

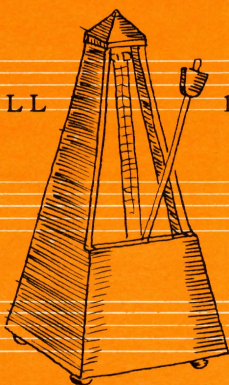


OHIOANA

of Ohio and Ohioans

FALL

1963

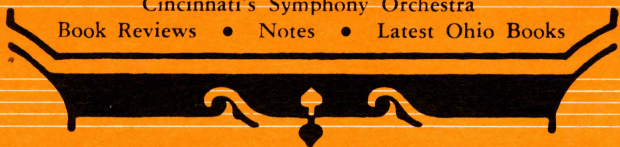


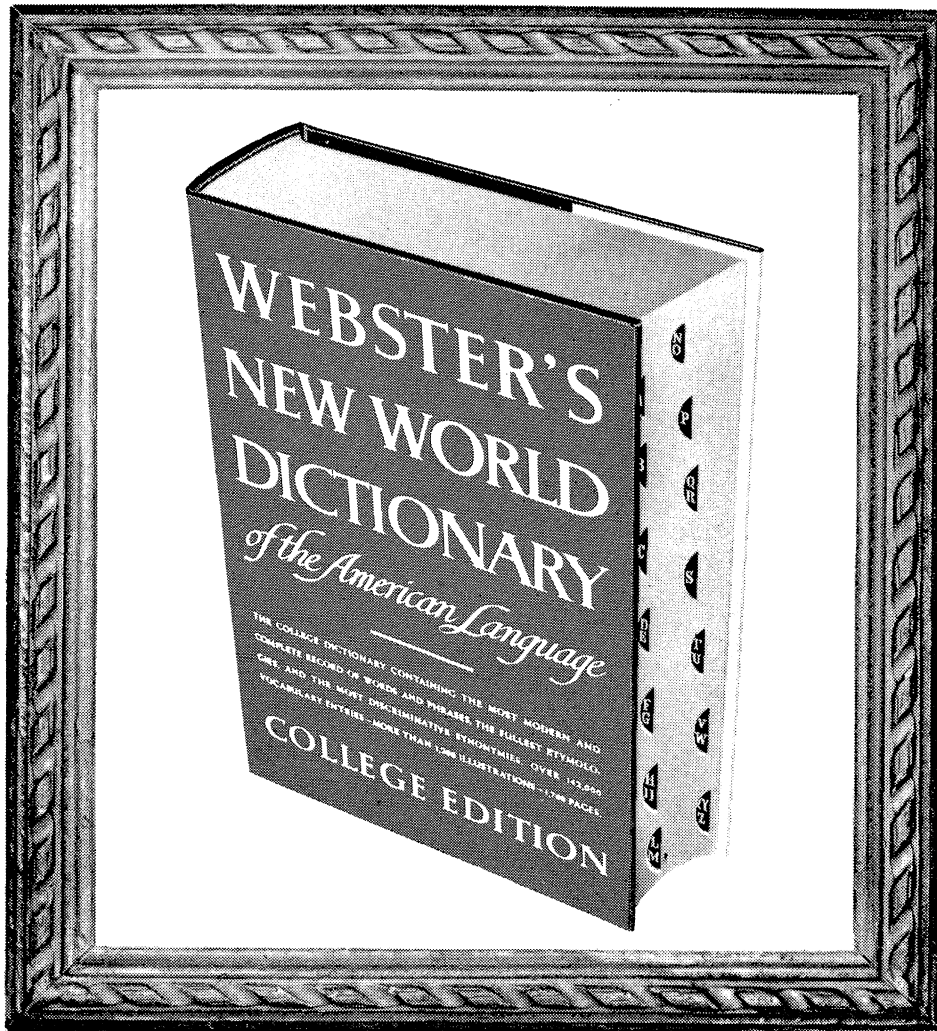
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RANDOM THOUGHTS ON OHIO

By WILLIAM R. COLLINS, a member of our Board of Editors

Mention Ohio and many people think of a giant of industry among the fifty states of the Union. (And indeed it does rank a disputed second or third in that important aspect of its work-a-day activity.)

Speak of Ohio's geographic location, and it is at once seen to occupy a strategic position, strategic for many reasons. In pioneer days it was the "gateway to the West."

If the subject of agriculture comes to mind, it is obvious that Ohio ranks high. Indeed, after industry, Ohio agriculture takes second place in the production of revenue dollars in the state's economy.

Shall we mention Ohio as a veritable mecca for historians? It has offered many contributions in that absorbing field as to places where pioneer and later history was enacted. And, to be sure, what is history without the makers of it? So, by the large part the state has played in furnishing presidents and other statesmen as well as by its equally outstanding contribution of inventors, of literary notables, of famous entertainers, and leaders in many other fields, we find that the Buckeye State takes high rank.

But an interesting phase of what we choose to term "Ohio Culture" is often overlooked. Ohioans are inveterate travelers and similarly millions of other travelers visit Ohio each year. Good authority states that Ohio ranks fourth among our fifty individual commonwealths as a tourist state. And further, that "tourism" ranks third (next to industry and agriculture) in Ohio production of revenue dollars.

So while busily engaged in accepting the shekels from our tourist guests, we like to think that the many evidences of our Ohio culture are not lost on our visitors. Surely such organizations as our Martha Kinney Cooper Ohioana Library Association, our Ohio Historical Society and similar organizations are doing much to call attention to the cultural achievements of our "Gateway State," and much of course remains to be done!

Silver Making in Early Ohio

By
MARGARET A. RODEE



Pitcher, David Kinsey, Cincinnati
(Prop. of Cin. Art Mus.)

IT HAS ONLY been in the last seventy years that the significance of early American silver has been brought to the attention of the public. The general opinion that the silver owned by the Colonists had been imported from England or Holland was dispelled by research, and the subsequent attention paid to the American silversmith and his product has given us a deep respect for the taste and ability of our early craftsmen. Because of its appeal, collecting of this beautiful old silver was begun and these antiques are now among our most treasured possessions.

Silver was obviously not a necessity but a luxury and only the wealthy Easterners and the well-to-do settlers who moved West to Ohio could afford it. Most Colonial silver was made in Boston, New York and Philadelphia and was stylistically influenced by the silver of England and Holland, the original homes of many of the Colonists. But as a general rule in the matter of form and decoration, silver was inspired by contemporary English styles.

For the interested collector, detailed information on silversmiths of a particular locality is difficult to find. Dozens of silversmiths worked in many counties in

MARGARET A. RODEE, of Columbus, a graduate of the Columbus Art School, has spoken at many places around Ohio on the subject of early American silver and pewter.

Ohio, but except for names, dates and localities, little is known concerning their work, and Ohio silver is uncommon.

Depends on Working Date

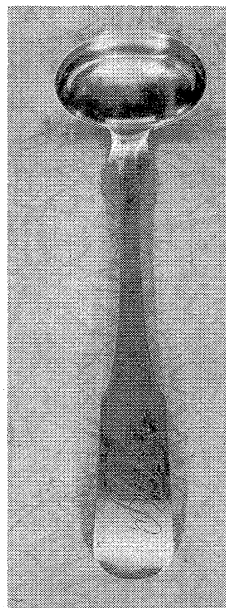
Ohio silver, like all that made in America, is marked by only the initials or the name of the silversmith. There are no date letters indicating the year the silver was made, as is the case with English silver. So the dating of a piece of Ohio silver depends on the working date of the silversmith plus its reflection of the style of the period in which it was made. Identification can generally be made within a decade of the time when the piece was actually wrought.

Shortly before 1800, with the opening of the rich farm lands in the Middle West, thousands of settlers left the East and many of them found their way to far-off Ohio. The first settlement in Marietta brought its own silversmiths. Trade was later built up between the merchants in towns bordering the Ohio river such as Cincinnati, Portsmouth, Gallipolis and Steubenville, and silversmiths appeared. With the dangers and hardships of the wilderness decreasing and the civilizing of these centers, the demands for such luxuries as hand-wrought silver increased rapidly. Four important silversmiths dwelt and worked in Marietta: William Moulton, Jr., of Newburyport, Massachusetts, who was one of the founders of Marietta and is believed to have been the first silversmith in the Northwest territory; Edmund Moulton, probably a son of William Moulton, Jr.; Azariah Pratt of Lyme, Connecticut, and Elisha Pratt who came to Marietta in 1828.

Cincinnati was fortunate in having a number of prolific silversmiths. Many

Left: Beaker, E & D. Kinsey, Cincinnati, and Chalice, David Kinsey, Cincinnati. (Both prop. of Ohio Hist. Soc.).

Right: Ladle, Walter King, Warren, (Cleveland Museum of Art, Thomas S. Grasselli Mem. Coll.).



of their pieces are in private collections as well as in the Cincinnati Art Museum, the Cleveland Museum of Art and the Ohio Historical Society Museum, Columbus.

Philadelphia Styles

Pictured herewith is a silver pitcher now in the Cincinnati Art Museum, made by David Kinsey of Cincinnati, c. 1817-1860, who had a shop at 24 West 5th Street. The pitcher is 10" high and shows the classic form of the late Federal period with small bands of foliate design and a scroll handle. David Kinsey was one of Ohio's finest silversmiths; his work was influenced by Philadelphia styles prevalent from the 1770s to about 1812.

Edward Kinsey, probably a brother, worked at the same address and some of their silver is marked E. & D. Kinsey, Cincinnati, such as the beaker shown. It is plain and heavy with a moulded band around the lip and base and was presented to Adolphus H. Smith in 1858. E. & D. Kinsey worked c. 1836-1860.

The chalice pictured with the beaker was made by David Kinsey and has an ornate repoussé floral and scroll pattern like the Kinsey kettle. Joseph Draper who came to Cincinnati from Wilmington, Delaware, in 1849; Robert Best c. 1817 and Samuel Best c. 1793 are three other Cincinnati makers from the early period.

Possibly most of the Ohio silversmiths were only spoon makers, as spoons were more in demand than any other piece of silver. Every home had to have a set of coin silver spoons, although most of the knives and forks were made of iron with bone handles. There were no silver mines in the Eastern United States, so the early Ohio silversmith usually received his silver from his customers in the form of the few current U. S. silver coins available on the frontier, or more probably, from the foreign silver coins which were legal tender in the United States until 1858.

