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Gnomon Press and Jonathan Greene: Two Bibliographies

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Over a period of twenty-six years, Gnomon Press has published forty-one titles, and its texts have included writings and images by authors and artists both of local and international reputation. The publications of Gnomon Press are known not only for their content, however; they enjoy also a growing reputation for the aesthetic achievement of their imaginative typography, layout, and bindings, as well. And, not least, the diversity of interests and the talents of the publisher himself, Jonathan Greene, have brought added appeal to the work of his productive press.

The imprint which perhaps more than any other now represents small press publishing in Kentucky first appeared as a literary magazine, Gnomon One, published in New York in 1965. (Gnomon comes from the Greek, meaning "to know" and "to judge," and is also the basis for our word "knowledge"; the pointer of a sundial is also called a "gnomon." ) This first issue and its successor (published two years later) contained contributions by Jorge Luis Borges, Guy Davenport, and Ezra Pound. The second and third productions of Gnomon Press, Robert Duncan's Fragments of a Disorderd Devotion (1966) and Charles Stein's Provisional Measures (1966), were published in San Francisco. It was with Gnomon Two, published in the spring of 1967, that Gnomon Press made its first appearance in Kentucky; here it found a congenial home and has since flourished.

Its interlude in the Bay Area of San Francisco brought to Greene's New York literary culture an interest in the craft of fine typography and book making. Although the small press movement, rooted in the counterculture of the 1960s, afforded a voice to lesser-known writers through economical distribution by
mimeograph and other modest means, books of Gnomon Press rapidly matured to a high standard of design and production. The appealing physical character of Charles Stein’s *Provisional Measures* shows the influence that its printer, Graham Mackintosh, exerted on Jonathan Greene. In becoming acquainted with Mackintosh (who printed, for example, for Black Sparrow Press), and in coming to know such other West Coast graphic arts figures as Robert and Jane Grabhorn, David Haselwood, Andrew Hoyem, Jack Stauffacher, and Adrian Wilson, Jonathan Greene began to acquire the command of design skills that have won for him, both with Gnomon and with his larger work as a freelance designer, recognition from the American Association of University Presses, the Chicago Book Clinic, and the Midwest and Southern Book Competitions. He has been described in *The Georgia Review* as “one of the country’s preeminent book designers.”

In Kentucky, where he came in 1966 to work in production and design at the University of Kentucky Press (later the University Press of Kentucky), a post he occupied for nearly ten years, he also came to know better the modern fine printers Victor and Carolyn Hammer (whom he had first met in 1961) and worked with them at the Anvil Press studio, housed in the Hammers’ Federal-era residence on Lexington’s Gratz Park. He worked also as an apprentice to Carolyn Hammer at the King Library Press on the University of Kentucky campus. In spite of its underlying commitment to the aesthetically thoughtful creation of books, Gnomon has never assumed the guise of a private press. Thought once was given to the possibility of establishing a printing office; but, over a period of twenty-six years, only one Gnomon book (Jonathan Williams’s 1977 *Blue Ridge Weather Prophet*) and one broadside (William Bronk’s *It Comes to This*) emanated from “the Gnomon Printing Works whose offices co-exist with the Larkspur Press in Monterey, Kentucky.”

The field of free-lance graphic design work has proven a promising peripheral enterprise for Jonathan Greene. His clients have included Jonathan Williams’s Jargon Society, Alfred A. Knopf, Duke University Press, the University of Illinois Press, the University of Tennessee Press, North Carolina Wesleyan College Press as well as numerous other publishers. For a period of about five years (1978-1983) he focused on distribution of work of other presses as well as that of Gnomon. At that time he was the major distributor for the Jargon Society. As a distributor for Jargon,
Gnomon in its catalogue offered titles both in poetry and photography, including, for example, Doris Ulmann’s *Appalachian Photographs*. (Jonathan Williams, of North Carolina, comments that “Farmer Greene is too often ignored by the slickers in the big cities. One likes recognition in the state one lives in. In any case, the less Jesse Helms knows about me, the better!”) Presently, through the Gnomon Press catalogue, Jonathan Greene distributes others’ books on a more limited basis.

