



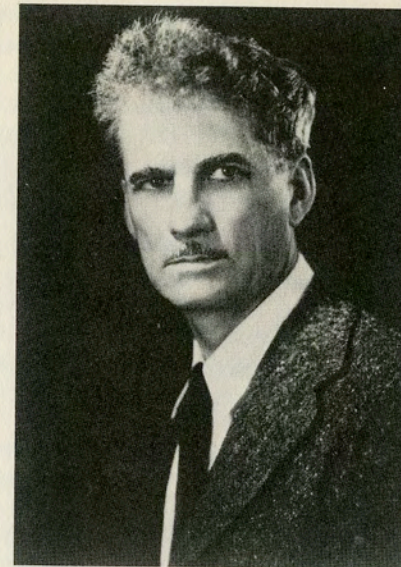
Julius J. Lankes

BURCHFIELD CENTER
WESTERN NEW YORK FORUM FOR AMERICAN ART
State University College at Buffalo
1300 Elmwood Avenue
Buffalo, New York 14222 Tel: (716) 878-6011

This catalogue supplements the exhibition
J. J. LANKES WOODCUTS
— of Western New York sites and the eleven
works cut from Charles Burchfield drawings on blocks.
Burchfield Center, September 10 to November 12, 1978.

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photograph of J. J. Lankes
by Cheyne

FOREWORD

J. J. Lankes is a native Buffalonian who, along with two senior confreres, is credited "for his share in restoring wood-engraving to the dignity of an original art."

Initially his interest in the medium had been aroused through bookshop browsing when he was a student at the Museum of Fine Arts School, Boston, 1912-13. After returning to the Buffalo area and settling in Gardenville he produced his first genuine woodcut, *Flying Gosling*, engraved on a maple plank in 1917. In the hope of improving his health, Julius Lankes moved to Hilton, Virginia with his family in the fall of 1925. While his most mature and distinguished work is of Pennsylvania Dutch Barns, in the 1917-25 period he produced a notable group of woodcuts inspired by Buffalo, Gardenville and adjacent territory and in collaboration with his friend Charles Burchfield, engraved eleven Burchfield drawings on wood.

This exhibition presents for the first time the J. J. Lankes woodcuts of Western New York sites and the eleven works cut from Charles Burchfield drawings on blocks. It is supplemented by other Lankes work of his early period *e.g.* portraits and preparatory drawings as well as a small group of work from subsequent periods. Included in the exhibition but not listed in the catalogue are a group of the artist's bookplates, Christmas cards, and books for which he did the illustrations.

Since Lankes preferred the term, "woodcut" over "wood engraving" and used it indiscriminately, it is perhaps fitting to point out that a woodcut is a relief print made from a plank-grain wood block cut with knife, gouges, and chisels. It is essentially composed of black lines and areas on a white ground. A wood engraving is a

relief print made from an end-grain wood block cut with fine burins and other hand tools and provides an image essentially composed of white lines against a black ground.

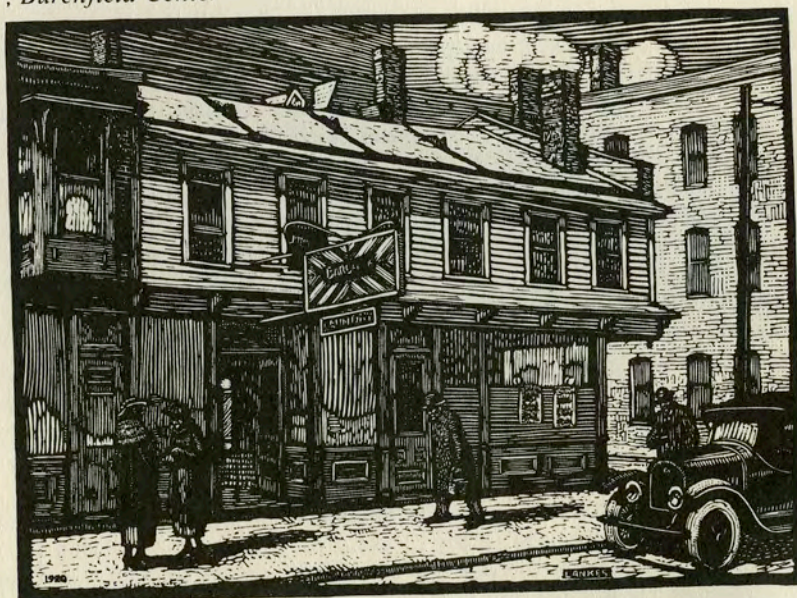
We are deeply indebted to Alfred A. Knoff, New York, Publishers, for permission to present in this catalogue the essay on J. J. Lankes by Carl Zigrosser, Curator of Prints, Philadelphia Museum of Art, included in his 1923 book *THE ARTIST IN AMERICA, Twenty-four Close-ups of Contemporary Printmakers*. Space has required some editing.

We are grateful to the lenders to the exhibition - Mr. and Mrs. Walter Fillin, Long Island, New York; Mr. and Mrs. Mortimer Spiller; Edward A. Hudspeth; Mrs. Harvey G. Miller; Mrs. Paul A. Sonner; Dr. and Mrs. Robert W. Lipsett; Leohnard Adam and William H. Loos, Curator, Rare Book Room, Buffalo and Erie County Public Library who also prepared the bibliography - for their valuable assistance both in lending works and in supplying valuable information regarding the artist, his life and work.

The artist's son, J. B. Lankes of Virginia, who documented the *J. J. Lankes Woodcut Record* compiled by his father, has been very helpful with many aspects of the project.