Spanish Piece of Eight

Much silver was made from the large Spanish Piece of Eight or dollar. This silver came from the Spanish possessions in South America and Mexico. The early Ohioan hoarded his savings and had it converted into wrought plate, so the silversmith charged only for the fashioning and engraving. A handsome set of silver beakers was more useful and a more impressive sight than a sock full of coins hidden away somewhere.

The Ohio silversmith first melted the silver in a crucible, then poured it into a flat container and as it cooled it took the shape of a block of silver. He then hammered it on an anvil until it was as thin as a sheet as he required. Under the repeated blows of a hammer, silver becomes brittle and will crack unless it is reheated and made soft and malleable again. This process is known as annealing and must be repeated again and again to keep it in a workable condition. The annealing at that time was done by placing the silver in the heat of a charcoal fire fanned by bellows.

The meaning of the word "coin" appearing on the back of early Ohio spoons is somewhat vague. In general it meant the spoon was at least of the same quality as our coins — 900/1000 fine. Sterling is 925/1000 fine, but Spanish Dollars were frequently higher than 980/1000 fine.

The most frequent examples of coin silver found in Ohio today are the thin silver spoons which date prior to 1860. Beginning about 1810 the so-called fiddle

back type of spoon became popular and, with several variations, remained so until about 1860. The earliest type of fiddle back design is illustrated in the sauce ladle by Walter King, Warren, Ohio, c. 1815. The handle is plain and curves to the rear. Its length is $6\frac{1}{4}$ inches.

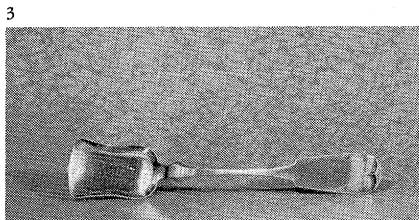
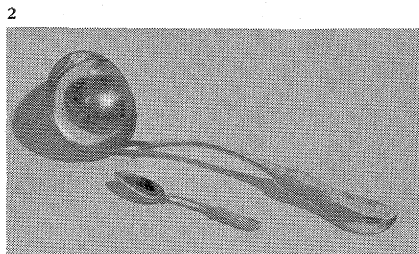
Worked in Cleveland

The next variation, beginning in the 1820s, was a sharp shoulder appearing on the upper portion of the spoon handle and the middle portion of the stem becoming thinner in relation to the terminus. This style can be seen on the 9" tablespoon by Newton E. Crittenden who began working in Cleveland in 1826. He came from Conway, Massachusetts, and was prominent in civic affairs in Cleveland, living there until his death in 1872. He made dozens of silver spoons and many of them can be found today.

Another Cleveland silversmith, and the first to work in that city, was William Bliss from Middletown, Connecticut. His wife Cynthia Wolcott was descended from one of the signers of the Declaration of Independence, Governor Wolcott. Bliss was also a cabinet maker.

A late style of fiddle back can be seen in the sugar spoon, $6\frac{3}{4}$ " length as shown,

1. Below: Kettle, E & D. Kinsey, Cincinnati, (*prop. of Ohio Hist. Soc.*) 2. Ladle, Edward Kinsey, Cincinnati, (*prop. of Ohio Hist. Soc.*) Small spoon, A. C. Ross, Zanesville, (*prop. of Mrs. Rodee*). 3. Tablespoon, N. E. Crittenden, Cleveland, (*Cleveland Museum of Art, gift of Mr. & Mrs. Arthur D. Brooks*). 4. Sugar spoon, Ralph Cowes, Cleveland, (*Cleveland Museum of Art, gift of Hugh Bryden McGill*).



made by Ralph Cowles, Cleveland, c. 1845. He was an astute business man and advertised his wares in verse form. In this style of spoon the terminus of the handle curves upward with a slight medial ridge extending only a fraction of an inch down the handle. The shovel shape bowl is a typical design for sugar scoops of this time.

A ladle made by Edward Kinsey, Cincinnati, c. 1834-45 shows the final form of fiddle back, in which the widest portion of the spoon curves inwardly on both sides. Some of the early fiddle back spoons are very attractive, with a sheaf of wheat or basket of flowers on the handle.

From Zanesville

From Zanesville was Alexander Coffin Ross, c. 1812 who was apprenticed at 17 as a silversmith and gun maker. Shown is a teaspoon made by him which was purchased in Zanesville.

There were few silversmiths in Columbus, among them William Platt, c. 1817, located "opposite State House"; Nathaniel W. Smith, c. 1814, who was also a clockmaker; P. H. Olmstead, c. 1830, and W. A. Piatt & Company, c. 1840-1847. Some of their pieces may be in existence today.

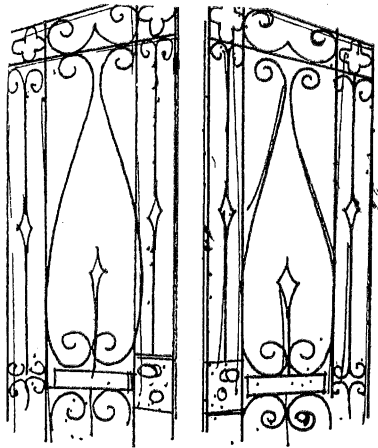
Besides spoons, other pieces of silver made by Ohio silversmiths after 1820 were teapots, cups, beakers (often called julep cups), sugar tongs, mustard and salt spoons, sugar bowls and creamers. Matched sugars and creamers were not commonly made at one time until after 1880, because often only enough coins were accumulated to make one piece of silver at a time. The early sugar bowls were very large because the sugar was unrefined and came in large pieces that had to be broken up.

Elaborately Ornamented

One of the handsomest and most valuable silver pieces made in Ohio is the pear shaped kettle made by E. & D. Kinsey of Cincinnati, as shown. This was probably made in the 1840s. The body is elaborately ornamented with repoussé flowers, leaves and scrolls in the rococo manner. These designs were first seen on English silver of the mid-eighteenth century and reflected the French influence. The kettle has a duck bill mouth and a hinged dome lid of a fluted design and a small finial of flowers and leaves. Ivory rings are inserted on both sides of the handle as heat insulators. The kettle stands on three cast legs and feet, between which is supported a small spirit lamp; it can be lifted by the "S" curved handle with ornamented leaves at top. The lamp is held to the stand with key and chain.

The early silversmiths of Ohio left behind numerous examples of many splendid pieces of silver. They were skilled artisans, trained by long apprenticeship, and produced silver with which most modern work cannot compare. The principles and techniques of the craft were passed on from generation to generation and often the trade was handed down from father to son. This tradition was true of many families of famous silversmiths. Silver pieces owned by our ancestors have often remained intact and in use today, showing evidence of the pride with which they were held for generations, even with the migration of the family to the West and Ohio.

Early Ohio silver is part of our artistic heritage and in collecting these pieces, our appreciation is deepened for the early American past.



“... enter into our gates with thanksgiving.”

OHIOANA LIBRARY NOTES

The Frank B. Dyer Memorial Gates at the Library

“Ohioana” TV Series

WBNS-TV, Ch. 10, Columbus, and the Ohioana Library announce that plans are under way for a new weekly television series, “Ohioana.” The half-hour presentations will be seen Sundays at 12:30 p.m., beginning Oct. 27th. “Ohioana” will trace the impact of the Buckeye State on the nation and the world in terms of its cultural and industrial heritage and growth, and in the deeds of its famous — or infamous — native sons.

Four programs will appear on a rotating basis under the “Ohioana” title. The first, featuring Bill Zipf, will focus on Ohio’s role as a leading farm product producer. Newsman Chet Long’s programs will deal with the contribution of the small and medium-sized cities and towns of Ohio. The third telecast segment will feature folk singer Chuck White exploring Ohio’s role in music and the arts. The fourth half-hour show is under the supervision of Dan Minter and will deal with doings of Ohioans, past and present.

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A FRAMED PHOTOGRAPH of Mrs. Letta W. Hesse of Columbus, first treasurer of the Ohioana Library and later of the Martha Kinney Cooper Ohioana Library Association, from 1937 through 1954, has been presented to the Library by its founder, Mrs. Myers Y. Cooper. The best place to hang it in the Library will shortly be decided upon, in consultation with Mrs. Hesse.

○ ○ ○

AMONG THIS LIBRARY’S best friends are Burton and Virginia Chapin Frye. They are both poets and he is a native of Huron. They have developed the pleasant custom of placing with us the letters sent to them by distinguished American writers, and already the collection is taking on real stature. Our gratitude to Mr. and Mrs. Frye rises apace.

IT IS NOT TOO EARLY to start thinking about 1963 tax deductions (December 31 is the deadline). Our friends can get a very nice tax deduction by making a gift to this library. The larger the gift the bigger the deduction.

○ ○ ○

THE FLORENCE ROBERTS HEAD Memorial Fund has received four contributions totalling \$150.00. As previously explained, the Fund will be used for a purpose which Mrs. Head many times spoke of—that of paying the expenses, when necessary, of distinguished persons who receive honor at the hands of the Library.

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THE LATEST “upper cultural” way to describe the sort of collecting we do at the Ohioana Library is to say that we are “collecting in very great depth”. Who’ll help us collect?

○ ○ ○

OUR 1964 YEARBOOK is due to appear on Labor Day of this year. The theme is “Nature in Ohio.” Suggestions are now in order for pictures and articles for the 1965 book “Waterways in Ohio” which will deal with canals, rivers, lakes, the boats on them and all related aspects.

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SOME THOUGHT is being given to publishing an Ohioana Year Book in 1967 with a theme such as “Art and Poetry in Ohio.” It would contain reproductions of paintings and other work by Ohio artists of scenes in Ohio accompanied by poems by Ohio writers relating in some way to the pictures. How would you readers feel about this?

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The rail fan (ferro-equinologist, if you wish) does not live who will not enjoy *Pennsy Power: Steam and Electric Locomotives of the Pennsylvania Railroad, 1900-1957* by Alvin F. Stauffer, R. 4, Box 145, Medina. It is by far the finest of its kind this library has ever seen. We are happy to possess a copy.

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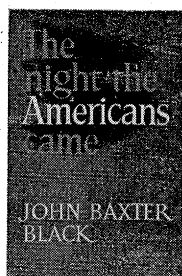
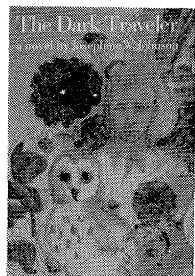
Ernie Robison, who has turned up many interesting items and books for this library, is retiring as the author of the column “Looking Back” in the *Spencerville Journal-News*, but not as Spencerville’s official unofficial historian. We are counting on him to keep our readers up to the minute on cultural developments in Spencerville.