Jonathan Greene’s interest in the graphic arts is not limited to the challenge of well-chosen formats, fine papers, and handsome typography. One of the special accomplishments of the Gnomon Press is the publication of six works devoted to photography. This important group of books contains work by such photographic artists as Robert C. May, Ralph Eugene Meatyard, Guy Mendes, and Evon Streetman as well as commentaries by Wendell Berry, Robert Coles, Guy Davenport, Hugh Kenner, Jonathan Williams, and others. Jonathan Greene says that he attended meetings of the Lexington Camera Club from time to time with Gene Meatyard, but found them too technical and theoretical. Within his publications, however, each book brings its images thoughtfully from page to eye; his careful rendering of halftones through the duotone process exhibits his technical expertise in matching black to blues and to browns with a true sensitivity to the photographer’s intentions of mood. Though expensive to produce, the photographic titles in the Gnomon catalogue are one of its notable publishing accomplishments.

In its role as a “small press” Gnomon has served notable writers who in some cases might not always have proven attractive to major publishing houses devoted exclusively to maximum sales and profit. Gnomon has been devoted to the production of books of special appeal to their publisher, works with some promise of critical recognition even if only of modest market potential. Of this special role, Wendell Berry comments as follows:

It is no longer true—if it ever was—that the large publishing houses can do an adequate job of conducting this country’s literary business. The large houses are too large, too metropolitan, and too dependent on large profits. To understand them in that way is to understand, at the same time, the need for literary presses that are small, local, and independent. Jonathan Greene’s Gnomon Press is such a
press, and it is filling a local need that could not be filled by any other press anywhere else. The need, of course, is not for local literature, but for local literature of high quality, and Jonathan's work has demonstrated his commitment to high quality. Gnomon Press is making a contribution that is indispensable.

Though he is a gifted designer, Jonathan Greene academically prepared himself in the field of literature. He is himself a writer, and the promotion of contemporary writing is his chief preoccupation. Gnomon Press fulfills for him this concern.

In 1976 he edited and published an anthology called *Kentucky Renaissance*. Through it he hoped to create a sense of contemporary literary culture in Kentucky (although there were unwitting omissions of gifted writers, such as Bobbie Ann Mason and Marsha Norman, that he now regrets). Gurney Norman, speaking to Ira Simmons for the Louisville *Times* "Scene" magazine of 9 November 1985, spoke of Jonathan Greene as "a point of connection for a lot of different writers, and he's done much to create a sense of community among them." He contributed, for example, to a resurgence of interest in the Appalachian writer James Still through collecting and publishing a group of stories under the title *Pattern of a Man* in 1976. In 1981 he republished former Louisville journalist Bryan Woolley's first novel, *Some Sweet Day*. The Gnomon edition caused a rebirth of interest in the book; it sold well, was condensed in *Redbook*, and Avon acquired rights for a nationally marketed edition. Avon also leased paperback rights for Gurney Norman's *Kinfolks: The Wilgus Stories*. ("Fat Monroe," based on the story from *Kinfolks*, was screened at the 1990 New York Film Festival and will soon be aired on PBS.) Other books, by Jim Wayne Miller, James Still, and Richard Taylor, for example, have helped to bring further prominence to gifted literary artists known in the Commonwealth and beyond.

In addition to his work as a designer and publisher, Jonathan Greene also enjoys a reputation as a talented writer. He has published well over 200 poems and several short stories as well as a number of critical essays and reviews. He is the author of over a dozen books, and his own publishers include Black Sparrow Press, Sand Dollar, Truck Press, Larkspur Press, Iron Mountain Press, Buttonwood Press, and North Carolina Wesleyan College Press.
His books have been favorably reviewed by *Booklist*, *Choice*, the *Louisville Courier-Journal*, and *The Village Voice*, among others. Forthcoming, although not listed in the bibliography following, are a critical review in *Appalachian Journal*, translations of Japanese haiku to to be in Linda Butler's photography book to be published by Smithsonian, and still other poems to be brought out in the British *Haiku Quarterly*.

Within his many commitments Jonathan Greene has drawn wide praise. "Jonathan Greene," notes Guy Davenport, "has kept faith as a designer and typographer, as an editor, and as a poet." Addressing Greene's publishing activities specifically, Davenport asserts that "Gnomon Press will figure in the history of American letters as one of the brave and distinguished oases of excellence, taste, and adventuresomeness whereby good writing survived in this age of popcorn for the mind." James Laughlin, the founder of New Directions Publishing Corporation, characterizes Jonathan Greene as "one of our unsung culture heroes" and is enthusiastic in his commendation. "Over the years," writes Laughlin, "working quietly and almost alone, he has produced books of the greatest distinction—books of which Pound, had he known them, would have said that they have helped to keep the language vigorous."

