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Melville Cane as he appeared in the *Naughty-Naughtain*,
the yearbook of the Class of 1900.
Memories Recaptured

MELVILLE CANE

THE other morning, turning the pages of *The New York Times*, my eyes chanced to fall upon a news item which set in motion vague ancient memories, not from anything in the article itself but because it was headed: “Canton, O.” Although I had never visited Canton or encountered it over the years in my role as a lawyer, or otherwise, the name registered powerful, enjoyable but elusive associations. My attempt to recapture this wisp of the past proved futile and it was only after relaxing from the effort that a clue slipped through. It was a forgotten phrase from a forgotten letter, received over a generation ago: “President William McKinley’s home and shrine.”

Recognition of the phrase, as I paused in my reading, stirred me to clothe it with autobiographical vitality and to center my reflection around two years as far apart as 1900 from 1940 and upon two utterly dissimilar and unconnected individuals, our twenty-fifth president and the writer of the letter. The year 1900 was, in many ways, a special one for me. Chronologically, it raised a celebrated controversy over its location in calendar time—whether it marked the close of the nineteenth, or the beginning of the twentieth century. President Seth Low of my alma mater, Columbia University, argued for the former position, which I also favored on personal rather than scientific grounds. For me the year 1900 registered the end of one chapter in my life as well as the start of the one to fol-
Front cover of The Governor's Vrouw, a comic opera written by Henry S. Harrison, John Erskine and Melville Cane.
low. More specifically, it was my last year as an undergraduate and my first as a political animal, since that April I had come of age and automatically gained the status of an American citizen with the right and responsibility to cast a ballot. I liked to picture myself, grandiosely, as having attained my majority in the earlier period, a man astride two centuries.

As 1900 shed its early months I became increasingly aware that the country was in for another hot campaign to elect its chief of state. I proceeded to bone up on the “issues” so-called, and I took a hard look at the two main candidates in the hope of making a sensible choice.

My involvement in politics had been limited to the campus on Morningside Heights where the word “issues” had never been uttered and the fights for class offices were simply popularity contests between fraternity and independent groups. But now, in the larger arena, Democrats and Republicans orated and editorialized throughout the country on “issues” and the air grew dusty with words like “bimetallism” and “double-standards”—not of morality but of silver versus gold—and with slogans like “Sixteen to One” and “Down with Wall Street.”

The choice lay between the Republican, William McKinley, and his Democratic opponent, William Jennings Bryan, the latter undeterred by his defeat four years earlier. As I listened to the rival arguments the campaign seemed to boil down to a single question of economics, to wit: the effect of the respective positions on the American pocket book. The newspapers at our house, however, preached the cause of “sound money” with almost religious fervor. Bryan, they righteously inveighed, was an agent of Satan and if elected would plunge the nation into bankruptcy and pauperism. The following November I cast a colorless vote for McKinley, the only time I was ever to support a Republican aspirant to the White House.

The foregoing account concludes my retrospect, not simply of William McKinley, with whom I felt little in common, but rather
of my youthful self in the significant year 1900. A further fruitful product of this recaptured memory was not only that it served to release the full contents of the letter from Canton but also that it prompted me to deal with personal material without which the letter could not have been written or my name ever be known to my unexpected correspondent.

I refer to my emergence as a serious poet.

It was in the early nineteen-twenties that I came to realize I was no longer deriving satisfaction from merely turning out light verse but that an intuitive call was urging me toward a more meaningful concern for self-expression and, in the process, self-realization. The transition, difficult and resistant at the outset, was slowly accomplished until, with growing self-confidence, I dared to submit samples of this new crop to leading magazines. Responses were encouraging, acceptances at least equalled rejections, and in the case of the latter I adopted the professional stance of sending out the verses again and again, sometimes with ultimate luck after a fourth or fifth try.

By the year 1940, when I received the letter from Canton, I had published three volumes of serious verse. Reviews for the most part were favorable, in a few cases even laudatory. I still recall, however, having parried three particularly rough brickbats. The Nation, rather cruelly, I thought, opined that my rhymes jerked like marionettes; Poetry, in Chicago, couldn’t understand why anyone would waste a whole column on me, whereas the man on the totalitarian Masses dismissed me with the indictment that I was “a member of Marianne Moore’s seraglio.” (She had taken three lyrics for The Dial.)

I was slowly becoming “established.” Reviewers were attaching to my name the label “poet-lawyer” or “lawyer-poet.” A stranger might write in for a photograph or at least an autograph to adorn his collection of “Famous American Poets.” What gratified me more, however, were the letters from unknown readers with no selfish motives, who generously expressed their thanks for, as one
person put it, having “enriched my life.” But I still lacked general recognition; no group, so far as I knew, accepted me as a contemporary poet, nor had I rated even a footnote to any critical essay.

It was in the midst of these reflections that the letter with the

Canton, Ohio postmark arrived. It was subscribed “Esther Ann Cox” and asked:

Have you ever been called upon to present someone you did not know? If you have you will understand my predicament last January when the program chairman of the Canton Poetry Society asked me to address our next meeting on the subject: the Poetry of Melville Cane.

Until then I had not heard the name or the poetry. Inquiries revealed that except for one member, neither had anyone else. With might and main, I set to work to remove our collective ignorance and must have done a fairly successful job, for we are now regular Cane fans.
Since then most of our members have bought their own copies. We all love your poetry and feel we have missed something by not finding it sooner. It should be more widely read. Indeed we have taken the trouble to tell your publisher so.

And if you ever wander away from New York as far as President William McKinley's home and Shrine, be assured you will meet a royal welcome from the Canton Poetry Society and

Your humble biographer.

The letter, so warm and responsive, came as the perfect answer to my need. Now I pictured myself as an accepted, "arrived" poet with an official, public endorsement and I indulged myself in fantasizing the lively discussion of the evening which must have inspired Miss Cox's enthusiasm.

