

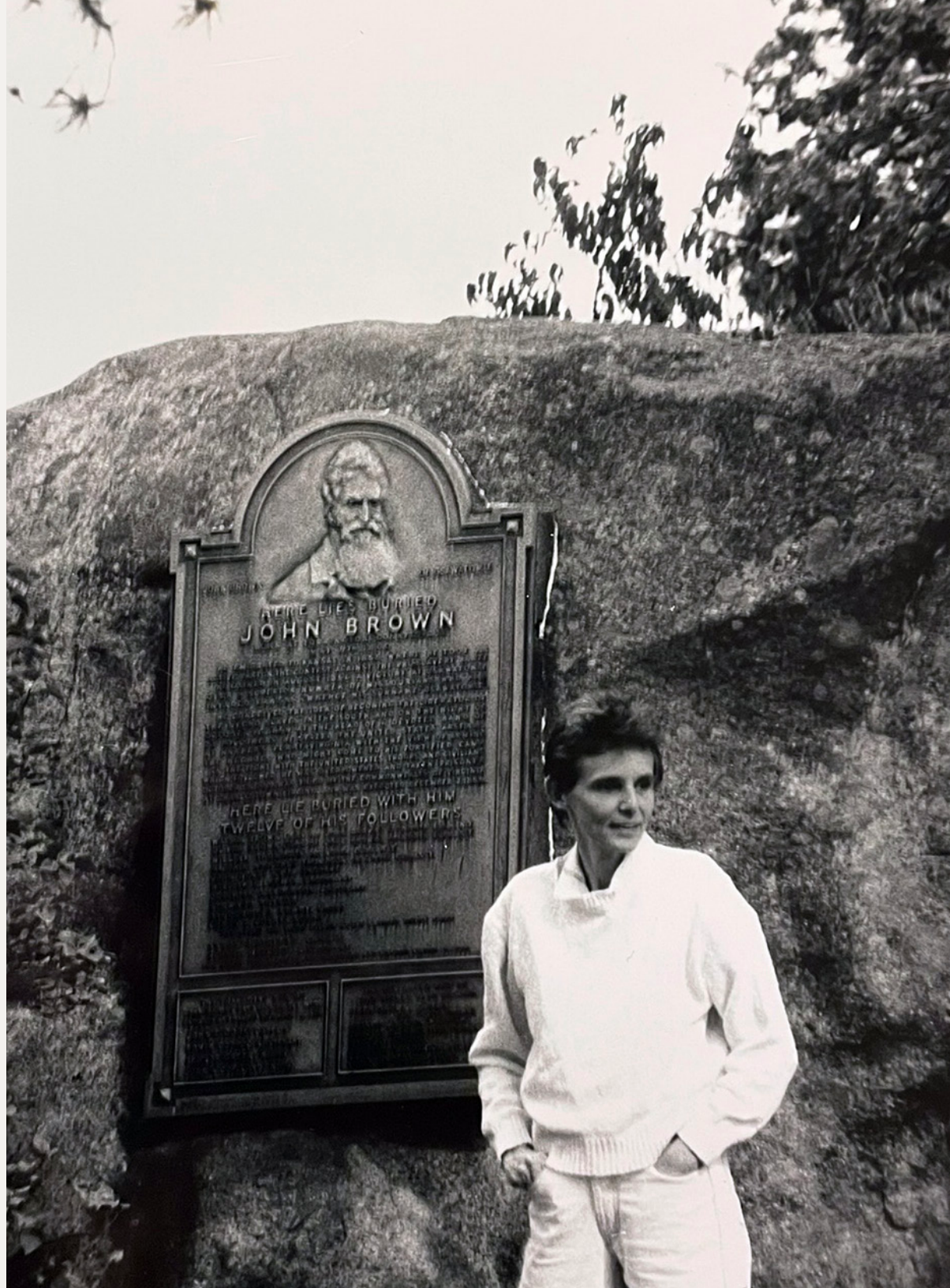
SUSAN HOWE

EXTENT: Approx. 15 linear feet. With 11 bankers boxes, 1 oversize box measuring 28 x 18 x 4 in., and 5 oversize pieces with maximum dimensions of 22 x 30 in., and 22 GB of digital files.

DATES: 1904-2025, bulk 1990s-2025.

CONTENT: This collection comprises the literary papers of Susan Howe, with materials assembled post-2009 (her last sale of materials to the Beinecke Library). This collection includes correspondence, drafts of work, notebooks, planners, professional files, personal and family files, photographs, artworks, ephemera, audio/visual items, extensively-annotated books owned by Howe, and digital files. Of special note in this collection are printed typescripts, typescripts, and autograph notes that document her revision process for poetry, prose, performance, and also her signature paste-up technique for "word collage" poems. Correspondence files, and a substantial collection of notebooks, also situate Howe's work alongside her literary community (especially New Directions), historical and present family, and the research collections that inform her processes.

The archive is housed in Brooklyn, NY at Granary Books.