Jonathan Greene's career is a coalescence of talents and energies. Gnomon Press is but one aspect of the work of a man who, between his writing and publishing chores, tends sheep and a vegetable garden on a farm of approximately 100 acres on the Kentucky River above the city of Frankfort. Jargon Society publisher Jonathan Williams muses:

> Somehow, all the distinguished, requisite literary *numen* has floated down past Riverbend Farm during the night and the resident sage has it all under complete control. To the Buddhist sound of one hand clapping add the image of one beard stroking. The image of Jonathan Greene is all about quiet, clarity, and diligence. I love what he does, and the way he does it.

In a scene evoked by Bill Verble in the autumn 1990 issue of *ACE* magazine, sheep wander over a meadow and gambol about a glassy modern residence that houses the weaving activities of Jonathan Greene's wife, Dobree Adams, as well as his own Gnomon Press. Among prints, paintings, photographs, and books,
Jonathan Greene—of New York, California, and Kentucky—concerns himself daily with the design of books and the trends of contemporary literature.


1. *Gnomon One*. Number One, Fall 1965. Edited by Jonathan Greene and Bruce Marcus. "gnomon is published by the gnomon press at 526 West 111th St., New York, N.Y. 10025."
   Stapled into buff-colored laid paper pictorial wrappers printed in black.

   "50 copies of these poems were multilithed and sent to friends for Christmas 1952 with individual covers done in ink and crayons. The text has been newly drawn for this edition. RD 1965"
   Stapled into green wrappers lettered in black. (As noted in Robert Bertholf's *Robert Duncan: A Descriptive Bibliography* [Santa Rosa, CA: Black Sparrow Press, 1986], the first version of the cover was suppressed by the author.)

   "Printed in an edition limited to 500 copies by Graham Mackintosh, June, 1966, for gnomon press, 1171 Alabama Street, San Francisco, California 94110."
   100 copies were sewn; 400 copies were stapled. Bound in Fabriano blue paper wrappers, lettered in black on the front cover.

   Stapled into gold wrappers lettered in black.

Offprint from *Gnomon Two*, sewn into brown paper wrappers lettered in black within a black ruled panel on the front cover.


“This book has been set and printed in Monotype Garamont by Salisbury Printers in an edition of 500 copies (25 of which are bound in boards & signed by the authors) for gnomon press, 707 Franklin Ave., Lexington, Kentucky, 40508, and distributed by The Asphodel Book Shop, 306 West Superior Ave., Cleveland, Ohio 44113.”

Bound in mustard wrappers printed in black on front cover, with Thomas Bewick's wood engraving of “Chillingham,” a wild cattle bull.

Frontispiece portrait photograph of Bunting by Jonathan Williams; special signed copies in boards with brown paper spine and mustard paper over boards, mustard label lettered in black, mustard pictorial dust wrapper with lettering in black and illustration in black of Bewick wood engraving of “Wild Cattle Bull.”


“This book has been set in Centaur and Arrighi types by Mackenzie & Harris, Inc. and printed by Pinaire Lithographing in 200 line duotone for gnomon press, P.O. Box 1796, Lexington, Kentucky 40501.”

Bound in white wrappers with 1962 black-and-white photograph of children, dolls, and masked figure on front cover, lettered below: “Ralph Eugene Meatyard”; hardcover edition bound in dark brown cloth over boards, tan paper label on spine lettered in black, black-and-white photograph of children and dolls with masked figure on front cover, tan endleaves; signed on half-title by photographer.


“This book has been set in Hermann Zapf's Sistina and Palatino types & printed by Heritage Printers for gnomon press, P.O. Box 1796, Lexington, Kentucky 40501.”

Smythe sewn into a single signature, with olive endleaves glued onto beige cover, lettered in red and dark brown.

“One thousand copies of this book have been composed & printed by Heritage Printers, Inc., in Monotype Bembo for gnomon press, Post Office Box 1796, Lexington, Kentucky 40501. Of which 125 copies have been bound by hand, signed & numbered by the author. Cover illustration is from a photograph by Anne Frye.”

Bound in tan pictorial wrappers, lettered in brown and red on front cover and spine. Hardbound edition bound in tan and brown silk-screened wrappers with brown cloth spine and paper label on spine lettered in red. The cover illustration is from a photograph of a stone wall.


