

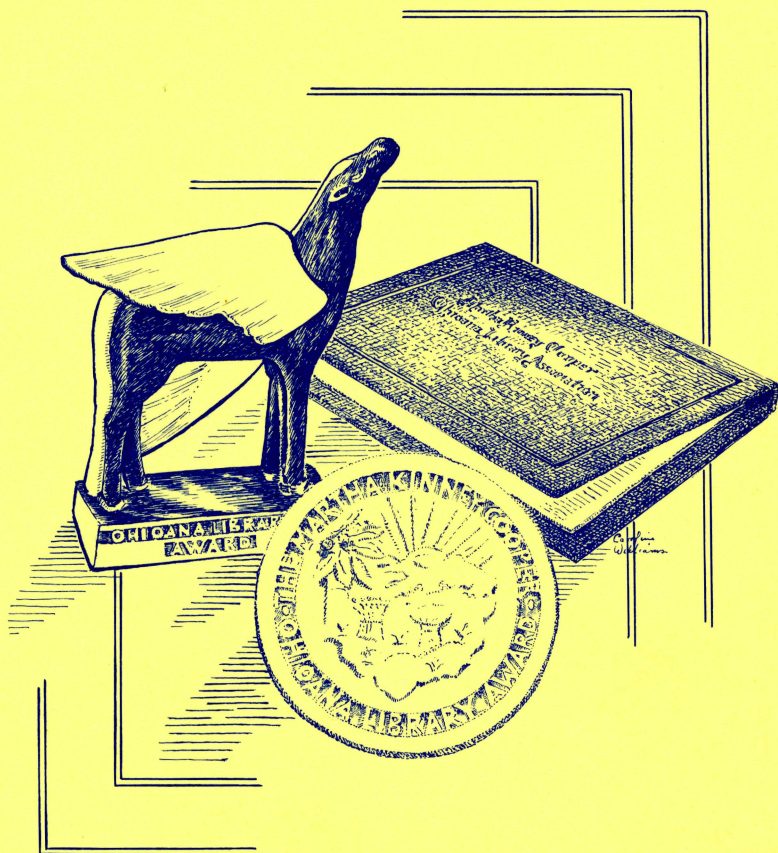


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# Ohioana Quarterly

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Volume X  
Number 1  
Spring  
1967



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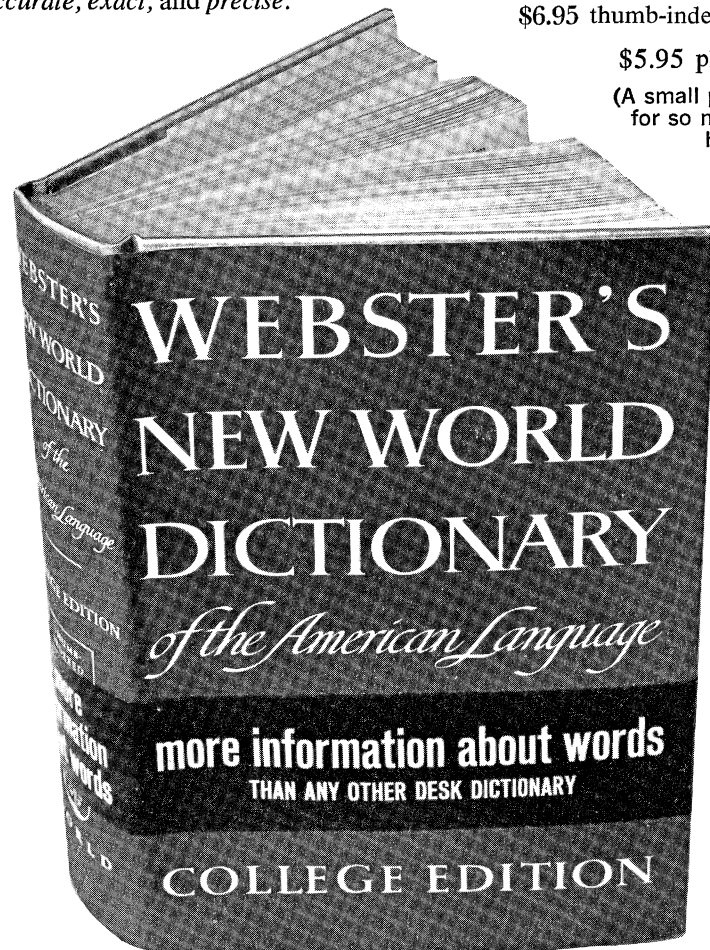
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# OHIOANA

OF OHIO AND OHIOANS • VOLUME X • NO. 1 • SPRING, 1967

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## Spring Is Never Far Behind

By Bernice Williams Foley

Winter has come and gone; and spring, a symbol of change, is not far behind.

But according to a French epigram: "Plus ça change, plus c'est la même chose" —the more things change, the more they remain the same.

Thus the cultural ambiance of Ohioana Library developed over the years remains the same despite the changing seasons and the introduction of new enrichment programs.

The important annual fall meeting, honoring Ohio authors and composers of the year, remains the same. Although the personalities change, the format of presenting awards and citations to those notables remains the same.

Ohio artist, Caroline Williams, has sketched for this cover the various awards which are made to the honored authors and composers at this October meeting.

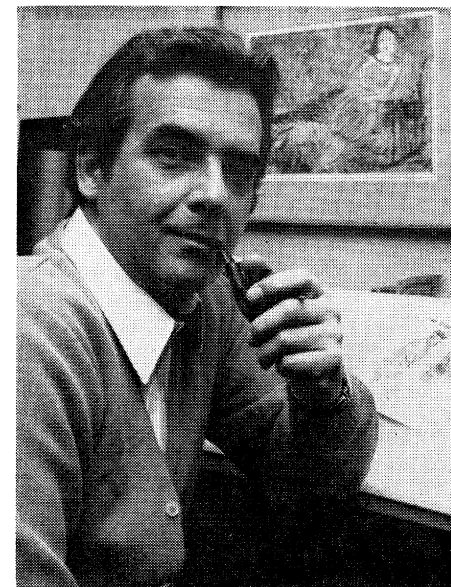
The ceramic statuette of Pegasus, a symbol of the flight of poetic imagination, and in Greek mythology, the winged horse tamed by Minerva and presented by her to the Muses, is given to an Ohioan, either native or of long residence, who has distinguished himself in a strictly cultural field. This statuette, in white and royal blue, is not necessarily awarded every year.

An Ohio Career Medal is awarded each year to a person, Ohio-born, who has gained national distinction and whose career has brought added luster to our State's proud heritage. This medallion, in white with a blue border, carries the State seal encircled with the embossed words: *The Martha Kinney Cooper Ohioana Library Award*. Similar ceramic medallions are presented to the winners of the annual Book Awards.

The leather case, holder for the parchment citation, several of which are awarded annually, is presented to individuals and organizations for distinguished service to Ohio in their chosen fields of literature, music, art, history, the sciences and other cultural subjects.

These awards, montaged together in the drawing for our Spring cover, have become highly coveted and cherished. They are the tangibles, representing recognition of the successful efforts of Ohioans in these fields just named.

This October the Martha Kinney Cooper Ohioana Library will hold its 38th annual recognition meeting, honoring Ohio authors and composers for 1965-1966, on Saturday, the twenty-first, at the Sheraton-Columbus Hotel with luncheon following in the Celestial Ballroom, with its stunning zodiacal decor. We invite you to be a participant in this prestigious ceremony which has become barometric in its national significance. On this occasion you will see these various Ohioana awards presented to the notable Ohioans being honored. Thus you can be an integral part of your State's exciting and progressive cultural development. And thus you can observe how the very sameness of this traditional annual event encompasses change in greatly accelerated tempo and accomplishment.



FRANKLIN FOLGER

## CREATOR OF "THE GIRLS"

By MILDRED MILLER

"He knows women better than women know themselves."

Such is the unique acclaim accorded one of Ohio's famous sons, native Cincinnati FRANKLIN FOLGER. Creator of the syndicated cartoon panel, "*The Girls*," he has endeared himself to millions of women throughout the world by his subtle, gentle wit.

"*The Girls*" appears in 163 newspapers on four continents, including United States, Canada, the Philippines,

Australia, England and South America. On four occasions, Mr. Folger has been honored by the Martha Kinney Cooper Ohioana Library Association for published volumes of his cartoons. The books are: "*The Girls*," "*Leave It to The Girls*," "*Girls Will Be Girls*," and "*The Girls at Large*."

A lifelong resident of Ohio, the gifted cartoonist is an ardent booster of the Buckeye State. Though the nature of his work allows him freedom to live any

# THE GIRLS

BY FRANKLIN FOLGER



FOR THE OHIOANA LIBRARY WITH MY VERY BEST WISHES! FRANKLIN FOLGER COOPR 1967/84

"BY SHEER COINCIDENCE, TONIGHT IS BOTH HUSBANDS' NIGHT AND THE OPENING OF OUR ANNUAL DUES-SUBSCRIPTION DRIVE FOR MEMBERSHIP IN THE MARTHA KINNEY COOPER OHIOANA LIBRARY ASSOCIATION."

place in the world he might choose, he has steadfastly shunned suggestions to move to a temperate or more favorable climate. So great is his feeling for his native Ohio.