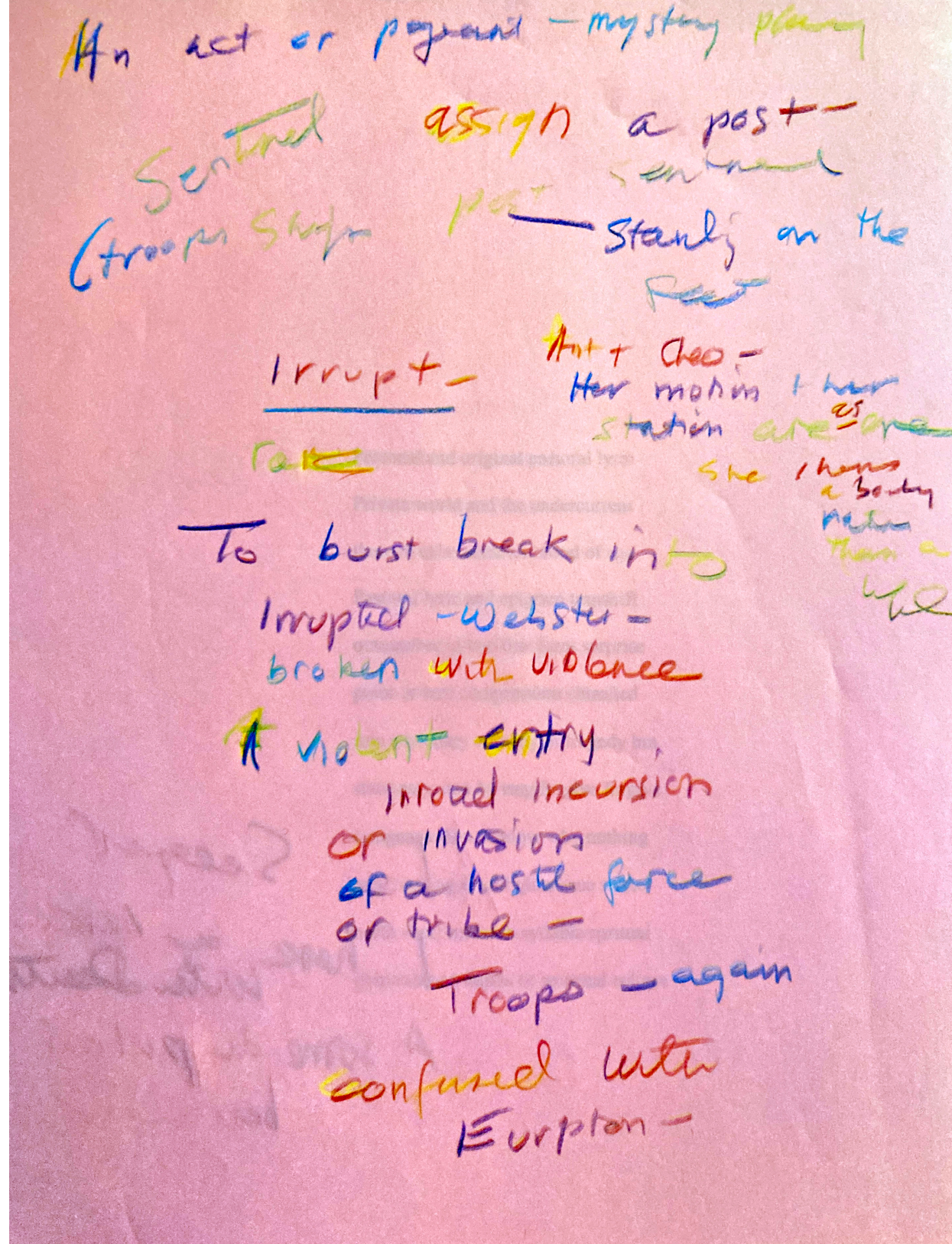


ABOUT SUSAN HOWE

Susan Howe (b. 1937) is a poet, author, and scholar, whose work is especially attentive to the material histories of American poetics and the role of geographic and ecological place in literature. She has pioneered a technique of typographic collage in her work, embodied in projects including *Frolic Architecture* (with James Welling, Grenfell Press, 2010) and *Concordance* (Grenfell Press, 2019), and often collaborates with musicians such as David Grubbs on performance of her work (such as *Souls of the Labadie Tract*, in 2007), or with institutions to embody their collections (the Isabella Stewart Gardner Museum, the Pioneer Memorial Museum, and the Beinecke Library at Yale, among others).

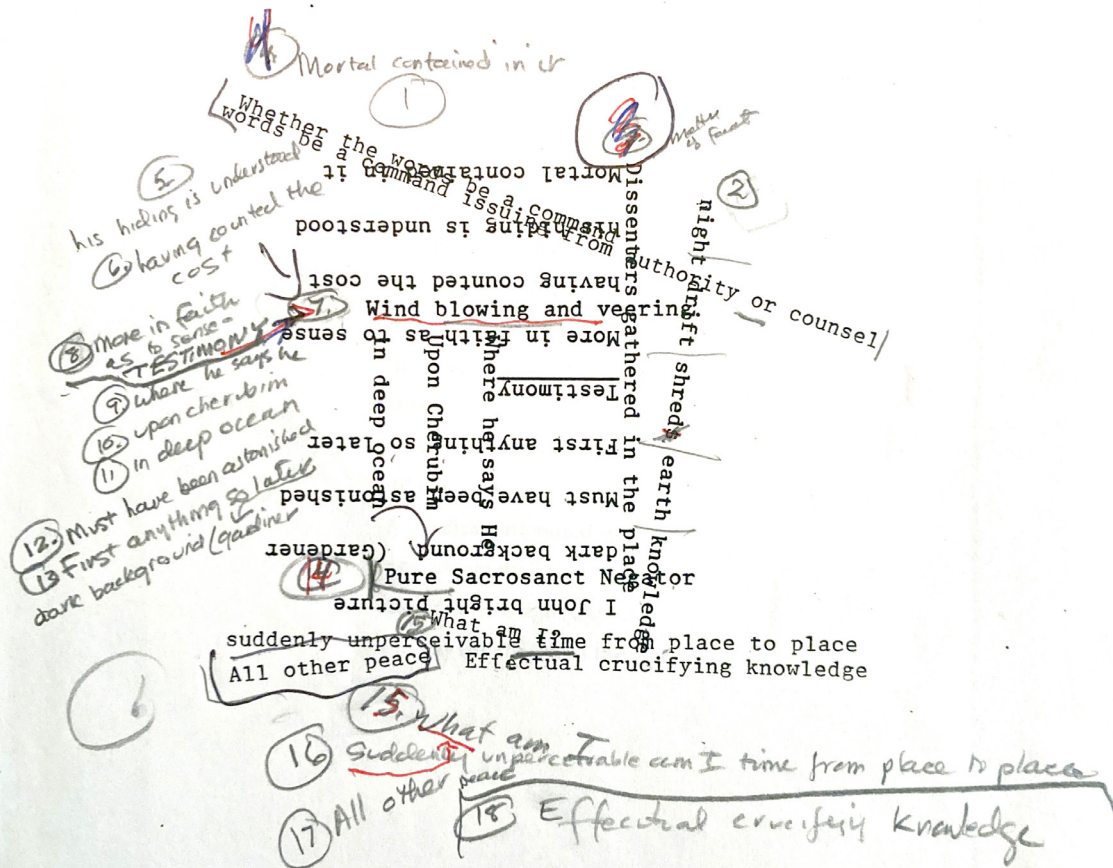
Recent poetic works by Howe include *Souls of the Labadie Tract* (New Directions, 2007), *That This* (New Directions, 2010), *Tom Tit Tot* (with R. H. Quaytman, Library Council of The Museum of Modern Art, 2014), *Debths* (New Directions, 2017), *Concordance* (New Directions, 2020, and Grenfell, 2019), and *Penitential Cries* (New Directions, 2025). Recent critical works include *The Gorgeous Nothings: Emily Dickinson's Envelope Poems* (New Directions, 2013), *Spontaneous Particulars: The Telepathy of Archives* (New Directions, 2014), and *The Quarry* (New Directions, 2015, and a finalist for the PEN/Diamonstein-Spielvogel Award for the Art of the Essay). New Directions also reissued two of Howe's earlier works: *The Birth-Mark: Unsettling the Wilderness in American Literary History* (2015, originally published 1993), and a 2007 reissue of *My Emily Dickinson* (originally published 1985). Most all of these prolific recent works are attested to in the archive.

Pictured are Howe's autograph notes.



Howe's academic appointments include the prestigious Samuel P. Capen Chair of Poetry and the Humanities at the State University of New York at Buffalo (from 1988 to her retirement in 2006), as well as visiting professorships at Princeton University, the University of Chicago, and other institutions. She is the recipient of the Bollingen Prize in American Poetry (2011), a member of the American Academy of Arts and Sciences (1999), a Chancellor of the Academy of American poets (2001-2006), and a recipient of two American Book Awards from the Before Columbus Foundation (1981 and 1986).