My debt to the Society was increased a few months later by the receipt of First Flight, a printed collection of the work of its members. What I treasure equally with its contents is the list of signatures of all the contributors, with the following addition:

We, active members of Canton Poetry Society, present this volume as a small token of our appreciation and pleasure for the grand poems of yours we have learned to love.

Thanks to that stray item in The New York Times, my memories are now sharply reanimated.
Andrew Cordier As I Remember Him

DOREEN GEARY

THE Cordier papers, which have now come to rest at Columbia University, reflect not only the life of Andrew Wellington Cordier, but the history of the twentieth century from its beginning—he was born in 1901—until the time of his death in July 1975. As I had a part in assembling some of these papers during his lifetime—and after his death—my thoughts are often drawn to him, to the unusual kind of person he was and to the rather extraordinary career that he had.

Dr. Andrew Cordier is better known to Columbia University circles as the man who, as the University’s 15th President, presided over the University for two tumultuous years of campus unrest from 1968 to 1970; as Dean of its School of International Affairs from 1962 to 1972; and finally as President Emeritus. But when Andrew Cordier first came to Columbia University he was already sixty-one years of age and had just concluded a unique and outstanding career with the United Nations. To those of us who knew and worked with him there in those innovative and formative years he is best remembered as “Mr. UN.” He was formally known as “Mr. Andrew Cordier” for he did not use his Ph.D. title in those days, but to almost everyone in the United Nations Secretariat and in the Delegations he was more affectionately addressed and spoken of as “Andy Cordier.” He held the formidable title of Executive Assistant to the Secretary-General and Under-Secretary for General Assembly Affairs.

He came to the organization in 1946 from the State Department and served in the above capacities under the first two Secretaries-General, Trygve Lie and Dag Hammarskjold. By the very nature of his post he was directly and closely associated with both these distinguished men in the overall direction of the organization. At the United Nations this was a very interesting and vital period
since both Lie and Hammarskjold played important roles in international affairs and in evolving and developing the political concept of the office which they held.

It was my privilege to serve with Andrew Cordier for twelve

years at the United Nations as his personal assistant and until he left that organization in 1962 to join Columbia University. It was just another twelve years later, in 1974, that I came from Canada to work with him once more—this time at Columbia where I was to collaborate with him on a book he planned to write about the United Nations and which would contain his own personal recollections of the earlier years of the world body. Unfortunately, owing to frail health, he was unable to carry out his wish and one year after my arrival he passed away. This was indeed tragic, for
he desperately wanted to do that book, as well as another on his years at Columbia. Fate had played a hand in making him a central historical figure at the United Nations, and it thrust him once again into history when at Columbia he was called upon to steer the course of that institution through one of its most troubled periods. By profession an historian, Cordier felt impelled to set down his story of those two periods. Actually he had earlier made a more formal contribution to the history of the United Nations in an eight volume series entitled *The Public Papers of the Secretaries-General of the United Nations* which he had compiled and co-edited with two former associates—Wilder Foote who was for many years Director of Press and Publications at the United Nations and Max Harrelson who had served there as Chief of the Associated Press Bureau. These volumes are valuable not only for the collection of public papers and statements of the first three Secretaries-General which they contain, but for the historical commentaries which accompany them. However, these volumes could not serve the purpose his own personal account would have done.

As a Canadian I had a particular admiration for this great American with his unusual talents, his integrity and his deep commitment to the United Nations. Even before I came to the international organization in 1950 from the Canadian Delegation I was well acquainted with the name of Andrew Cordier. For to all the Member States he was a key figure in the United Nations Secretariat and they relied on him for his knowledge and ability to give guidance on the Charter, on the preliminary procedures of the United Nations organs and committees, on substantive issues, and on the workings of the United Nations Secretariat.

As head of General Assembly affairs he was responsible for planning and running the Assembly, coordinating the work of the Committees, seeing that relevant resolutions were implemented by the Secretariat. During the first sixteen years of the life of the United Nations he was a familiar figure on the podium in the
General Assembly Hall, seated to the left of the President at each Assembly session. As an astute parliamentarian, endowed with patience and firmness, he was invaluable in his capacity as principal adviser to the first sixteen Presidents of the General Assembly. Expressing the admiration of those he had so ably served, the late Mongi Slim of Tunisia, President of the 16th session, on his own behalf and that of his predecessors, paid this tribute to Andrew Cordier on the occasion of his departure from the United Nations:

Andrew Cordier was an international civil servant who had placed the interests of the international organization above any national interests. He deserves the gratitude of us all for what he has done on behalf of the happiness of all peoples and understanding, co-operation and mutual confidence among all nations.

In other aspects of the functioning of the Secretariat he also played a co-ordinating role and some, when assessing him in later years, have referred to him as the “architect” of the organization. Ralph Bunche in a farewell talk described him as “a pioneer and a trail blazer.” In the words of U Thant, “Cordier was as identified with the United Nations as the Statue of Liberty is with New York.”

As Trygve Lie’s Executive Assistant in the beginning years he was his right hand man in pulling the organization together in all of its many facets but more particularly in establishing conference procedures and methods of handling United Nations documentation. As Chairman of the United Nations Publications Board from its inception he provided substantial direction in its decisions. He was closely associated with Lie in the planning and development of the United Nations buildings which were completed in the early 1950s. One of several farewell gifts which he received from the United Nations staff was a small model of the buildings with the inscription “To Andrew Cordier who helped build the UN.”

During his years at the Secretariat he believed in being accessible. He was so famous for his “open door” policy to colleagues and
staff members that his office was jocularly known as “Andyville.” Although this often meant that several people—all with differing problems—might gather in his office at the one time, this did not trouble him, and they, for their part, got what they had come for

Cordier (standing) counting a vote at the General Assembly meeting, December 17, 1954, on the proposal of self-determination for the people of Cyprus. Seated at the podium with Cordier are Dr. Eelco van Kleffens of the Netherlands, Assembly President, and Dag Hammarskjold, Secretary-General.