Tall, dark, handsome—and a bachelor—Mr. Folger lives alone in the Phelps Townhouse at Lytle Park, Cincinnati, where he enjoys a spectacular view of the beautiful Ohio River. His studio apartment, decorated by himself, is simultaneously subdued and stimulating, the colorful setting reflecting sterling characteristics of its soft-spoken, scintillating occupant: the rich grays, his penetrating humanistic philosophy; the warm browns, his disciplined methodicalness and earthy simplicity; the sunny yellows, his relaxed intellectual approach to inspirational heights; the brilliant oranges, his buoyant optimism and wholesome mirth; the contrasting accents of black and white, the sophistication and naivete of his elusive elfin spirit.

In this quiet elegance, permeated with subdued classical music from his fine stereo system and enhanced by his extensive collection of art and his excellent library, Mr. Folger finds the perfect environment—not only for creating his cartoon gems but also for complete relaxation. He has not had a vacation in 14 years.

The widespread popularity of "The Girls" can best be attributed to their universal appeal. In them, everybody recognizes a relative, a friend, or herself. Through them, the cartoonist's tender refreshing humor reaches all levels of society: throws shopgirls into convulsive giggles, elicits staccato laughs from solemn-faced executives, brings good-natured guffaws from hus-

bands, sends ripples of merriment through offices, vibrates chubbies with rollicking mirth, grows smiles on grief-lined faces.

Endowed with a keen perception and understanding of female frailties and foxiness, the sensitive Ohio artist never gives cause for offense in "The Girls." His delicate treatment of their amusing absurdities and his ingenious capacity for veiling their superficial stupidity with subtle strategy have evoked a heretofore unknown respect for their real-life counterparts, and alerted a worry-weary world to the pleasant relief their enchanting incongruities afford.

Despite the unrelenting schedule he has faced during the 14 years he has been creating "The Girls"—producing six lively cartoons a week, week in and week out—Mr. Folger never has been at a loss for ideas. To the contrary—and to the amazement of other cartoonists who employ idea men and assistant artists—he, working alone, approximates 60 original ideas in a single week. Thus, he finds himself in the incredible position of having to choose one idea from every 10 he creates.

From this astonishing productivity—more than 39,000 ideas in 14 years!—the Ohio genius has preserved an estimated 8000. Being a perfectionist, however, he has consistently refused to dip into the huge backlog. Though he admits the ideas are usable, he deems them "second-rate"—and therefore unworthy of his darlings, "The Girls."

Prior to launching the panel in 1952, Mr. Folger did free-lance cartoons for numerous publications. Among these were *This Week*, *Ladies' Home Journal*, *Woman's Home Companion*, *Saturday Evening Post*, *Better Homes & Gardens*, and *Christian Science Monitor*.



From the day of his birth, the famed Ohioan seemed destined to enter the field of pictorial humor. What else, but fate, could have caused his parents to name their third son Franklin? Franklin—after his illustrious forebear, Benjamin Franklin, who among other distinctions is credited with producing America's first cartoon! Though genealogists still are compiling the Folger family tree, it has been established that Ohio's beloved son is a descendant of Peter Folger, maternal grandfather of Benjamin Franklin.

Even before kindergarten, cartoonist Folger astounded and delighted his parents, relatives and neighbors with his precocious sketches in which he had caught the humor of an otherwise serious situation. In primary school, his special talent was recognized, though not fully appreciated until he reached the fifth grade. There, a wise and understanding teacher not only encouraged the gifted child to draw, but also assigned a section of the classroom blackboard to his private use. His creations were never erased until he himself replaced them with others from his limitless imagination. And this he did every morning.

MILDRED MILLER, *Cincinnatian*, free-lance writer and former columnist for the CINCINNATI ENQUIRER, delves deeply into the subject matter of her articles, seeking psychological undertones for her in-depth-approach.

Later, Ohio's famous son studied painting, commercial art and cartooning at the Cincinnati Art Academy from which institution he was graduated in 1940. When he entered the art school, cartooning was not among subjects taught, but the young genius created such a stir that rules were changed to accommodate and nurture his rare gift.

His professional career was barely launched when it was interrupted by four years' service in the U. S. Army. But, even as a soldier, his talent was quickly perceived. While still in basic training, he was summoned from the ranks. A reprimand for the chortling he was causing in the mess hall and the barracks with his sketches and witticisms? Absolutely not. It was simply that Uncle Sam had decided Private Folger could best serve the nation by boosting the morale of recruits with his inimitable humor. Assigned a desk and drawing board, he illustrated training manuals, designed posters and produced thousands of cartoons during his military life.

He became known as one of the subtlest, most successful strategists of the war—a four-star general of good humor!

## Is Poetry Needed in Contemporary Life?

By MINNIE HITE MOODY

*Part II and final installment of an evaluation of poetry by a poet of renown who generously shares the basic facts which she has gleaned on this subject during a lifetime of interest in poetry.*



It has been my happy policy never to theorize too much about poetry. In this, I may be like my children, who hated to listen to the teacher explain it. Over a lifetime of interest in poetry, I hope I have learned a few basic facts about it, but so far as my own work is concerned, I consider it very minor indeed, and I am not being humble about this, I am passing fair judgment. If—and this is a big IF—there had been more time and perhaps better opportunity, which in no way is to be regarded as an excuse, I have an idea that I might have done better, but writing poetry is expensive when compared with the profits from

novels or from slick paper magazine fiction, and most of the time I felt that I simply could not afford such a selfish luxury.

For you can buy houses and automobiles and refrigerators—and college educations for daughters—with the kind of money that is paid for prose. I suppose, all factors considered, I have reaped more financial profit from poetry than is the lot of most poets, but in all my acquaintance with poets I never yet have met one who supported himself, let alone a family, on his income from

AUTHOR: *Minnie Hite Moody*, besides pursuing an active career in writing, generously and graciously devotes time as a member of the Board of Editors for our *Ohioana Quarterly*, and she is a member of the Honorary Council of the *Ohioana Library*. Included among the books which she has authored are the following: *ONCE AGAIN IN CHICAGO. 1933, Fiction; DEATH IS A LITTLE MAN. 1936, Fiction; TOWERS WITH IVY. 1937, Fiction; OLD HOME WEEK. 1938, Fiction; LONG MEADOWS. 1941. Fiction; BUCKEYE SHADOWS. 1963, Poetry; THE OLD INTERURBAN AND OTHER PIECES. 1965; INNS AND PERSONALITIES OF GRANVILLE AND OTHER PIECES. 1966.*

the sale of poetry. Poetry readings and lectures are a different matter.

Back to my personal case and how poetry fits a need in my own contemporary life, as a writing woman I constantly am faced with fitting a theme to a form, and often an idea is too fleeting or fragile for use in a story or even a newspaper column. In a novel it often is possible to use a thought-scrap of the sort that would make a poem, but one isn't always at a spot to incorporate such a fragment, and I never was much of a hand to waste time jotting down bits of this and that in a notebook. My experience has been that the few words which seemed at the time so meaningful, warm, and even inspired (a word I hate!) at second glance, perhaps several months later, appear without meaning at all, and as cold as a pan of ice cubes.

But keep a phrase or two in the head, turning them over at odd times, and a poem will quickly emerge. A few years ago, up from Atlanta for a summer visit to my more than 90-year-old aunt in the family homestead east of Granville, where I live now, my young grandson from New Jersey also came visiting, and as we ate supper one evening in the pioneer kitchen whose ceiling beams were squared by a broadax, the lights went out due to a windstorm power failure. My resourceful aunt brought out a kerosene lamp, which fascinated my grandson. He had to hold it; he had to learn how to turn the wick; he had to discover that the lamp chimney would soon be smoked black if he held his hand over the top of it. And while his great-great-aunt explained all this to him, phrases began to take shape in his grandmother's mind. Which is how I happened to write "Boy With a Kerosene Lamp," which was published in *Ladies' Home Journal*.

Child of the neon age, what are you doing

With that obsolete thing?  
It is a light for a cabin, for shadows  
Of a wild turkey's wing.

Come, let me tell you of candles,  
Pine knots, lard lamps, torches;  
Let us turn the wick quickly down  
Lest your finger scorches.

See, the chimney has blackened with smoke  
And the essence  
Of a century past . . . dark rolled black  
By incandescence.

It is yours if you wish it, my grandson,  
Your forefathers' light—  
May the lamps of the nuclear future  
Shine as honest and bright.

Sometimes my contemporary motive is mischievous, and in a lighter vein I size up what goes on at a meeting I am attending. This one, "Ladies' Auxiliary," appeared in *The Georgia Magazine*:

They gather—matrons of all ages;  
Faith on display in divers stages,  
Yet each one trusting, in her heart,  
And bent on taking active part. . . .  
The meeting starts with Invocation,  
Then comes five minutes' Inspiration,  
They hear a passage from The Book;  
Each opens purse and takes a look  
For handkerchief—settles for tissue.  
They argue various points at issue,  
Collect a silver offering,  
Schedule bazaars for fall and spring,  
Stand for a rising vote on sinister  
Shows on TV; then hear the minister  
Speak briefly on "The Woman's Goal,"  
In prayer each one surveys her soul,  
Until the body gets a break—  
Adjournment. Coffee. Angel cake!