Born in Boston, Massachusetts, Susan Howe has often written of her family's influence, with her mother, the playwright Mary Manning (a close friend of Samuel Beckett's), and her father, Mark De Wolfe Howe, a biographer and Harvard professor. Howe's sister is the poet Fanny Howe; Howe's son, Mark von Schlegell, is an author, and her daughter, R.H. Quaytman, is an artist. Howe lives in Guilford, Connecticut, and her work often deeply explores the history and topography of this space.



Pictured is a photocopied and annotated word collage by Howe.

ABOUT THE ARCHIVE

The archive was identified and preliminarily organized by Susan Howe, with assistance from Tessa Bolsover. In September 2025, the archive was transported to Granary Books' office in Brooklyn, NY, where we conducted additional physical organization, identified archival series, and inventoried the collection at folder level in a spreadsheet. We received digital files via USB drive in October 2025, curated by Howe with Bolsover, and inventoried these as well in their original order.

Howe titled most folders, whose names have been retained. In the spreadsheet inventory, titles given by us are noted in brackets. For Howe's work, the extent of material is often best described by the number of leaves, given Howe's tendency to print drafts on the verso of earlier drafts. Where the term "page" is used, we mostly refer to one-sided manuscripts.

Granary Books hewed as close as possible to the series names and level of description in the Beinecke's finding aid for the prior installment of Howe papers in 2009. The physical archive was described by the following series, at folder level:

Correspondence (2 boxes)

Works (3 boxes)

Notebooks and Planners (1 box)

Professional Papers (2 boxes)

Personal and Family Papers (1 box)

Annotated Books (9 volumes)

Artworks (2 items)

Photographs (1 box)

Audio/Visual and Digital (1 box, 22 GB)

DIMENSIONS OF MATERIALS

Maximum dimensions of oversize material are 22 x 30 in.

AUDIO/VISUAL AND DIGITAL MEDIA

The archive includes 22 GB of digital files, or approx. 3,903 files. Physical audio/visual media includes: 3.5 in. floppy disks; 100 MB and 250 MB zip disks; video cassette tapes; audio cassette tapes; CD-Roms; and DVDs.

CONDITION REPORT

The archive is in overall good condition with no extensive preservation considerations or special housing requirements. Any specific considerations have been noted in the spreadsheet inventory in a special column.

RESTRICTIONS

None noted.

HIGHLIGHTS OF THE ARCHIVE

Drafts of Work

Howe's practices of revision and annotation are dynamically represented, in colorful pencils, paste-up revisions, and multiple versions of manuscripts—from autograph notes to publisher's proofs. Works represented include *Concordance*, *Debths*, *Disappearance Approach*, *Frame Structure*, *Frolic Architecture*, collaborations with David Grubbs, *Marker* (Sorting Facts, or Nineteen Ways of Looking at Marker), *My Emily Dickinson*, *Pierce-Arrow*, *Poem Found in a Pioneer Museum*, *Pythagorean Silences*, *Spontaneous Particulars: The Telepathy of Archives*, *Souls of the Labadie Tract*, *That This*, *The Birthmark*, *The Midnight*, *The Nonconformist's Memorial*, *The Quarry*, *Tom Tit Tot*, and *Unimagined Night*, as well as uncollected poems and work in several phases of drafts.

Original Word Collage Poems

Nearly 300 original paste-ups from Howe's work, including a complete-as-possible set of original paste-up word collages from *Frolic Architecture* (Howe's work inspired by research in the Beinecke Library on Jonathan Edwards' family papers). Additional word collages include those related to Emily Dickinson, *Souls of the Labadie Tract*, *The Birthmark*, and other projects. There are hundreds more word collages in various states of revision, including photocopied with annotations.

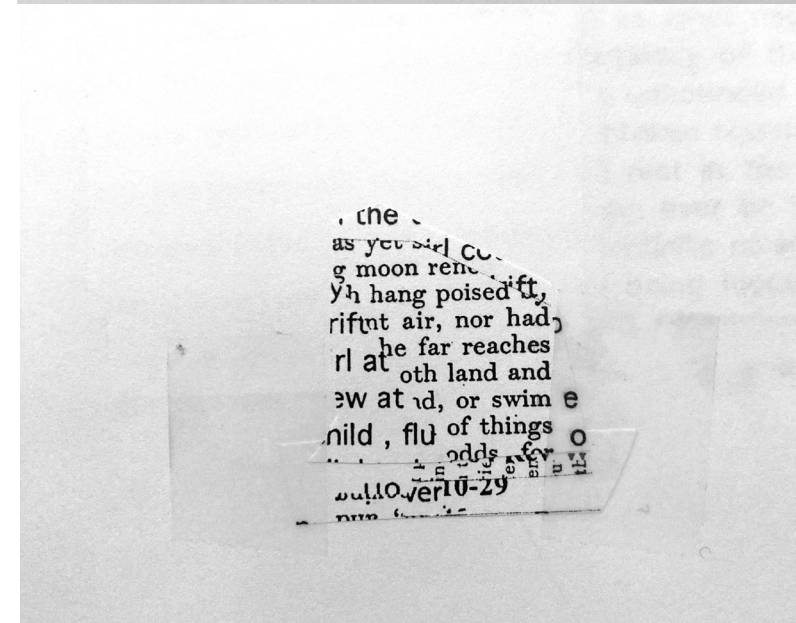
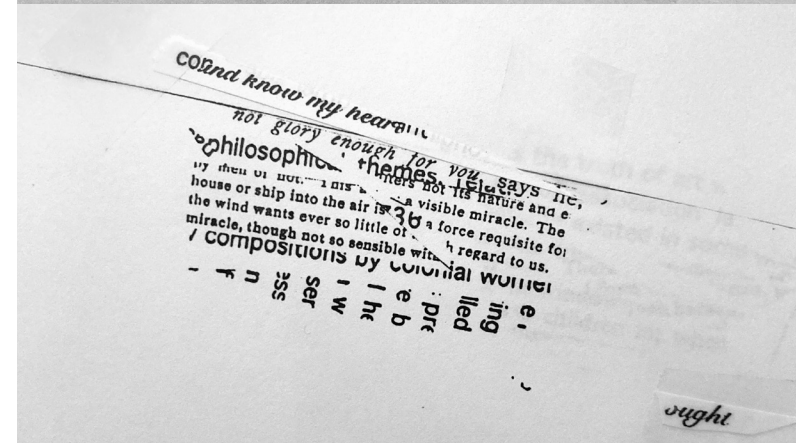
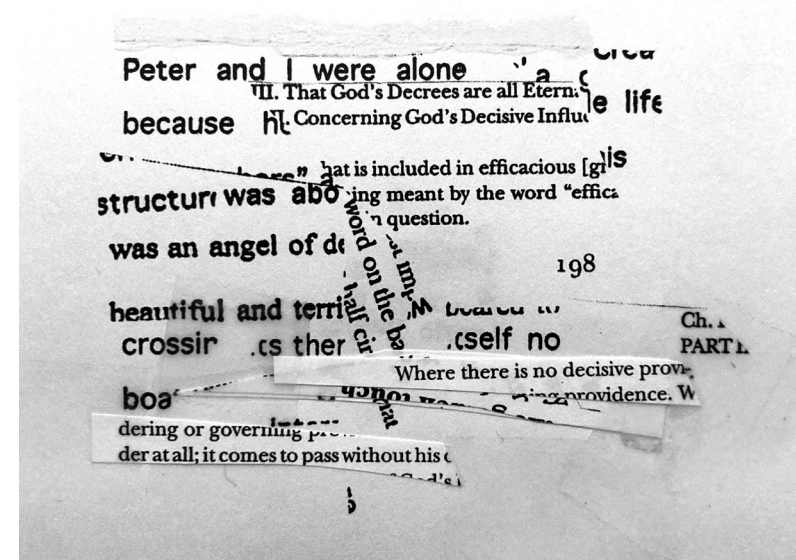
Correspondence