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THE DESIGNS appearing on the covers of this magazine make them what are known as “coffee table covers,” that is, covers that look nice on a coffee table. How do they look on yours?

That Memorable
"Something"
That Stays With You

Haunting Quality In These Two Brief Novels



THE DARK TRAVELER by Josephine W. Johnson. *Simon and Schuster*, 1963. Pp. 190, \$3.95.

AUTHOR: Josephine Winslow Johnson (Mrs. Grant G. Cannon), a native of Missouri, has lived in Ohio for sixteen years. She is the author of *Now in November* (1934) which received a Pulitzer Prize and of another novel, short stories, poetry, and a children's book. Her home is in Cincinnati.

THE NIGHT THE AMERICANS CAME by John Baxter Black. *Macdonald & Co.* (London, England), 1962. Pp. 191, \$3.50.

AUTHOR: Mr. Black has lived in Mansfield most of his life and is a graduate of Harvard and Columbia. TV serial rights to this, his first novel, have been purchased by the British Broadcasting Company.

REVIEWER of both books: Minnie Hite Moody, the author of five novels and much verse, who has moved back to her native Granville after living for thirty-two years in Atlanta.

THESE TWO NOVELS have in common their brevity and the fact that their authors are Ohioans. In addition, there is a haunting quality to each book. That memorable "something" which stays with the reader.

Josephine Johnson certainly needs no introduction as a writer. Her work always is sensitive, perceptive and impeccably polished. She turns a sentence with poetic grace.

The "dark traveler" of the title is a wretched young man, Paul Moore, who has been literally frightened out of his wits by his tyrannical father. The boy's mother was his only refuge and hope, and at the time of her death, when the father, Angus, threatens to have "the fellow committed," Douglass Moore, the boy's uncle, takes the miserable youth to his home and there, in the happy atmosphere of normal family life, Paul begins the difficult journey back to the realm of useful existence. Angus, of course, manages occasionally to interrupt his son's progress. Brutish and undiscerning as Angus is, however, there appears some underlying excuse for his rejection of Paul. Paul's big, outgoing, happy-go-lucky brother Andrew had been killed in the war. Andrew had been the apple of his father's eye. The

broody, scholarly boy who was left simply did not qualify as a son in Angus Moore's estimation.

Josephine Johnson delineates all the characters clearly: Douglass, the kind uncle; his understanding wife Lisa; their daughter Nora, her two suitors, Carl and David; Douglass' and Lisa's five-year-old son Christopher, who welcomes Paul and his absurd stuffed owl with a child's natural acceptance of everything strange and wonderful.

"This Frog Dame"

Mr. Black tells a good World War II story in *The Night the Americans Came*, and while doing so draws a compelling portrait of the American GI, far from home and openly contemptuous of everything outside his experience. The scene in which the French woman of culture, Madame de Vannes, opens her door in welcome to the Americans advancing into her town as the German occupation departs, is unforgettable. As she speaks to the nearest soldier, he turns to his comrade: "Hey, Mike, fer God's sake," he said. "Will yuh look at this; This Frog dame here talks English!"

Likewise, Jim Cramer, about whom the story is mainly concerned, manages to tip back on the hind legs of a cherished Riesener chair, stretching and straining until its antique loveliness lies in shattered ruins. Which is not so important as that during the ten days the invalid Jacques de Vannes and his younger, beautiful wife Margot have kept Cramer hidden from the Germans, Cramer, after his fashion, falls in love with Margot, and she, circumstances considered, reciprocates — after her fashion.

Cramer, a Nebraska boy, has jumped from a train which was carrying him into Germany as a prisoner of war. The time is August, 1944. The action of the story takes place on the night the Germans depart and Allied troops (which turn out to be American) enter the town of Compiègne. It is a terrible night, with gunfire outside, and inside, in the de Vannes' drawing room, the plaster falling, and Jacques de Vannes, sick and helpless, attempting to adjust to a new set of values. This is a meaningful book, reminding us of the urgencies of a war barely twenty years in the past, and presenting a revealing comparison of two distinct social backgrounds and ways of life.

Morgan's Raid a Traumatic Experience

THERE ARE FEW families living in southern and southeastern Ohio with roots going back to the Civil War who do not have family anecdotes about Morgan's Raid. Of all the Civil War aspects relating to Ohio, the Raid made by far the deepest impression.

The latest of the many books and articles about the raid is *Morgan's Raid Into Ohio* by R. Max Gard of Lisbon, who is both the author and publisher. Mr. Gard is also co-author with William H. Vodrey of an outstanding book about Ohio canals, *The Sandy and Beaver Canal* (1952).

Mr. Gard's latest book is full of interesting information and locally gathered anecdotes, as well as ten maps and illustrations. It is a "must" item for all Ohioans interested in Morgan's Raid. Copies may be obtained from the author at \$4.22 (including sales tax and postage). His address is R. D. 4, Box 75, Liston, O.

"Ohioans are Caught
In a Silver Webb"

The Story of Ohio Poetry Day and Tessa Sweazy Webb

By DOROTHY E. WHITTINGTON



Tessa Sweazy Webb

WHAT A TINKLING, lovely word, silver, — and how singularly suitable it was for 1962, Ohio Poetry Day's *silver anniversary*. Twenty-five years of poetry! Twenty-five years in which Ohioans have been caught in a silver web spun by Ohio Poetry Day's founder, Tessa Sweazy Webb.

It all started back in 1936 — or before. Tessa had already published two poetry books: *Life's Titled Cup*, 1927, and *Sittings in Sentiment*, 1929; and was editing two poetry columns in *The Columbus Dispatch*: "Voices and Echoes of Contemporary Poets," considered the country's best re-print poetry column, and "With the Poets," containing "news, views, reviews of poets and poetry." She was also dreaming of a day and a way of honoring poets. In fact, she had already talked over her ideas with a neighbor, Olive Tannehill, secretary to Governor Davey, and had written them to Minnie Markham Kerr, President of Ohio Poetry Society, to Mary Storck Adler, President of Verse Writers Guild of Ohio, and to poet Representative Frank Grubbs.

"Why shouldn't the State foster poetry?," she said, on Dec. 10, to Millicent Easter, Art Director of the Southern Hotel, Columbus. "You artists do have galleries and museums, — but who ever heard of one for poets?"

She explained her idea. It clicked. The State should set aside a special day for Ohioans to think about poetry as a truly fine art. Millicent introduced her to Senator Williams, an important new contact in the Legislature. Throughout the following year Tessa took every opportunity to meet the right people and to talk her ideas to all she met. Result? The establishing of Ohio Poetry Day in January, 1938, when S. J. R. No. 39, known as the Myers-Grubbs-Marshall Resolution, was passed by Ohio's 92nd General Assembly:

Be it resolved by the General Assembly of the State of Ohio:

That the third Friday in October of each year shall be set apart as Ohio Poetry Day, to honor and give special recognition to the poets of Ohio. This day shall be the occasion for the special observance and

DOROTHY E. WHITTINGTON, born within the sound of Bow Bells, now lives at "Bow Bells" in West Richfield, near Akron. She is a poet in her own right, and the Ohioana Library co-chairman for Summit County.

study of poetry in the public schools of the state in such manner as may be prescribed by the superintendent of public instruction.

Thus Tessa Sweazy Webb's dream was realized. Those who shared it with her, ones she had won to its support, included: Representative Robert Beatty, who introduced the legislation; Governor Martin L. Davey and Lt. Governor Paul Yoder; Senators Williams and Myers; Representatives Marshall and Grubbs; Elizabeth McCann, — and, of course, Millicent Easter.

Following the legislative enactment came sessions with the Director of Education. In 1941 Ohio's first Poetry Day Anthology of Verse appeared. Then county chairmen were appointed to contact principals and teachers about school observances of Ohio Poetry Day and to encourage verse writing in the schools. The anthologies that followed in 1944, 1946, 1948, and 1950 included work by student writers as well as adult poets.

Paralleling school observances of Ohio Poetry Day on the third Friday of October has been an annual October Poetry Day in Columbus when poetry is discussed and evaluated and prizes are awarded for outstanding work by Ohio poets in various contests. Banquet speakers have included such well-known poets as Jean Starr Untermyer, Robert Hillyer, Jesse Stuart, and John Crowe Ransom.

Ohio Set the Example

What Ohio did about poetry set the example for other states. The first to follow was Kentucky, then Iowa and Missouri, until 46 states had established poetry days of some sort. In the wake of Ohio Poetry Day came National Poetry Day; then, under the leadership of a former Ohioan, Mary O'Connor, the dream swept on until 23 countries united in a World Poetry Day.

To Tessa Sweazy Webb, in whose mind and heart it all started, basically, have come such honors as inclusion in *Who's Who in America*; *Who's Who of American Women*; *Who's Who in the Midwest*. She was even listed in *Author's and Writer's Who's Who of England*, a signal honor. Elected to membership in the Poetry Society of America and other literary organizations; given honorary membership in most of the poetry and cultural organizations of the state; Editor of poetry columns and of *The Singing Quill Poetry Journal*, — these honors have made the name of Tessa Sweazy Webb one to remember; but we in Ohio will love and remember her most for her Poetry Day dream that became a reality.

"Poetry forms in the human heart and gives substance to dreams," stated Dr. Harlan Hatcher when he was Professor of English at the Ohio State University, in his foreword to Tessa Webb's book, *Window by the Sea*, winner of the coveted Ohioana Award for poetry in 1942. "The things we have seen and felt and almost understand are given voice. . . . A rich and sensitive personality responds afresh to the manifold world — seen and unseen, and it becomes bright and new as though viewed on that first morning when God hung his lantern in the sky."

How true! And how much Ohioans owe to Tessa Sweazy Webb who caught us in poetry's silver web and, through Ohio Poetry Day, has kept us there for twenty-five silver years.



Picked up under the BUCKEYE TREE

AN OLD-TIME CIRCUS used to have a freak called "Zip, What-Is-It?" The Fostoria Museum has a wooden statue, supposedly an Indian, which is also unidentified. Not a cigar store Indian, it is a figure five feet tall, hands folded on abdomen, wearing trousers tucked into his boots. L. W. Carr, owner and director of the Museum seeks to learn more about his possession.