As small a thing as a castaway toy triggered this poem, "Plastic Unicorn," published in *The Christian Science Monitor*:

The day I found the unicorn I thought  
that I was walking  
An ordinary pathway on an ordinary  
street.  
I crossed the intersection, and right  
there on the curbstone  
The unicorn was waiting, with tiny  
cloven feet.

Lion's tail and horse's body, there was  
simply no mistaking,  
But of course what clinched the matter  
was the single forehead horn;  
Beasts from medieval forests have no  
business in our city.  
It isn't every day one meets a pure-  
white unicorn.

And I seldom go on walking with such  
creatures in my pocket.  
Was he Aristotle's oryx sprung  
strangely from afar?  
Unicorns need explanation. They live  
properly in fable,  
So he could not well be plastic, lost  
from a passing car.

I know it is very old-fashioned to be humble about one's work. Modern poets are anything else—I have at least half a dozen poet friends each of whom regards himself or herself as America's Number One poet. This is the type of ego which goes over magnificently from the lecture platform, and that is where the money is now in the poetry business, especially with college audiences, for a visiting bard or poet-in-residence is as much a part of the present-day aca-

demie scene as a stadium—or as ivy on old brick walls used to be.

It would be fine to be one of these poets who consider herself Number One, for then I could make a positive answer to Mrs. Foley's question which gives this piece its title. Being humble, I can only guess, for this is a swift-moving age, with no room or time for the ancient virtues, or for self-contemplation. I do feel, however, that poetry offers the reader a unique satisfaction and the writer a special joy. I believe that these are excellent times for the poet. He need not starve—there are grants and fellowships as well as patrons ranging all the way from benevolent dowagers to the United States Government, ready to loosen purse strings so that no poet need go hungry or cold in a garret or lack the wherewithal for a stay in London or Florence or wherever he feels his particular Muse may be lurking.

Styles in poetry change, but as poetry has been a part of human life since the first cave men began grunting in syllables, it is safe to assume that it is here to stay, filling not only a present need but the needs of the future. Some of the poetry we enjoy today is many centuries old, and new centuries up ahead it will still be admired. Modern poetry bears no message and proffers no moral—we can only guess whether it will meet a better fate than that of a generation or so ago, which was mostly message and moral. But I think now of the best of all the poetry of all time, the power and glory of the imperishable lines which say something to all men, forever. This is the poetry which speaks with a single voice—if not of conscience, of beauty.

*A Scholar Writes a People's History of Northeastern Buckeyeland.*

## OHIO HISTORY REVISITED

THE WESTERN RESERVE: THE STORY OF THE NEW CONNECTICUT IN OHIO. By Harlan Hatcher. Revised Edition Cleveland: *The World Publishing Company*. 1966. Introduction, illustrations, and index. 328 p. \$6.95.

AUTHOR: Harlan Hatcher, President of the University of Michigan, is a native of Ohio who has written three novels, and many books of non-fiction on such subjects as Ohio and the Great Lakes.

THIS IS A REVISED, UPDATED EDITION of a volume which has attained considerable popular acclaim since its original publication, under different auspices, in 1949. Following the issuance of the earlier printing, Dr. James H. Rodabaugh presented a perceptive review in *Ohio History*, LXIX (1950), 215-216. In this he pointed out that there are different types of historical writing, including the research scholar's efforts "to contribute to the fundamental understanding of some historical problem, event, movement, relationship, or person" with an emphasis "upon the use

of new source materials and upon understanding, accuracy, and significant interpretation." Such works, highly essential as they are, quite generally attract few non-professional readers and often have a very limited popularity. On the other hand, as Dr. Rodabaugh pointed out significantly, some important works are written by "the people's historian, that scholar who gives his efforts to broadening the popular knowledge of our backgrounds," and Dr. Hatcher's efforts have achieved noteworthy success along these lines.

The author, a native of Ohio, is well acquainted with the Buckeye State. He majored in history at The Ohio State University and then entered the field of English for his major graduate work and teaching. He became the master of a felicitous style of writing which found expression in three novels. Yet, he never surrendered his early interest in history. During the depression years of the 1930's he directed the assembling of materials for, and the editing of, the *Ohio*

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REVIEWER: *Dr. Francis Phelps Weisenburger, Professor of History at Ohio State University, is the author of biographies of John McLean and of Charles Hammond and of THE PASSING OF THE FRONTIER—HISTORY OF THE STATE OF OHIO, VOL. III. He is a valued member of the Board of Trustees of the Ohioana Library.*

*Guide*. This led him in turn to his volume, *The Buckeye Country: A Pageant of Ohio* (1940). Later he wrote *The Great Lakes* (1944) and *Lake Erie* (1945). In the meantime he had contributed the section on "Ohio Literature of the Twentieth Century," to Carl Wittke, ed., *The History of the State of Ohio*, Vol. VI, (compiled by Harlow Lindley, 1942). Subsequently he became Dean of the College of Arts and Sciences and then Vice President at Ohio State University, and in 1951 he assumed the Presidency of the University of Michigan.

The almost eighteen years which have passed since the original publication of *The Western Reserve* have seen marked changes in American life, and this transition has not been without its effect on northeastern Ohio.

Much of the story of course remains the same. The coming of the many settlers from old Connecticut with deeply imbued Puritan traditions, the founding of Cleveland (originally Cleaveland) and scores of other communities with New England mores and even place names (Greenwich, New Haven, Norwalk, Hartford, Deerfield, and many others), and the development of organized economic, religious, and cultural institutions are all a part of the story.

The significance of the coming of the Ohio canal, the Mormon community at Kirtland, the changes in architectural standards, and the Civil War are properly analyzed. Later, the effect of the opening of the Soo Canal on the growth of Cleveland and other places into iron and steel manufacturing centers, the

contributions of John D. Rockefeller and the oil industry, and the coming of tens of thousands of immigrants from southern and eastern Europe, all tended to transform the old meadow lands into a highly industrialized area.

Cultural developments such as those represented by the theatre, the Museum of Art, and the Symphony Orchestra are not neglected, and due attention is given to the vigorous civic reform efforts of Tom Johnson, Newton D. Baker, and their associates.

The Western Reserve has traditionally been known as an area of activism in regard to the need for attacking social and economic ills, but this aspect is not stressed. The radical politician of abolitionist, Civil War, and Reconstruction years, Senator Benjamin Wade, receives much attention in most American histories, but in this volume the businessman and philanthropist, Jephtha H. Wade, receives much more consideration.

In the new edition, pictures of the Hale Homestead at Bath (now open to the public under the auspices of the Western Reserve Historical Society) and the old-time mansions of Charles Brush, inventor of the arc light, and John D. Rockefeller in Cleveland are included. Some pictures found in the old edition like those of St. John's Roman Catholic Cathedral and the statues of Moses Cleaveland and Tom Johnson are omitted.

The story is of perennial interest and will continue to attract and enlighten Ohioans and others who wish to know more about a significant area on the geographical and cultural map of the nation.

# Good Reader Can Have More Lives Than A Cat

By MARION RENICK



Reprinted with permission of the Columbus Dispatch from the special 1966 Children's Book Section, edited by Ernest Cady.

COMPARE PEOPLE with cats and advantages can be seen on both sides. From a two-legged viewpoint the big advantage on kitty's side is those nine lives she is supposed to have. As for cats, if they think about it at all, they wouldn't give the twitch of a whisker for a certain human advantage called reading.

Yet a child who learns to read will never have to stop with a measly cat's-worth of nine lives. For reading is the way by which people can live 99 different

lives, or a thousand and nine, or as many more as there are books on the library shelves.

Or perhaps not quite that many for not all books have the power to bring an extra life to a reader. Yet the ones which do are the only ones worth spending time with, unless the reader is concerned with facts and figures and finding-out-how. Such books as those are necessary enough in themselves to be worth all the effort that civilized nations spend in getting their girls and boys to read.

Author: Marion Renick, a resident of Columbus, is the author of numerous juvenile books of which more than twenty are in print including: *Young Mr. Football*; *The Heart for Football*; *Steve Marches with the General*; *Nicky's Football Team*; *Seven Simpsons on Six Bikes*; and *The Tail of the Terrible Tiger*—all published by Charles Scribner's Sons.

But such books only answer questions and fill some empty spaces in our minds. They do not put us inside skins other than our own. They do not carry us to other times and places.

Children feel the difference even before they have mastered the words. Small fry read to at bedtime often fall asleep in the role of Pooh Bear. Or they come to breakfast perhaps as Peter Rabbit, hopping about the house in rabbit abandon.

Their elders, looking on, speak with a smile of the childish imagination. They give no credit to the transforming power of books.

Oddly enough, this power is seldom mentioned as a serious reason why children should learn to read. Youngsters have to discover it for themselves. When they do, they keep still about it. They just sit there quietly — this in itself is evidence of rare magic! — apparently reading a book.

But under its magical spell they may be landing on an unknown planet, or quarterbacking a football team, or acting before television cameras or riding the range on a pinto pony. With another book on another day they can live some other life in some other identity.

Vicarious experience is one name for this. Escapism is another. And how

fortunate are all readers, to have such a handy means of escaping from the tight world around them into the unlimited many-lived world of the imagination.