Dozens of correspondents are represented in the archive, including John Ashbery, Charles Bernstein, Dominique Fourcade, Robert Creeley, Barbara Guest, Marjorie Perloff, Rosmarie Waldrop, and especially Barbara Epler, Howe's longtime editor and friend. There is also an autograph card from Samuel Beckett on his own stationery thanking Howe for sending a copy of *Pythagorean Silence*, and numerous materials related to Howe's collaborative work with musician David Grubbs, as well as her important collaborations with Leslie Miller of Grenfell Press, her publisher.

Annotated Books

Howe has long been a student of marginalia (Herman Melville, Charles Olson), and archive includes several annotated books that are deeply important to Howe's poetic practice, featuring her rich marginalia, underlining, sticky notes, and reflections written at chapter beginnings. These annotated volumes include *Wuthering Heights* by Emily Brontë, *The Gift* by H.D., *Philosophy in the Tragic Age of the Greeks* (two copies) by Friedrich Nietzsche, works by Henry James and Sor Juana de la Cruz, as well as Charles Olson's *Call Me Ishmael* (Olson's influential study of Melville, including his reading influences and marginalia).

Pictured are original word collages, in paste-up form.



DESCRIPTION OF THE ARCHIVE

Leave alone Susan! Dong

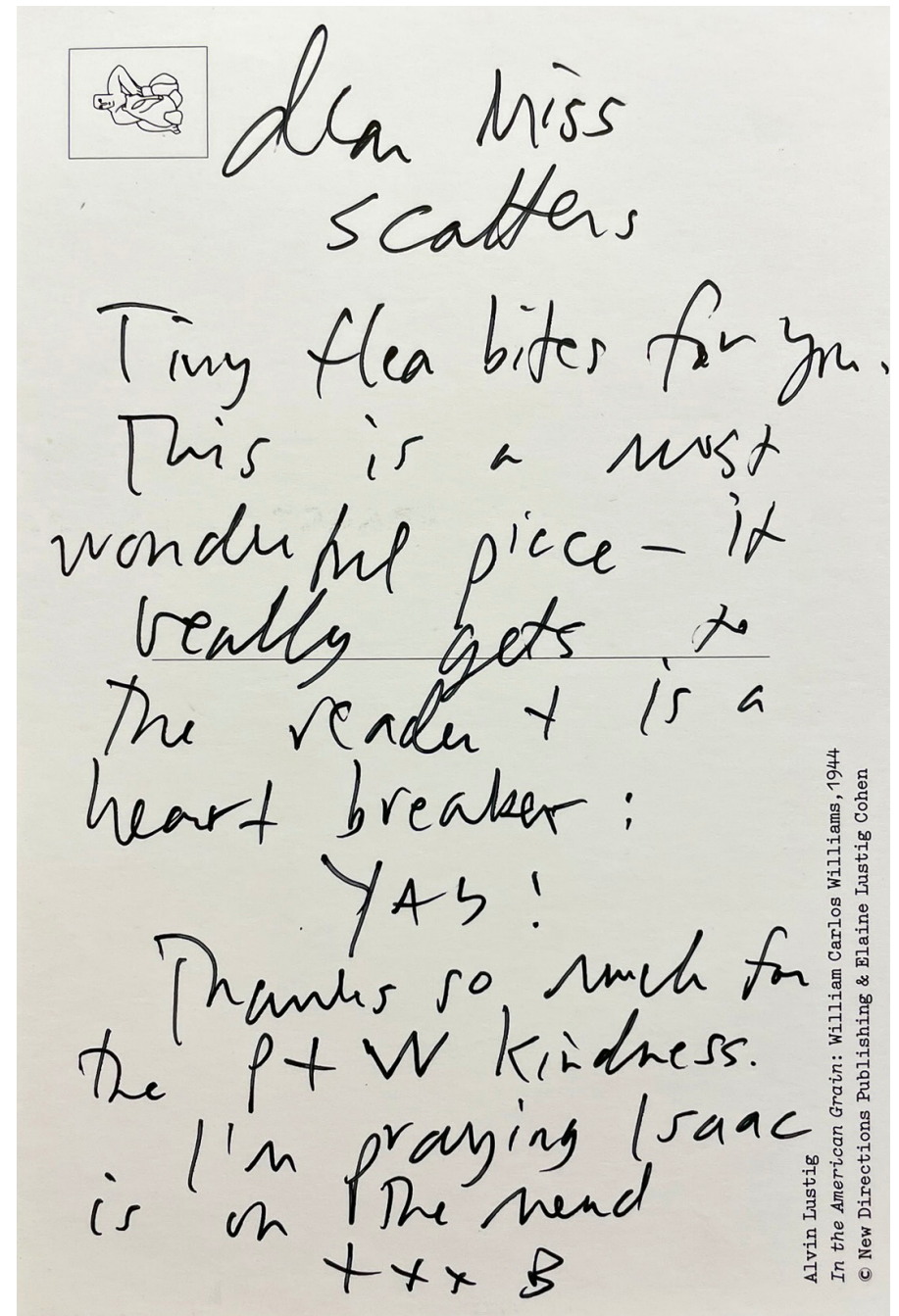
Tom Tit Tot poems / May 11
FINAL

CORRESPONDENCE

Correspondence spans two full bankers boxes and has been divided into two primary categories: named correspondence folders, largely in keeping with correspondents identified in the most recent installment of Howe's papers, and grouped correspondence, either as Howe organized it or in chronological order by decade.