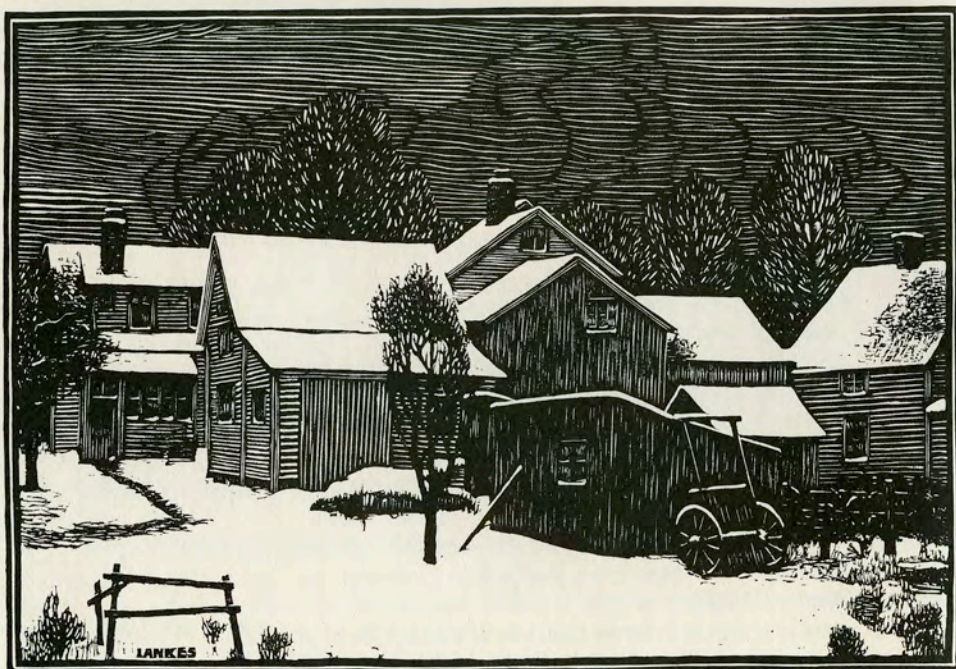
We are indebted to the Buffalo and Erie County Public Library for lending a number of works from the Library's collection presented by the artist's brother Frank J. Lankes and to the Grosvenor Society of the Buffalo and Erie County Public Library for assisting with preparation of those works in the Library's collection.

EDNA M. LINDEMANN
Director, Burchfield Center

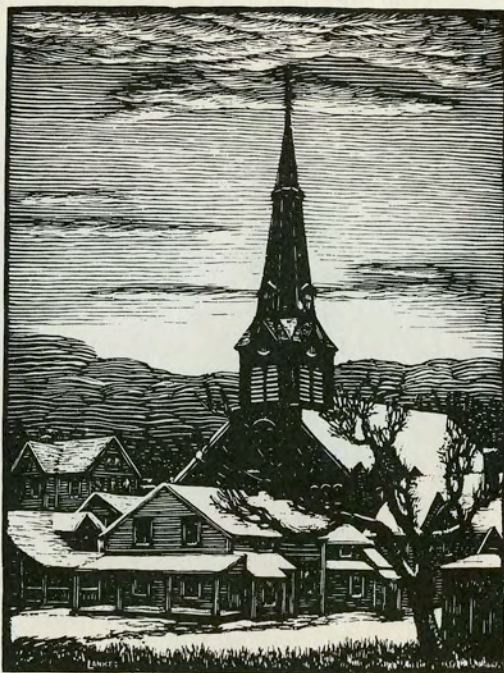


CHRONOLOGY

- 1884 August 31: born Buffalo, N.Y., son of John and Elizabeth (Adam) Lankes.
- 1902 Graduated, Buffalo Commercial & Electro-Mechanical Institute, Junior Engineer.
- 1902-6 Freelanced as draftsman.
- 1906 Worked with patent attorney, turning out finished patent drawings.
- 1907 Enrolled in an International Correspondence school beginning pursuit of art.
- 1908-9 Attended Art School of Albright Art Gallery. Received scholarships for printing and drawing.
- 1910 Organized Saturday Sketch Club.
- 1912-13 Attended Art School of the Boston Museum of Fine Arts.
- 1914 October 31: married Edee Bartlett of Needham, Mass.
- 1915 Foreman, drafting room, Newton Arms Company, Buffalo. First child, Julius Bartlett born. Other children, John Mosely, Emily Elizabeth, Elizabeth Bartlett.
- 1916 Moved to Gardenville, N.Y., 3550 Clinton St.
- 1917 Produced first genuine woodcut on maple plank. Decided primary medium to be woodcut.
- 1918 Moved to 48 Orchard Ave., Gardenville. Worked for National Aniline and Chemical, Buffalo.
- ca. 1922 Became freelance woodcut artist.
- 1922 Frank J. Lankes, brother of the artist, published, LANKES HIS WOODCUT BOOKPLATES by Wilbur Macey Stone. Introduced to work of Charles Burchfield.
- 1923 Robert Frost, poet and friend of Lankes and Burchfield, invited Lankes to illustrate his collection of poems, NEW HAMPSHIRE.
- 1923-27 Collaborated with Charles Burchfield, engraved 11 Burchfield drawings on wood.
- 1925 Travelled to Europe. Fall: moved to Hilton Village, Va.
- 1926 Sherwood Anderson, editor-publisher of a Virginia newspaper, invited correspondence with Lankes continuing to Anderson's death, 1941.
- 1928 Illustrated Frost's WEST RUNNING BROOK, made woodcut at the poet's Vermont home. Illustrated Charles Malam's volume of poetry, SPRING PLOWING.
- 1930 Published VIRGINIA WOODCUTS. Illustrated Malam's UPPER PASTURE, Roark Bradford's JOHN HENRY, Sherwood Anderson's PERHAPS WOMEN.
- 1932 Visiting professor, Wells College, Aurora, N.Y., financed by the Carnegie Foundation. Published A WOODCUT MANUAL.
- 1934 Illustrated Thomas Gray's ELEGY WRITTEN IN A COUNTRY CHURCH-YARD.
- 1939 Left Wells College.
- 1944 During war years, head of technical Illustrating Section, Langley Memorial Aeronautical Laboratory. Illustrated Beatrix Potter's WAG-BY-WALL.
- 1945 Post-war, freelanced as woodcut artist.
- 1954 Elected Academician in National Academy of Design.
- 1958 June 11: last recorded woodcut.
- 1960 April 22: died Durham, N.C. April 25: buried, Acacia Park Cemetery, North Tonawanda, N.Y.