This is what the best of books can do. In them a reader can meet people more able and of higher courage than himself. He can catch a spark of their ambition or be cheered by their good humor. Seeing how they solve their problems, he can learn how to cope better with his own.

Of course all this depends upon the book, and for that reason places a grave obligation on its writer. He must fashion his story in such a way that young readers can move into it as hero or heroine. He must make it so real that they feel their blood tingle with excitement, their anger flare at injustice, their spines stiffen with determination as they live their printed-page personality.

Also the author must give them something of value to bring back to their everyday world—some insight for understanding it a bit better. Thus girls and boys who read the right books have the advantage of experiencing countless lives in many centuries. Even with a saucer of cream every day in all of those nine fabled lives, what cat ever had it so good?

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## DEATH OF BURCHFIELD

### a Loss to Art

CHARLES E. BURCHFIELD, whose painting, *Oncoming Spring*, was reproduced in the Winter Issue of this Quarterly, passed away this mid-January at his home in Buffalo, New York. This native Ohio artist was born in Ashtabula Harbor, then moved to Salem, Ohio, with his family when he was five. He attended the Cleveland School of Art, 1912-1916, and began painting his interpretive landscapes in 1915. His works number in the thousands and hang in the major museums and galleries both of America and Europe.

He gained his reputation as a water-colorist of scenes which evoke the brooding, mystical qualities of Nature. His death is a deep loss to art.





Governor's Mansion

## SPRING RECEPTION

THIS SPRING Governor and Mrs. James A. Rhodes very graciously have invited the County Chairmen and Co-Chairmen of the Ohioana Library to a reception at the Governor's Mansion on the afternoon of Saturday, April twenty-second.

The house, of Tudor-Norman architecture, has personality and charm. Trees, generations-old, stand at either side of the curving driveway and serve as sentinels to this imposing home of stone and stucco with its three acres of landscaped grounds there in Bexley, Columbus.

Upon entering the reception hall of the mansion, there are vistas of other impressive rooms, including the large drawing-room with its rich oak paneling. To the left of the entrance foyer is the large state dining-room, a perfect setting for the handsome Italian carved furniture and the radiant crystal chandelier. Here also is the famous McKinley silver service.

It is in this dining-room that tea will be served, after the program, to the County Chairmen and Co-Chairmen when they are the guests of Governor and Mrs. Rhodes.

## JUDGE FLORENCE ELLENWOOD ALLEN HONORED

At a very impressive ceremony held Wednesday, January eleventh of this year, in the Supreme Court of Ohio, Ohio State House Annex, Columbus, a memorial to Judge Florence Ellenwood Allen was read by Judge Charles B. Zimmerman of Springfield, who is now one of Ohio's Judges of the Supreme Court, and who sat on this bench when Judge Allen herself was a member.

This memorial was written by a former judge who likewise served on the Supreme Court with Judge Allen—Howard L. Bevis, who later became President of Ohio State University. As Chairman of the Memorial Committee, Dr. Bevis prepared a touching and beautiful tribute to an Ohioan who brought international renown to our State.

We have the privilege of excerpting the memorial as follows:

"In seeking words to portray the long and remarkable career of Judge Florence Ellenwood Allen the word which continues to stand forth in the mind is 'first.' Closely following in this connection are the words 'breadth' and 'diversity.'

Judge Allen was born in the Territory of Utah twelve years before Utah became a state. She died in her adopted

state, Ohio, after rendering nearly forty years of valuable service here and in many countries around the world.

While securing her M.A. in music at Western Reserve, Cleveland, at the suggestion of a professor she decided to study law. The thought she said 'came like a revelation from on high.'

Because Western Reserve would not accept women she entered the law school of the University of Chicago, the only woman in a class of one hundred. There she studied under Roscoe Pound who later became Dean of Harvard Law School.

At the end of two years she went to New York to work for the League for the Protection of Immigrants and finished her legal training at the University of New York.

Meantime the woman suffrage movement had been growing in strength. It was inevitable that Florence Allen should enlist in the ranks. Utah, her native state, had granted women the vote when it was admitted to the Union. Miss Allen spent considerable time working in Ohio under Harriet Taylor Upton and Carrie Chapman Catt. In 1912 an amendment to the Ohio Constitution granting women the right to vote was

presented to the voters of Ohio and Florence Allen went from place to place speaking and debating for the cause.

This campaign failed but the women, undaunted, began a movement to obtain voting rights in charter cities. East Cleveland granted women the right to vote and a suit was filed to overthrow it in the Ohio Supreme Court. Florence Allen argued the case for the city and on April 5, 1917, won her first victory in the Ohio Supreme Court.

In 1919 she was appointed Assistant County Prosecutor in Cuyahoga County, the first woman in this country ever to hold such an office.

She was the first woman ever to have been elected a trial judge. She was the first woman in the country running for election to a court of last resort.

Her election to the highest court in an American state was a first in the nation, as was also her conduct of such a campaign.

While on the Ohio Supreme Court Judge Allen wrote decisions involving great social and political problems: schools, the power of municipalities, labor, taxes, questions for the jury and workmen's compensation. The civil rights of colored people were also beginning to demand attention.

At the end of her first term in 1928 she ran again for election to the Supreme Court and was chosen by a pop-

Last October at the annual meeting of the Ohioana Library honoring Ohio authors and composers, Judge Allen received the *Florence Roberts Head Memorial Award of 1966* for her autobiography *To Do JUSTLY* (*Western Reserve University Press, 1965*), the illuminating memories of the first woman judge in the federal courts, recounting her remarkable career.

This book and this memorial prepared by Dr. Bevis will remain as everlasting testimonials to an Ohio woman who brought the fame of many notable "firsts" to her State.

ular majority of three hundred and fifty thousand.

Judge Allen's years of experience on the Ohio courts enabled her to assume her responsibilities on the Court of Appeals with little difficulty.

Perhaps the most interesting case to come under her hand was that of the Tennessee Valley Authority.

Concurrently with her judicial work Judge Allen kept up a continuous response to invitations to speak in widely-separated places. The predominant trend of her thinking as expressed in her public addresses appeared to be human rights, cultural relations and international law. In response to an unending series of invitations she spoke not only throughout the United States, but throughout the world.

As though all this were not enough to take up her time and strength she wrote extensively. In addition to articles for current publications she wrote three books: *This Constitution of Ours* (1933), *The Treaty as an Instrument of Legislation* (1952), and *To Do Justly* (1966), a biographical book of sparkling interest which came out shortly before her death.

In due course she became Chief Judge of the Sixth District Court of Appeals. After twenty-five years of service on the Federal Bench, at the age of seventy-five, she 'retired,' that is to say, she asked to be relieved of active duty and became a senior judge."

*The New York State Enterprise that Joined the Old Northwest to the Eastern Seaboard.*

## ERIE CANAL, SYMBOL OF GREAT EXPANSION WESTWARD

ERIE WATER WEST: HISTORY OF THE ERIE CANAL, 1792-1854, by Ronald E. Shaw. *University of Kentucky Press, 1966. 449p. \$8.*

AUTHOR: Ronald E. Shaw, a native of western New York, is associate professor of history at Miami University, Oxford, Ohio. His book *Erie Water West* won the Organization of American History prize for the outstanding manuscript in American history in 1965.

When the new American nation was formed at the end of the Revolution in the 1780's, there were only a few thousand inhabitants in the entire West. Indeed, until the Ordinance of 1787 opened the Old Northwest to legal settlement, its only residents were French settlers in a number of villages located mainly on the Upper Great Lakes and along the Mississippi and American squatters on the Upper Ohio. The early western settlements under American jurisdiction developed along the Ohio, and not till after the War of 1812, did the population begin to expand significantly above the river counties. As late as 1830, Cleveland's population numbered only 1,100 compared with Cincin-

nati's 25,000. With the Ohio and Mississippi river system serving as the principal artery of commerce, the South became the chief market for the West's agricultural and industrial production. Trade and the southern origins of a strong segment of the population directed the early West into political alliance with the Southern Democracy.

With the opening of the Erie Canal across New York from Buffalo to Albany in 1825, the transformation of the national economic and political relationships of the West had its beginnings. The Erie offered an inexpensive outlet for western products to New York City, as well as transportation for Easterners and foreign immigrants to the Lakes region. The western states lost no time in constructing canal systems to take advantage of the Erie line, which increased west-east trade phenomenally and led to the development of the interiors of the western states as well as the lakes region and to rapid expansion of the population.

Moreover, the new population that came into the Lakes area was composed

REVIEWER: *Dr. James M. Rodabaugh, Professor of History and Chairman of the Graduate Program of the Department of History at Kent State University, edited the Ohio Historical Quarterly for seventeen years, and has authored several publications and numerous articles. He is a valued member of the Board of Trustees of the Ohioana Library.*

to a large extent of northerners, many of them people with New England backgrounds. Opposed to slavery and the Democratic Party, they were joined by other humanitarians, anti-Democrats, and Eastern-trade-oriented people throughout the Old Northwest in shifting the West's political alliance from the South to the East and the Republican Party by the Civil War period.