Named correspondence comprises over 90 folders of frequent, important, or otherwise notable correspondents, many of whom are identified in the most recent installment of Howe's papers. The correspondents include, among others: Etel Adnan, George Albon, Charles Alexander, John Ashbery, Anise Baird, Mike Basinski, Samuel Beckett, Robert Bertholf, Jen Bervin, Sergio Bessa, Harvey Breverman, George Butterick, Sarah Campbell, Perry Casey, Norma Cole, Steve Collis, Bill Corbett, Dougse Crase, J.C. Creasy, Robert Creeley, Johanna Drucker, Rachel Blau DuPlessis, Craig Dworkin, Barbara Epler, Simone Fattal, Alan Felsenthal, Zack Finch, Robert Fitzgerald, Dominique Fourcade, Graham Foust, Kathleen Fraser, Robert Gardner, Alan Gilber, Peter Gizzi, Allan Grossman, Barbara Guest, Camille Guthrie, Joan Hawkins, Marcia Hafif, Donald Hall, Joseph Hassett, Scott Howard, Fanny Howe, Tina Howe, Devin Johnston, Julie Joosten, Richard Kostelanetz, Nancy Kuhl, Ann Lauterbach, Deidre Lynch, Nora Mapp, Helen Marten, Bernadette Mayer, Jim Mays, Jerome McGann, Will Montgomery, Gale Nelson, Charles North, Monica Ong, Lois Overbeck, Maureen Owen, Ron Padgett, John Palattella, Michael Palmer, Bob Perelman, Marjorie Perloff, F.T. Prince, Vic Rawlings, Joan Retallack, Laura Riding, Charles Ruas, Leslie Scalapino, Kyle Schlesinger, Jim Schley, Jonathan Schwartz, Maria Scrivani, Diana Stewart, Cole Swensen, John Taggart, Erica Van Horn and Simon Cutts, Robert Penn Warren, Rossana Warren, Karen Weisser, Rosmarie Waldrop, Jonathan Williams, and Bill Zavatsky.

In addition to named folders, the prior installment's "Indeterminate/Unfiled" categorization by chronology is continued here in folders simply titled "Correspondence," grouped approximately by decade. Howe herself organized additional thematic folders, including printed emails, which are housed in two folders, and a group of correspondence she received in 2008 after the passing of her husband, Peter Hare.



Pictured is a postcard from Barbara Epler to Susan Howe.

WORKS

In the form of printed typescript drafts, autograph notes, early typescripts, photocopied and annotated pages, paste-up drafts, publisher's proofs, and letterpress-printed proofs, this richly-annotated series contains the majority of Howe's works published after 2009, as well as drafts of some earlier projects. Works represented include *Concordance*, *Debths*, *Disappearance Approach*, *Frame Structure*, *Frolic Architecture*, *Marker* (*Sorting Facts*, or *Nineteen Ways of Looking at Marker*), *My Emily Dickinson* (including Howe's marked-up printed typescript for the audio-book version), *Pierce-Arrow*, *Poem Found in a Pioneer Museum*, *Pythagorean Silences*, *Spontaneous Particulars: The Telepathy of Archives*, *Souls of the Labadie Tract*, *That This*, *The Birthmark*, *The Midnight*, *The Nonconformist's Memorial*, *The Quarry*, *Tom Tit Tot*, *Unimagined Night*, and uncollected poems and prose. There are also several drafts of reading or performance notes in this series, as well as the Professional Papers series.

Howe is an intensive editor and annotator, and drafts of her work show a multilayered process, often with her signature rainbow pencil marks that echo her early artworks' prismatic orientation. Howe often reuses paper for printing, and the rectos of one draft may have annotated draft material from another project on the verso. In *Spontaneous Particulars*, Howe's book on what she terms "the telepathy of archives," she notes this occurrence in archival collections: "sometimes, a hidden verso side acts as a prior counterpoint" (25), and indeed, her archivists at Granary agree.

Two early items of special note are an early attempt to transcribe Dickinson in the form of paste-ups (seven leaves of paste-ups in the archive), which Howe has annotated to suggest this process for transcription was the first hint of her pre-computer word collage process for other poems, and a handmade booklet with Howe's autograph translations of Stephen Mallarmé's influential poem, "Un coup de dés jamais n'abolira le hasard."

Pictured is a draft, with autograph and paste-up elements, by Howe.

At home, I printed out transcriptions I had made in the library, then using multi-purpose copy paper, scissors, "invisible" scotch tape, and a canon copier PC170, I collaged fragments of his sister Hannah's "private writing," with a mix of sources from other texts. Some examples on the handouts. This is way I constructed a series of poems, that were then scanned at high resolution by Leslie Miller at Grenfell Press in NYC, for a fine Press edition in collaboration with the photographer James Welling. I called it FROLIC ARCHITECTURE after a line from

Emerson's great poem "The Snow-Storm" "The frolic architecture of the snow." ^{Built in an age, the mad winds night-work}

There are only 27 copies. I guess it can be called an artist's book though I would call it a book of poems—

"Frolic Architecture" is also published in slightly different form (but still including some of Jim Welling's photos) in THAT THIS by New Directions.

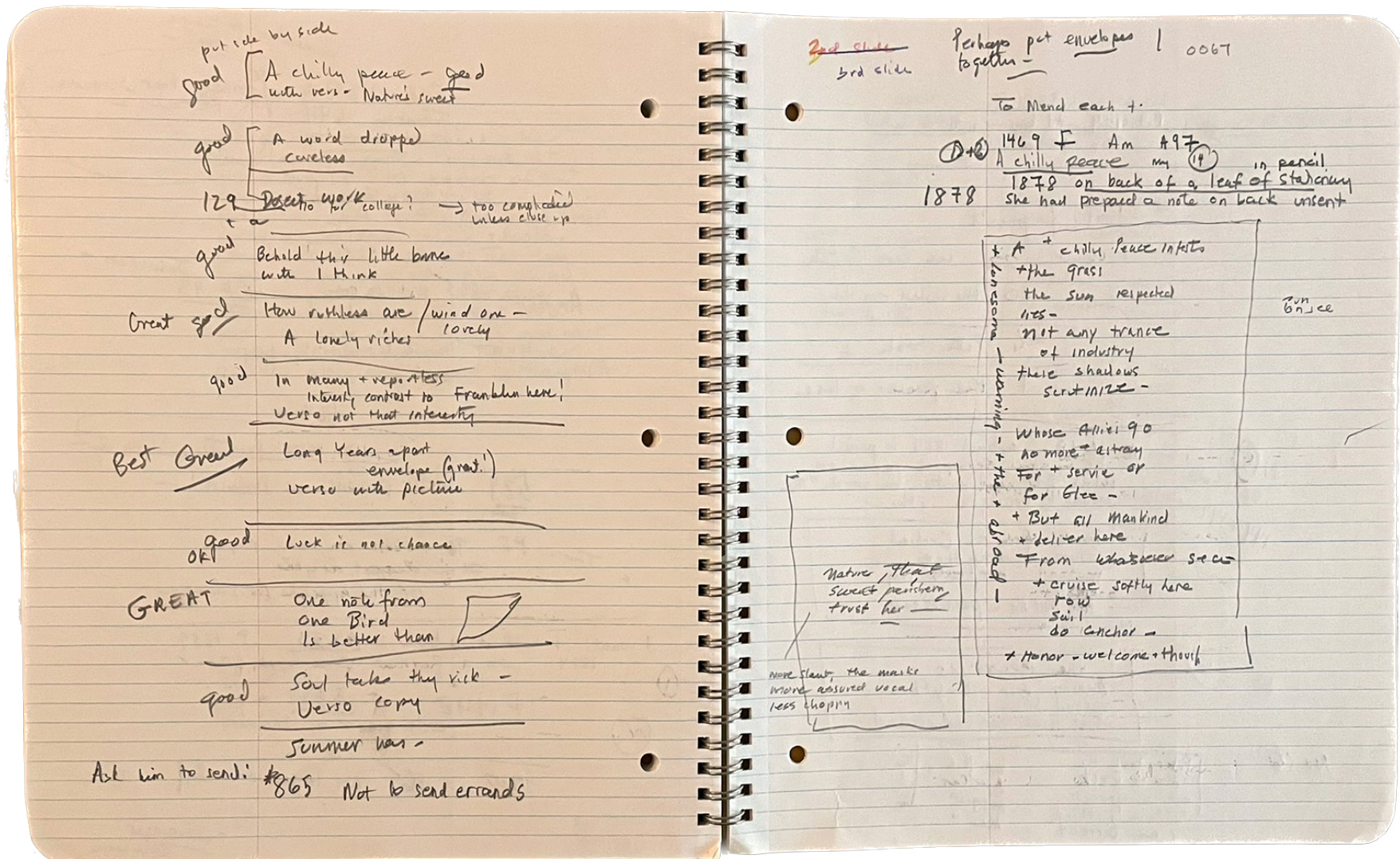
Handwritten note: I had the wings of a dove
 , but whether could, I fly, Or
 & abiding PORTION and no
 ring, deceiving, enjoyment
 s, where shall I find Real:
 I wander from mountain
 ne---Oh that I could find
 rest for the sole of m
 and weary myself t