—a decision, or the guidance they needed. It was said that many an important decision was taken around the desk of Andrew Cordier. He was like a master impresario.

The first United Nations Commemorative Conference, which was held in San Francisco in 1955 at the invitation of that city, was largely organized and directed by him in collaboration with
the San Francisco officials concerned. They were so pleased with the outcome that when it was over they presented him with a miniature globe with one small diamond in it which said “To Andy Cordier who brought the world to San Francisco.”

Although he was knowledgeable in such major languages as French and Spanish, he was not a linguist. But with him that did not seem to matter for he had a universal way of communicating. There was something about his presence, his instinctive way of dealing with people that overcame any language barriers which might exist between him and others with whom he had to work at the United Nations. In addition, his quick intelligence, his perceptiveness, his unflappability and his phenomenal memory made him an important asset to Lie and Hammarskjold in diplomatic negotiations with delegations of the Member States on their behalf, or with Governments as the Secretary-General’s representative.

He played an important role in the earlier years in the setting up and direction of the political missions in the field which came into being as a result of various General Assembly or Security Council resolutions—in Palestine, in Korea, in India and Pakistan, in the Balkans. From time to time he would make periodic inspection trips to these areas.

He was heavily involved with Secretary-General Hammarskjold in working with Member States to assemble the United Nations Emergency Force in the Middle East in 1956 as well as the United Nations Force in the Congo in 1960. When the Suez Canal had to be cleared following the Middle East hostilities in 1956 the General Assembly requested Hammarskjold to undertake this task. Under him Cordier assumed the major responsibility for arranging the clearance. This was a large undertaking and he later considered this to be one of the most interesting and successful chapters of his United Nations career.

On behalf of Trygve Lie and the Unified Command he visited Korea in 1952, having been assigned the delicate task of working out difficulties which had arisen between the Unified Command
(of the United Nations forces) and the Korean Government. He had also made a previous visit to Korea in 1951 on an inspection trip. Both times he visited the combat areas, addressing the troops, explaining the United Nations action. In 1951 the small plane in which he was flying in Korea crashed in a forced landing. The plane was severely damaged and he and his colleagues had a narrow escape, but the incident did not deter him from carrying on with his schedule.

In 1958, as the Secretary-General’s designated representative, he made a special trip to Jerusalem in connection with the demilitarization of Mount Scopus, a strategic enclave on the outskirts of Jerusalem, which required him to be in consultation with both the Jordan and Israel governments. On that occasion in order to familiarize himself with the situation he made a dramatic tour through a mine-filled area, much to everyone’s consternation. He was always fearless in the face of physical danger or threatening situations.
What struck us all in those days was the aura of strength that emanated from him—his courage, his firmness of character, his rugged appearance (he had the physique of a football player), his superb health and vigour and his extraordinary endurance. He exuded confidence, constant good humour and a definite sense of purpose. One rarely thought of him in an academic context then because of his active political and administrative role, but his earlier educational background did manifest itself in his interest in the publications program of the United Nations and in the development of the library services. It was largely through his tenacity and ingenuity that funds were made available by the Ford Foundation to build the fine library which now forms part of the United Nations complex in New York. Together with Hammarskjold he was largely responsible for the planning and development of the new building which is known as the Dag Hammarskjold Library in memory of the late Secretary-General. In a signed letter after its dedication in 1961 the staff of the Library paid tribute to Andrew Cordier in these words:

We are all aware that you gave unsparingly of your time and energy to raise funds for a new library building, that you never hesitated to bring together all concerned; that you presided over and guided the meetings of the architects, consultants and librarians; that you made yourself available to all concerned; that you were the right hand of the Secretary-General; that in short you were the real creator, the father of the Dag Hammarskjold Library. We are convinced that this should be said now that the new building is completed, and it should be remembered by everyone who worked with and for the library in these years fateful to the history of the institution.

Although he attained considerable power and influence in the United Nations community by virtue of his own talents and the unique role he played, he remained always a true international civil servant with first loyalty to the principles and purposes of the world organization. His colleagues—both in the Secretariat and the Delegations—be they American or of other nationalities, re-
spected him for this quality and trusted him. They knew he was his own man.

His last diplomatic mission on behalf of the Secretary-General was to the Congo where he went for a brief inter-regnum period in August and September 1960. This was at a very sensitive time politically and as the ranking United Nations official there at the time, he was called upon to make certain on-the-spot decisions for the maintenance of law and order in an emergency situation, including the temporary closing down of the airports and the radio station. This action was subsequently the subject of much East-West controversy and he became the focal point of complaints levelled against Hammarskjold for having a preponderance of American influence around him. In the resulting situation Cordier decided he should resign from the Secretariat. He submitted his
resignation in May 1961, although it was not until the following year that he left the organization, having extended his stay to serve through the 16th Session of the General Assembly at the request of Hammarskjold and later U Thant.

He was an accomplished public speaker and during his years at the United Nations he gave many speeches both in support of the world body and to encourage an understanding of its aims and activities. He did not spare himself in this respect. Many of his speeches were lofty and prophetic in tone. In an address given shortly before leaving the United Nations in 1962 he summed up the changing world as he saw it in these words:

Hurricanes of social and political change are sweeping across the earth. The forces are so powerful and so widespread as to be beyond the capacity of any one nation or organization to control them. In that sense world leadership belongs to no one. There are those who long for things as they used to be—for the good old days—but we live solidly in a new era when our eyes must be turned to the future and when efforts must be made not to control the revolutionary forces that exist but to give them maximum stability, growth, development and benefit from the human rights to which they are entitled. These objectives for mankind must always remain clear, both as objectives and as a basis for day to day action . . . . The immensity of the change in our generation can be seen in the fact that the number of United Nations members has more than doubled since the Charter was ratified. In sixteen years great empires have dissolved, new nations have emerged and taken their place in the world community.

It was on this sombre note that he prepared to leave the United Nations and to assume his new role at Columbia University.