Thus the Erie Canal influenced national life, providing the early motivation, supplemented by railroads after mid-century, for the economic development of East and West and the growth of population, which produced a capital surplus from Western farming that in turn was invested in the improvement and expansion of agriculture and the rise of manufacturing, and altered the political associations and goals of the several sections of the country.

In devoting his attention to the Erie Canal, the "symbol of that great age of American expansion between 1815 and 1860," Professor Shaw has produced an excellent book and made a distinctive contribution to American historiography.

In the seventeenth century, the fur trade had awakened both the French and the English to the significance of inland water routes to the Old Northwest, and shortly after the Revolution, George Washington saw the importance of the extension of inland navigation to the West not only for commercial purposes, but also to weld East and West into one union. One of the potential routes apparent to him, as to others, was the Mohawk River which rises in the lake plains of northwestern New York and flows eastward for 148 miles into the Hudson near Albany.

Several years of controversy over the practicability and expense of the canal,

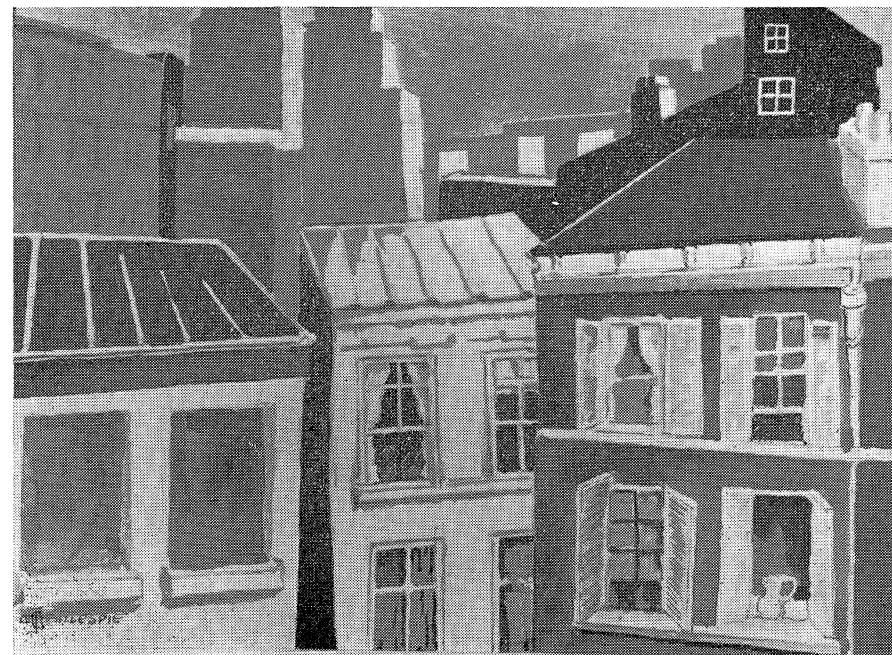
the route to be followed, methods of financing and construction, and who was to do the job—private companies, state, or nation—during which surveys were being conducted at the order of the legislature in 1808 and reports and recommendations were being prepared by the New York canal commissioners, were concluded in 1816 by the passage of the famous Canal Law of 1817 which provided for state financing and administration of the canal's construction and operation. During these years politics had intruded its ugly head into the conflicts, and sections of the state, including New York City, who feared the effect of the economic development of the canal region, fought the canal. The central and western New Yorkers, supported and led by such figures as De Witt Clinton, one of the canal commissioners and mayor of New York City, who was elected governor in 1817, ultimately forced its approval.

In spite of its success (toll revenues totaled \$121,461,871 by 1883 as against a total cost of construction, enlargement, repairs, and administration of nearly \$80,000,000) and importance to the state and the nation, the canal remained the principal subject of political contest in New York until the Civil War. The continuing charge of costliness and bankruptcy for the state on the part of the canal's opponents and their deliberately destructive tactics for political reasons, as well as the success of public construction and operation, are especially worth review by present readers. Professor Shaw's volume offers the only single complete source where discussion of these matters can be found along with a full account of the details of the canal's construction and enlargement (1830's and 1840's), operation, financing, trade, and impact upon the economy of New York and the West.

## JIMMIE GILLESPIE Cincinnati Artist

The Town Club, Cincinnati, is the setting for an art exhibit during March for paintings and drawings by JIMMIE GILLESPIE (Mrs. Thaddeus R.), a native Cincinnati who studied at the Art Institute, Chicago. Mrs. Gillespie has exhibited at various museums and galleries, her most recent one-woman show being at Closson's Art Gallery in Cincinnati last year.

The theme for her current showing of paintings and drawings at the Town Club, Carew Tower, is *Impressions of Cincinnati*. Two of her paintings reproduced on this page portray the inventive life-element of the artist's fresh vision of city scenes. All members and friends of Ohioana Library are invited to view this exhibit.



*Two Books Commemorate the Founding of the Cleveland Museum of Art*

## SESQUICENTENNIAL OF THE CLEVELAND MUSEUM of ART

REVIEWER FOR BOTH BOOKS: *Bill Arter* is artist-author whose new book, *Columbus Vignettes*, depicts in sketches and prose historic buildings of the Columbus scene. His sketches are an attractive Sunday feature in the Magazine Section of the *Columbus Dispatch*.

FIFTY YEARS OF MODERN ART—1916-1966, by Edward B. Henning. Published by The Cleveland Museum of Art. Distributed by the Press of Western Reserve University, Cleveland, Ohio 44106. 209 pages. 174 illustrations, 31 in full color. \$12.50.

AUTHOR: Edward B. Henning is Curator for Contemporary Art of the Cleveland Museum of Art.

ART PROFESSIONALS will value this book. It also might be selected as one of the finest one-volume libraries on modern art for laymen. Whether enthusiastic, mildly sympathetic, indifferent or even hostile to art trends of the past half century, the average individual will gain both a panoramic view and satisfying detail about modern art and the artists who established new standards in their time.

It was Edward Henning's task to select the exhibit (for the museum's fiftieth year celebration) for which it served as catalog. It seems certain that he chose with extraordinary care, anticipating the need for meaningful commentary on each inclusion. The text is free of many potential faults; extravagant praise, pontification or patronization of the uninitiated. Its objectivity will be found refreshing to those who have been subjected to the lofty contempt or double talk of some critics and modern art champions.

The exhibit is presented chronologically. (An engaging device is the "translux sign" effect at the base of most pages which relates contemporary history to the adjacent works of art.) The result is a clearer tracing of art movements during this most volatile of all periods, and a better understanding of how they came to be.

It seems particularly fortuitous that the Cleveland Museum's forty years of existence is almost precisely the period of greatest flowering of the kinds of art that appear to owe nothing to the past (an obvious impossibility) and stretched art horizons to a new breadth.

The exhibits start appropriately with a picture by 76-year-old Odilon Redon, done the year of his death in 1916. Unaffected by his contemporaries, the French Impressionists, he was leader of the Symbolists. His work provides a sort of bridge, for, immediately, the book follows with Jaun Gris, one of the most successful younger men working in the

newest fashion, Cubism. A disciple of Picasso's fifty years ago, Gris earned encomiums from his master.

That same first year is represented by a Metaphysical artist, Giorgio de Chirico, whose work presaged the Surrealists.

1917 is introduced by the blocky, Cubist sculpture of Jacques Lipchitz, and the sleek metal abstract sculpture of Constantin Brancusi. Throughout the book, sculpture is well represented and found rather startlingly to parallel the trends in two-dimensional exhibits. Providing a more positive link are the "assemblages" by such artists as Max Ernst and Kurt Schwitters, both fond of constructing art from "found" elements.

Page by page, the "isms" of a half century appear. Movements are forecast, formalized to a degree and then often abandoned. Now and then a titan appears who has become permanently identified with the movement he invented or developed to a high degree. At any point in time a "loner" may appear and create art so strikingly his own that he fits no arbitrary scheme; great enough that no imitator can be classed with him. Marc Chagall, now nearly completing sixty years of painting and nearly revered by his partisans, is an example. So, too, are painters Piet Mondrian, Paul Klee and Joan Miro and sculptor Alberto Giacometti. Their most characteristic works serve as signatures in themselves and are never mistaken for that of any other.

A number of individual artists appear repeatedly in the book with works of their different periods—notably Picasso whose range of styles (both painting and sculpture) is greater than that of any other included. Some artists appear only a single time, sometimes represented by a work so striking that the reader would like to see more.

By its nature, the book employs a sort of Socratic method. Even scoffers at modern art may be led to accept increasingly difficult-to-understand works. They may even find that "indigestible" works of the most recent decade are made swallowable if not palatable. The author's unheated appraisal and quiet detailing of such art's merits go a long way toward soothing savage feelings.

Notably absent among the 163 exhibits are examples of Pop Art, an omission that will distress collectors who have invested in such. Op Art gets a single, not-very-oppy example. And of Happenings or motorized masterpieces there is not a single one.

A generous 31 of the exhibits are reproduced most brilliantly in full color. The reader is likely to wish some of the others had been in color in addition to or instead of the author's selections. The color plates are tipped in, which adds a note of swank (although it probably was for the sake of economy). Certainly it permits spacing the color work throughout the book instead of concentrating it in one or two sections.