27



38

J. J. LANKES

J. J. Lankes among the artists somehow reminds me of . . . country-store philosophers. Not that the analogy is complete in every detail. Far from it. But the same spirit is there, the same gallant and impractical dedication to art in the midst of the commonplace. Lankes has always been on the firing line, a pioneer, a lone outpost among the Philistines, always on the defensive and exposed to misunderstanding and apathy. He never fled to the big city or to the artist colonies for support. He fought it out in a small town or in the country. He is essentially rural in his expression, never urban. He really distrusts the big city and what it stands for. Suspicious of big enterprise, modern industry, he is all for the little man, for handicraft and hand-work. His woodcuts are of the country, and have the smell and feel of the country in them.

J. J. Lankes was born in Buffalo in 1884 and his life has been a continual struggle to find himself and to keep the wolf from the door. "I started *life*," he once wrote, "after a dreary 1000 years of grammar school, in a one-horse factory that made flavorings, baking powder, etc. I was the horse. The ten-hour days were intolerably long. I was fifteen years old at the time. The pay was three cents an hour. My chief occupation was turning a mixing machine and stuffing baking powder into cans. That looked like a hell of a profession to my parents. So they sent me to a school to learn about mechanics. I got a smattering of mechanical drawing, a little mathematics, and considerable disgust. After two years of that, I got a job with a patent attorney. I was then seventeen and one-half years old. . . . Within a month of getting the job I was turning out finished patent drawings. I felt I was doing more than a man's work and getting only a child's pay. Art called. All my spare moments were spent in drawing faces on odd scraps of paper, margins of drawings, and the like. . . . Well, I got restless and quit suddenly. To hell with that game. There were jobs and looking for jobs, reading want ads, and chasing around for things I detested and dealing with people I loathed. I would have

given my right leg at that time to have known any artist — just any kind who could throw a paint brush. I was in a deep sea — miles and miles from nowhere — not a glimmer — just swimming around and around — no direction, no nuthin'. Where could a guy get a steer? Being excessively shy, excessively sensitive, and having excessive difficulty in expressing thoughts in talking, having no money, no influential friends, with parents at times in desperate financial difficulties — I was in a hell of a mess. . . . Suddenly I decided to get into the art game. I had learned that there was an art school in Buffalo and I could go to it, after paying the necessary tuition. In other words, the school was not for the fancy people entirely. I gave that the works for two years. Then a row broke out in the league operating the school. The instructor was fired in a way I did not like, and a strike resulted. I lost a year's scholarship with scant regret. We started our own school — on nothing. It could not endure, but we had some fun and scared hell out of the ancient powers."

Lankes would take up odd jobs when his funds ran low. At this time it was helping a man design and patent an adding machine. He went to Boston and attended the Museum of Fine Arts School, an action which he later was inclined to regret. As he subsequently wrote in a letter: "In connection with Wanda Gág and intensified vision, I was reminded of how Phil Hale in the Boston life class was wont to iron out my little intensities. Just the things that should have been developed were polished away. Of course I shouldn't blame Phil; I should have been intelligent enough to pull away. Teaching is a pretty sensitive business — many a promising guy has been pushed on the rocks because the instructor was cock-eyed." Meanwhile he browsed around in the bookshops on Cornhill, and in Alfred Bartlett's place in particular. There he found greeting cards and booklets that intrigued him. They were in the chapbook or pseudo-antique-woodcut style then in vogue. Among other odd jobs, commercial art and a spell in the drafting room of a sporting-rifle factory,

he peddled some of these greeting cards. Finally he got the idea of making his own designs, cutting them on wood, printing and distributing them himself. He stewed around not knowing where to get technical information on blocks and tools (the V-cutter he discovered in the shop of the rifle factory). A great storm blew down some old apple trees in his father's garden. He had read that the early engravers had used pear wood. He thought: why not try apple? He laboriously chopped out a few sticks. He says everybody should try it who wants to know what physical exertion really means. Thus he was launched on his career as a graphic artist.

In 1917 he made his first real woodcut on a maple plank, an interpretation of Millet's *Man with the Hoe*. Other blocks of that year were his own compositions, *Sundown* and *Deserted House*. The art of woodcutting, during that period, was at a very low ebb. Photo-mechanical techniques had destroyed its reproductive usefulness, and few artists had either the skill or the inclination to express themselves in woodcut. Lankes, along with his older confrères, Allen Lewis and Rudolf Ruzicka, were the pioneers in the rehabilitation of the woodcut as a means of creative expression — that is to say, independent of illustrative value or commercial application. He thus deserves credit for his share in restoring wood-engraving to the dignity of an original art. In 1919 he cut two of his most famous early prints, *Meeting House* and *Sleigh Ride*, which still hold their own in evocation of rural charm. Lankes had now settled in Gardenville, a suburb of Buffalo, and was working hard and hopefully. "I am cutting," he wrote late in 1921, "a *Cider Mill* in my rare odd moments. It looks as if it might turn out to be my best job thus far. It may be far enough cut by Sunday evening so that a proof can be pulled (Sunday is sacred to woodcutting and printing)." *Cider Mill* is still considered one of his best prints.

In 1922 he wrote: "I saw Burchfield's work Saturday. I am greatly impressed by it, and also by him. I am sure he will be one of the big

artists of America. It seems to me that he has all the attributes necessary to produce great work." This was the beginning of a long friendship between the two artists. They went off together on sketching trips. They collaborated on woodcuts. Burchfield would draw a design on the block and Lankes would engrave it. Seven in all were made, of which *Carolina Village* and *Saturday Night* are the most notable. "I heard from Burchfield the other day that the Metropolitan Museum has purchased five of the B & L jobs. And on the heels of that came the again pleasing news that the Cleveland Museum had taken seven. . . .