A MONUMENTAL WORK, the product of years of assiduous research is *Small Arms Makers*—A directory of fabricators of firearms, edged weapons, crossbows and polearms by Colonel Robert E. Gardner of 1189 West First Avenue, Columbus 12, (Grandview), published by Crown Publishers, Inc. More than thirteen thousand entries give the names, locations, dates and products of the fabricators. European marks (American makers did not use marks) are illustrated and identified. Colonel Gardner is also the author of *Arms Fabricators*, *American Arms and Arms Makers*, and *Five Centuries of Gunsmiths, Swordsmiths and Armourers from 1400 to 1900*.



THREE CINCINNATIANS comprised the jury in the annual Southern Books Competition, sponsored by the Southeastern Library Association. They selected sixteen books as the Southern Books of the Year. The jurors were: Yeatman Anderson, III, Curator of Rare Books, Cincinnati Public Library, chairman; Gustave von Groschwitz, formerly Senior Curator and Curator of Prints, Cincinnati Art Museum; and Miss Carolyn Williams, well-known printer and artist of Cincinnati who will receive an Ohioana Citation on October 26.



EUTERPE seems to be working overtime in the souls of Ohio poets. More than the usual number of books of verse are appearing these days. One of the latest is *Ohio Singing: an Anthology of Verse By Verse Writers' Guild of Ohio*. The 35th anniversary edition has been edited by I. F. Howell. The Anthology Committee consisted of Betty Kennedy Thomae, Chairman; I. F. Howell, Editor; Katherine Neal Smith, Advisor; Virginia Nelson, Dorothy M. Thompson.

MCCLELLAND'S BOOKSTORE, in downtown Columbus for some 90 years, closed July 1. The firm continues to operate stores in Town and Country and Kingsdale Shopping Centers. Mr. Vitum, owner, said that when the extensive building program now under way in downtown Columbus is completed, McClelland's may return downtown. The store, never more than two blocks away from Broad and High, was founded in 1872 as a state agency of Harper & Brothers under the firm name of H. W. Derby.



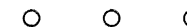
AN ART DISPLAY containing work by six Toledo area artists highlighted the first official U. S. Exhibition to be held in Brazil. The exhibition in Rio de Janeiro ran from July 19 through August 18. The art display was a cooperative effort of the Toledo Museum of Art and the Department of Commerce Office of International Trade Promotion. Ohio firms participating in the exhibition include Creme Lure Company, Akron; Right Products, Cincinnati; National Cash Register Company, Dayton; U. S. Air Conditioning Corp., Delaware; and Loma Linda Feed Co., Mount Vernon.



ELLEN LEWIS BUELL a native of Marietta, has retired as children's book editor of the *New York Times Book Review*. Miss Buell, who came to the *Times* in 1931, was the *Book Review's* first picture researcher. From 1935 to 1946, she and Anne Eaton shared responsibility for the children's book reviews and in 1949 she became the first full-time children's book editor on any newspaper. She taught a course at Columbia University in writing for children from 1945 to 1960 and is herself editor of the "Treasury of Little Golden Books." Several times Miss Buell served as a judge for Ohioana Book Awards.



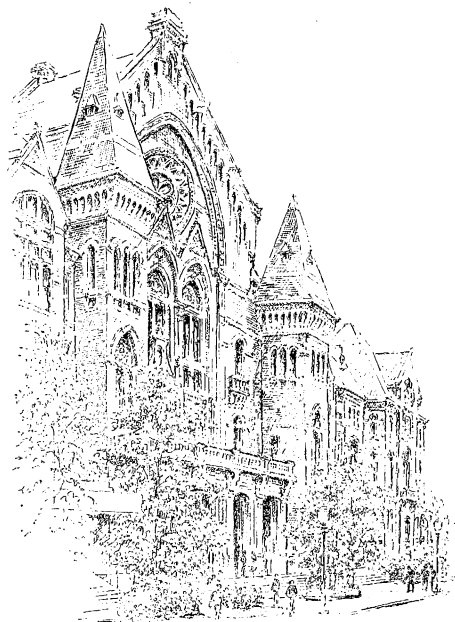
ON COMMENCEMENT DAY, June 22, Antioch Press published *Horace Mann and Others*, a collection of essays on the college's high principled founders by the late Robert Lincoln Straker. Nine personalities are sketched in the collection. During Commencement, Antioch College awarded him posthumously one of its rarely-given honorary degrees. Straker devoted immense amounts of time and energy to scholarly research on Horace Mann and the history of Antioch College, and at his death bequeathed all his papers to Antioch, making the college library second only to the Massachusetts Historical Society in its collection of historical data on Mann.



THE AVIATION SPACE WRITERS ASSOCIATION presented its 1963 nonfiction book award to Major Gene Gurney, chief of the book program for the Air Force's office of information, for *War in the Air* (Crown), a detailed story, with photographs, of the role of aviation in World War II. Major Gurney is a native of Fremont.



THE THIRTY-MEMBER OBERLIN WIND ENSEMBLE recently played for the first time at Carnegie Recital Hall in New York. *Musical America* commented on their "extraordinary instrumental facility."



Cincinnati's Orchestra Deeply Rooted In City's Past

Orchestral Activity Began Early

By HELEN H. HOLSCHER

EDITOR'S NOTE: The Ohioana Library at its 34th Annual Meeting to be held October 26, will honor one of Ohio's finest cultural institutions, the Cincinnati Symphony Orchestra. The following account tells of the orchestra and its role in the city's musical history.

The Cincinnati Symphony Orchestra possesses an exceptionally long and meritorious ancestry, and for many years has been listed by The National Symphony Orchestra League among the twenty most prominent major orchestras in the United States. Orchestral activity throughout the city's history is of such particular significance that it might be considered the leaven in Cincinnati's musical bread. Since earliest times it has warranted popular support financially and in its patronage. It became the ingredient upon which all forms of musical culture depended and around which they developed, even though the singing schools sometimes claimed the credit for the initiative. Often these groups were not large but were comparable to those in Europe. However, it is the excellence and the steady growth of this activity from 1830 to the present, with only two suspensions (Civil War and depression of 1930), that constitutes as proud a record as any west of the Alleghenies.

Perhaps it began at old Fort Washington with General James Wilkinson, who, himself a fine musician, took great pride in the French and German musicians among his company. One account relates, "Wilkinson's superb barge and the pleasure parties

HELEN H. HOLSCHER (Mrs. Herbert F. Holscher) of Westerville, is a member of the Library's Music Committee and Chairman of Education for the Ohio Federation of Music Clubs.

thereon accompanied them with the harmonies of Gluck and Haydn, and . . . transported the guests from the wilds of the Northwest territory into the Lucillian feasts of European aristocracy." This no doubt was the forerunner of the first real orchestra, but the fort rapidly became a city as the cultured New Englanders and others from the middle states came to settle on the beautiful seven hills.

They brought with them their precious instruments and their love for fine music as well as learning, and Cincinnati was considered "a Western Boston" by 1853. The year 1841 heard "A good orchestra of 24 superior instruments" under the direction of Victor Williams of the Eclectic Academy of Music in a small series of concerts which listed such works as Handel's "Messiah", Mozart's "12th Mass", Haydn's "Creation" and some purely orchestral numbers. Many of these instruments must have come from "The Sign of the Violin" on Fourth Street, which had enjoyed "a brisk business in sheet music, manuscripts and diversified instruments" since 1825.

Schools of Music

No sketch of the orchestral background of Cincinnati's musical history could ignore the significance of the very fine schools of music which since about 1825 have fostered the Humanities and fine music. Consider the pioneering, talented Lewis family (counter-part to the modern Trapp family) who in 1822 came and, "augmented by large numbers of other fine instruments," performed music in manuscript of Beethoven, Mozart, Rossini, etc., followed by Professor George Tosso, who performed to audiences of 800 and established his studio. Academies of Music were formed, each stressing the excellence of instrumental music.

During this same era the Cincinnati Conservatory of Music was founded in 1867 by Miss Clara Bauer, a leading European artist and teacher. Next came the College of Music in 1877 with the famous Dr. Theodore Thomas as its first director. He was also conductor of the great Music Festivals with their fine orchestras. The school emerged with a set of adequate, new buildings including the vast Music Hall, of which it has continued to be the lessee. A natural corollary to such activity developed with the founding of the Cincinnati Philharmonic Orchestra in 1872, the direct predecessor of the present orchestra.

As the Welsh and German elements of the population rapidly increased, they

—James Mancuso
MRS. FRANCIS W. EUSTIS,
President of the Women's
Committee, Cincinnati
Symphony Orchestra.



—Harry Carlson
MR. FRANK T. HAMILTON,
President, Cincinnati
Symphony Orchestra.



provided the impetus for the mammoth Saengerfests and Eisteddfods which finally culminated in the May Festivals. They have counted as many as 1200 children and adults in the choruses and they have been augmented by sizeable orchestras, locally staffed, and directed by great conductors, with soloists of international fame. The festivals not only perform the major compositions of world famous composers but in recent times those of modern Ohio and other American composers. Discriminating audiences have grown from 800 to the capacity ones of nearly 4000 in classic, acoustically perfect Music Hall where the May Festivals are still held every other year.

In the Public Schools

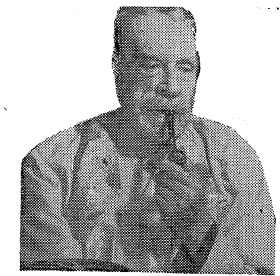
The public schools came into being as early as any in the young Republic and music of meritorious quality was at once a requirement, with Timothy B. Mason of Boston (brother of Lowell Mason) a Dartmouth graduate, arriving in 1834 to head the music staff. Although the early training was primarily in the rudiments of music and was mostly vocal, evidence shows that the choruses were often accompanied by orchestras of students from the Academies, and children were urged to study orchestral instruments in these schools. All were trained to become appreciative listeners. By 1857 under the auspices of the Philharmonic Society the first free children's concerts were held. In the public school system's report of 1908 we read, "Programs for the Symphony Orchestra concerts have been obtained in advance and the various numbers analyzed and discussed in classes, and their attendance upon concerts urged. The future of music depends as much upon well trained listeners as upon performers." By 1920 the Cincinnati Symphony programs had become the basis of the school work in music appreciation, and the pattern continues.

Clara Longworth de Chambrun in her book, *Story of the Queen City* remarks, "Nowhere did such true collaboration exist among big business, bank capital and the learned professions and aesthetic endeavor as was found in the Queen City. Love of beauty like love of music developed. . . . From the very beginning she had artistic aspirations." But, as research reveals, this did not happen miraculously, for the women of the area were truly the handmaidens of the Muse. Since the earliest concerts they have taken a most exceptionally active and effective interest, particularly in the orchestras, and deserve much of the credit for preserving the excellence, stability and long continuity of these organizations. Becoming formally organized in 1893, The Ladies Musical Club, under the leadership of such prominent people as Mrs. Charles P. and Mrs. William Howard Taft was in 1936 to become the present Women's Committee for the Cincinnati Symphony Orchestra.