Page layouts of the almost square (nine inch) pages are refreshingly varied, with lots of white space to set off the illustrations, and easy-to-read type. The usual technical data (medium and support, size, year produced and ownership) are carried in the back of the book, avoiding cluttering the exhibit pages.

Sherman E. Lee, Director of the Cleveland Museum provided a thoughtful preface. The author includes three pieces in addition to his commentary on each exhibit: a discussion of the problem of evaluation, an introduction to the period between 1916 and World War II, and a similar introduction to the period from that time to the present.

THE FIRST FIFTY YEARS, THE CLEVELAND MUSEUM OF ART, 1916-1966, by Carl Wittke. Published jointly by *The John Huntington Art and Polytechnic Trust and The Cleveland Museum of Art*. 161 pages. Illustrated. \$7.00.

AUTHOR: *Carl Wittke of Cleveland Heights, is Dean Emeritus of Western Reserve University Graduate School, and the author of numerous books.*

This is more than a carefully detailed history of one of America's great museums. It is a pleasantly readable social document—the rise of cultural awareness in what many would once have considered an unlikely center. Mr. Wittke makes no attempt to gloss over the low estate of popular taste in burgeoning, industrial Cleveland of the last century. He describes an 1878 loan exhibition of art objects in some detail, describing its “relics and miscellany” section as “this motley display.” All the more credit is due, he makes clear, the handful of wealthy, art-conscious founders of the museum.

By 1916 the Cleveland Museum was open, “one of the largest constructions in Cleveland to that time.” Its progress (not always steady) to a position of world eminence makes a good story. It is told entertainingly and concisely by Mr. Wittke.

Two groups especially will enjoy the book: Clevelanders of all interests will relish the early, general history of their city and the detailing of the rise of one of its great institutions. Artists, art critics and gallery folk (members and staffs of all galleries) will delight in the recounting of the trials, the triumphs and tribulations of this museum, typical, surely, of all such. To all except a few readers, portions of the book will be found dull. Even Mr. Wittke's moderately sprightly style cannot enliven some of the necessary historical minutiae. However, without such, it would be a much less worthy and useful record than it is.

The “Notes to the Text” serve as a practical bibliography for Cleveland history in general and Cleveland's art awareness and attitudes toward art over the years. An index is included.

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### Announcement:

The new second edition of *Ohio Authors and Their Books*, edited by WILLIAM COYLE, has just been published, sponsored by the Martha Kinney Cooper Ohioana Library.

The original edition was exhausted some little time ago, and when requests for purchase came to us, we regretfully replied that this valuable reference book was out of print.

Now the new edition with the addition of *Necrologies* through 1965 is available.

Kindly clip coupon on back cover if you wish to order this comprehensive work on Ohio's authors, nearly 5,000 in number. The volume is now priced at \$8.50.

Dr. Coyle is Professor of English at Wittenberg University, Springfield, and a trustee of the Ohioana Library.

*A Painter Who Achieved Success and Fame by Eschewing Europe and by Adhering Strictly to the American Scene.*

## THE MIGHTY PULSE OF AMERICA WAS CAPTURED BY A COLUMBUS-BRED ARTIST

GEORGE BELLOWS—PAINTER OF AMERICA by Charles H. Morgan. *Reynal*. 381p. \$8.50.

AUTHOR: Charles Morgan is the Director of the Fine Arts Department at Amherst College, Massachusetts. He was graduated from Harvard in 1924, took his Ph.D. there in 1928, and has long been associated with the American School of Classical Studies at Athens. He is the author of *The Life of Michelangelo*.

VERY MUCH a “painter of America” was George Bellows, for he was born and raised in Columbus, Ohio, attending there Central High School and Ohio State University (where he declined to take the final examination). His first twenty-two years, therefore, were spent in Ohio, and he never visited Europe, nor did he have any “European training” . . . This painter was indeed a product of our own mid-west.

George Bellows' early school-years were mainly distinguished by his tendency to sketch and draw, and when his incomplete college education terminated, he knew that New York was the place best fitted for him to learn his chosen trade and to exhibit his wares when they were ready.

Among his early teachers were Robert Henri and John Sloan; and the distin-

guished American artist, Leon Kroll, now in his eighties living and painting in New York, was a life-long and intimate friend, as was Kroll's French-born wife, Viette.

“Bellows saw,” observes the author, “no sense whatever in trying to turn the mighty Hudson into a pretty reflection of the Seine . . . only a fraction of America inhabited elegant drawing-rooms, wore gowns from Paris, and drove English carriages in the park. Robert Henri regarded these as bloodless mannequins in costume. . . . There was a mighty pulse beating in America that could be felt nowhere else on earth—that of a rapidly growing nation, as powerful and as vital as youth itself. Henri wanted his associate to catch this rhythm—Bellows already had it. . . .”

The external life of Bellows was not sensational. The author describes it all sympathetically and understandingly, including his five-year courtship of Emma Story, their marriage which was happy though enlivened by constant and noisy brawls, and the birth of their two daughters.

REVIEWER: *Frederick W. Stix of Cincinnati is a book reviewer of note and a sagacious observer of the contemporary literary scene.*



Bellows achieved success early. In 1908 when he was 26, he had, by his own reckoning, made \$450; in 1909 he made \$450; and in 1910 he earned \$1,500. "This was not a bad showing for a promising yet still insecure young artist." And then came the celebrated "Armory Show" of the new painters, and its far-flung influence on all the participants—and viewers—which is still being discussed, reflected upon, and written about. In 1915 Bellows wrote: "Income from my profession a tidy \$6,530.54."

When Leon Kroll, who was an intimate of the household asked Bellows' little daughter, Anne, whom she was entertaining at a tea-party, she "looked up seriously and replied: 'God and Rembrandt and Emma Goldman', the three names most frequently heard in the Bellows' household"—for the artist, like many of his group at the time, was politically socialist-minded.

At the end of 1925, Emma Bellows "could record sales amounting to \$60,000." "Moreover," the author observes, "the Bellows market never suffered the eclipse that the works of Eakins, Homer

and Sargent experienced after their deaths, but has shown a steady growth in demand and price."

George Bellows died in 1925 at the age of forty-two. By neglecting a ruptured appendix and refusing an operation until too late, George brought about his own tragically-young death.

The book contains four illustrations in color and sixty-four in black and white. The latter are perhaps the only serious defect in a very interesting and well-composed biography, these being mostly black and of poor quality, making it all but impossible to realize the true impact of the paintings.

Charles Morgan has written in clear and simple prose, and with full sympathy and understanding of the life of Bellows, but without maudlin or worshipful wording. The few pictures that Bellows made of prize-fights and fighters are, strangely enough, remembered by some almost to the exclusion of his many other works. Anyone interested in the trend of modern American art will find here a most interesting, thought-provoking, and readable biography.

## OHIOANA PILGRIMAGE

**YOU ARE INVITED:** to join Ohioana members on a cruise to the MONTREAL EXPOSITION, departing from Cleveland Wednesday, June 21, and returning to Cleveland Thursday, June 29, via the cruise steamer, South American. During this whole trip your S. S. South American will be your hotel, American plan, with room-cabin and all meals included.

By sponsoring this pilgrimage, Ohioana Library expresses the cultural bonds between Ohio and Canada, and joins in

celebrating an outstanding event. There will be three days in which to visit EXPO 67.

Cabin rates for the round trip, Cleveland to Cleveland per person, are from \$279 to \$319, according to deck location of your accommodations.

If interested, please contact the Director of Ohioana Library, or your County Chairman for further information. These reservations are going quickly, so do not delay!

## OHIOANA LIBRARY NEWS

*Announcement:* A magnificent winter scene of a forest is the cover for the January 1967 issue of the magazine, *WONDERFUL WORLD OF OHIO*, edited by MERRILL GILFILLAN.

Within this effective cover is an article of which we are very proud about Ohioana Library, written by FRANCES G. NUNMAKER, Department of Education. In her title is the word "unique", which becomes a key description of our Library as it has developed over the years into the most complete library of its kind in the United States.

We are indebted to MR. GILFILLAN for this article with color photographs of interior scenes of the Library.

### *Nota bene:*

The thirty-eighth annual meeting honoring Ohio authors and composers of 1967 will be held Saturday, October twenty-first, at the SHERATON-COLUMBUS HOTEL, 50 North Third Street, Columbus. Red circle this day NOW on your calendar, because it is the date on which you and your family and friends will want to be in Columbus, meeting and hearing these outstanding Ohioans. (Underground parking available at the Sheraton-Columbus Hotel.)

THE DIRECTOR OF OHIOANA LIBRARY spent a most pleasant day at Tiffin, Seneca County, as the guest of Mrs. Earl L. Adams, Chairman and Mrs. Ralph Summers, Co-Chairman. Both of these members of Ohioana Library have the success formula for building membership in the Library and for selling our Year Books. We wish to express our gratitude.