39



45

In 1925 Lankes moved to Hilton Village, near Hampton Roads, Virginia. It was a little mushroom town that had been left stranded after the collapse of the shipbuilding industry following the war. He was having a hard time making ends meet as an artist. Life would be easier and living would be cheaper. It was a change of scene, precisely the contrast between lush South and austere New England dramatized by Elinor Wylie in her memorable poem *Wild Peaches*. What excited and stimulated him about the Chesapeake Bay region was not the stately mansion but the unpretentious and picturesque

shack, the humble and intimate scene: *In Virginia, Farmyard, Cottage, Williamsburg*. Virginia brought new friends: Sherwood Anderson and H. L. Mencken. "Had a fine time with Sherwood," Lankes wrote; "he has been threatening to drop in here. He may, in the course of the next few days. He had to leave his farm — the spring dried up. They've had a real drought in that section." And again: "I am still battering at the woodcutting book manuscript. I suppose I'll keep it up until the book is set up. Mencken is interested in the introduction — so I am especially anxious to make it good. . . .

In 1932 he wrote about his new job as visiting lecturer or artist in



46

residence at Wells College in Aurora, New York. "I learn that I have a friend at Wells College, a poet to whom Frost says I really owe my appointment there. It seems the college authorities wrote to Frost concerning my experience as a teacher, and he was annoyed at the query. In effect he replied: Wot the hell, he's a performer in the arts, ain't he? 'Your book,' he says, 'should keep them from too great trepidation; that's teaching, I'm told, of the best kind, and there they have it in writing where they can examine it and re-examine it.'

He spent eight college years at Wells. He enjoyed working with the students as far as there was creative work to do, but he did not fit very well into the academic routine. He had not been through

the mill himself when he was young. His education had been more starkly realistic. He felt that the college atmosphere was stuffy and far removed from basic experience. "About five more weeks of this refined misery and I'm through. I'm thankful enough for the job — you understand — it is just that I get tired of the life. I am away from the family and nearly all the machinery of my trade, and I'm not a good mixer

Thus Lankes has spent his life — and it's the life of most of the real artists in America — working most of his time at things he had no heart in. He never had an unrestricted chance to do the things he wanted to without a thought of bread and butter. As he said: "I spend all my time doing odd jobs, but not in Aht." There would be commercial work, illustration, book jackets, and the like. Regarding the work he really wants to do, he has his ups and downs. At times he is discouraged, he is sick and tired and done for, he can't produce a decent thing. The things he thinks are good don't sell. He is disgusted with fame and reputation; he would rather have the cash and let the credit go. But at other times he can shout: "My table is strewn with the tools of my trade — brushes, gravers, etching tools, plates, blocks, prints. Boy — I'm glad to be alive and to be an artist!" Not all his time has been spent making prints. He has written a book, *A Woodcut Manual*, one of the most delightful technical treatises ever written. It is so warm and human, so simple and practical, so full of personality, that there is not a dull moment in reading it. It is his *beau geste* to all young students to spare them the heart-rending struggle he underwent to learn about woodcutting.

...

Lankes has made in the course of the last twenty-five years over a thousand woodcuts, good, bad, and indifferent. The best of them have a definite place in American graphic art. They are not particularly distinguished for technical or æsthetic reasons. "Technique," he says, "is a small part of art. I have no ambitions in that line." His prints do

not possess the dynamic design or trenchant drawing that characterizes a Wanda Gág or an Adolf Dehn. His work can never be considered apart from the man and what he has to say. It has a simple, unobtrusive, folk-art quality. And it has the feel of the country and the seasons in it. . . .

His work falls in several natural groups. There is the early and possibly best-known group of subject matter from New England and upper New York State. It is predominantly rural in feeling. . . . In the fifteen years he has lived in Virginia he has made a great number of Southern subjects, . . . He also made a few woodcuts around Aurora and, especially noteworthy, a group of Pennsylvania Dutch barns. . . .

Lankes has admonished both Sherwood Anderson and myself not to write about his life or character but only about his work. However, I really do not see how it can be done, for his work is so much a part of his life. I shall conclude with a recent characteristic outburst from this gallant skeptical spirit: "The older I get, the less respect I develop for authority. There is a good deal of talk concerning the disregard artists have for such critters; just the same there is always a lingering respect for the people who write books on various subjects. Maybe it is a brain laziness to acquiesce in the ordinary conflicts with opinions — unless one develops early in life this skepticism of constituted authority. But comes a day when a feller knows everything is hooey. . . . The more I see of books, the more unnecessary they seem. Maybe 'tis a sign of approaching dissolution! Eventually a normal man must feel the necessity of throwing off extraneous goods, and take to heaven only that which is in his head. Possessions, possessions, possessions — all they do is possess one. I expect I won't have even a soul when I kick in — I'll give that to somebody, too." Answering that last statement, I should say that he has already given away his soul — in the form of his woodcuts — to the world at large.

From *THE ARTIST IN AMERICA*

By Carl Zigrosser, Published by Alfred A. Knopf, New York, 1942

CATALOGUE

- An asterisk preceding an entry indicates the work is of a Western New York site - principally Buffalo and Gardenville.
- B+L preceding an entry indicates the work is cut from Charles Burchfield drawing on wood.
- Works are listed in chronological order, works of unknown dates are last.
- All works cut in wood unless otherwise noted.
- Measurements are in inches, height precedes width.
- CEB Index under entry indicates inclusion of information re: woodcuts from Charles Burchfield drawings taken from the Index compiled by the artist: ETCHINGS-WOODCUTS-LITHOGRAPHS and DRAWINGS 1915-1953, Burchfield Center Permanent Collection.
- The number under each entry refers to the J. J. LANKES WOODCUT RECORD compiled by the artist and documented by his son, J. B. Lankes.

