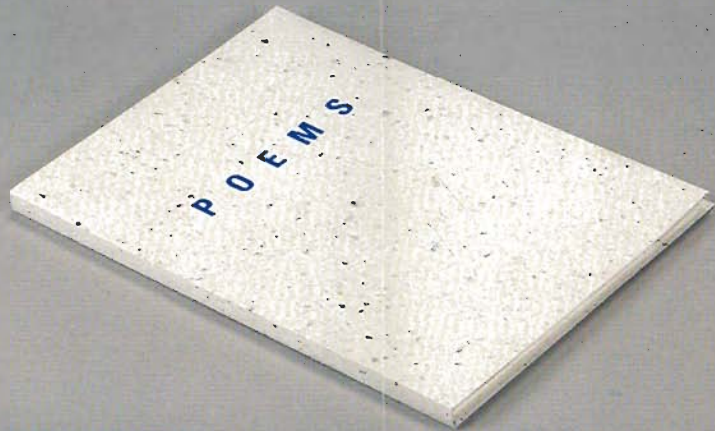


P O E M S



POEMS

Lithographs by
JOAN MITCHELL

With Poems by
NATHAN KERNAN



1992
Printed and Published by
TYLER GRAPHICS LTD.



MORNINGS ON THE BRIDGE

Two mornings when
we sat and gazed
at the city and a hill
and a river and a bridge
and a high bridge
and a high bridge
and a high bridge

Remembering the way
you stood there looking
at the horizon and saying
"Oh, how beautiful."
I wish I could see
you there in a high
place in the heart of a city.

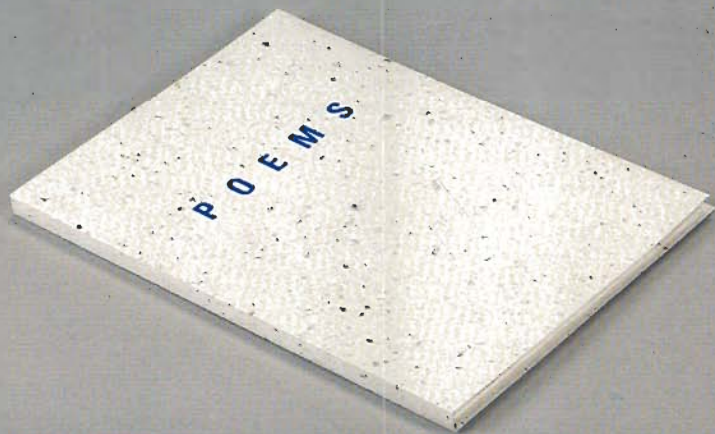
Two and a half
the whole of
at which, the gold
had shining in the
lovers on the bridge,
coming back at the
windows of the Museum Building
with a strong breeze



Remember
we sat and gazed
at the city and a hill
and a river and a bridge
and a high bridge
and a high bridge
and a high bridge

Remember
the way
you stood there looking
at the horizon and saying
"Oh, how beautiful."
I wish I could see
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MORNING ON THE BRIDGE

Two little children
sat out and one
sings "swan" "swan"
half-sings "swan"
a beautiful girl dressed
and the bridge over
above the water only

Heard her singing the day
gone down the bridge
and she sang from
the bridge and higher up
and she
sings about it now
Heard her at the bridge
at the top of London

Paul and Helen
in a white gown
at the bridge
and singing
singing back at the
singing at the
singing at the
singing at the



P O E M S

An abstract lithograph by Joan Mitchell. The top half is dominated by dark, expressive blue and black brushstrokes, creating a dense, textured canopy. Below this, the composition opens up into a bright, vibrant yellow area, punctuated by thin, vertical red and orange lines that suggest the trunks of trees. The overall effect is one of dynamic energy and organic form.

AVENUE OF POPLARS

Who dreamt this grassy track, sedan-chair
width, these iron gates escutcheoned
with whose cyphers intertwined?
Two giant hands compress the air
to drowsy weight, cross-section pane of day
entranced, as if the swaying rows
of fingers green and shimmering
had rent the gold, held back the rising light
to let some ancient passion linger and slip away.

A book of eight original Joan Mitchell lithographs illuminating the poetry of Nathan Kernan. The single 19¼" x 14 ⅞" pages and folded 19¼" x 28 ⅜" pages were handmade at the Tyler Graphics Ltd. paper mill and are encased in a paper folio, made of recycled lithographic proofs from the artist's earlier projects at the workshop, and a specially designed 21¼" x 15 ⅞" x 1½" cloth-covered box. The poetry, title and colophon pages are set in Univers. The book is signed on the colophon page by the artist and the poet, with numbering by the artist in an edition of seventy six.



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