“This book has been set & printed in Linotype Palatino by Heritage Printers, Inc. for Gnomon Press, P.O. Box 1796, Lexington, Kentucky 40501.”

Bound in white pictorial paper over boards, lettered and illustrated in copper on the front cover and lettered in copper on the spine, with brown endleaves; cover drawing by dede Clarkson; second state of binding is white cloth over boards.


“This book has been set & printed in Linotype Palatino by Heritage Printers, Inc. for Gnomon Press, P.O. Box 1796, Lexington, Kentucky 40501.”

500 copies bound in green cloth over boards with gilt-lettered spine. Photographic pictorial landscape by Guy Mendes on dust jacket, lettered in green. 1500 copies in paper wrappers.


Bound in maroon wrappers, reverse lettering in white on spine and front, landscape photograph on front cover.

“This book has been set & printed in Janson with Centaur used for display by Heritage Printers, Inc. for Gnomon Press, P.O. Box 106, Frankfort, Kentucky 40602.”

Bound in dark brown cloth with title in gilt on spine. Cream pictorial dust jacket, back panel and spine in oxblood with front cover bordered in oxblood, reverse lettering in white, Dean Cadle’s photographic portrait of James Still on back and his photograph of James Still’s home on front. Graphic design for paperbound edition is that of the dust jacket for the cloth bound book.


Bound in pictorial orange paper wrappers, with a drawing in black by John P. Strickland on the front cover, a portrait photograph on the back cover by James Baker Hall, and lettering in dark blue on the front, spine, and back; hardback edition bound in orange cloth with blue lettering within a panel on spine and blue endleaves, dust jacket similar in design to wrappers of paperbound edition.

Is. rpt. [1989]: bound in black pictorial wrappers lettered in tan, red, and black on front cover, in tan on spine, and black on tan within red border on back cover; cover art by Clint Hansen, calligraphy by Steven Skaggs.


“Printed in Perpetua types, this is the first book set & printed at the Gnomon Printing Works whose offices co-exist with the Larkspur Press in Monterey, Kentucky.

“Typeset by GZ [Gray Zeitz]. MW. Presswork by GZ, DS [David Smith]. This edition consists of 276 copies of which 26 copies are signed by the author & handbound by Deborah Bosley of the Bittersweet Bindery. Gnomon Press, P.O. Box 106, Frankfort, Kentucky 40602.” With “GP” device of Gnomon Press in sepia.

Bound in tan wrappers sewn with tan thread, lettered in red and black on the front cover. Special signed edition bound in with reddish-brown oriental papers over boards with cream-
colored cloth, spine lettered in brown and with cream endleaves.


"This issue of *Truck* was produced in a limited edition of 750 copies for subscribers to *Truck* magazine & will be on sale at Books & Co. in New York in conjunction with an exhibition of JW's and Jargon Society books on March 15, 1979.

"It is also being issued as a book and can be ordered by individuals and the trade through: Gnomon Distribution, P.O. Box 106, Frankfort, KY 40602."

Bound in orange wrappers lettered in black on spine and "JW/50" in black and white on front cover; cover photograph, "The Two Colonels" (Jonathan Williams and Col. Harland Sanders) by John Anderson on front cover, photographic portrait of Jonathan Williams by Willard Midgette on back cover.


"This is _____ of an edition of 1800 copies printed in Granjon Old Face on Glastonbury Antique Laid paper. The first fifty copies have been specially bound and signed by the author."

Regular edition bound in white laid cover stock with photographic portrait of Jonathan Williams on front by Lyle Bonge, lettered in black on front and spine, tissue dust wrapper, boxed; special signed edition bound in blue cloth with blue leather spine lettered in silver, in blue cloth-covered box, with original print of poet Basil Bunting tipped in.
Calligraphy and drawings by Leah Palmer Preiss. Limited signed edition bound in green oriental paper over boards with green cloth spine and paper label; yellow and black pictorial dust jacket with photograph of author by Christopher Meatyard on front flap. Trade cloth dust jacket and paperbound edition with graphics as above.


"Printed by Rapoport Printing Company using their Stonetone process."
Bound in wrappers with photograph on front by Wendy Ewald and on back by Robert Cooper.