***1 SAINT JOHN'S CHURCH, c. 1914-15**
pencil, 5½ x 8¼
Inscribed: *St. John's Church, Buffalo*
cool grey, wood, about 1914-15
Buffalo and Erie County Public Library

***2 MAN WITH THE HOE, MILLET, 1917**
4 x 5
Signed, lower right: *JJL*
Inscribed, lower right: *1917*
Artist's brother, Frank Lankes served as model
Mr. Edward A. Hudspith
4

***3 SUNDOWN, No. 1**
Man with a Hoe, Dusk, 1917
6 x 4½
Signed, lower left: *J. J. Lankes 1917*
Artist's brother, Frank Lankes served as model
Mr. Edward A. Hudspith
6

***4 PORTICO, 1918**
4¼ x 3½
Albright Art Gallery, Buffalo, N.Y.
Mr. Edward A. Hudspith
29

5 SAINT JOHN'S CHURCH
Church in Winter, 1918
4¼ x 6¼
Signed, lower left: *J. J. Lankes-imp.*
Buffalo, N.Y.
Buffalo and Erie County Public Library
34

***6 CHRISTMAS MORNING, 1919**
6 x 5
Signed, lower left: *J. J. Lankes*
Inscribed, lower center: *No. 19*
lower right: *1920*
Clinton St. home of John Lankes, Gardenville, N.Y.
Mr. Edward A. Hudspith
71

***7 COTTAGE IN WINTER, NO. 1, 1919**
probably cut in linoleum block,
8 x 7¼, Edition: 26
Signed, lower left: *J. J. Lankes*
Inscribed, lower center: *No. 13/26*
lower right: *1919*
Gardenville, N.Y.
Buffalo and Erie County Public Library
63

***8 DELICATESSEN OF THE POOR, NO. 1, 1919**
9¼ x 8¼
Buffalo, N.Y.
Mr. Edward A. Hudspith
58

***9 MEETING HOUSE**
At Springbrook, N.Y., 1919
4¼ x 5½
Signed, lower left: *J. J. L.*
Jane B. Miller
51

10 RASPUTIN, 1919
11 x 6
Signed, lower left: *J. J. Lankes*
Inscribed, lower right: *No. 15*
Mr. Edward A. Hudspith

11 WALT WHITMAN, 1919
9 x 8¼
Inscribed, lower left: *To W.M.S. from J.J.L.*

lower right: #22
Mr. Edward A. Hudspith
54

***12 SAINT MARY'S INN, 1920**
6 x 8½
Signed, lower left: *J. J. Lankes-imp*
Inscribed, lower center: *No. 16*
lower right: *1920*
Corner of Washington and Mohawk Sts., Buffalo, N.Y.
Mr. Edward A. Hudspith
92

***13 MILL RACE ROAD, 1921**
5¾ x 7¾
Signed, lower left: *J. J. Lankes*
Inscribed, lower center: *Mill Race Road*
lower right: *1921*
Gardenville, N.Y.
Buffalo and Erie County Public Library
102

***14 TWO KIDS, 1921**
3¾ x 5½
Buffalo, N.Y.
Mr. Edward A. Hudspith
95

***15 AFTERGLOW, 1922**
7 x 9¾
Signed, lower left: *J. J. Lankes-imp*
Inscribed, lower center: *Afterglow*
lower right: *No. 24, 1922*
recto outer edge:
Springbrook, Buffalo Creek, Gardenville, N.Y.
Buffalo and Erie County Public Library
141

***16 CIDER MILL, NO. 1, 1922**
8 x 10
Signed, lower left: *J. J. Lankes-imp*
Inscribed, lower left: *To W. M. S.*
lower right: *No. 8, 1922*
Gardenville, N.Y.
Mr. Edward A. Hudspith
113

***17 CIDER MILL, NO. 2, 1922**
8¼ x 10½
Signed, lower left: *J. J. Lankes-imp*
Inscribed, lower center: *Cider Mill II*
lower right: *No. 6/46, 1922*

Gardenville, N.Y.
Buffalo and Erie County Public Library
174

***18 CLUMP OF TREES, 1922**
7½ x 10
Signed, lower left: *J. J. Lankes-imp*
Inscribed, lower left: *To W. M. S.*
lower right: *No. 5, 1922*
Gardenville, N.Y.
Mr. Edward A. Hudspith
124 or 125

***19 COTTAGE IN WINTER, NO. 2, 1922**
8 x 7¼
Gardenville, N.Y.
Mr. Edward A. Hudspith
185

***20 EVENING, 1922**
10 x 7¼
Signed, lower left: *J. J. Lankes-imp*
Inscribed, lower left: *To W. M. S.*
lower right: *No. 6, 1922*
Buffalo Creek, Gardenville, N.Y.
Mr. Edward A. Hudspith
139 or 157

***21 GRAIN ELEVATOR, 1922**
8¾ x 7½
Signed, lower left: *J. J. Lankes-imp*
Inscribed, lower center: *Grain Elevator*
lower right: *No. 26, 1922*
Buffalo, N.Y.
Buffalo and Erie County Public Library

***22 HANK TOWER'S BARN, 1922**
4½ x 6½
Signed, lower right: *J. J. Lankes-imp, 1922*
Inscribed, lower left: *Hank Tower's Barn*
No. 18
(crossed out)

Gardenville, N.Y.
Buffalo and Erie County Public Library
202

***23 INDIAN SUMMER**
Corn Shocks, 1922
5¾ x 8¾
Signed, lower left: *J. J. Lankes-imp*
Inscribed, lower center: *Indian Summer*
lower right: *No. 1, 1922*
Gardenville, N.Y.
Buffalo and Erie County Public Library
199