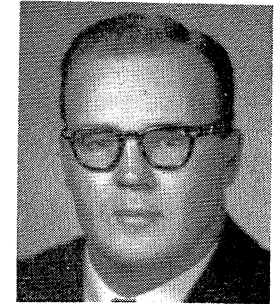
Today, under the chairmanship of Mrs. Francis W. Eustis, they augment the Board of Trustees of the Orchestra Association of which Mr. Frank T. Hamilton is the President. Together with Dr. John W. Worrel, Director of Music in the Public Schools, and Dr. Jack Watson, Head of the College-Conservatory School of Music of the University of Cincinnati, they are vitally concerned with the musical health and welfare of the entire area.

The Cincinnati Symphony Orchestra presents a full series of formal concerts for an eight-month season, augments the faculties of the University of Cincinnati's Music School; coordinates closely with the public school system; conducts a Young People's
(Concluded on page 91)

*Both These Poets
Received Ohioana
Book Awards*



RALPH HODGSON



JAMES WRIGHT

One Voice Forever Stilled, Another is Heard Again

COLLECTED POEMS by Ralph Hodgson. Edited with a prefatory note and a bibliographical note by Colin Fenton. Frontispiece, the Author, 1951. *St. Martin's Press*, 1963. Pp. x + 185, \$4.50.

AUTHOR: Ralph Hodgson, a native of England, lived for twenty-two years on a farm near Minerva in Carroll County before his death in 1962. The year before, he received the Ohioana Book Award for his *The Skylark and Other Poems*.

THE BRANCH WILL NOT BREAK by James Wright. *Wesleyan University Press*. 1963. Pp. 59, \$1.45 paper, \$4.00 cloth.

AUTHOR: James Wright was born in Martin's Ferry and graduated from Kenyon College and the University of Washington. In 1960 he received the Ohioana Book Award for his second book of poetry, *Saint Judas*.

REVIEWER of both books: Professor Tom Burns Haber of the English Department of the Ohio State University. Dr. Haber, a former trustee of this library, is noted for his studies of the poetry of A. E. Housman.

THIS VOLUME contains all the poetry the author wished to carry his name: the 26 poems of *The Last Blackbird and Other Lines* (1907); his *Poems*, including 25 lyrics (1917); and the 22 pieces of *The Skylark and Other Poems*, privately printed five years ago by the St. Martin's Press. The contents of these three slender books make up the first 167 pages of the comprehensive edition, which is a page-by-page reproduction of the London edition (Macmillan, 1961). The editor deserves our thanks for

including eleven pages of miscellanea consisting mainly of the *Flying Scrolls* that Hodgson published as broadsheets, 1944 to 1951, printed by Namleda, of Philadelphia.

Here, then, in his *Collected Poems* we have the essential Hodgson, perhaps all of him that we shall ever have. We wonder now as we re-read the familiar "big" pieces why we ever doubted or ignored his greatness, why our contemporaries were often so slow to see and catch his fire. Perhaps the reason lay in a certain non-American stateliness in Ralph Hodgson (he wrote in terza rima and liked to refer to *the Muse*); furthermore his birds had British names (*twite, linnet*); he spelled *honour* and *behaviour*. But what does the Atlantic matter when we come upon

Time, you old gipsy man,
Will you not stay,
Put up your caravan
Just for one day?

Four poems in Hodgson's second book would have made him immortal if he had written nothing else. They are "Time, you Old Gipsy Man," "Eve," "The Song of Honour," and "The Bull." The latter two are pieces of some substance, among his longest. "The Song of Honour" is an acid-etched transcription of one of the most exalted spiritual adventures a man can have and live; the other, "The Bull," is one of the supreme purely imaginative exploits in our poetry.

Hodgson's great themes are two: love of the earth, which he defends from spoliation with an almost ferocious ardor; and, second, compassion for all defenceless creatures wronged and unavenged. We might yet avert the wrath to come if we would every morning meditate "The Bells of Heaven" on our knees.

The *Collected Poems* gives us an opportunity, not easily available heretofore, to perceive from page to page the glitter of Hodgson's amazing word-play. His resources of language were immense and he had resources of invention to match. Where else could you find *dulciloquies, sadding-sweet, pennipotent, babble-dawns*? Not in Webster, surely; and yet a single poem contains them — and a dozen more no less glittering. And the real thing here is that the reader grasps in a moment the worth and meaning of each new-minted coinage and has the fun of becoming a partner in the poem. One could do worse than be a partner of Ralph Hodgson.

Two Kinds

Mr. Wright's volume of poetry comprises 49 pieces reminiscent of Ohio (his native state) and Minnesota (where he teaches) and stops at many byways in between. Though generally uniform in style and manner, the short lyrics illustrate two kinds of composition: one that aims to objectify experience by intensifying and clarifying it, which in essence is classicism; and the other, that confines experience to the subjective level, expands (and often obscures and distorts) its real outlines. The latter, which essentially is the way of the romantic, in Mr. Wright's poetry too often leaves the reader baffled in his search for meaning that somehow failed to find its words.

In one poem, one of the longer ones, communication *is* made and kept to the end. Its title is "Two Horses Playing in the Orchard." Here the reader is instantly aware of the scene, of the poet's view of it physically, of his absorption in it and his report on it as a poetic inspiration. How this magic was wrought there is no

saying, but this lyric proves that Mr. Wright can feel deeply and clearly at the same time. Perhaps the reason for its satisfying clarity lies in the fact that this poem has structure, is patterned — in rhyme, rhythm, stanza-scheme. There may be an old lesson here: attention to form, far from clipping a poet's wings, may give him altitude.

As one turns the pages of this volume, he often finds himself more impressed with a single phrase than with the execution of the whole poem. I shall recall "Delicate little boxes of dust" after I have forgotten its poem; so with "rabbits and mourning doves whispering together," "animals lumbering toward the barn," "the dark wheat listens," "silos creep away toward the west." These expertly wrought phrases eventually tend to absorb more than their share of attention and produce the feeling that the book is less than the sum of its parts. But Mr. Wright may not object if at least one reader, for the present anyway, finds the author's lapidary skill outditing his others.

William Watson said of a poem that it

. . . wanders free
Till I betray it to captivity.

Poems of large worth are not to be captured in finely turned phrases. They require a seasoned and untiring effort for the right embodiment of the total underlying meaning. This calls for the full employment of all the poetic energies. Too often the lyrics of *The Branch will not Break* betray a slackness, a distaste for pursuit that allowed the poem, or part of it, to get away. Perhaps Mr. Wright will bring them and better ones down to us on another try.

Ohio River Boat Trip, Anyone?

So many of our members have said they would enjoy a boat trip on the Ohio River for next year's (1964) Pilgrimage that we are sounding out the membership to see if there is really enough interest in such a trip to warrant planning for it.

The general idea would be something like this: depart from Cincinnati aboard the Johnson Party Boat or some similar craft about 9 or 10 A.M., cruise to a point of interest on the river, go ashore for a little while, return to the boat and have lunch on board. Then we would cruise around until time for the return which would be about 4 or 5 P.M. The cost is, of course, not yet known but it would probably run about \$6 to \$7 a person for the whole day.

The only real obstacle to such a Pilgrimage is that the Library would have to guarantee the boat company a minimum number of persons, at least two hundred. This is more than we have on our Pilgrimages — but the people who favor a boat trip believe that at least that many people feel the way they do. We are now trying to determine how many people feel that way.

Does the idea of a boat trip appeal to *you*?

If you really want such a trip, please let us know now so that we can start planning. Send us a postcard or a letter saying that you are interested. This would not be a commitment or a reservation but just an expression of interest. Write to the Ohioana Library, 1109 Ohio Departments Building, Columbus 15, Ohio.

*He collected Rare Manuscripts,
Prints and Children's Books*

Col. McKell of Chillicothe A Noted American Bibliophile



— Ross Co. Hist. Soc.

Col. David McCandless McKell

EDITOR'S NOTE: The contribution to the Ohio cultural scene made by Buckeye bibliophiles and book collectors can rightly claim our attention. Their love of books and related treasures stimulates a similar worthy passion in neighboring breasts and enriches the lives of those around them. In Chillicothe, Col. David McCandless McKell inspired many a friend and neighbor by his generous sharing of his treasures. January, 1962, the month in which he died, the *American Book Collector* carried a tribute to him by Lawrence S. Thompson, Director of Libraries of the University of Kentucky. It is reprinted here by permission.

CHILLICOTHE — the first of the Chillicothes, in Ross County, Ohio — shares with Cincinnati and Lexington the honor of being one of the three cultural centers of the Ohio Valley in the late eighteenth and early nineteenth centuries. The tradition has continued uninterrupted to our own day. The name of Dard Hunter and his monumental contributions to paper-historical studies are familiar throughout the world of scholarship. The late Jack Bennett's *Master Skylark, a Story of Shakespeare's Time*, is one of the best loved of all books for young people.

Chillicothe respects her past. For a century and a half the *Chillicothe Gazette* (founded 1800) has enjoyed the support of Ross County citizens and has accumulated a solid record of journalistic history as one of America's oldest newspapers. The Governor Worthington home, "Adena," is the finest example of historical restoration in the west. The Ross County Historical Society has a library, a museum, and an enthusiastic membership that would be the envy of many a city of a million or more.

A consistent benefactor of the Historical Society was Col. David McCandless McKell. Many scarce titles in the excellent working library of the Society are direct gifts of Col. McKell; but he was best known in the world of books for his noble collections of European illuminated manuscripts, early illustrated books, famous children's books in significant editions, and prints (European and oriental). Housed in

the unpretentious McKell home at 159 West Second Street, this great collection was open freely and generously to friends and bookmen.

Col. McKell was born in Chillicothe on 4 December 1881. After graduation from the United States Military Academy he served with distinction in the Artillery Corps and Coast Artillery Corps. He attained the rank of colonel after service as a commander of a field artillery battalion in the AEF. Returning from Germany he decided to study law, thus fulfilling his original intention before going to West Point. He chose the San Francisco Law School since, as a night school, classes would not conflict with his Army duties.