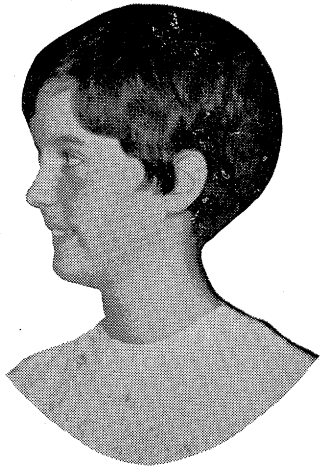


ENTRANCE GATES  
*Francis B. Dyer Memorial*

THE DIRECTOR OF OHIOANA wishes to express her thanks to the many friends who sent Christmas Greetings. These cards made an interesting and colorful pyramid atop a treasured black enamel tray on which is imprinted in gold the map of Ohio. This souvenir tray from Gallipolis is the gift of the Ohioana Cook Book Committee: MRS. GERALD SPITLER, (Fairfield County) chairman; MRS. FRANK MAYO (Fayette County), MRS. A. C. PALMER (Adams County), and MRS. W. A. LEWIS (Gallia County).

ONE VERY RAINY WINTRY EVENING, the Director of Ohioana Library was the guest of MRS. FRANK MAYO of Washington Court House. MRS. MAYO was chairman of the occasion which was a dinner meeting of the BROWNING CLUB, the oldest continuous literary club in that area of Ohio, and one having a very illustrious history.

The subject of the program fittingly was the Ohioana Library. After the program it was most enjoyable meeting the very gracious and interesting members.



MARY LOU TORNES  
winner of 1966 award

MARY LOU TORNES, a student at St. Mary of the Springs Academy, Columbus, won the "Governor's Award," which was jointly sponsored by the Railroad Community Service Committees of Columbus, Cleveland, Cincinnati, Dayton and Toledo, and by the Ohioana Library. The Award was based upon a state-wide essay contest, which encouraged creative writing among high school students, and was presented to Miss Tornes by Mr. H. L. Bullock, Chairman of the Railroad Community Service Committees.

#### Errata:

Credit should have been given to Mr. DURWARD HOAG, JR. of Marietta, Ohio, for the reproduction of the photograph of General St. Clair which appeared on page 27 in our Ohio Year Book for 1967. Mr. Hoag generously let us have this valuable photograph on loan. We hope this statement of correction will be received with forgiveness on the part of Mr. Hoag. We regret that the error occurred, but hope that this may rectify it somewhat.

The LUNCH AND LEARN CLUB, sponsored by the Ohioana Library for the purpose of offering monthly a cultural program during a brief luncheon hour to young professional women employed in urban Columbus, is proving highly successful, and is greatly appreciated by this alert group of young executive women. The steering committee consists of the following members: Sue Macino, Chairman, Harriet Bracken, Helen Gooslin, Mary Hickman, Lois Montgomery, Anna Moreland, Marie Pollock, Mabel Willyerd.

By request an extension of this luncheon program may soon be offered to a group of career girls at Ohio State University, Batelle and Chemical Abstracts, at a location central to the Ohio State University Campus.

If similar groups of career girls in other cities wish such a Lunch and Learn Club organized under the auspices of the Ohioana Library, we shall be happy to consider arranging such a program which once a month offers notable speakers for these busy young women during a relaxing lunch hour.

MRS. DONNA CHEETWOOD, Librarian of Ohioana, has compiled a current list of available Ohio books, primarily for the use of elementary grade teachers and students, to be used as a bibliography in the study of Ohio history.

DR. FRANCIS P. WEISENBURGER, of the Department of History of Ohio State University, very kindly edited this listing which is being printed under the auspices of the Department of Elementary and Secondary Education of the State of Ohio. These lists in mimeograph form are now available to you upon request, courtesy of the Ohioana Library.

## New Members

The following new members were added to our rolls in the period October 25, 1966, to January 31, 1967.

- |   |  |
|---|--|
| Miss Ina Alban, Columbus                              | Mrs. John G. Freeman, Columbus                       |
| Miss Lillian Almeida, Worthington                     | Mrs. Russell Frey, Rittman                           |
| Mrs. Everett L. Andrews, Columbus                     | Miss Dorothy Fuldheim, Cleveland                     |
| Miss Kathryn M. Atkinson, Columbus                    | Mrs. Lillian Gaskill, Columbus                       |
| Mrs. Stewart T. Bailey, Cincinnati                    | Miss Irene L. Godfrey, Columbus                      |
| Miss Patricia Barnhart, Columbus                      | Miss Helen Gooslin, Columbus                         |
| Miss Verna H. Beebe,<br>Canal Winchester              | Mrs. Richard Raymond Gunter,<br>Moorpark, California |
| Mrs. Edward A. Beidler, Columbus                      | Mr. Owen P. Hawley, Marietta                         |
| Mrs. Eugene J. Bell, McConnelsville                   | Mr. Audry L. Heckman, Columbus                       |
| Miss Flora Bell, Columbus                             | Mrs. Mary M. Hickman, Columbus                       |
| Mrs. Earle Belmont III, Philadelphia,<br>Pennsylvania | Miss Martha M. Hunt, Columbus                        |
| Mrs. P. K. Benner, Columbus                           | Mrs. John B. Hunter, Cuyahoga Falls                  |
| Miss Zelma Bishop, Columbus                           | Mr. & Mrs. William G. Ilg, Columbus                  |
| Mr. Curtis J. Blecke, Toledo                          | Miss Lee Jacobs, Columbus                            |
| Mr. James M. Blower, Akron                            | Miss Thelma L. Judy, Columbus                        |
| Miss Eilene Kite Bowman, Columbus                     | Miss Marjorie Kaufman, Columbus                      |
| Mrs. George F. Bracken, Columbus                      | Mrs. Peter H. Kiehmeyer, Columbus                    |
| Mrs. Myrtle M. Burr, Columbus                         | Mr. Robert E. Kingery, Dayton                        |
| Miss Jane M. Cibik, Columbus                          | Mrs. Ralph L. Kinsey, Navarre                        |
| Mrs. Doris Clements, Columbus                         | Mrs. Marjorie T. Kratoville, Columbus                |
| Miss Janet D. Clover, Columbus                        | Mrs. Lucille L. Kuck, New Knoxville                  |
| Miss Helen Conard, Columbus                           | Miss Ruth E. Lambert, Columbus                       |
| Miss Thelma Conrad, Columbus                          | Miss Elsie M. LaMotte, Columbus                      |
| Miss Mea Cooperider, Columbus                         | Mrs. Juanita Mathie Landman,<br>Phoenix, Arizona     |
| Mrs. C. W. Couch, West Alexandria                     | Mr. & Mrs. Thomas T. Landreth,<br>North Olmsted      |
| Mrs. C. A. Craig, Newcomerstown                       | Miss Lois M. Lautzenheiser, Columbus                 |
| Miss Cheri Crawford, Columbus                         | Mr. & Mrs. George Laycock, Cincinnati                |
| Miss Mary Jo Cusack, Columbus                         | Mrs. Walter Lindemuth, Columbus                      |
| Miss Catherine Davis, Columbus                        | Miss Margaret E. Linn, Columbus                      |
| Mrs. Eleanor Davis, Columbus                          | Mrs. William F. Lovebury, Columbus                   |
| Mr. & Mrs. Rolland D. Davis,<br>Columbus              | Mrs. Gloria Lozier, Columbus                         |
| Miss Frances Dowd, Columbus                           | Miss Lucille Lynch, Huron                            |
| Colonel Charles Bruce Duncan,<br>Cincinnati           | Miss Margaret E. McCain, Columbus                    |
| Mrs. Dawna J. Ealy, Columbus                          | Mrs. Ruth S. McCarthy, Columbus                      |
| Miss Grayce J. Evans, Columbus                        | Miss Ruth M. McConaughy, Columbus                    |
| Mrs. Ivan E. Felger, Columbus                         | Mrs. D. C. McCoy, Dayton                             |
| Mrs. Carmen Penn Flinn, Lima                          | Miss Suzanne Macino, Columbus                        |
| Miss Florence Ford, Cincinnati                        | Mrs. Robert S. Mack, Columbus                        |
| Miss Virginia Foust, Columbus                         | Miss June M. Marwood, Columbus                       |
|   | Mrs. David Meekison, Napoleon                        |

Mrs. Richard D. Meeks, Columbus  
 Mr. Richard F. Messenger, Xenia  
 Miss Ruth E. Miller, Columbus  
 Miss Amelita Mirolo, Columbus  
 Miss Lois A. Montgomery, Columbus  
 Miss Grace K. Moore, Columbus  
 Miss Anna Moreland, Columbus  
 Mrs. Frank H. Myers, Pacific Grove,  
 California  
 Miss Martha Ann Niday, Columbus  
 Mrs. O. H. Obert, Cincinnati  
 Ohio Library Association, Columbus  
 Miss A. Elizabeth Oliver, Columbus  
 Mrs. E. C. Overbeck, Columbus  
 Miss Nina S. Phillips, Columbus  
 Miss Marie E. Pollock, Columbus  
 Mrs. Harold L. Porter, Pickerington  
 Miss Edna L. Poulson, Columbus  
 Miss Martha Lee Reber, Columbus  
 Miss Helen L. Rice, Columbus  
 Mrs. Arthur Rismiller, Columbus  
 Miss Aria A. Parke Schawe,  
 Cincinnati  
 Scio Ohio Altrurian Club, Scio  
 Mrs. James Sheeran, Columbus  
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 Mrs. Irene R. Young, Columbus  
 Mr. & Mrs. William O. Young,  
 Cincinnati  
 Mrs. Marie Bollinger Vogt, Sylvania  
 Mrs. Joe E. Ziegler, Columbus

This list is as complete as humanly possible, considering the fact that we have had several personnel changes on our staff. If you are a new member and your name has not been printed, kindly inform us so that we can include you in our next *Quarterly*.