Handwritten note: End of Pulson Book 5 - 1958

Handwritten note: We know nothing and can know nothing but
 the dance, to dance to a measure
 Contrapuntally, Satirically the tragic foot.

NOTEBOOKS & PLANNERS

29 notebooks and 28 planners comprise this series, providing extensive and multifaceted documentation of Howe's personal and creative life between 1994 and 2024. Nearly all of Howe's notebooks are fully-used, with each offering its own balance between personal, diaristic entries, creative drafting, especially of poetry, notes on daily life, research, and her teaching. Often, her interest in other poets appears as a subject, with Hart Crane and Emily Dickinson appearing frequently throughout her entries (one notebook contains an interesting series of transcriptions of Dickinson's poems at the end, with Howe making notes in the margins on Dickinson's composition practices). A group of small black Moleskine notebooks contain a significant volume of autograph drafts of poems, which are written on clean, white pages (in contrast to many of Howe's notebooks, in which the entire page is used), speaking to the intentionality of Howe's choice to write down these drafts.





Her planners are primarily monthly calendars based on the academic year, and extensively chronicle her appointments, meetings, travels, and contacts, and again emphasize the overlapping nature of Howe's personal and professional worlds. Planner's textblocks are often detaching or detached from their binding, emphasizing how thoroughly Howe relies on their use throughout the year, though this separation is often quite clean and does not affect the structure of the interior pages. Most planners have had an image printed from the computer and taped to the cover by Howe, offering a thematic structure for the year. There are also several folders of printed typescript journal notes from Howe's journals kept on her computer, in addition to digital files of these journals in the Digital series.

PROFESSIONAL PAPERS

In keeping with the series name from the current holdings at the Beinecke, the Professional Papers series spans two bankers boxes with the following subseries (folder counts in parentheses): Lectures and Readings (58), Seminars (17), Awards (3), International Projects (8), Translation (3), Interviews (6), Reviews by Others (2), Ephemera (2), Research Files (9), and Business (31). In almost all instances, Howe has labeled and organized the folders herself. The Lectures and Readings subseries contains extensive drafts (including paste-ups), autograph notes, slides, and supporting materials for talks delivered at institutions including Princeton University, Yale University, the Morgan Library, MoMA, Poets House, CUNY, the American Academy of Poets (Blaney Lecture), University at Buffalo, and the Beinecke. The Seminars subseries documents Howe's teaching at the University at Buffalo, Princeton, the University of Chicago, and other spaces, and the Business subseries (whose name was designated by Howe) features correspondence and documents related to permissions, publishing agreements, speaking engagements, and professional organizations such as the Academy of American Poets. Research Files contain autograph notes and annotated photocopied, printed typescript, or printed material on subjects central to Howe's scholarly and creative work, including Emily Dickinson, Charles Sanders Peirce, and Henry James.

Pictured is a draft of a reading script by Howe, circa 1990s.

3:05
2:20

Now I'll read from two recent books. *the nonconformist's Memorial*--a collection of poems published by New Directions ¹⁹⁹³ and *The Birth-mark: unsettling the wilderness in American literary history*, a book of essays also published ^{the same year} in 1993 by Wesleyan University Press.

I wrote ~~these~~ ^{two} books more or less together over four years. But their connectedness during ~~the~~ ^{a period of} 1992 was so complete that I thought of them as one. Each of them had a publisher's deadline for the middle of August and I knew I had to return to Buffalo August 22 to teach the fall semester. ^{so} I was working on the last poems ^{all summer} in "Melville's Marginalia" most intensely.

Any thinking you do on the subject of marginalia leads straight to Samuel Taylor Coleridge (who I am told ~~he~~ ^{he} thought up the word). I had been poring over the Princeton edition of Coleridge especially the volumes devoted to his marginalia. At that time only two volumes were available--now I believe there are 4. But so far as I knew then after 1,000 pages the editor ^{George Whalley} had only reached the letter B.

Whalley died during his work on volume 12 ^{the second marginalia volume}.

So I was in my study in Guilford ~~that~~ ^{Connecticut} August with the essays on one desk and the poems on another. I would move across the room from each to each. My editor at Wesleyan, Terry Cochran, insisted there be an introduction to the essays and I felt this was an impossibility because although I could see how they fitted with the poems I couldn't so easily see how the essays fitted with each other. Suddenly in the Introduction to The Princeton Coleridge volume 12 Marginalia Abt to Byfield I found ^{Whalley} the editor in his introduction cited a passage Coleridge had written in the margin of one of his books. I had a sort of brainstorm and took off on the introduction to the essays as if I were writing a poem.

I didn't have a general thesis so I couldn't begin

find

PERSONAL AND FAMILY PAPERS

Family histories—as in the Jonathan Edwards papers at the Beinecke—are a prominent theme in Howe's work, as is her own family history. Her mother, Mary Manning, was a prominent Irish playwright, and her father was a noted biographer and law professor; in addition, Howe's genealogy exists within a sprawling network of New England relatives, her accomplished children, and marriages to artist David von Schlegell and philosopher Peter Hare (who passed in 1992 and 2008, respectively). This series contains historical family documents and photographs, correspondence, and Howe's own notes about family members to provide further context. Subseries within this grouping include material related to David von Schlegell, Peter Hare, Howe's parents, and more general family files about other relatives. Key documents include a hand-sketched boat design by David von Schlegell (that Howe notes he was designing "at the end of his life for our getaway"); a 1972 letter from Mary Manning (Howe's mother) to Oscar Silverman that Howe marked as "A classic!" for its candid observations about her children's earning potential and the drinking habits of Buffalo residents; and files related to the passing of Peter Hare including death certificate and memorial documents. Howe has also preserved little-known Howe family lines in this series, including documents related to Gerard and Mabel Hopkins (Gerard, the nephew of the poet by the same name, and Mabel, Howe's cousin) whose children were killed in World War I, and thus represent a lost generation of a New England family.