After admission to the bar and retirement from the Army, he taught at the school from 1922 to 1939. Many graduates of the school during this period have subsequently had outstanding records at the California bar. Those of us who enjoyed the privilege of hearing Col. McKell discuss his books, particularly his illuminated manuscripts, in informal groups can readily understand his effectiveness as a law teacher: Clarity of presentation, meticulous attention to minute detail, a well developed sense for chronological and stylistic sequences, and insistence on the presence of objective evidence were hallmarks of his pedagogical "method."

Upon his brother's death in 1939 he returned to his native soil to assume the presidency of the Chillicothe Telephone Company. For over two decades he combined the demanding responsibilities of business administration with creative, imaginative collecting in one of the most difficult of all collecting fields. He enjoyed the friendship and respect of outstanding scholars and scholarly booksellers in the field of mediaeval European manuscripts. His keenly developed sense for perspective, color, and symbols also led him into the field of Renaissance prints and book illustrations and Japanese painting. There are several distinguished examples in each category in his collection.

Col. McKell's interest in children's books was a natural extension of his studies in the origins of European book illustration. The simplicity and directness of mediaeval and early Renaissance illustration have a close aesthetic relationship with styles used by the best illustrators of juveniles. The McKell Collection includes representative examples of American and English juveniles in original or otherwise important editions, supplemented by certain European classics such as the *Swiss Family Robinson* and *Pimocchio*. He had an outstanding Beatrix Potter collection.

Although Col. McKell bought judiciously and frequently advantageously, it would not have been impossible for a skillful and informed dealer to have assembled a comparable collection in the last two decades if his credit were adequate. But the important thing about the McKell Collection is that it was a working collection. Few collectors in his fields were as eager to share their treasures with friends and students. If the administrations of the University of Kentucky, Ohio University, and Ohio State University knew the full story of his teaching services to groups of their students who visited him, they would have granted Col. McKell the title of "professor-out-of-residence."

Col. McKell's books and manuscripts have been formally exhibited at the Grolier Club (of which he was an active member), the Pierpont Morgan Library, Ohio State University, and the University of Kentucky Library. In addition, hundreds of Chillicotheans and other visitors enjoyed his collection of slides. Here is the classical type of the collector: His books are *sui et amicorum*.

Lively Toledoan
Has Often Fought
for His Beliefs

His Many-Sided Career Described With Gusto



NO LAMB FOR SLAUGHTER by Edward Lamb, foreword by Estes Kefauver. Harcourt, Brace & World, 1963. Pp. vi + 248, Illustrations and Index, \$5.75.

AUTHOR: the book under review is the autobiography of the author, who was born in Toledo.

REVIEWER: J. Richard Bull, who has lived in Columbus all his life, is a graduate of The Ohio State University and was assistant to the President of Nationwide Insurance until his recent promotion to manager of national advertising for that concern.

HALF A CENTURY ago, Edward Lamb was a fisherman's boy mending nets on the south shore of Lake Erie. Today he still lives and fishes along that same shore, but from the decks of his white yacht, *Lamb's Astray*. For a business autobiography, this poor-boy-to-tycoon formula is perfect; it has filled a thousand shelves with unread books.

What sets Lamb's story apart is the fact that, enroute from nets to yacht, he became embroiled in a series of legal and corporate scrapes that the average tycoon-to-be wouldn't have touched with a long stick. The Toledoan first made his mark as a "labor lawyer," a breed generally unloved by his colleagues. A trip to Russia in the early 30s resulted in a book, *The Planned Economy of Soviet Russia*, which inquisitors later pounced on as evidence of Lamb's left-wing tendencies.

His description of the "delightfully rowdy" trials during the 1937 Little Steel Strike reveals the love of battle that is felt by all champions of unpopular causes. Other strikes and lawsuits, in which he fought against injunctions shot from the hip by judges whose sympathies with management were seldom disguised, contrast sharply with the current civil rights turmoil. Following the lead of the Supreme

Court, local, state and Federal court findings now seem less likely to reflect provincial pressure and prejudices.

Stepped on Toes

In climbing from poverty to wealth as a millionaire lawyer, publisher and industrialist, Lamb stepped on plenty of toes. For these pains he was vilified as a Communist sympathizer, a charge which grew out of his activities on behalf of unions and civil rights groups, and his book on Russia. The charge became a *cause célèbre* in Washington in 1954-55. His "trial" before the FCC, an action seeking to block renewal of radio and TV licenses, became a sordid farce — a parade of false witnesses who, in retracting earlier testimony, turned the spotlight on the integrity of the U. S. Government itself. And, in the era of McCarthyism, Uncle Sam didn't look too clean.

Lamb's account of his union-management scraps, including the historic Mount Clemens "portal-to-portal" suit, make lively reading. Less interesting are his activities as a financial contributor to and man-on-the-fringe of the two Stevenson presidential campaigns. His proxy fight for control of the Seiberling Rubber Co., ridden with nepotism — "decadent, ancestor-worshipping management," Lamb called it — is described in detail.

Lamb fought persistently against the status quo, entrenched interests, conservative, inbred management and powerful local dynasties. As he must know, these forces exist in various forms in governments as well. Yet in his concluding chapter he vigorously advocates stronger central government. "We're moving into an age of big government, he says, "and we need not fear it." For a man who successfully made his own way through financial and political jungles, Lamb's professed reliance on more government regulation is curious. He recognizes that the world's problems require fresh ideas, freely exchanged. Governments seldom come up with such a product; rather, they spring from the minds of unconventional, dynamic men like Edward Lamb.

Ohio University Gains Stature

One of the ways of telling a great university from the not-so-good is by its university press. A university which does not have a university press can hardly be considered in the top bracket. Ohio University at Athens is now rejuvenating its press, which for some time was in a state of innocuous desuetude. (If the shade of Grover Cleveland will permit the loan of his phrase.) Taylor Culbert, Associate Professor of English, has been named Director and Cecil Hemley, novelist and poet who has been senior editor at Farrar, Straus since 1960, has been named editor.

The Press will encourage scholars and subjects pertaining to its geographical region, southeastern Ohio and the Ohio River Valley, and will publish the results of this scholarship with special emphasis on the humanities.

Like most university presses it will not have its own printing plant but will take competitive bids from commercial printers. A five-year program has been laid out to publish two books the first year, three the second, five the third, and six in each of the fourth and fifth years.

Cleveland's May Show Highlights Art Year

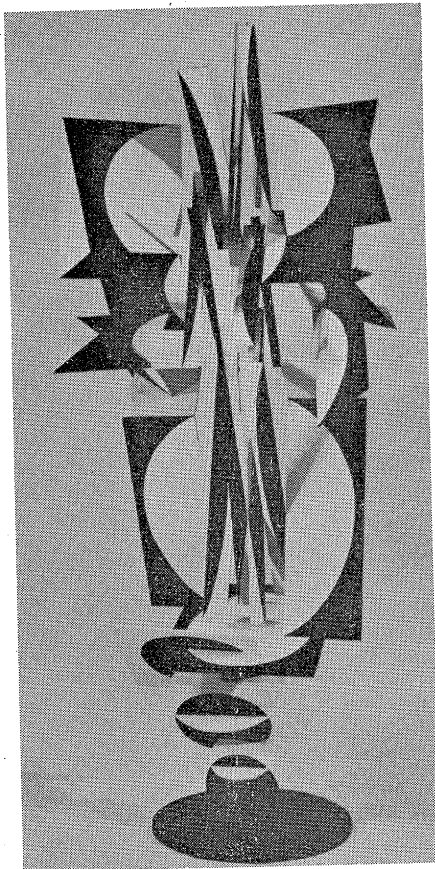
EDITOR'S NOTE: One of the high points in Ohio's art year is the May Show of the Cleveland Museum of Art. The forty-fifth show, May 8 through June 16 of this year, is catalogued in the Museum's May *Bulletin*, from which two extracts have been taken. The first is by the Museum's Director, Sherman E. Lee:

THE MUSEUM has each year invited professional artists from various artistic and aesthetic positions to serve on the jury; the only requisite is that they be recognized artists of stature. During the past few years we have had artists from Europe, from the East coast and the West coast of the United States; we have had abstractionists and surrealists, artists who led the "return to the figure" and artists who had never stopped doing the figure. Each year, no matter what combination of artists and curators or critics composed the jury, they were requested to judge the entries with only one consideration: that this is a regional exhibition, of hopefully high quality.

The situation in Cleveland has changed enormously during the forty-five years of the May Show. Today there are exhibitions of art by the Cleveland public school teachers, by the faculty and by the students of The Cleveland Institute of Art, by the faculty of Kent State University, by the artists on the staff at American Greetings Corporation, by the members of the Lakewood Art League, and many more. There are broadly inclusive exhibitions such as the Shaker Square Show. There is the Akron Spring Show as well as community center exhibitions. Finally, there are numerous commercial galleries showing works by local artists.

Thus the original role of the May Show, to

Left: John Clague, *Progression in Black and White* (Jury Mention for Sculpture).



simply exhibit the work of local artists, has been pre-empted by various organizations and groups. The character of the show has changed accordingly. At this point it would seem that the May Show is judged with an eye to presenting only what the jury considers to be of superior merit, technically and imaginatively. The public might well be puzzled about the selection of certain works which are obviously unsophisticated in technique. One can only point out that the early works of Cezanne and Van Gogh, among others, were also technically unsophisticated; but that they possessed an inventiveness and a conceptual vigor elevating them above more accomplished works. Ideally, of course, these imaginative qualities should be accompanied by appropriate technical means.

The second extract is the statement of the chairman of the juries, Andrew C. Ritchie, Director of the Yale University Art Gallery:

Bureau of Standards

A museum such as Cleveland's should serve as a bureau of standards in terms of the visual arts; after all, it is one of the three or four finest museums in the country. As jurors, therefore, we were aware of the high quality of the Museum's permanent collection and selected for the May Show those works of art which echoed such standards on a high regional level. Thus the jury selections represent work of a quality which one has a right to expect in an annual exhibition from an area sophisticated enough to support such a museum.

There were two high points among the entries, it seems to me. First, the pottery, which I think showed a great deal of vitality, a superior level of craftsmanship and, most important of all, genuinely imaginative forms. The sculpture, likewise, seemed to be definitely superior in expressive power. It was more personal in feeling and less conventional in visual concept than the painting, which was somewhat of a disappointment to me. My impression is that there is a strong tradition of craftsmanship in Cleveland painting, but that too few Cleveland painters have managed to transcend the craftsman level to produce a truly personal effort.