During the ensuing years I was able to observe his Columbia career, but only from afar, as I was still at the United Nations. When in 1974 I arrived at Columbia to assist him with his book, I found him so ravaged by illness that he was unrecognizable from the old vigorous Andy Cordier that I had known. But his indomitable spirit and determination still prevailed, and against almost
insurmountable odds of lack of funds, personal worries and ill health he persevered in the pursuit of his objective to the end, never admitting defeat, never giving up.

Following his death in 1975 I remained at Columbia for a few months to complete my work on his papers and long enough to see the beginning of their transfer to the Rare Book and Manuscript Library. When I finally departed for Canada it was with a feeling of a mission uncompleted and with profound sadness that he had died before he was able to accomplish what he had so bravey set out to do.

Andrew Cordier was not alone in his conviction that he should make this contribution to history. Former United Nations colleagues had been urging him along these same lines—it was important they felt that he recount his own story of the early years of the organization. After his death they expressed the hope that a book might still be written that would in some sense fulfill the purposes he had in mind. Perhaps the resource materials which he has left behind will enable some future historian to write about the life and times of this unique personality who became Columbia’s 15th President and who entered the world of history so dramatically in the later years of his life.
Lynd Ward:
A Half-Century Association with
The Limited Editions Club

DAN BURNE JONES

FOR almost half a century now, Lynd Ward has been illustrating books for The Limited Editions Club and this, one must admit, is an exceptionally long period of time. Except for some private presses and a number of publishers producing fine books in special editions on occasion, few can compare with the standard set by The Limited Editions Club in the selection of all the intricacies that go into the making of beautiful books. The club’s selection of illustrators, typographers, printers, designers, and specially made papers are, in any of these categories, choices which display impeccable taste and excellence. Exceptional, too, is the great variety shown in the selection of the titles in the books they publish. Certainly, there is something in the vast list of their publications to please every taste, whether it be ordinary, unusual, or esoteric. And there isn’t a more accomplished artist—to our knowledge—in the production of fine books than Lynd Ward. He is no ordinary artist; rather, he is the “artist extraordinary” who has demonstrated unusual varieties of mediums and methods used to illustrate, to interpret, and to illuminate the texts presented to him by the Club. His illustrations range from carbon crayon drawings, original mezzotints, pen, ink, and brush drawings, to wood engravings, and lithographs in black-and-white, and in color. One is staggered by the hundreds of illustrations by this prodigious worker for the Club alone and at the consistent high quality of the artistry in book illustration they represent.

Lynd Ward was born in Chicago, Illinois, in 1905 and graduated from Columbia University in 1926. He was Editor-in-Chief of
The Columbia Jester, a college periodical which seems noteworthy for its Editors-in-Chief, for previous to Ward's service it was headed by such notables as Morris Ryskind, Bennett Cerf, and George Macy. Upon graduation in 1926 he married May McNeer, the famous writer of children's books, many of which were later illustrated by her no less famous artist-illustrator husband. For their honeymoon, they were given a family gift of a year's travel and study in Europe. After the magic of traveling all over Europe, they settled in Leipzig for the remainder of the year where May wrote, and Lynd attended the Leipzig Academy of Graphic Arts. Here Ward studied the graphic art processes of the woodcut, wood engraving, etching, mezzotint, and lithography. The students at the Academy were left to their own devices—without being hampered, they could produce any image they wished as they
learned the various uses of the tools, techniques, and presses of each medium. The resulting freedom lent interest and integrity to their creative work. What an interesting piece of Lyndwardiana it would be to have the artist himself write and illustrate an article about the various trials and errors, and the final accomplishments produced in this freedom-to-do-as-you-wish environment offered by the Leipzig Academy, and under its capably famous instructors! There was etching with Alois Kolb, lithography with George Mathey, and wood engraving with Hans Alexander Mueller who, later, because of Hitler's Nazism, emigrated to America and became a professor of art at Columbia. The result is apparent in the books of Lynd Ward whose graphic art training was based on the thorough and exacting demands at this famous old school, and fortunately, under the influence of inspired teachers. They lent critical direction and personal interest which helped formulate his decision for the selection of his life's work: that of work in some phase of the graphic arts, principally as related to the art of the book.

The number of books illustrated by Lynd Ward for the Limited Editions Club are greater in number than that of any other artist represented in their series. Among the thirteen books he has done for the Club, all present a variety of formats, and some are done in one, two, four, and even five volumes. All are eminent examples of Ward's work as an illustrator. Only a few can be selected for comment by the author, who has been a collector of "Lyndwardiana" from the 1930s.

George Macy formed the Limited Editions Club and produced his First Series of books in 1929–1930. Before this he had published a number of books under the Macy-Masius imprint which were distributed by the Vanguard Press. One of these books, The Ballad of Reading Gaol by Oscar Wilde, was illustrated with reproductions from mezzotints especially done for it by Lynd Ward. The most unfortunate thing about this fine little book was the handling of the illustrative content: the original mezzotints were photo-
mechanically reproduced as highlight halftone plates and, as illustra-
tions, lost a great deal of their artistic qualities.

Lynd Ward first appears as an illustrator in the Third Series:
1931–1932, of the Club’s selections. The book given by Mr. Macy
to Lynd Ward to illustrate was *The Cloister and the Hearth* by
Charles Reade. Published in two volumes, it had thirty illustrations
which were done by soft pencil and crayon, photomechanically
reproduced, and printed rotogravure. Printed separately, they
were later trimmed to page size and tipped-in to the volumes. As an early example of a book well done, it exemplifies the class and quality of work so characteristic of the Club’s publications.

Every few years or so—and one hopes that it will continue—

Lynd Ward appears as the artist-illustrator of one of the major productions of the Club. To mention a specific medium, The Tenth and Twelfth Series are high points of achievement in the art of pen, ink, and brush illustration. One publication, Les Misér-
Lynd Ward has illustrated dozens upon dozens of books; because he has a mind keenly sensitive to social injustice, it is possible that his work upon *Les Miserables* will become known to the world of the future as his best work . . . In illustrating *Les Miserables* Mr. Ward has completed an herculean task. No artist has succeeded in composing his illustrations within an ivory tower . . . but he has been long month after month making more than five hundred illustrations for *Les Miserables* . . . All of the drawings are spirited. But all the drawings are saturated with social conscience, all of them are drawn by a competent draughtsman . . . to add to the searing immortality of Victor Hugo’s words, the burning immortality of unforgettable pictures.