ANNOTATED BOOKS

Nine extensively annotated books, selected by Howe and deeply important to her poetic practice, have been included in the archive, preserving Howe's rich marginalia and unique engagement with texts of her influences. In a manner similar to her approach to text within notebooks, Howe makes varying use of the page when annotating her books, at times relying heavily on underlining while at others marking pages with sticky notes, scrawling notes in the margins, or even writing complete reflections at the beginning of chapters. Titles included are: Emily Bronte, *Wuthering Heights*; Sor Juana de la Cruz, *A Woman of Genius*; H.D., *The Gift*; Henry James, *The Aspern Papers*; Henry James, *Selected Tales*; Henry James, *What Maisie Knew*; two copies of Friedrich Nietzsche's *Philosophy in the Tragic Age of the Greeks*; and Charles Olson, *Call Me Ishmael*.

A story of Doubles -
p. 282-283 - "spoil"
The real life - 284-85
285 - The Form

"crape"
a sign of mourning
veil worn as
disguise

1908
THE JOLLY CORNER
Revolution of the year last pages
291
300-304

23/56
'Everyone asks me what I "think" of everything,' said Spencer Brydon; 'and I make answer as I can - begging or dodging the question, putting them off with any nonsense. It wouldn't matter to any of them really,' he went on, 'for, even were it possible to meet in that stand-and-deliver way so silly a demand on so big a subject, my "thoughts" would still be almost altogether about something that concerns only myself.' He was talking to Miss Staverton, with whom, for a couple of months now, he had availed himself of every possible occasion to talk; this disposition and this resource, this comfort and support, as the matter in fact presented itself, having promptly enough taken the first place among the surprises, as he would have called them, attending his so strangely belated return to America. Everything was somehow a surprise; and that might be natural when one had so long and so consistently neglected everything, taken pains to give surprises so much margin for preparation. He had given them more than thirty years - thirty-three, to be exact; and they now seemed to him to have organized their performance quite on the scale of that licence. He had been twenty-three on leaving New York - he was fifty-six today: unless indeed he were to reckon as he had sometimes, since his repatriation, found himself feeling, in which case he would have lived longer than is often allotted to man. It would have taken a century, he repeatedly said to himself, and said also to Alice Staverton, it would have taken a longer absence and a more averted mind than those even of which he had been guilty, to pile up the differences, the newnesses, the queernesses, above all the big-nesses, for the better or the worse, that at present assaulted his vision wherever he looked.

The great fact all the while, however, had been the incalcul-

ARTWORKS

In addition to the paste-ups of Howe's word collages, which function like artworks in their own right, there are two large watercolor collages by Howe, circa 1970s. These colorful pieces feature collaged text, and one is framed by Howe. They are titled *Ask* and *Azoic*.

PHOTOGRAPHS

The Photographs series contains approximately 224 photographs and contact sheets, 57 negatives, and 800 slides that visually document Howe's personal and professional life from childhood onwards. Place is a prominent theme, especially its relationship to Howe's creative work, with many photographs depicting Howe's home and land, along with the surrounding area in Guilford, Connecticut, including the Elizabeth Park Conservancy, rock formations, a hermit's abandoned home, and cemeteries. Her travels are also well-documented, including trips to Tübingen, Germany with her husband, Peter Hare, and to visit Robert Smithson's land art piece, *Spiral Jetty*. Family photographs depict Howe's adolescence with sister Fanny and headshots from the 1980s onwards as part of her career as a writer. The slides included are consistently well-labeled by Howe and relate extensively to her work, especially on Dickinson, genealogy, and poetics. Throughout, images give a clear sense of Howe's poetic preoccupations, and make explicit the way that Howe's creative work is grounded in her local environment.

Pictured is a close-up from her artwork, Ask.



AUDIO/VISUAL AND DIGITAL

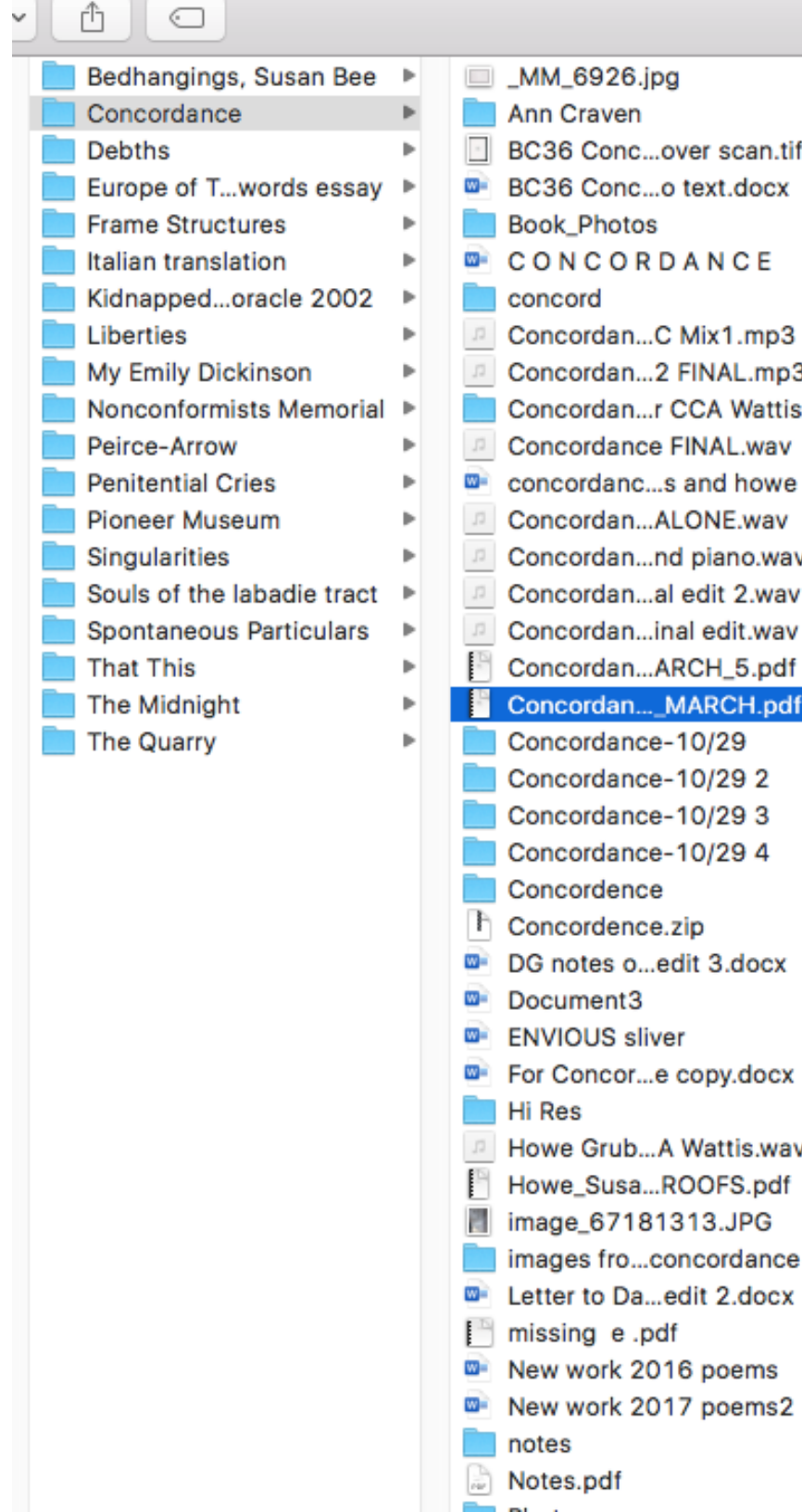
Physical audio/visual media within the archive includes: approximately 230 3.5 in. floppy disks, formatted for Mac operating systems; 14 zip disks, both 100 and 250 MB; 4 video cassette tapes; 1 audio cassette tape; approx. 40 CD-Roms; and 3 DVDs. Nearly all of these items are labeled by Howe, documenting their contents along with, at times, dates or locations as they pertain to the creation of the files within. Per labels, files within document Howe's drafts of work, including both poetry and essays, her teaching files across various institutions, correspondence (likely email), lectures and slides, scans and other research materials, and personal moments, such as the memorial for her late husband Peter Hare.