The Cincinnati Symphony Orchestra

(Continued from page 82)

Concert Series, and travels to other cities. Its roster of distinguished conductors includes Thomas, Van der Stucken, Ysaye, Goosens, Reiner, Johnson and its present illustrious director, Dr. Max Rudolph. The orchestra is considered an integral part of the city's cultural and economic assets. So the future of great music in the Miami Valley, on the shores of the Ohio seems assured, and it is likely "The Queen City of the West" will continue to hold forth in true, courtly style, with a full complement of the finest artistic traditions for at least another one hundred and fifty years.

NOTE: Generous use has been made by the writer of information contained in *A Retrospective Panorama* by Bertha Weber; *Cincinnati, the Queen City* by Rev. C. F. Goss, and "History of Music Education in the Cincinnati Public Schools," an unpublished dissertation by Charles Gary, University of Cincinnati.

THE LATEST BOOKS
Part I: by Ohio Authors

Published either (1) in late 1962 and not listed in OHIO AUTHORS AND COMPOSERS—1962 or (2) in 1963 or announced for early publication. Exclusive of books on Ohio subjects listed in Part II: THE OHIO SCENE.

- ANDERSON, MARGARET M.**Lucas Co.
RAISING A FAMILY IS A PLEASURE. *Pri. Pub.* Deals with the principles the Andersons attempted to instill in their children, and with ideals and the building of character. The author is a native of Toledo.
- ANGLE, PAUL M.**Richland Co.
CROSSROADS: 1913. *Rand McNally & Co.* A nostalgic review of events of the year 1913 which the author, the Director of the Chicago Historical Society, calls the bridge year of the twentieth century.
- ARBUTHNOT, MAY HILL (and others) (Comps.)**Cuyahoga Co.
CHILDREN'S BOOKS TOO GOOD TO MISS. *Press of Western Reserve Univ.* New and completely revised edition. Mrs. Hill was assisted by Margaret M. Clarke, of the Cleveland Public Library and by Harriet G. Long, of the School of Library Science, Western Reserve University. Mrs. Arbuthnot is Associate Professor Emeritus at that university.
- BAIRD, J. ARTHUR**Wayne Co.
THE JUSTICE OF GOD IN THE TEACHING OF JESUS. *Westminster Pr.* The author undertakes to present the profound theology of Jesus for seminary professors and their students. Dr. Baird is Associate Professor in the Department of Religion at the College of Wooster.
- BELL, THELMA HARRINGTON and BELL, CORYDON**Seneca & Cuyahoga Cos.
THE RIDDLE OF TIME. *Viking.* The many-sided nature of time and the history and evolution of the calendar are presented. Corydon Bell is also illustrator. Ages: Jr. H.S.-up.
- BINKLEY, WILFRED E.**Van Wert & Hardin Cos.
AMERICAN POLITICAL PARTIES. *Knopf.* An enlarged and revised edition. Dr. Binkley teaches at Ohio Northern University.
- BLACK, JOHN W.**Franklin Co.
AMERICAN SPEECH FOR FOREIGN STUDENTS. *Charles C. Thomas.* A textbook to aid foreign students in understanding and speaking the American language. Dr. Black is Professor of Speech at The Ohio State University.
- BLACKER, IRWIN R. (Ed.)**Cuyahoga Co.
PRESCOTT'S HISTORIES: THE RISE AND DECLINE OF THE SPANISH EMPIRE. *Viking. Pr.* For the first time, passages from Prescott's four histories of the Spanish Empire are brought together in one volume. Selected and edited by Mr. Blacker who is currently Visiting Associate Professor at the University of Southern California.
- BREIG, JOSEPH A.**Cuyahoga Co.
THE MYSTERIES OF MARRIAGE. *Sheed and Ward.* A study of the theology of marriage by the assistant managing editor of the *Catholic Universe Bulletin* in Cleveland. He is also a syndicated columnist in the Catholic press of the United States and Canada.
- BROWN, ALBERT M.**Cuyahoga Co.
CONVENTION. *Walter H. Baker.* A one-act comedy for women, concerning itself with women who accompany their husbands to conventions. (Pam.) Pub. late 1962.
RESERVED FOR THE BUILDERS. *Walter H. Baker.* A one-act comedy for men based on the friendly banter of men who meet each noon at a special luncheon table reserved for them. (Pam.) Pub. late 1962.
- BROWN, FREDRIC**Hamilton Co.
THE SHAGGY DOG AND OTHER MURDERS. *Dutton.* A collection of ten tales of murder and suspense by a Cincinnati mystery story writer.
- BURNETT, WILLIAM RILEY**Clark Co.
THE ABILENE SAMSON. *Pocket Books.* A proud frontiersman goes to Mexico and finds himself in a struggle for his freedom and his life. An original Pocket Book by the author of *Little Caesar*.

* Indicates author is not an Ohioan.

- BURTON, KATHERINE**Cuyahoga Co.
THE DOOR OF HOPE: THE STORY OF KATHERINE DREXEL. *Hawthorn Books.* The story of a wealthy Philadelphia girl who became Mother Katherine, foundress of the Sisters of the Blessed Sacrament for Indians and colored people. Ages 10-14.
- CATTON, BRUCE**Cuyahoga Co.
THE TERRIBLE SWIFT SWORD. *Doubleday.* Volume II of *The Centennial History of the Civil War*. Each book may be read and understood separately. Mr. Catton is a foremost Civil War authority and an Ohioana Award Winner in 1957.
- CHAMBLESS, WILLIAM**Summit and Franklin Cos.
BEHIND THE ANNUAL REPORT. *Simon and Schuster.* A humorous peek into the world of corporation statements, by a resident of Worthington, illustrated by Jack Haunty, a resident of Bexley.
- CHANDLER, JESSIE E.**Champaign & Madison Cos.
MEMORY LAND. *Pri. Pub.* A collection of poetry by a man 91 years old.
- COLLIER, ETHEL**Lucas & Cuyahoga Cos.
WHO GOES THERE IN MY GARDEN? *Young Scott.* Six-year-olds and first graders will find this a delightful and informative story of a boy and his garden. Illustrated by another Ohioan, Honore Guilbeau.
- COLVER, ANNE**Cuyahoga Co.
THOMAS JEFFERSON. *Garrard.* The author of the Declaration of Independence, the third President of the United States, is the subject of this biography for young people. *A Discovery Book.* Ages 8-12.
- COY, WARREN DEWESE**Mahoning Co.
LEAVES OF LIFE. *Dorrance.* Collected poems of a physician, published posthumously by his wife. Pub. late 1962.
- CREIGHTON, OLETA**Wood and Hancock Cos.
THE NEWLY FALLEN WOOD. *Exposition.* A first novel, it opens with a marriage ceremony and takes the couple through serious crises.
- DE LEEUW, CATEAU**Butler Co.
DETERMINED TO BE FREE. *Nelson.* Story of the American Revolutionary War and the part thirteen-year-old Joel Emmet played in the Patriot cause and in the capture of the British fort at Stony Point. Ages 9-13.
- DIRVIN, JOSEPH I.**Cuyahoga Co.
MRS. SETON: FOUNDRRESS OF THE AMERICAN SISTERS OF CHARITY. *Farrar, Strauss and Cudaby.* Mrs. Seton lived in the days of the early American Republic. Converted to Catholicism, she also founded the first Catholic day school and the first Catholic orphanage. She may become the first native born American woman to be canonized. The author is a professor at St. John's University, Cleveland.
- DOESCHER, WALDEMAR O.**Crawford & Franklin Cos.
THE CHURCH COLLEGE IN TODAY'S CULTURE. *Augsburg.* The role of the Church-related college in shaping the education of youth is the subject of these studies by a professor of philosophy and dean of the faculty at Capital University.
- DREISBACH, ROBERT R.**Pickaway Co.
NEW SPECIES OF SPIDER WASPS, GENUS AUPLOPUS. *Smithsonian Inst.* This study, from the *Proceedings of the U.S. National Museum*, is divided into two parts, covering the Americas south of the United States. The author is a chemist and entomologist with the Dow Chemical Co.
- DUNCAN, MARION H.**Mercer Co.
SERIOUS AND LIGHT. London, England, *The Mitre Pr.* Poems on many subjects by the author of several books of poetry. Pub. late 1962.
- EAST, ROBERT A.**Allen Co.
JOHN QUINCY ADAMS. THE CRITICAL YEARS: 1785-1794. *Bookman Assoc.* The critical period in our country's early history was a difficult one as well in the early life of John Quincy Adams. The author is an Associate Professor of History at Brooklyn College. Pub. late 1962.
- EPSTEIN, BERYL (& EPSTEIN, SAMUEL*)**Franklin Co.
JUNIOR SCIENCE BOOK OF SEASHELLS. *Garrard.* A guide to shell collection, where shells are found, and directions for cleaning, labeling and arranging them. Illustrated. Ages 7-12.
THE STORY OF THE INTERNATIONAL RED CROSS. *Nelson.* The complex structure of the Red Cross is explained in this story of its hundred years of service. Illustrated. All ages.

* Indicates author is not an Ohioan.