'The text of this book was set in Californian, designed in 1938 by Frederic W. Goudy for the University of California Press and often considered his best type design. The matrices for the setting of this book were used by courtesy of the University of California
'The display type is De Roos Italic.
'The title was lettered by Stephen Harvard.
'Monotype composition and letterpress printing by Heritage Printers for Gnomon Press, P.O. Box 106, Frankfort, Kentucky 40602."
Bound in tan pictorial wrappers with lettering in red; cover art by Leah Palmer Preiss. Hardbound edition bound in brown cloth over boards lettered in gold on the spine with tan endleaves, pictorial dust jacket similar to the wrappers of the paperbound edition.

Illustrated with line drawings by Jane McGriff.
Color pictorial paper covers with lettering in black on front and spine
Groundwork

ROBERT MORGAN


"This book has been set in Eric Gill's Joanna type by Walker & Swenson.

"350 copies have been printed, of which 26 copies are lettered and signed with a poem in the author's hand added."
Bound in tan paper wrappers sewn with tan thread and lettered in brown within a double-ruled panel with strapwork corners, chocolate endleaves; the signed copies bound in chocolate paper over boards with chocolate endleaves, paper label on spine lettered in red.


"This book has been set in Trump Mediaeval by Graphic Composition, Inc. & printed in 200 line duotone by Thomson-Shore, Inc. in an edition of 2,000 copies."
Bound in yellow cloth over boards, lettered in green on the spine, green dust jacket lettered in white on front and spine, with photographs on front and back covers.
Special signed copies bound by Nancy Southworth in brown cloth over boards with tan morocco spine lettered in gilt, with brown endleaves.


Gnomon Chapbook Series: 1.

"This book has been set in Waverly with Bell used for display. Five hundred copies have been composed & printed by Heritage Printers in Charlotte, North Carolina. Twenty-six copies are lettered by the author and handbound by Joan Davis."
Sewn into blue and white printed decorated papers lettered in red within white panel on front cover and in second white panel below, the words "Gnomon Chapbook Series" lettered in red; hardcover edition bound in blue and white decorated paper over boards with dark blue cloth spine and paper label lettered in red.


"This book was set using ITC Berkeley Oldstyle, designed by Tony Stan and issued in 1986. It is based on University of California Old Style designed by Frederic W. Goudy in 1938 as the private typeface for that institution. In 1959 Lanston
Monotype issued it publicly, changing its name to Californian.

“Composition by Graphic Composition, Inc. Printing & binding by Thomson-Shore, Inc.”

Bound in tan pictorial wrappers with red borders, lettered in red, white, and black; cover drawing by Ann Di Salvo.


“This book has been typeset in Trump Mediaeval, designed by Georg Trump, for text and Albertus, designed by Berthold Wolpe, for display.

“Of this first edition, 750 copies have been bound in paper, 26 lettered, signed & handbound, and 4 hors de commerce.” Bound in blue and white decorated paper over boards, sewn in the Japanese manner with red thread, paper label on spine. Paperback edition bound in green decorated paper, lettered in black in white panels on front and spine.


“Vanishing Acts was composed in Bembo with Eric Gill’s Perpetua used for display. Composition by Graphic Composition, Inc. It was printed on acid-free paper by Thomson-Shore, Inc. in an edition of 1,000 copies.”

Bound in cream-colored pictorial wrappers lettered in purple on front and spine and in purple and dark brown on back cover; cover drawing by Leah Palmer Preiss, photographic portrait of Michael McFee on back by Mary Moore McLean.


Frontispiece photograph of Jack Sharpless by Mario Pirami; a special limited edition is signed by Ronald Johnson, Guy Davenport, and Jonathan Williams.

Regular edition bound in wrappers of colored floral pattern on blue background for front, spine, and back; lettered in black on blue panels front, spine, and back, with red paraph on front panel; special edition bound with gray laid paper over boards with blue cloth spine and gray paper label on spine lettered in gold.

Bound in tan pictorial wrappers with lettering in red and brown on front, spine, and back; woodcut in brown on front cover.


Bound in black pictorial paper wrappers with sketch in red and white on front cover by Laura Lee Cundiff; lettering in copper and red on front cover, in copper on spine, in black on a copper panel on back, also with red lettering.

Bound in blue wrappers with halftone photograph of Wendell Berry with monument/statue and silver titling below and on spine, silver panel on back with lettering in black and photograph credit in silver on blue. Special copies bound in red cloth over boards with black leather label on spine, lettered in gold; black endleaves.