Published in five volumes, the work represents the application of a first class talent acting on the job at hand. Having been given free rein to create illustrations of any kind and number, these show a dedicated application of careful reading, the uses of thorough research, and a rare interpretation of the text. Long a teller of stories without words in his own woodcut novels, these illustrations—printed in a different color in each volume for added interest—give additional visual impact to the art of the illustrated book as we know it. The work was reprinted twice both for the Heritage Club and the Heritage Press (subsidiary companies of The Limited Editions Club), once in a two volume edition.

Closely related to this work, and done in somewhat the same manner and method was *The Count of Monte Cristo* by Alexander Dumas. It was issued as No. 9 in the Twelfth Series, 1940–1941. The book was published in four volumes, has one hundred and sixty-eight brush, pen, and ink illustrations reproduced by linecut and printed in a different color in each volume. This work shows the close collaboration between the illustrator and printer. It was decided, because of the length of the book, that there would be
no tailpiece illustrations to fill out blank spaces at the end of the chapters. This problem was solved to a degree by the printer in the following manner: taking the galleys of type and working them by the individual chapters, he would start at the end of the chapter with a full page of text, and work, page for page, to the beginning of the chapter. Whenever space was left at the beginning, Ward drew an illustration to fit.
Outstanding among the books illustrated by Lynd Ward for The Limited Editions Club are those done in the medium of lithography. Some are done forcefully in black-and-white, some in black with a color added, and some are done in full color. Many are done as chapter headings, others full page, and some as special features in double-page spreads. The following are a listing of those books done in this medium: *For Whom the Bell Tolls* by Ernest Hemingway (1942), *The Innocent Voyage* by Richard Hughes (1944), *Idylls of the King* by Alfred, Lord Tennyson (1953), *Lord Jim* by Joseph Conrad (1959), *Rights of Man* by Thomas Paine (also has pen-and-ink illustrations) (1961), *The Master of Ballantrae* by Robert Louis Stevenson (1965), and *The Writings of Thomas Jefferson* (also with pen-and-ink illustrations) (1967). Done under the watchful eye of George Macy and his associates of The Limited Editions Club, these volumes measure up to the high standard of quality maintained over the years since the inception of the series.

Hemingway’s masterly *For Whom the Bell Tolls* reaches to the core of life, and no better choice of an artist to illustrate it could have been made than Lynd Ward—the forceful lithographs gracing its pages prove that. (By coincidence, both Hemingway and Ward lived, in the early part of this century, within a few blocks of each other in Oak Park, Illinois, an all-American town in the heart of the Mid-West.) In the *Monthly Newsletter* (September, 1942, No. 149) Mr. Macy has this to say concerning Ward’s lithographs for Hemingway’s book:

Into these lithographs he has poured an artistic conception, a vividness of imagination, an artistic realization, beyond any of which have appeared in his work before... He has made some illustrations which require an enormous canvas, and therefore he has made them into double-spreads across which the Spanish Civil War seems veritably to fling itself. One full-page illustration showing the results of the work of a firing squadron seems to us to be worthy of Goya, worthy to be included in Goya’s *Disasters of War.*
Aided by the arms of coincidence and joined between the covers of this beautiful book, both artists—one with words and the other with pictures—were, at different times, awarded the Gold Medal of The Limited Editions Club: one for a book written by an American writer most likely to become a classic; the other, the Gold Medal for the Art of Illustration.

Hughes's *The Innocent Voyage* is an outstanding example of Ward's use of the colorful and artistic medium of lithography.
Four drawings—one for each color—were needed for each illustration and were drawn directly on the lithographic plates. Since there are twenty-four lithographs used as illustrations, ninety-four plates had to be separately drawn by hand and keyed one to the other to produce a single image. Not only for the prodigious amount of exacting work entailed but also for the beauty of their bright tropical colors, they represent a tour de force seldom equalled in the art of lithographic illustration.

*The Praise of Folly* by Erasmus (1942) is illustrated in the difficult medium known as mezzotint, which requires carefully hand-printed plates. In contrast, *On Conciliation With The Colonies* by Edmund Burke is the first book in which the artist has used the medium of wood engraving, which is done in two colors: the key block is printed in black over the light tint of mauve which is used as the color of the background. The publication in the 1975-1976 Series of this volume, the thirteenth selection illustrated by Ward for the Club and the most recent, was made available to the membership as a tribute to our Bicentennial Celebration.

Rounding out the author’s selection of his favorites from the books illustrated by Ward is Tennyson’s *Idylls of the King*, a book with an exceptionally fine binding. It is covered in a staunch red buckram imported from England. The spine area, which overlaps about three inches on the front and back boards, is covered with leather, a soft sheepskin which has been dyed in English vermillion and crushed smooth. On these overlapping sides are stamped, in gold leaf, effigies of King Arthur and Queen Guinevere. To complete it, the slipcase was covered with tan paper marbleized in red.

The graphic works of Lynd Ward show a willingness to venture new techniques within the medium used to compose and execute the images. Observing this, the art of his illustrations has had a noticeable growth in refinement over the years. The illustrations are filled with an interesting selection of forms, figures, lines and rhythmical movement, and all are bathed in strong contrasting light. The incidents of their narrative illuminate the text and
heighten it with an added intensity. One always wants to see the next picture, interest is aroused, their visual aspects carry the story forward. This becomes apparent when comparing his illustrations for a book with those done by other artists. His form a more uni-

“Two Knights at the River”: watercolor drawing, inscribed to George Macy, for The Limited Editions Club edition of Tennyson’s *Idylls of the King*. (Macy Collection, Columbia Libraries)
Lynd Ward

fied whole, for while the single incident is interpreted as related to the text, taken as a group they tell their own story. This must be a carry-over from the narrative elements of his woodcut novels: *Gods' Man, Wild Pilgrimage,* and *Song Without Words,* to mention a few. Is it any wonder, since the story is implicit in his work, that he has become known as a story teller without words?

