

## Archive and Artifact



ARCHIVE AND ARTIFACT:  
SUSAN HOWE'S FACTUAL TELEPATHY

W. SCOTT HOWARD

Talisman House, Publishers  
Northfield, Massachusetts • 2019

Copyright © 2019 W. Scott Howard

All rights reserved

No part of this book may be reproduced in any form or by any means, electronic or mechanical, including printing, photocopying, recording, or by any information storage or retrieval system, without permission in writing from the editor and Talisman House, Publishers, LLC

Published in the United States of America by  
Talisman House, Publishers  
PO Box 102  
Northfield, MA 01360

Manufactured in the United States of America

11 12 13 7 6 5 4 3 2 1

ISBN: 978-1-58498-141-1

#### A C K N O W L E D G M E N T S

Grateful acknowledgement is made to the following artists and authors, libraries and publishers for permission to include passages from their works, as noted here:

Susan Howe and the Beinecke Rare Book and Manuscript Library, Yale University, Susan Howe Papers, YCAL MSS 338, Series II, Writings, [1994]-2007, Box 9, "Work for Ether/Either, Fall, 1996"; —, YCAL MSS 338, Series II, Writings, [1994]-2007, Box 5, "Work on Preterient"; —, YCAL MSS 338, Series III, Notebooks and Diaries [1984-2007], Box 11, "Sketch Book Journal, 1995, 1 of 13"; —, YCAL MSS 338, Series III, Notebooks and Diaries, 1984-2007, Box 12, Folder 24, Notebook: Dickinson Material (Spring 2001).

Susan Howe and Special Collections & Archives, UC San Diego, Susan Howe Papers, 1942-2002, MSS 0201, Box 3, Folder 5.

Susan Howe and Brita Bergland, *Articulation of Sound Forms in Time*, Windsor, VT: Awede Press, 1987.

Susan Howe and Leslie Miller, *Frolic Architecture*, New York: The Grenfell Press, 2010.

Susan Howe and The Museum of Modern Art, *TOM TIT TOT*, New York: MoMA, 2014.

Excerpts of "Articulation of Sound Forms in Time" from *Singularities* © 1990 by Susan Howe. Published by Wesleyan University Press and reprinted by permission.

By Susan Howe, from *EUROPE OF TRUSTS*, copyright ©1990 by Susan Howe. Reprinted by permission of New Directions Publishing Corp. By Susan Howe, from *PIERCE-ARROW*, copyright ©1999 by Susan Howe. Reprinted by permission of New Directions

Continued on the following two pages,  
which constitute an extension of the copyright page

Publishing Corp. By Susan Howe, from *THAT THIS*, copyright ©2010 by Susan Howe. Reprinted by permission of New Directions Publishing Corp. *THE SPONTANEOUS PARTICULARS: THE TELEPATHY OF ARCHIVES*, copyright ©2014 by Susan Howe. Reprinted by permission of New Directions Publishing Corp. By Susan Howe, from *DEBTHS*, copyright © 2018, 2014, 2015, 2016, 2017 by Susan Howe. Reprinted by permission of New Directions Publishing Corp.

*PATERSON*, copyright ©1946 by William Carlos Williams. Reprinted by permission of New Directions Publishing Corp.

“As You Came from the Holy Land,” copyright © 1973 by John Ashbery. Originally appeared in “Poetry”; from *SELF-PORTRAIT IN A CONVEX MIRROR* by John Ashbery. Used by permission of Viking Books, an imprint of Penguin Publishing Group, a division of Penguin Random House LLC. All rights reserved.

“The Idea of Order at Key West,” “The Plain Sense of Things,” “Vacancy in the Park,” “The Creations of Sound,” and “The Owl in the Sarcophagus” from *THE COLLECTED POEMS OF WALLACE STEVENS* by Wallace Stevens, copyright © 1954 by Wallace Stevens and copyright renewed 1982 by Holly Stevens. Used by permission of Alfred A. Knopf, an imprint of the Knopf Doubleday Publishing Group, a division of Penguin Random House LLC. All rights reserved.

*THE POEMS OF EMILY DICKINSON: READING EDITION*, edited by Ralph W. Franklin, Cambridge, Mass.: The Belknap Press of Harvard University Press, Copyright © 1998, 1999 by the President and Fellows of Harvard College. Copyright © 1951, 1955 by the President and Fellows of Harvard College. Copyright © renewed 1979, 1983 by the President and Fellows of Harvard College. Copyright © 1914, 1918, 1919, 1924, 1929, 1930, 1932, 1935, 1937, 1942 by Martha Dickinson Bianchi. Copyright © 1952, 1957, 1958, 1963, 1965 by Mary L. Hampson.

Charles S. Peirce Papers, MS AM 1632 (277). Houghton Library, Harvard University.

