 1973 (Small Star)* (Fisher). There are two “star” ornaments listed in SWK, and I’ve assigned the number one to this, the smaller of the two — the block labelled *Valentine 1973 (Small Star)*. Eight lenticular spokes emerge from a centre; they alternate, four of them solid, and four outlined. One block, at the Fisher (ms. coll. 00457, box 36). Appears on the broadside *Love Letter*, in the upper aperture of the engraved initial “S” (see listing for *Valentine 1973*, below); beneath the poem, in the keepsake *Smart’s Croon* (GP, 1974); on the broadside *Story* (GP, 1974), between the poem’s two stanzas; and throughout the keepsake *Kindness* (GP 1977): twice on title and colophon pages, and once beneath each of the keepsake’s three poems.

*Star* [#2] (?) (SWK) / *Large Star / Valentine ’72* (Fisher). There are two “star” ornaments listed in SWK, and I’ve assigned the number two to this, the larger of the two — the block labelled *Large Star / Valentine ’72*. A central, cruciform “star” with lenticular arms, outlined; four lenticular spokes, each with a dart of white at its centre, emerge from the four crotches of this inner star. One block, at the Fisher (ms. coll. 00457, box 36). Appears at the top of *Eros Incarnate* (GP, 1972), on the title page of the keepsake *Smart’s Croon* (GP, 1974), at the top of *Story* (GP, 1974), and between poem and colophon on that same broadside.

*Sun and Water* [?] (SWK). Described in McLeod as “a sunrise over water” (27). The mostly obscured circle of a rayed, rising/setting sun, behind waves. One block, location unknown. Appears at the top of *Mermaid Waiting* (GP, 1967).

*Swamp Iris* (SWK/MIL/Fisher). A swamp iris blossom. One block, at the Fisher (ms. coll. 00457, box 36). Appears opposite the poem “Vernal Pond” in *MIL* (PQL, 1985) and on the covers of both *SP* (Exile, 1984) and *BA* (St. Thomas Poetry Series, 1998).

[Swelled rule (*Thresholds*)] (AJ). A small rule, swelled to a subtle diamond in the middle. If indeed this is an engraving of Howard’s, it would be one block; location unknown. Appears at the foot of every poem-bearing page in *Thresholds* (GP, 1973).

*Swelled Rule / 1970 (Paradox)* (Fisher). A broken rule, each half swelling slightly toward the centre break. One block, at the Fisher (ms. coll. 00457, box 36). Appears twice (above and below the poem) in the keepsake *Paradox* (GP, 1970).

*Thresholds 1973* [#1, curving shoreline] (Checklist [1987]). One of two blocks with this name in Outram’s *Checklist* [1987]. A curving shoreline. One block, in LAC (LMS-0134, 1987-02, series IV, box 8, f. 26). Appears opposite the poem “Daydream Reproved” in *Thresholds* (GP, 1973).

*Thresholds 1973* [#2, diagonal shoreline] (*Checklist* [1987]). One of two blocks with this name in Outram's *Checklist* [1987]. A diagonal shoreline. One block, in LAC (LMS-0134, 1987-02, series IV, box 8, f. 27). Appears opposite the poem "Habit" in *Thresholds* (GP, 1973).

*Tulip* (SWK/MIL/Fisher). A tulip blossom. One block, at the Fisher (ms. coll. 00457, box 36). Appears opposite the poem "Riddles for Old Cameron" in *MIL* (PQL, 1985). Printed as a limited edition to accompany the catalogue *The Event in the Mind*, in which appears Outram's poem *Lightfall* (see Appendix 1).

*Two Figures* [#1] (SWK) / *Petition to Eros 1969* [?] (*Checklist* [1987]). "[T]wo lovers entwined" (McLeod 28). One of two such engravings, both given the title *Two Figures* in SWK; in this, #1, the hand of the reclining, female figure, is evident, placed on her lover's lower back. One block, in LAC (LMS-0134, 1987-02, series IV, box 7, f. 12 or f. 13 [?]). Appears between the first and second stanzas of the poem on the broadside *Petition to Eros* (GP, 1969).

*Two Figures* [#2] (SWK) / *Petition to Eros #2 1969* [?] (*Checklist* [1987]). "[T]wo lovers entwined" (McLeod 28). One of two such engravings, both given the title *Two Figures* in SWK; in this, #2, both lovers' heads are at left; at right, three feet are evident. One block, in LAC (LMS-0134, 1987-02, series IV, box 7, f. 12 or f. 13 [?]). Appears between the second and third stanzas of the poem on the broadside *Petition to Eros* (GP, 1969).

*Under Other Moons 1970* (*Checklist* [1987]). A "Cecropia moth and two moons" (McLeod 28). One block, in LAC (LMS-0134, 1987-02, series IV, box 7, f. 14). Appears between title and poem on the broadside *Under Other Moons* (GP, 1970).

*Valentine '69 / Swelled Rule* (Fisher). A broken rule, each half swelling slightly toward the centre break; in the break, a fleuron. One block, at the Fisher (ms. coll. 00457, box 36). Appears between poem and colophon on the broadside *Petition to Eros* (GP, 1969).

*Valentine 1973* [initial 'S'] (*Checklist* [1987]). The "initial letter S" (McLeod 30). One block, in LAC (LMS-0134, 1987-02, series IV, box 8, f. 28). Appears as the first letter of the poem "Love Letter" on the broadside of that title (GP, 1973).

*Valentine 1974* [rose] (*Checklist* [1987]). A rose (McLeod 31) inscribed on a circle. One block, in LAC (LMS-0134, 1987-02, series IV, box 8, f. 25). Appears between poem and colophon on the broadside *Lacking Ichor* (GP, 1974).

*Wave Form* (SWK) / *Xmas '69 Wave Form* (Fisher). A small wave form or "shoreline profile" (McLeod 29). One block, at the Fisher (ms. coll. 00457, box 36). Appears between poem and colophon on the broadside *For All Creation Is Divine Entire* (GP, 1969), between poem and colophon on the broadside *Seal Dream* (1971), and below the poem "Regina Muskoka in Shallows" in *Creatures* (GP, 1972).

*Willow (Arbor) 1976 (Checklist [1987])*. Two-colour engraving of a [willow] “leaf ... and a pool of water” (McLeod 33). Two blocks, in LAC (LMS-0134, 1987-02, series IV, box 9, f. 45 and f. 46; the blocks are titled *Willow #1 [Arbor]* and *Willow #2 [Arbor]*, in Outram’s *Checklist*: further research is needed to determine which is which). Appears below the poem “Willow” in *Arbor* (GP, 1976).

*Young Pine (SWK) / Young Pine 1958 (Checklist [1987])*. A solar form superimposed on a young pine or pine branch. One block, in LAC (LMS-0134, 1987-02, series IV, box 7, f. 1). Appears on the front fold-over of the keepsake *Young Pine* (n.p., 1958).

## Works Cited

*This list includes all bookworks and most of the archival sources mentioned in this thesis. GP broadsheets that are annotated in the body of this thesis are excluded from this list: including them here seemed an unnecessary reduplication, and would have swollen this bibliography to cumbersome length. For certain archival sources, referred to in passing, the provenance is given in the text, at the moment of citation.*

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