Over the fifty or more years of his professional life as an artist and practitioner of the graphic arts, Lynd Ward has produced literally thousands of illustrations. Many of his books have been included in the "Fifty Books of the Year" selections of the American Institute of Graphic Arts. In addition, he has received many awards and honors: The National Academy of Design Award, the Caldecott Medal, the Silver Medal of The Limited Editions Club, the John Taylor Arms Memorial Prize, the Samuel F. B. Morse Gold Medal, the Zella de Milhau Prize, and Library of Congress Awards. He has had many one-man shows, the last having been given in 1974 by the Associated American Artists of New York City.

Lynd Ward, by any standard of judgment, is one of the foremost artist-illustrators in America. He is one artist who has devoted the major portion of his time to the illustration of books. His work has won universal acceptance—and this is his greatest reward.
Our Growing Collections

KENNETH A. LOHF

Akin gift. In honor of Professor James L. Clifford, Mr. William S. Akin has presented a copy of Aleyn Lyell Reade's *The Reades of Blackwood Hill... With a Full Account of Dr. Johnson's Ancestry*, privately printed for the author in London in 1906. One of 350 copies, this genealogical study of Samuel Johnson's family is embellished with eighteen plates and twenty-nine large tabular pedigrees.

Alden gift. The personal and professional papers of the journalist Robert Ross Alden have been presented by his widow, Mrs. Dion Alden. Alden's entire career was spent on the staff of *The New York Times* in a variety of positions, including those of local reporter, diplomatic and Southeast Asia correspondent, director of real estate news, assistant metropolitan editor, and, at the time of his death, United Nations Bureau Chief; and the majority of the papers consist of manuscripts for his articles and editorials written for the *Times*. In addition, there are manuscripts of his stories, novels and poems, as well as his correspondence with Orvil E. Dryfoos, James B. Reston and members of the Sulzberger family.

Ausubel gift. A collection of nearly one thousand volumes from the library of the late Professor Herman Ausubel (A.M., 1942; Ph.D., 1948) has been presented by Mrs. Ausubel and her family in his memory. The titles in the memorial gift reflect Professor Ausubel's teaching and research in the field of British history and culture, primarily of the Victorian period; and they have enriched, not only the rare book collection, but also the departmental libraries in Butler Library.

Bédé Estate gift. The papers of the late Jean-Albert Bédé, Professor of French from 1937 until his retirement in 1971, have been received as the gift of his estate. They comprise the notes and
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drafts for his various writings on nineteenth century French literature, with special emphasis on François Châteaubriand and Anatole France.

Berg gift. Mr. Aaron W. Berg (A.B., 1924; LL.B., 1927) has presented a group of eleven publications of the Mosher Press of Portland, Maine, and of Arthur L. Humphreys of London. Published from 1908 to 1912, the volumes in the gift comprise works by Matthew Arnold, Francis Bacon, Lord Byron, G. K. Chesterton, Thomas De Quincey, Robert Louis Stevenson and Algernon C. Swinburne.

Cymrot gift. Mr. Mark E. Cymrot (A.B., 1922; LL.B., 1924), in memory of his late wife, has presented a collection of thirteen letters written by Theodore Roosevelt and one letter written by the President’s secretary. Sent from Washington, Montauk Point and Oyster Bay, at the time Roosevelt was Navy Secretary and Vice President, and dated 1897-1901, the letters are addressed to Brooklyn police sergeant Frank Rathgeber and discuss Thomas Nast, the Navy Department, local New York political matters and mutual acquaintances.

Engel gift. Mrs. Solton Engel (B.S., 1942) has added to the Solton and Julia Engel Collection three scarce items of Rudyard Kipling ephemera: The Foreloper, a broadside printed on Japan vellum in 1904; An Elevation, In India Ink, a leaflet printed in Hoboken in 1899; and an undated broadside poem declining an invitation to dinner at the Yale Kipling Society, beginning “Attend ye lasses.” Mrs. Engel has also presented a fine example of her own bookbinding: a full brown morocco gilt binding on Maggs Brothers, Five Hundredth Catalogue, 1928, one of the most renowned dealer catalogues of rare books and manuscripts issued in this century.

Frankel gift. Professor and Mrs. Aaron Frankel have presented fifty-eight volumes of literary works, among which are: collected editions of Robert Browning, S. T. Coleridge, Daniel Defoe, John
Ruskin and William M. Thackeray; first editions of Charles Dickens’s *Dombey and Son*, *The Life and Adventures of Martin Chuzzlewit*, *The Life and Adventures of Nicholas Nickleby*, *The Mystery of Edwin Drood* and *Our Mutual Friend*; and William

Self-portrait by E. E. Cummings, drawn in Paris in the 1920s. (Galantière estate gift)
Our Growing Collections


*Galantière Estate* gift. The papers of Lewis Galantière, writer and authority on modern French literature, have been received as a gift from his estate and through the thoughtfulness of his sister, Mrs. Nathan Solomon. Having worked for the International Chamber of Commerce in Paris from 1920 to 1927, Galantière knew many French writers and American expatriates, and the papers, numbering nearly fifteen thousand items, contain letters from Margaret Anderson, George Antheil, Djuna Barnes, Clive Bell, Malcolm Cowley, E. E. Cummings, Ford Madox Ford, Ernest Hemingway, Archibald MacLeish, Adrienne Monnier, Man Ray, Jules Romains, Gertrude Stein, Allen Tate, Carl Van Vechten, Robert Penn Warren and Edmund Wilson. His best known work as a translator of French literature was that of the writings of Antoine de Saint-Exupéry, represented in the papers by twelve manuscripts, all bearing the author's and the translator's notations and emendations. In addition to the papers, more than two thousand volumes from his library of French and American literature have also been received, including first editions, many of which are inscribed, by Djuna Barnes, Albert Camus, Paul Claudel, Jean Cocteau, E. E. Cummings, Jean Giraudoux, Pierre Louÿs, André Maurois, Tristan Tzara and Paul Valéry. Special mention must be made of the proof copy of the first French edition of Saint-Exupéry's *Terre des Hommes*, 1939, with notations in the author's hand throughout; and the group of four drawings by E. E. Cummings among which is a self-portrait in pencil done in Paris in the 1920s.