Signed copies are numbered in red, autographed in black, and have light green, flecked endpapers (regular endpapers are cream).

Bound in green textile-patterned paper over boards with a black label panel on front cover, lettered in reverse; above this block is a demilune panel reproducing in black and white Gilbert White’s “Daniel Boone Viewing Kentucky for the First


41. Michael McFee. *Sad Girl Sitting on a Running Board*. Frankfort: Gnomon Press, 1991. “Sad Girl Sitting on a Running Board” was composed in Bembo with Eric Gill’s Perpetua used for display. Composition by Graphic Composition, Inc. It was printed on acid-free paper by Thomson-Shore, Inc. in an edition of 1,200 copies.” Bound in light blue paper with cover drawing in black by Leah Palmer Preiss; lettered on front and spine in dark blue; titling on back in dark blue with text of critical excerpts in black.

A. Books


"Two hundred copies of this edition have been printed of which this is Number [____]."

Bound in yellow wrappers lettered in brown on the front cover. [A-1]


"One hundred copies of this book have been set in Electra and copies were printed and bound by Robert James Foose in May, 1968."

Bound in pictorial boards of buff paper lettered in black and red, sewn in the Japanese manner at the spine.

"Cover illustration is taken from an ink drawing, 'Shelter,' by Raymond Barnhart completed in Kyoto, 1962." [A-2]


"Printed March 1969 in Santa Barbara by Noel Young for the Black Sparrow Press. Design by Barbara Martin. This edition is limited to 250 numbered copies sewn in paper wrappers, & 100 numbered copies handbound in boards by Earle Gray, all copies signed by the author."

The title-page and wrapper reproduce a photograph of a painting by the Irish painter and poet A.E. (George Russell). [A-3]


"A 17th Century Garner was published in August 1969 in Lexington, Kentucky, by Buttonwood Press. The type used for this book is Baskerville with handset Bulmer for display. It was designed, printed and bound into boards by Robert James Foose. The paper used is Beckett laid with cases made of Japanese Sugikawa. This book is strictly limited to fifty copies of which this is copy number [____]."

Bound in brown oriental paper over boards, sewn with brown thread in the Japanese manner, with a paper label with a woodcut in red and lettering in black. [A-4]


"120 numbered copies printed of which the first 60 are signed by the poet."
Illustration in red on title-page by Stuart Robertson. Bound in yellow wrappers and sewn with black thread, lettered in black within a red double-ruled panel on front cover, device of Unicorn Press in red on back cover.


“One thousand copies . . . of which 125 copies have been bound by hand, signed & numbered by the author . . . .”
Cover photograph by Anne Frye. [A-6]


“Printed in a limited edition of 1000 copies at The Coach House Press 1974.”
Bound in silver-gray wrappers with half-tone photographs on front and back covers.
With photographs by Guy Mendes. [A-7]


“This book was designed by the author. The Bembo monotype was set at the Out of Sorts Letter Foundery. Allan Kornblum printed this book at the Toothpaste Press for Truck Press. Of the 750 copies, 50 copies were signed by the author and cased cloth over boards; 700 copies were smyth sewn and glued into wrappers.”
Bound in orange cloth on front cover; spine and back cover in brown; label on spine in red. Paper edition bound in tan laid paper with red lettering, with cover drawing in black by John Furnival. [A-8]


Bound in tan paper wrappers with panels ruled in black on front and back, lettered in black on front, back, and spine. Frontispiece drawing by Chuck Miller. [A-9]


“Quiet Goods has been set in a stick in Perpetua types & printed on a hand fed C&P. 750 copies.”
Light brown cloth over boards, lettered in black on front cover and spine with cinnamon dust jacket lettered in black on front cover and spine; limited special binding with marbled papers done by Carolyn Whitesel, with paper label on spine printed in black. [A-10]

*Idylls.* Emory, Virginia: Iron Mountain Press, 1983

“IDYLLS is printed in 18 & 24 point handset Kennerly type.
Paper for the text is Mohawk Letterpress. The cover is Arches Black and the wrapper is Ingres Antique. Typeset by Heather Allton, Rhonda Story, & Robert Denham in the spring & summer nineteen-eighty-three. Issued in an edition of 160 signed copies.