Thanks also to my former University of Denver students from English 2716: *Anglo-American Metaphysical Poetics* for permission to include passages from their essays: Laura Davis, Jillian Knapp, Caroline Leong, Karen Mah, Meg Satrom, Jonathan Soweidy, and Matthew Williams.

Grateful acknowledgement is also made to the editors of the journals in which some of the essays collected in this book first appeared in shorter forms: “Teaching, How/e?: *not per se*,” *Denver Quarterly* 35.2 (2000): 81-93; “Anglo-American Metaphysical Poetics: Reflections on the Analytic Lyric from John Donne to Susan Howe,” *The McNeese Review* 46 (2008): 36-52; “Literal / Littoral Crossings: Re-Articulating Hope Atherton’s Story After Susan Howe’s *Articulation of Sound Forms in Time*,” *Water: Resources and Discourses*, ed. Justin Scott Coe and W. Scott Howard, *Reconstruction: Studies in Contemporary Culture* 6.3 (2006): <https://web.archive.org/web/20080828020123/http://reconstruction.eserver.org/063/howard.shtml> [j] “Archives, Artifacts, Apostrophes: Susan Howe’s *Spontaneous Particulars*,” *Denver Quarterly* 50.3 (2016): 99-107; “Art in Art / Stone on Stone: Susan Howe’s Quarrying,” *Talisman: A Journal of Contemporary Poetry & Poetics* 44 (2016): <http://talismanarchive3a.weebly.com/howard-howe.html> [j]

Special thanks to Susan Howe for permission to include the complete text of our conversation, “Accidental Purpose: Chance and Discipline from *My Emily Dickinson to Debths*,” which appears here for the first time; and for permission to include my photographs from her 2013 exhibition of *TOM TIT TOT* at the Yale Union gallery in Portland, Oregon. Thanks also to Steve Van Eck and Scott Ponik for permission to include those photographs. Grateful acknowledgment is also made to xtaxtl for editing and collaging those images for this book’s front and back covers, respectively titled “bird-like things” and “~~Knowing that~~”[.]

This book’s engagement with the field of archival research has been shaped by the sage guidance of Moira Ann Fitzgerald and Nancy Kuhl (at Yale); Robert Melton and Heather Smedberg (at UCSD); Kate Crowe, Peggy Keeran, and Rebecca Macey (at the University of Denver). Thanks to you all.

Grateful acknowledgment is made to the University of Denver for research grants and sabbaticals that supported my work on this book; and also to Yale University for the 2015 Donald C. Gallup Fellowship in American Literature at the Beinecke Library, which was essential for my research in the Susan Howe Papers Collection.

Special thanks to Edward Foster, Zoe Kharpertian, and Christopher Sawyer-Laucanno for reading the typescript and offering expert advice for the work’s path forward. Thanks also to my Indexers, Cameron Duder and Judy Gordon.

The essays collected in this volume have traveled many roads. I am ever grateful for the nonconformist wisdom of my colleagues, students, and teachers. This book is for you.

For their love and understanding beyond measure, my deepest thanks goes to my family (Jenny, Kat, and Gwendolyn) for always being with me at the centers and circumferences of each day.

#### Image Credits:

Front Cover: “bird-like things” by W. Scott Howard and xtaxtl. Collaged from the author’s photographs of Susan Howe’s 2013 gallery exhibition of *TOM TIT TOT* at Yale Union in Portland, Oregon. Reproduced with permission from Susan Howe and Yale Union.

p. 61: Facing pages from the 1987 Awede Press edition of *Articulation of Sound Forms in Time*. Reproduced with permission from Susan Howe and Brita Bergland.

p 244: “Hannah bird” by Susan Howe, *Spontaneous Particulars* (NDP, 2014) page 62. Reproduced with permission from Susan Howe and New Directions Publishing.

Back Cover: “~~Knowing that~~” by W. Scott Howard and xtaxtl. From the author’s photographs of Susan Howe’s 2013 gallery exhibition of *TOM TIT TOT* at Yale Union in Portland, Oregon. Reproduced with permission from Susan Howe and Yale Union.

## Contents

- “signal escapes”: the fabric of poetry • 1
- “colliding phenomena”: *factual telepathy* as Editorial Poetics & Praxis • 8
- Art in Art & Stone on Stone: *The Quarry* • 17
- Metaphysical Poetics: Reflections upon the Analytic Lyric  
from John Donne to Susan Howe • 31
- “scape esaid”: Radical Contingency and Historical Figuration  
from *Articulation of Sound Forms in Time* to *The Quarry* • 54
- Accidental Purpose: Chance and Discipline  
from *My Emily Dickinson* to *Debths* • 189
- Archives, Artifacts, Apostrophes: *Spontaneous Particulars* • 236
- Bibliography of Works Cited • 247





## Archive and Artifact