*Grimm* gift. Mr. Peter Grimm (A.B., 1911) has presented a collection of more than three hundred volumes on art and diplomacy, publications of the Limited Editions Club, and first editions of
literary works. Mr. Grimm has also donated a group of five autograph letters, including a letter from one of his ancestors, the philologist and folk-lore scholar, Wilhelm Carl Grimm; and another written by Martin Van Buren to Smith Thompson, dated March 30, 1823, relating to Van Buren’s possible appointment to the Supreme Court by President Monroe. Of special importance is the fine association copy of Georgius Agricola, *De re metallica*, translated by Herbert Hoover and his wife, Lou Henry Hoover, in 1912, and inscribed by the President to Mr. Grimm.
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Grynberg gift. In memory of her husband, the late distinguished collector and bibliophile Roman N. Grynberg, Mrs. Grynberg has presented a collection of approximately 2,100 volumes of works by Russian and French authors, comprising first editions, collected works and scholarly editions. In addition to the classic Russian writers, the following modern authors are represented in Mrs. Grynberg's gift: symbolist poets Aleksandr Blok and Viaschelav Ivanov; futurist poets Vladimir Mayakovsky and Boris Pasternak; and poets of the early twentieth century, Anna Achmatova and Osip Mandel'shtam. French writers in the gift include Louis Aragon, André Breton, Georges Duhamel, Jean Genet, Raymond Radiguet, Romain Rolland, George Sand, Jules Supervielle and Paul Valéry. The last-named is represented by a first edition of La Jeune Parque, 1917, Valéry's first book of poems and often considered his most important work.

Jaffin gift. Having enriched our Arthur Rackham holdings of first editions and drawings over the past decade, Mr. George M. Jaffin (A.B., 1924; LL.B., 1926) has recently presented a hitherto unrecorded Rackham work: Children's Treasury of Great Stories, published in London by “Daily Express” Publications, ca. 1910. Rackham is represented by three full-page color illustrations for The Taming of the Shrew, Macbeth and Gulliver in Lilliput; a color illustration for Gulliver on the front cover; and fourteen signed black-and-white illustrations and vignettes throughout the volume.

Kissner gift. Mr. Franklin H. Kissner has presented, for inclusion in the Avery Architectural Library, a rarity long sought for the collection, Jacques Francart's Premier Livre d'Architecture, published in Brussels in 1617. The designer Francart (or Franquart) published several suites of ornamental designs of which the most important is this splendid collection of twenty-one full-page engraved designs for door and window surrounds and for ornamental cartouches as well as some panelled doors of unusual design.
Kleinfield gift. In memory of her husband, the late Dr. Herbert L. Kleinfield, Dr. Jeanne Welcher Kleinfield has presented a collection of more than one thousand volumes from her husband’s personal library of first editions and scholarly works in American literature, literary criticism, history and biography. The authors represented by first editions reflect the broad range of the collector’s reading and scholarship, and include Samuel Clemens, Theodore Dreiser, Ralph Waldo Emerson, William Faulkner, Harold Frederic, Nathaniel Hawthorne, W. D. Howells, Henry James, Sinclair Lewis, John O’Hara, Harriet Beecher Stowe and Walt Whitman. Among the distinguished items are: The American Review for February 1845 containing an early printing of Edgar Allan Poe’s “The Raven”; an exceptionally fine copy of Henry James’s novel of expatriated Americans, Confidence, published in Boston in 1880; the 1860–61 edition of Whitman’s Leaves of Grass; and a rare broadside, Republican nomination . . . of the Hon. De Witt Clinton, for Governor . . . , printed in Hudson Falls, New York, ca. March 1817.

Lange gift. Mr. Thomas Lange has donated a first edition, in the original boards, of Captain Frederick Marryat’s Diary of a Blasé, published in Philadelphia in 1836 by E. L. Carey and A. Hart. Written after his retirement from naval service and editorship of the Metropolitian Magazine, the Diary recounts his residence in Brussels, Liège and other Belgian towns.

Lippoth estate gift. From the estate of the late John J. Lippoth, and through the thoughtfulness of Mrs. Lippoth, we have received a group of thirty-four volumes among which were a set of Papers on Play-Making, published by the Brander Matthews Dramatic Museum from 1914 to 1926, and a first edition of Dwight D. Eisenhower’s Crusade in Europe, 1948, with a note from the author presenting the volume to Philip M. Hayden.

Longwell gift. Mrs. Mary Longwell has made a significant addition to the papers of her husband, the late Daniel Longwell (A.B.,
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1922), in a recent gift of more than fifteen thousand letters and papers, comprising files documenting his work with the American Federation of Arts, Doubleday & Company, Reader’s Digest, Life, and various cultural organizations in Neosho, Missouri, New York and cities and colleges throughout the country. Reflecting these activities is Longwell’s correspondence with writers, artists and public personalities, including Thomas Hart Benton, the Duke of Windsor, Edna Ferber, Ellen Glasgow, Paul Horgan, Peter Hurd, Aldous Huxley, Lady Bird Johnson, Clare Boothe Luce, W. Somerset Maugham, Stanley Morison, Ogden Nash, Ginger Rogers and Harry S. Truman. Mrs. Longwell has also presented two pen and wash drawings for cartoons by Bill Mauldin in one of which Generals Bradley and Eisenhower watch Winston Churchill at target practice; and a 1908 pencil and grey wash drawing by Max
Beerbohm, "Sir Charles Wyndham bearding Time," depicting the English actor and theatre manager histrionically plucking the beard of Time, who drops his hour-glass in horror.