- FAULKNER, DONALDCuyahoga Co.
JUST AS HE THOUGHT. *Exposition Pr.* Poems by the vice-president and treasurer of Western Reserve University. Pub. late 1962.
- FILLER, LOUISGreene Co.
A DICTIONARY OF AMERICAN SOCIAL REFORM. *Philosophical Library.* American reform in a broad context, wittily defined by the Professor of American Civilization at Antioch College.
- FRANK, GEROLDCuyahoga Co.
THE DEED. *Simon and Schuster.* The story of the assassination of Lord Moyne in Cairo by two Jewish boys, members of the Stern group, in 1944. The author attended their trial. He has written several books on Palestine and the Middle East.
- GARDNER, ROBERT EDWARDFranklin Co.
SMALL ARMS MAKERS. *Crown Publishers.* A directory of fabricators of firearms, edged weapons, crossbows, and polearms, valuable for the antique arms collector. The author has been collecting small arms for over forty-two years and studying the history of their makers. He is the author of three other books on arms.
- GARRETT, ALFRED B.Belmont & Franklin Cos.
THE FLASH OF GENIUS. *Van Nostrand.* A collection of fifty-one accounts of discoveries in the fields of chemistry and physics intended for laymen and scientists. Dr. Garrett is Vice President for Research at The Ohio State University.
- GREY, ZANEMuskingum Co.
BOULDER DAM. *Harper.* A posthumous novel. The publishers are publishing one a year from the backlog of the author's writings.
- ROSE, GRACE CHAPMANJackson Co.
REFLECTIONS IN VERSE AT EIGHTY-SIX. *Pri. Pub.* Poetry dictated by the author when she was blind and bedfast.
- SCHAEFER, JACKCuyahoga Co.
MONTE WALSH. *Houghton Mifflin.* A story of the West, the open range, and a horseman.
- STAUFER, ALVIN F.Medina & Cuyahoga Cos.
PENNSY POWER. *Standard Print. and Pub. Co.* Steam and electric locomotives of the Pennsylvania Railroad, 1900-1957. Lavishly illustrated. Pub. late 1962.
- THORP, DUNCANFranklin Co.
THANKS, YER HONOR. *Crown.* A novel on a father-son relationship: the father a likable drunk, the son interested in reforming his dad.
- WIGGINTON, BROOKS E.Washington Co.
JAPANESE GARDENS. *Marietta College.* The author describes Japanese gardens as symbols which help westerners appreciate and understand Japanese life and culture.
- CHRISTIAN, MALCOLM HENRYMahoning Co.
MY COUNTRY AND I. *Exposition Pr.* The interracial experiences of an American Negro, with essays on interracial understanding.
- DAVIS, GEORGESummit Co.
THE STORY OF BARBERTON, OHIO: THE "MAGIC CITY." *Pub. by the Barberton Public Library in cooperation with the Board of Ed.* A talk prepared for the Barberton Rotary Club in 1951, and revised in 1962. (Pam.)
- DORNBUSCH, C. E. (Comp.)*
REGIMENTAL PUBLICATIONS AND PERSONAL NARRATIVES OF THE CIVIL WAR. Part V. *New York Pub. Library.* A valuable checklist of all Indiana and Ohio regiments. Pub. late 1962.
- FILLER, LOUISGreene Co.
See STRAKER, ROBERT LINCOLN
- GARD, R. MAXColumbiana Co.
MORGAN'S RAID INTO OHIO. *Pri. Pub.* An over-all picture of this famous Confederate raid by an authority on local history who operates an antique shop between Lisbon and Hanoverton.
- HARRISON COUNTY OHIO SESQUICENTENNIAL CELEBRATION 1813-1963
Pri. Pub. An illustrated informal history of outstanding events in Harrison County over the past 150 years and an account of the celebration in its honor. Jeanne Wilson designed a seal for the county for the title page.
- HUBBARD, E. D. & WOLFE, LINDA & OTHERS (Eds.)*
A CRITICAL COMMENTARY: WINESBURG, OHIO. *Amer. R.D.M. Corp.* A critical appraisal of Sherwood Anderson's life, with special emphasis on his best known book, *Winesburg, Ohio.* A Study Master Publication. (Pam.)
- JACKSON, BESSIE J.Gallia Co.
BORN IN POVERTY (AN AUTOBIOGRAPHY). *Pri. Pub.* Incidents in the life (mostly in her childhood) of a negro woman born in a very humble home in southern Ohio at the end of the nineteenth century. (Pam.)
- JONES, DAVID T. (Comp.)*
PIONEER BLACKS IN ADAMS COUNTY, OHIO. *Pri. Pub.* A record of the families of eight children of Samuel Black, Sr. and Hester (Conell) Black.
- KESEY, WILLIAM KLINELucas Co.
KESEY THE COMMENTATOR. *Wayne State Univ. Pr.* Compiled and edited with an introduction by Orville F. Linck of the Wayne State University faculty. A collection of the best columns written for *The Detroit News* by a native of Toledo.
- LAMB, EDWARDLucas Co.
NO LAMB FOR SLAUGHTER. *Harcourt.* Autobiography, in an exciting period in history, telling the personal, legal, financial, and political life of the author, including the McCarthy regime, labor troubles, C.I.O., etc. Foreword by Estes Kefauver. The author is a native Toledoan, an attorney and financier. Reviewed in this issue.
- McCURDY, DWIGHT R. (Comp.)Franklin Co.
OHIO'S PRIVATE OUTDOOR AND FOREST RECREATION ENTERPRISES. *Central States Forest Experiment Station,* Old Federal Bldg., Columbus 15. Information about camping, picnicking, renting a cottage for hunting and fishing, etc., with names and addresses. (Pam.)
- MILLER, ELIZABETH M.Holmes & Stark Cos.
FROM THE FIERY STAKES OF EUROPE TO THE FEDERAL COURTS OF AMERICA. *Vantage Pr.* An Amish woman has written an account of Amish persecution from the Reformation to the present, including several episodes which occurred in Ohio.
- MOSEL, GEORGE A.Jefferson Co.
UNDER THE BUCKEYE TREES. *Hamilton I. Newell,* Amherst Mass. Interesting and nostalgic reminiscences of the author's boyhood in Steubenville, until his entrance to Wooster College.
- PABST, ANNA C. SMITH (Ed. & Comp.)Delaware Co.
CLEVELAND, CINCINNATI, CHICAGO & ST. LOUIS RAILWAY COMPANY. A PIONEER CARRIER OF DELAWARE COUNTY, OHIO. *Pri. Pub.* A compilation of information, pictures and maps dealing with Delaware County.
- PAPIER, WILLIAM BERNARD (and others)Franklin Co.
THE OHIO LABOR FORCE BY COUNTY. *Ohio Division of Research and Statistics.* Need for up-to-date material on this subject by local and county offices brought about the publication of this volume.

* Indicates author is not an Ohioan.

THE LATEST BOOKS

Part II: The Ohio Scene

Published either (1) in late 1962 and not listed in OHIO AUTHORS AND COMPOSERS —1962 or (2) in 1963 or announced for early publication.

- BASILIUS, HAROLD A. (Translator)Lucas Co.
THE HOUSE OF DESDEMONA, written in German by Lion Feuchtwanger. *Wayne State University Press.* An explanation of the limitations of historical fiction, by the editor of the Press.
- BRITSCH, CARL CONRADFulton & Lucas Cos.
THE SOUND OF THE HAMMER. *Vantage Pr.* This biography of a Swiss immigrant is a tribute to his father by the author, an architect in Toledo.
- CASE, LORASummit Co.
HUDSON OF LONG AGO. *Hudson Library and Historical Society.* Republished personal reminiscences written in 1897, including the progress of Hudson, Summit County, during the past century. (Pam.)

* Indicates author is not an Ohioan.

- PETERS, RUTH M. Franklin Co.
See YAKLEVICH, DONNA R.
- PROBST, GEORGE E. (Ed)*
THE INDISPENSABLE MAN. *Shorewood Pub., Inc.* The life of Thomas Edison, a native of Milan, Ohio, as seen in 130 photographs and told in the words of seven admirers. Pub. late 1962.
- ROBBINS, PHYLLIS*
ROBERT A. TAFT. BOY AND MAN. *Dresser, Chapman & Grimes.* An illustrated memorial biography of Ohio's famous Republican senator, the outcome of the efforts of his lifetime friend and associate, Clarence J. Brown and his select committee.
- ROOSEVELT, THEODORE*
WINNING OF THE WEST. *Hastings House.* An abridged edition with an introduction by Christopher Lasch. Confined for the most part to Kentucky and Tennessee, with scattered references to land north of the Ohio.
- SHRIVER, PHILLIP RAYMOND Cuyahoga & Portage Cos.
GEORGE A. BOWMAN. *Pri. Pub.* A brief biography to honor President Bowman at the close of his long and distinguished career at Kent State University, June 30, 1963. Illus. with photographs. (Pam.)
- SIMON, JOHN Y. Franklin Co.
ULYSSES S. GRANT CHRONOLOGY. *Ohio Historical Society.* Introduction by Bruce Catton. Published for the Ulysses S. Grant Association and the Ohio Civil War Centennial Commission. (Pam.)
- SKINNER, HERBERT K. Shelby & Clark Cos.
HISTORIC FORT LORAMIE. *Pri. Pub.* The story of Fort Loramie from its prehistoric past to the present, sponsored by the Businessmen's Association of Fort Loramie. Many illustrations. (Pam.)
- SMITH, GEORGIA FREET Stark Co.
UPON THESE HILLS. *Massillon Chapter, D. A. R.* An illustrated booklet on the beginning and early days of Massillon. Pub. late 1962.
- SMITH, WILLIAM E. Butler Co.
ABOUT THE MCGUFFEYS. *Cullen Pr. Co., Oxford.* The author, an authority on the McGuffey brothers, has written a readable biography of them with facts about the Readers and the origin and activities of the McGuffey Society. Illustrated with many photographs.
- SMITH, PAULINE Franklin Co.
BIBLIOGRAPHY OF OHIO GEOLOGY, 1951-1960. *Ohio Dept. of Natural Resources.* Information circular 32. A supplement to Bulletin 52. (Pam.)
- STRAKER, ROBERT LINCOLN Darke & Greene Cos.
HORACE MANN AND OTHERS: CHAPTERS FROM THE HISTORY OF ANTIOCH COLLEGE. *Antioch Pr.* A collection of essays by a deceased alumnus and great admirer of his alma mater, selected by Louis Filler, a member of the faculty who has written the Preface and an Introduction to the Antiochiana Collection in the Olive Kettering Library at Antioch.
- STRIKER, CECIL (Ed.) Hamilton Co.
MEDICAL PORTRAITS. *Academy of Medicine of Cincinnati.* Biographical information about the lives of certain important medical men and their activities in the Cincinnati area over the past seventy-five years, written by individuals who knew and worked with them.
- THOMPSON, LAWRENCE S.*
FOLKLORE OF THE NEEDLE IN THE OHIO VALLEY. *Ohio Valley Folk Research Project. Ross Co. Hist. Soc.* Superstitions about the needle prevalent in many Ohio counties. The author is Director of Libraries at the University of Kentucky. Ohio Folk Publications, New Series, No. 114. (Pam.)
- VERSE WRITERS GUILD OF OHIO
OHIO SINGING. *Pri. Pub.* An anthology of contemporary verse dedicated to Tessa Sweazy Webb and Katherine Neal Smith and all charter members. The collection was edited by I. F. Howell, the Preface written by Robert Vore, and the Foreword by Ernest Cady. This is the fourth anthology of the Guild.
- YAKLEVICH, DONNA R. & PETERS, RUTH M. Franklin Co.
CHRIS VIEWS COLUMBUS. *Pri. Pub.* A visitors and family guide to Columbus and surrounding area. The authors are residents of Columbus. (Pam.)

* Indicates author is not an Ohioan.

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