- 24 LAMENTATIONS**
Figure With Upraised Hands, 1922
6½ x 5
Mr. Edward A. Hudspith
184
- 25 OLD NORTH GATE, ROCHESTER**
Old North Gate High St., 1922
8¾ x 6¾
Signed, lower left: *J. J. Lankes-imp*
Inscribed, lower center: *Old North Gate, Rochester*
lower right: *No. 43, 1922*
England
Buffalo and Erie County Public Library
123
- 26 SELF PORTRAIT, 1922**
8 x 5¼
Inscribed, recto outer edge: #126
Mr. Edward A. Hudspith
126
- *27 WINTER, 1922**
7 x 10
Signed, lower left: *J. J. Lankes*
Inscribed, lower left: 1922
lower right: *Winter*
Clinton St. home of John Lankes
Buffalo and Erie County Public Library
111
- B+L 28 CAROLINA VILLAGE, 1923**
7½ x 10½, Edition: 50
Signed, lower left: *Charles Burchfield-del.*
lower right: *J. J. Lankes-sculp.*
Inscribed, lower center: *no. 34*
Cut on end-grain maple.
"Based on a 1918 W.C. made at Camden, S.C. (while in the army)"
CEB Index
Two Friends
242
- B+L 29 CAROLINA VILLAGE, 1923**
7½ x 10½
Inscribed, lower left: *corrected by B.*
Refers to darkening shadow on shed in india ink.
Burchfield Center, Permanent Collection
- B+L 30 THE DESERTED CITY, 1923**
5¾ x 4½, Edition: 21
Signed, lower left: *Chas. Burchfield-del.*
lower right: *J. J. Lankes-sculp.*
Inscribed, lower center: *No. 4*
Cut on end-grain maple.
"See 'The Whirling Wind' " CEB Index
Lucille and Walter Fillin
270
- 31 THE DESERTED CITY**
maple wood block, uncanceled
5¾ x 4 3/16
Burchfield Center, Permanent Collection
- B+L 32 THE HEAVENS, 1923**
6½ x 4¾, Edition: 13
Signed, lower left: *Chas. Burchfield-del.*
lower right: *J. J. Lankes-sculp.*
Inscribed, lower center: 9
Cut on end-grain maple.
"See 'The Whirling Wind' " CEB Index
Lucille and Walter Fillin
271
- B+L 33 HOUSE AND TREE, WINTER, 1923**
5 x 5½
Signed, lower left: *J. J. Lankes-imp*
C. E. Burchfield
Inscribed, lower center: *No. 6*
lower right: 1923
Two Friends
- 34 NEAR CARLISLE, PA, 1923**
7¼ x 5¾
Signed, lower right: *J. J. Lankes*
Inscribed, lower center: 1923
lower left: *Near Carlisle, Pa.*
Buffalo and Erie County Public Library
258
- *35 OLD BARBER SHOP, BUFFALO, N.Y., 1923**
5¾ x 7¼
Signed, lower left: *J. J. Lankes-imp*
Inscribed, lower center: *Old Barber Shop, Buffalo, N.Y.*
lower right: *No. 2, 1923*
Buffalo and Erie County Public Library
238
- *36 PEARL ST. STORES, 1923**
4¾ x 6¾
Signed, lower left: *J. J. Lankes-imp*
Inscribed, lower center: *Pearl St. Stores*
lower right: *No. 3, 1923*
Buffalo, N.Y.
Jane B. Miller
246
- B+L 37 UPROOTED TREE, 1923**
5½ x 8½, Edition: 20
Signed, lower left: *Chas. Burchfield-del.*
lower right: *J. J. Lankes-sculp.*
Cut on long-grain applewood.
"Based on the 1920 W.C. of same title. All ten of the wood-cuts here listed were done in collaboration with J. J. Lankes - I drew the "design" on the wood in Ind. ink - as a black and gray & white picture Lankes then interpreted my tones with his own technique" CEB Index
Lucille and Walter Fillin
218
- *38 VILLAGE CHURCH, NO. 2 - DAWN, 1923**
7¾ x 5¾
Signed, lower left: *J. J. Lankes-imp*
Inscribed, lower center: *No. 6*
lower right: 1923
Gardenville, N.Y.
Buffalo and Erie County Public Library
207
- B+L 39 THE WHIRLING WIND, 1923**
6 x 4½, Edition: 29
Signed, lower left: *Chas. Burchfield-del.*
lower right: *J. J. Lankes-sculp.*
Inscribed, lower center: *No. 4*
Cut on end-grain maple.
"This design and 'The Heavens' and 'Deserted City' were done at the instigation of Frank J. Lankes (brother of the artist) who contemplated publishing the 'Lamentations of Jeremiah' using wood-cuts as illustrations. This project was never carried out." CEB Index
Lucille and Walter Fillin
273
- B+L 40 THE HAYMOW, 1924**
5½ x 8½, Edition 25
Signed, lower left: *Chas. Burchfield-del.*
lower right: *J. J. Lankes-sculp.*
Inscribed, lower center: *No. 17*
Cut on end-grain maple.
"Based on the 1920 water-color of same title, which was painted in 'Sugar-Tree Alley', Salem, O."
CEB Index
Two Friends
315
- B+L 41 NIGHTFALL, c. 1924**
6¼ x 9¾, Edition: 18
Signed, lower left: *Chas. Burchfield-del.*
lower right: *J. J. Lankes-sculp.*
Inscribed, lower center: *No. 16-*
Cut on end-grain maple.
"Grew out of 'November Evening' #1 (1920)" CEB Index
Lucille and Walter Fillin
316
- *42 PEARL STREET STABLE, 1924**
5½ x 6½
Buffalo, N.Y.
Buffalo and Erie County Public Library
298
- *43 POPP GREETING, 1924**
6 x 4¾
Signed, lower, left: *J. J. Lankes*
- Inscribed, lower right: 1924
Mr. Edward A. Hudspith
346
- B+L 44 SATURDAY NIGHT, (State No. 2), c. 1924**
5¾ x 6¾, Edition: 25
Signed, lower left: *Chas. Burchfield-del.*
lower right: *J. J. Lankes-sculp.*
Inscribed, lower center: *No. 17*
Cut on end-grain maple.
"Lankes and I agreed the composition would be more 'contained' if the upper half were cut off. Which proved to be the case" CEB Index
Lucille and Walter Fillin
268A
- B+L 45 SATURDAY NIGHT, (State No. 1), American Village, c. 1924**
10 x 6¼, Edition: 10
Signed, lower left: *J. J. Lankes-sculp.*
lower right: *Charles E. Burchfield-*
Cut on end-grain maple.
"Grew out of a plan to illustrate 'An American Village' (which never materialized) State #1 called 'American Village' CEB Index
Lucille and Walter Fillin
268
- *46 A HOUSE IN THE VILLAGE, 1925**
6¾ x 5
Signed, lower right: *J. J. Lankes 1925*
Inscribed, lower center: *No. 7*
lower left: *A House in the Village Gardenville. An Ebenezerte dwelling.*
Buffalo and Erie County Public Library
349
- 47 LAMENTATIONS, CHILD LABOR, 1925**
2¾ x 5
Mr. Edward A. Hudspith
363
- *48 SUMMER, 1925**
2¾ x 5
Signed, lower right: *J. J. Lankes*
Inscribed, lower left: *Summer Buffalo Creek, Buffalo, N.Y.*
Jane B. Miller
359
- *49 BIG TREE, 1926**
6 x 4½
Signed, lower right: *J. J. Lankes*
Inscribed, lower left: *Big Tree Probably Gardenville, N.Y.*
Jane B. Miller
421