MacLachlan gift. As the centenary of John Masefield’s birth approaches, it is gratifying to record the splendid gift of Miss Helen MacLachlan (A.B., 1918, B.) of her extensive and important collection of the poet’s letters and first editions. The 368 letters in the gift written by Masefield to Miss MacLachlan, her brother and her parents, record the long and warm friendship that developed between the family and the poet beginning in 1895 when Masefield lived in the Yonkers home of the parents, James Alexander and Mary MacLachlan, and continuing until the Poet Laureate’s death in 1967. In addition to this impressive series of letters, Miss MacLachlan’s gift includes: 147 letters from Masefield’s wife, Constance; a group of autographed and inscribed photographs of the poet; 89 first editions of the poet’s writings, nearly all of which are inscribed to Miss MacLachlan or her mother; and 34 volumes of works by other poets and novelists sent by Masefield to Miss MacLachlan over the years.

Meyer gift. Mr. Gerard Previn Meyer (A.B., 1930; A.M., 1931) has added to the literature collection the first American edition of Lord Byron’s The Island, or Christian and his Comrades, a romantic verse tale based on the narrative of the mutiny on H. M. S. Bounty and the life of the mutineers on Tahiti. Printed in New York in 1823 by J. & J. Harper, the volume is preserved in the original boards uncut.

Myers gift. In honor of the Silver Jubilee of Queen Elizabeth II of England, Miss Winifred A. Myers of London has presented the sheet music for the song, “Princess Elizabeth of England,” inscribed by the composer Haydn Wood. With words by W. E. St. Lawrence Finny, the song was published in 1947 on the occasion of the twenty-first birthday of the future Queen of England.
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Schang gift. Mr. Frederick C. Schang (B.Litt., 1915), retired President and Chairman of Columbia Artists Management, has presented his extensive collection of visiting cards, the subject of his book, Visiting Cards of Celebrities, 1971, and several other volumes written by him. The collection of approximately six hundred cards, mounted in ten folio albums, represents a wide range of subjects, but is particularly strong in cards of composers, pianists, instrumentalists, singers, conductors, authors, statesmen and political figures. Nearly all are either autographed or contain handwritten notes. Among the notable cards in Mr. Schang’s gift are those of Josef Haydn, Giuseppe Verdi, Robert and Clara Schumann, Hector Berlioz, Sigmund Freud, Arnold Schoenberg, Anton Bruckner, Richard Wagner, Peter I. Tchaikovsky, Frédéric Chopin, Thomas Jefferson and Abraham Lincoln.

Schuster family gift. The family of the late Mrs. M. Lincoln Schuster has presented, in her memory, a collection of 668 books published by Simon and Schuster, which Mr. Schuster (B.Litt., 1917) had had bound in full leather and which he gave to her each year on her birthday. Treasured by Mrs. Schuster, the books represent the high quality of Simon and Schuster publications from 1940 to the mid-1960s and include titles by Bernard Berenson, Ivy Compton-Burnett, Will Durant, Charles de Gaulle, Nikos Kazantzakis, S. J. Perelman, Henry Morton Robinson, Bertrand Russell, Irving Wallace and P. G. Wodehouse.

Visiting cards of the famous. (Schang gift)

Mrs. Dorothy Van Doren has made a significant addition to the papers of her late husband, Mark Van Doren (Ph.D., 1921; Litt.D., 1960) by means of her recent gift of more than two thousand pieces of correspondence, including: condolence letters received by Mrs. Van Doren after Professor Van Doren's death in December 1972; correspondence with his literary agent Nannine Joseph, 1963-1972; and letters from fellow poets and writers, Philip Booth, Babette Deutsch, Richard Eberhart, George Saintsbury, Delmore Schwartz, Lionel Trilling, Glenway Wescott, Yver Winters and Louis Zukofsky.

Mrs. Rita Zielenski has presented a collection of contracts, patent assignments and other documents relating to Thomas A. Edison and the development of the telegraph network. The thirty-one documents signed by Edison, dating from 1870 to 1875, concern his telegraphic patents and his company: Pope, Edison & Company, and its purchase by The Gold and Stock Telegraph Company. Mrs. Zielenski's gift also includes more than one-hundred additional documents pertaining to the laying of the telegraph cable, to the early work of Samuel F. B. Morse and other inventors, and to later telegraph companies.
Activities of the Friends

Fall Meeting. Held in the Rotunda and Faculty Room of Low Memorial Library on Thursday evening, October 27, the fall meeting featured a talk, "Reflections on the Idea of Progress," by Dr. Robert Nisbet, the Albert Schweitzer Professor in the Humanities.

Winter Meeting. The Friends and the University Librarian will host a reception in the Rotunda of Low Memorial Library on Thursday afternoon, February 2, 1978, to open the exhibition, "The Centenary of John Masefield's Birth."

Finances. For the twelve-month period which ended on June 30, 1977, the general purpose contributions totaled $20,625, and the special purpose gifts, $12,000, which included a bequest of $3,000 received from the estate of Samuel Drucker. The Friends also donated or bequeathed books and manuscripts having an appraised value of $172,935, bringing the total value of gifts and contributions since the establishment of the association in 1951 to $2,411,248.

Membership. As of October 1, 1977, the membership of the Friends totaled 441, which includes 21 new memberships added during the past year.
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AN OPPORTUNITY

The Friends assist the Columbia Libraries in several direct ways: first, through their active interest in the institution and its ideals and through promoting public interest in the role of a research library in education; second, through gifts of books, manuscripts and other useful materials; and third, through financial contributions.

By helping preserve the intellectual accomplishment of the past, we lay the foundation for the university of the future. This is the primary purpose of the Friends of the Columbia Libraries.

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