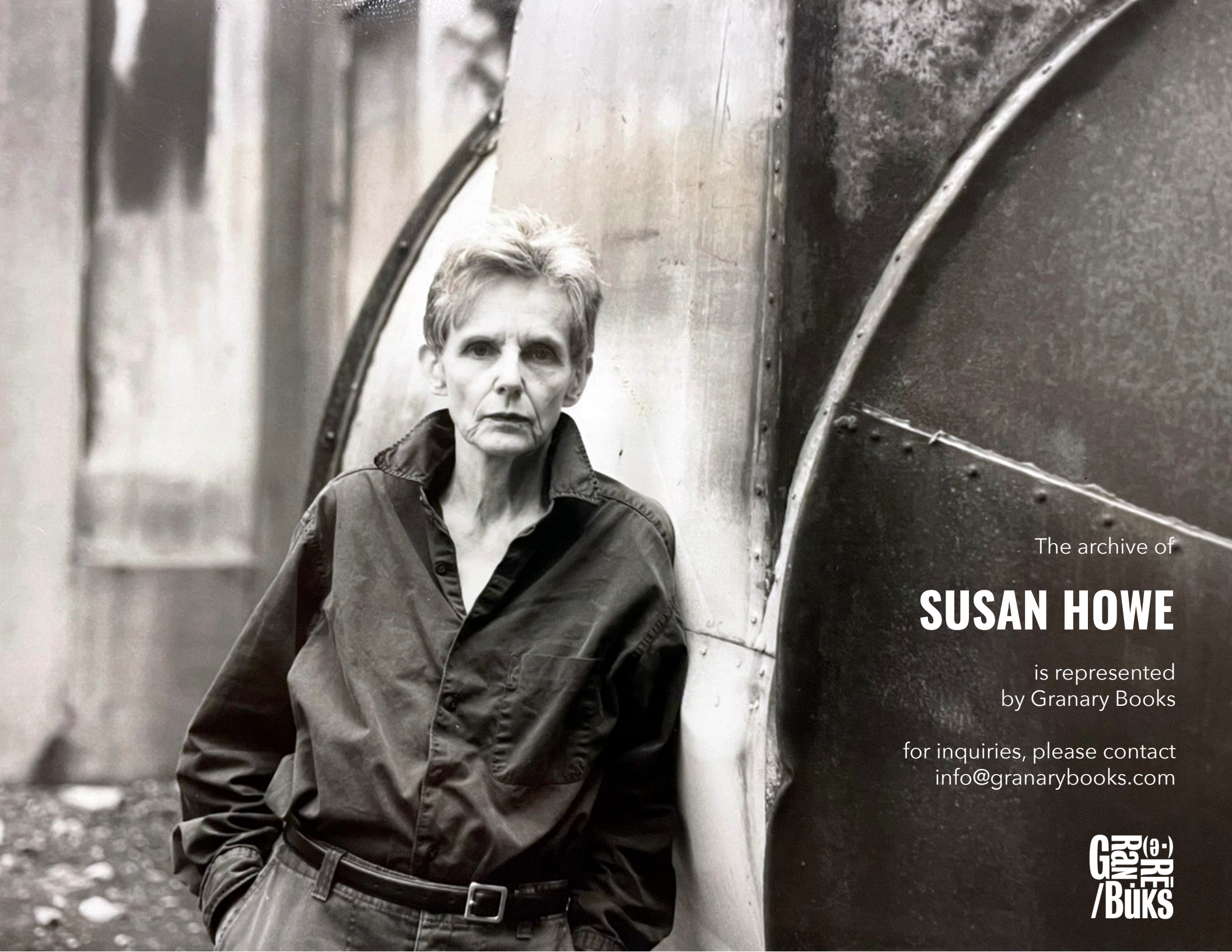
Howe's digital archive comprises approximately 22 GB, or 3,900 files, curated by Howe to reflect her creative process as it exists across book projects, essays, anthologies, recordings, and lectures, along with its intersections with her personal life through digitally-kept diaries, photographs, and genealogical research.

The contents of the digital archive have been organized by Howe into 11 directory folders: Art Exhibitions; Biographies / Resumes; Books; Diary; Family; Interviews; Misc. PDFs / research; Music / Records; Other Writings / Essays; Photos; and Readings / Lectures. Within these folders, a significant number of Howe's major published works are represented throughout the research, drafting, and publishing process, including *Concordance*, *Debths*, *Kidnapped*, *The Liberties*, *My Emily Dickinson*, *The Nonconformist's Memorial*, *Pierce-Arrow*, *Souls of the Labadie Tract*, *Spontaneous Particulars*, *That This*, *The Midnight*, and *The Quarry*, among others. Digital files related to these works capture the evolution of Howe's word collages, her collaborations with printers and artists, and ephemeral moments within the conception of the works, such as photographs related to projects and research notes.

Beyond her work as a poet and author, Howe's work as an exhibiting artist, a teacher, and a scholar is well documented, with her lecture slides, notes, and drafts organized into labeled folders noting topic, location, and often date of delivery. Her interviews are wide-ranging, and are housed in folders by publication and/or interviewer, with the transcripts and related notes.

The series also highlights Howe's personal life, through digitally-kept diaries that supplement her physical notebooks and genealogical research, with Howe often writing narratives related to her ancestor's lives. These files not only illuminate Howe's personal life, but make clear how family, history, and place operate as poetic antecedents within Howe's creative world.





The archive of

SUSAN HOWE

is represented
by Granary Books

for inquiries, please contact
info@granarybooks.com

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