Gray paper wrapper lettered in blind on the front cover and with a green-lettered paper label on spine. [A-11]


“Design by the Author. Typeset in Matthew Carter’s Galliard by Open Studio, Ltd.”

Bound in red paper wrappers with Tarot card figure on front in black and gold, stamped in gold on front and spine and printed in black on back cover. [A-12]


Morning Coffee Chapbook Number 13. Woodcuts by John Smalley. “Goudy type handset by E. A. Buck. Designed and printed by D. Duer on Fabriano Ingres paper and handsewn into Canson Mi-Teintes wrappers. 500 copies were inscribed by the author and artist.” [A-13]


“Published in an edition of 1,000 copies, 50 of which have been numbered & signed by the author, who also designed the book.”

Bound in pale green pictorial wrappers lettered in black and green on the front, spine, and back; cover art by Laura Lee Cundiff. [A-14]


“*Les Chambre des Poètes* is published in an edition of 300 copies, twenty-six of which are signed & lettered A-Z, ten of which are signed and numbered I-X and also include a previously unpublished poem in the poet’s hand.” [A-15]

B. Books Edited


*JW/50, A 50th Birthday Celebration for Jonathan Williams.*
Idylls, second edition, revised and enlarged, 1990. (Item A-14)

C. Poetry: Broadsides
“Summer Smell,” *Penny Poems* No. 91 (New Haven, Connecticut, 1959). [C-1]

[Haiku], *Penny Poems* No. 97 (New Haven, Connecticut, 1960). [C-2]

“Second Vision,” from *through the land of the dead*, *Penny Poems* No. 140 (New Haven, Connecticut, 1961). [C-3]


“Mao” (Louisville: Weng & Associates [David Orr], ca. 1982). [C-8]


D. Poetry: Serial Publications
“Com’on Baby,” *Chanticleer* 6 (Spring 1959). [D-1]


[D-2]

“Beat Generation,” *Chanticleer* 6 (Spring 1959). [D-3]


“in night, in silence, in silence broken,” *Bardian* (Spring 1961).

[D-5]

“We are the generation,” *Approach* No. 41 (Fall 1961). [D-6]


[D-7]


"a difference," *Pogamoggan* (February 1965). [D-13]
["as a duck"], *Pogamoggan* (February 1965). [D-14]
"... for Manus," *Pogamoggan* (February 1965). [D-16]
dancing all the while," *Lines 2* (1964 [1965]). [D-17]
"homily (homiletic)," *Aion 1* (1965). [D-18]
"the particulars" (for Charles Olson), *Wagner Literary Magazine* No. 4 (1965). [D-20]
"the world is the mirror, where-by we see the look of the lady," *Gnomon 1* (1965). [D-24]
"Poem Ending with a Dare," *IS. 4* (1967). [D-31]
"Photo of Slocum," *QRL* (November 1967). [D-33]
"O they left me," *QRL* (November 1967). [D-34]
"A Provisional Measure for 'Our Time','" *ND 20* (1968). [D-37]
"The gods 'at work,' " *Monks Pond 3* (1968). [D-44]
"Yoruba Proverbs," trans. with Alfred Opubor, *Monks Pond 4*
"Where are the fine lines," Origin 14 (1969). [D-49]
["the heavens move"], Io 6 (1969). [D-60]
["quiet susurrant s's"], Io 6 (1969). [D-61]
"Health Food in Kentucky," IS. 7 (1969). [D-68]
"Late April Blizzard in Montana," IS. 7 (1969). [D-69]
"A Great Notion," Blue Tail Fly 2, 11 November 1969. [D-71]
["the flame caught"], Origin 18 (1970). [D-76]
["purity"], Origin 18 (1970). [D-77]
["paid so much"], Origin 18 (1970). [D-78]
["a moth eats the gold threads"], Origin 18 (1970). [D-80]
["You are"], *Origin* 18 (1970). [D-91]
["it is"], *Origin* 18 (1970). [D-94]
"We wore words on our faces we did not speak," *Origin* 18 (1970). [D-95]
"In this country, in another country," *Origin* 18 (1970). [D-103]
[ART . . . ], *Handsel* #1 (1970). [D-111]
[I saw the haiku], *Handsel* #1 (1970). [D-112]
"Need's 'Choice of Habit,' " *Clear Creek* 7 (1971). [D-116]
["horse looks . . ."], *llama's Allmanac* (1972). [D-120]
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