- B+L 50 CAIN AND ABEL, 1926**
11½ x 8½, Edition: 25
Signed, lower left: *Chas. Burchfield-del.*
lower right: *J J Lankes-sculp.*
Inscribed, lower center: 9
Cut on end-grain maple.
"Imaginary" CEB Index
Two Friends
433
- 51 ELEGY - STANZA 14**
Flowers, 1926
3 x 4½
*Done as illustration: "Elegy Written In A
Country Churchyard"*
by Thomas Gray, 1934; never used.
Jane B. Miller
448
- B+L 52 GOSSIPS, c. 1926**
7¼ x 8¾, Edition: 33
Signed, lower left: *Charles Burchfield-del.*
lower right: *J J Lankes-sculp.*
Inscribed, lower center: No. 21
Cut on end-grain maple.
*"Based on the oil tempera 'Mellow Autumn
Afternoon' which was later destroyed in a
train wreck" CEB Index*
Two Friends
434
- 53 GREBENGASSCHEN - ROTHENBURG
1926**
6½ x 4¾
Signed, lower left: *J. J. Lankes*
Inscribed, lower center: No. 2
lower right: 1926
Buffalo and Erie County Public Library
403
- 54 OFF KASENGASSE NEAR
MARKUSTRUM - ROTHENBURG, 1926**
6¾ x 5½
Signed, lower left: *J. J. Lankes-imp*
Inscribed, lower center: No. 4
lower right: 1926
Buffalo and Erie County Public Library
410
- 55 TOWER OF DONAUWORTH,
BAVARIA, 1926**
7½ x 4½
Signed, lower right: *J. J. Lankes*
Inscribed, lower center: No. 23
lower left: *Tower of Donauworth,
Bavaria*
Buffalo and Erie County Public Library
407

- *56 CHERRY AND MAPLE STREETS -
BUFFALO, 1927**
6½ x 5¼
Signed, lower left: *J. J. Lankes*
Inscribed, lower right: No. 8
Buffalo and Erie County Public Library
505
- *57 MIKE EVAN'S PLACE, 1927**
6 x 8½
Signed, lower left: *J J Lankes*
Inscribed, lower center: No. 15
lower left: *To W. M. Stone*
Ohio Street, Buffalo, N.Y.
Mr. Edward A. Hudspith
504
- 58 POTATO DIGGER, 1927**
probably cut in linoleum block, 5 x 7
Mr. Edward A. Hudspith
499
- 59 SWINGING, 1927**
7 x 9
Signed, lower left: *J. J. Lankes*
Inscribed, lower center: No. 4 - 1927
lower right: *Swinging*
recto outer edge: *Wallboard cut*
Virginia
Mr. Edward A. Hudspith
496
- 60 UNTITLED, 1927**
4½ x 3½
Signed, lower left: *J J Lankes*
Inscribed, lower center: No. 5
lower right: 1927
Church in Gardenville, N.Y.
Used as illustration: UPPER PASTURE,
by Charles Malam
Buffalo and Erie County Library
- *61 UNTITLED, 1927**
4½ x 5½
Signed, lower left: *J. J. Lankes*
Inscribed, lower center: No. 1
lower right: 1927
recto outer edge: *Landscape*
near Buffalo
Buffalo and Erie County Public Library
- 62 VERMONT FARMHOUSES**
Frost's House, 1927
2½ x 4½
Signed, lower left: *J J Lankes*
Inscribed, lower right: *Vermont Farmhouse*
Mr. Edward A. Hudspith
524

- 63 BIG SYCAMORE, 1928**
5½ x 3½
Signed, lower right: *J. J. Lankes*
*Used as illustration: WEST RUNNING
BROOK, by Robert Frost.*
Mr. Edward A. Hudspith
568
- *64 EVENING STAR, 1928**
5¾ x 7
Signed, lower right: *J J Lankes*
Inscribed, lower left: *Evening Star*
Gardenville, N.Y.
Buffalo and Erie County Public Library
551
- 65 HANK TOWER'S PLACE, 1928**
5¾ x 3¾
*Used as illustration: WEST RUNNING
BROOK, by Robert Frost.*
Mr. Edward A. Hudspith
570
- 66 NEW ALBANY, OHIO, 1928**
etching, 2¼ x 3¾
Mr. Edward A. Hudspith
- 67 TREES AND CHURCH, 1928**
etching, 2½ x 3
Signed, lower right: *J. J. L.*
Mr. Edward A. Hudspith
- 68 WALL'S HOUSE, 1928**
5½ x 3½
Signed, lower right: *J. J. Lankes*
Lime Rock, Conn.
*Used as illustration: WEST RUNNING
BROOK, by Robert Frost.*
Mr. Edward A. Hudspith
569
- 69 VICTORIAN VILLAGE**
Woman Hoeing, 1929
2¾ x 5½
Signed, lower right: *J. J. L.*
Inscribed, lower left: *Ill. "Victorian
Village"*
Mr. Edward A. Hudspith
593
- 70 THE LANE, 1929**
7½ x 5¾
Signed, lower right: *J J Lankes*
Inscribed, lower center: No. 11
lower left: *The Lane*
Warwick Co., Va.
Buffalo and Erie County Public Library
646

- 71 SHEPHERD IN SACKCLOTH, 1929**
2 x 7
Signed, lower left: *J J Lankes*
Inscribed, lower center: *Shepherds in
Sackcloth Harpers*
lower right: 1929, *To Wilbur
Macy Stone*
Mr. Edward A. Hudspith
640
- 72 VICTORIAN VILLAGE, 1929**
5 x 3¾
Signed, lower left: *J J Lankes*
Inscribed, lower center: 1929 *To Wilbur
Macy Stone*
Waverly
Mr. Edward A. Hudspith
- 73 WOMAN FRYING AT FIREPLACE, 1929**
linoleum cut, 3½ x 3½
Used as illustration: WAG BY WALL,
Beatrix Potter
Mr. Edward A. Hudspith
- 74 FARMYARD, 1930**
8½ x 6¾, Edition: 80
Signed, lower right: *J J Lankes*
Inscribed, lower center: No. 60/80
lower left: *Farmyard for Winnie*
Mrs. Robert W. Lipsett
661
- 75 FOUNDRY, 1930**
2½ x 4¾
Signed, lower left: *J. J. L.*
Inscribed, lower center: *Rockwell Kent
drawing nothing
to boast of*
lower left: *cutting*
Mr. William H. Loos
- *76 JUNE, 1930**
10½ x 7½
Gardenville, N.Y.
Mr. Edward A. Hudspith
672
- 77 UNTITLED, 1930**
5¼ x 3½
Signed, lower right: *J J Lankes*
Used as illustration: UPPER PASTURE,
Charles Malam, 1930.
Mr. Edward A. Hudspith
- 78 NOON HOUR, 1931**
6 x 8
Signed, lower left: *J. J. Lankes*
Inscribed, lower right: *Noon Hour*
recto outer edge: *Minnie 789*
Farmhouse in Virginia
Mr. Edward A. Hudspith
789

- 79 **IN NORTH NEWPORT NEWS, VA., 1932**
6 x 7¼
Signed, lower right: *J J Lankes*
Inscribed, lower center: *No. 9*
lower left: *In North Newport News, Va. to Winifred Hudspith*
Mrs. Robert W. Lipsett
811
- *80 **CLEVELAND'S GARAGE, 1933**
7¼ x 10
Aurora, N.Y.
Buffalo and Erie County Public Library
847
- *81 **HOLIDAY TIME, 1934**
12 x 10
Signed, lower right: *J. J. Lankes*
Inscribed, lower center: *No. 21*
lower left: *Holiday Time Aurora, N.Y.*
Buffalo and Erie County Public Library
- 82 **NEAR LITITZ, PA., 1936**
7¾ x 5¾
Inscribed, lower left: *Near Lititz, Pa.*
recto outer edge: *1st of recut block*
Aug. 1, 1936
Buffalo and Erie County Public Library
967
- 83 **SUNDAY AFTERNOON, II, 1936**
7½ x 10¼
Signed, lower right: *J. J. Lankes*
Inscribed, lower center: *No. 7*
lower left: *Sunday Afternoon*
Mrs. Robert W. Lipsett
922
- 84 **BARN NEAR MILLERSVILLE, PA., 1937**
6 x 9
Signed, lower right: *J J Lankes*
Inscribed, lower left: *Barn Near Millersville, Pa.*
Buffalo and Erie County Public Library
952
- 85 **BARN NO. 110 - ON ROAD TO MANNHEIM, 1938**
4¾ x 7½
Jane B. Miller
968
- 86 **NEAR WALKERSVILLE, MD., 1938**
4½ x 7¾
Signed, lower right: *J. J. Lankes*
Inscribed, lower center: *No. 1*
lower left: *Near Walkersville, Md.*
Buffalo and Erie County Public Library
966
- 87 **ON ROAD TO LITITZ, PA., 1938**
5¼ x 9¼
Signed, lower right: *J. J. Lankes*
recto outer edge: *9 On Road to Lititz, Pa.*
Buffalo and Erie County Public Library
967
- 88 **ELEGY 21 - OLD MAN LOOKING AT GRAVESTONE, 1940**
3 x 5½
Signed, lower right: *J J Lankes*
Inscribed, lower left: *To Edward A. Hudspith*
Mr. Edward A. Hudspith
1009
- *89 **WINTER, 1945**
9½ x 11½
Buffalo and Erie County Public Library
- *90 **AFTER APPLE PICKING, 1951 or 52**
3¾ x 2¾
Signed, lower right: *J. J. Lankes*
Inscribed, lower left: *for Kate and Art - After Apple Picking*
Probably Gardenville, N.Y.
Jane B. Miller
1133 or 1171
- *91 **CHERRY AND MAPLE STREETS**
pencil, 8¾ x 7½
Inscribed: *Buffalo 1924 on So. Cherry St.*
Buffalo and Erie County Public Library
- 92 **MAN WITH HOE**
5¾ x 4½
Artist's brother, Frank Lankes, served as model.
Jane B. Miller
- *93 **PINE TREES IN WINTER**
4½ x 5½
Signed, lower right: *J. J. Lankes*
Inscribed, lower right: *Pine Trees in Winter*
recto outer edge: *For Frank*
Probably Gardenville, N.Y.
Jane B. Miller
- 94 **UNTITLED**
7 1/16 x 5½
Mrs. Paul A. Sonner
- *95 **VILLAGE CHURCH**
pencil, 10¼ x 8¼
Gardenville, N.Y.
Buffalo and Erie County Public Library
- 96 **WEST RUNNING BROOK**
5½ x 3½
Signed, lower right: *from J. J. Lankes*
Inscribed, lower center: *Illustration for "West Running Brook" by Robert Frost*
lower right: *E. A. Hudspith*
Mr. Edward A. Hudspith

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Compiled by William H. Loos,
Curator, Rare Book Room,
Buffalo and Erie County Public Library

In each of the three selected categories the entries are arranged in chronological sequence in order to illustrate the development of Mr. Lankes' career.

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