## NEWLY APPOINTED COUNTY CHAIRMEN

### BROWN COUNTY

Mrs. Elsie Boyd  
 Georgetown

### BUTLER COUNTY

Mrs. Raymah Grover  
 Oxford

### PREBLE COUNTY

Mrs. C. W. Couch  
 West Alexandria

## Book Looks



THE AUTOBIOGRAPHY OF ELI HARVEY—Quaker Sculptor from Ohio. Edited by Dorothy Z. Bicker, Jane Z. Vail, and Vernon G. Wills. *Clinton County Historical Society*. Illustrated. 100 p. \$3.50.

The dedication of this autobiography is worthy of quoting here: "This book is dedicated to remembrance of earlier Quaker days in Clinton County and to the compassion and understanding shown through God's creatures in art."

The book itself with its forty-three illustrations of Harvey's sculpture lives up to its fine purpose, providing an authenticated account of an artist and his art.

As a Quaker boy trying to become an artist, young Eli was a puzzling anomaly to his family who lived on a farm in Adams Township, Clinton County. At that time Quakers regarded the arts as "vanity and vexation of spirit".

First as an art student in Cincinnati and then in Paris, he studied painting, turning later to the sculpturing of animals. Wild ones especially intrigued him. Therefore many of Harvey's famous works are of lions, elephants and bears. Three bronzes were cast in Paris of the American bald eagle, claspings in his talons a bundle of fasces. One of these eagles was presented to our Ohioana Library in July 1947.

Mr. Harvey strove not only for accuracy in his animals but also for an inner consciousness of the animal itself. As a dedicated sculptor he faithfully reproduced the beauty of these untamed animals.

THE ZINZIN ROAD by Fletcher Knebel. *Doubleday*. 443 p. \$5.95.

When Fletcher Knebel spoke in October at the Ohioana Library's luncheon honoring the authors and composers of the year, his personality charmed everyone and his speech accepting the Book Award in Fiction was electrifying in its satire and dynamics.

Since then Mr. Knebel's new novel has appeared, *The Zinzin Road*, in which he demythologizes the Peace Corps, showing how it actually operates in West Africa. The author's keen ear for the contemporary idiom of speech of these youthful Americans who joined the Corps lends authenticity to the story, set in a critical age and in a contentious locale.

Mr. Knebel's forté is his fluid, effortless prose, which delights the reader of fiction. Actually on a subterranean level the story is a sweeping survey of the Peace Corps.

On Mr. Knebel's part it was an intellectual journey by an inquisitive journalist, who is able to put non-diaphonous ideas into fiction-form.

Before traversing this dangerous road, Mr. Knebel took precautionary measures by being born in Dayton, by graduating from Miami University, Oxford, by becoming a columnist for the *Cleveland Plain Dealer*, next a syndicated political reporter, and ultimately by becoming president of the famous Gridiron Club in Washington, D.C.

GORKY: HIS LITERARY DEVELOPMENT AND INFLUENCE ON SOVIET INTELLECTUAL LIFE by Irwin Weil. *Northwestern University Press*. 238 p. \$2.25.

Gorky, meaning "bitter" in Russian, was the pseudonym adopted by the young writer Aleksei Maksimovich Peshkov who sought to expose in his writings the abominations of the tsarist regime. All through his works this strain of bitterness is prevalent.

He became closely involved with the Bolsheviks and a personal friend of Lenin. As a famous writer he became the embodiment of Soviet literature, spanning two eras, the pre-revolutionary and the communist take-over.

Intent on effecting social reforms he balanced these with the esthetic quality of his works. The interpenetration of social context with the artistry of his prose resulted in a complexity which is still being analyzed and argued by critics.

Irwin Weil is Associate Professor of Russian and Russian Literature at Northwestern University.

Appended to this excellent study of Gorky bound in paperback are the invaluable research aids of chapter notes, a selective chronicle of Gorky's life and works, an annotated bibliography and an index.

JOHN HENRY — STEEL-DRIVIN' MAN by Adele deLeeuw. *Garrard Publishing Co.* 40 p. \$1.98.

WHO CAN KILL THE LION? by Adele deLeeuw. *Garrard Publishing Co.* 40 p. \$1.98.

Hamilton is the home town of Adele deLeeuw who now lives in New Jersey. These, her two latest juvenile picture books, relate fantasy and folklore for the young readers' enjoyment. The two stories are delightfully told and colorfully illustrated.

GREAT STORIES OF THE GREAT LAKES by Dwight Boyer. *Dodd, Mead*. Bibliography. Index. 242 p. \$5.00.

When a newspaperman (staff writer of the *Cleveland Plain Dealer*) has a hobby, a book on the subject frequently results. Thus it was with Dwight Boyer and the Great Lakes. These inland, fresh water "sea" stories are veritable sagas, each dramatically recounting a storm, a strange voyage, a ship that disappeared, a race between two freighters, or a yarnning session in the fo'c'sle.

For twenty-five years this journalist has been collecting Great Lakes lore, documenting it and the records of the men who sailed these land-locked waters. Now these past dramas are preserved in skillfully written, episodic chapters.

ANNA AMELIA'S APTERYX by Mary O'Neill. Illustrated by Burt Groedel. *Doubleday*. \$2.95.

In amusing rhymed sentences Anna Amelia, her friend Betty, and her pet apteryx, without stopping to comb their hair, set out for the animal fair. When the pushcart peddler cried his wares in the street, Anna and Betty decided to eat.

It really was a great animal fair according to Miss O'Neill, author of four previous juvenile books, who was raised in "a wonderful barn of a Victorian house in Berea, Ohio", where she wrote and directed plays for her younger brothers and sisters.

Thank goodness, the artist does not use screaming bright colors for his pictures-on-every-page, this being on a par with shouting to a foreigner in order to be understood. His colors are gay but not garish.

P.S. The apteryx is any of a genus of birds of New Zealand, about the size of a hen and nearly extinct. (I just looked it up—and here I've been calling it kiwi all my life.)



THURBER & COMPANY by James Thurber with introduction by Helen Thurber. *Harper & Row*. Index. 208 p. \$6.95.

Assuming that all Ohioans know the name of Thurber, let's tick off a few titles of his drawings in this new volume which has an introduction by Helen Thurber, his widow, now living in West Cornwall, Connecticut. "Where did you get those big brown eyes and that tiny mind?"; "So I said to the bank teller, 'How can I be overdrawn when I have all these checks left?'"; "He's having all his books translated into French. They lose something in the original"; "She's reading some novel that's breaking her heart, but we don't know where she hides it."

This new assemblage contains Thurber's interpretation of Edgar Allan Poe's *The Raven* never before published; illustrations of Shakespeare; the first meeting of Thurber with Carl Sandburg at a late-evening dinner in Columbus.

Helen Thurber reveals that "Jim" never cared for the label of cartoonist, and he was equally reluctant about the title of artist. He once said, "Editors

want to know if it is true that I draw either by moonlight or under water."

His drawings have been called "pre-intentionalist", having the outer semblance of partially baked cookies. The-matically they portray the insupportabilities of "men, women and dogs."

THE WORLD OF THE GREAT HORNED OWL by G. Ronald Austing and John B. Holt, Jr. *Lippincott*. Illustrated. Bibliography. Index. 158 p. \$4.95.

When you have the stop-the-milieu-I-want-to-get-off feeling, then I recommend that you step off into the fascinating and different world of the great horned owl, via this book.

The co-authors are park rangers with the Hamilton County, Ohio, Park District. Both are experts with the camera as well as with the typewriter.

After the first several chapters on the great horned owl itself, the book is divided by seasons, emphasizing the different behavior patterns of the owl in accordance with these.

Frequently called the tiger of the woods, this hoot owl is a lively subject for some dramatic narrative and superb photographs.

Be a wise old book collector and get this one on the wise old owl.

MOLLY'S DOUBLE RAINBOW by Elisabeth Hamilton Friermood. *Doubleday*. 223 p. \$3.50.

Formerly children's librarian in Marion and Dayton, Mrs. Friermood has selected the romantic background of Hawaii for her fourteenth Doubleday book for teenagers.

In this story Molly McFarland, a freshman coed, transfers to the Hawaiian University where she enjoys many novel experiences and sees her first double rainbow.

THE COLLECTED STORIES OF JACK SCHAEFER. *Houghton Mifflin* 520 p. \$6.00.

Jack Schaefer is both an authority on the history of the great West and a born storyteller. That combination has produced many notable books on the West including: *Shane*, *Monte Walsh*, and *Heroes Without Glory*.

This most recent of Schaefer's books is a collection of thirty-two short stories, all based on authentic western background. High in entertainment value, these stories describe men, cattle and ponies with excellent characterization and original twists of plot.

Jack Schaefer is spectacular, really. Through his superb narration and his skilful vernacular he has staked out a firm claim in the far West, a locale quite distant from Cleveland, town of his birth, and from Oberlin College where he was educated. He is now a full-time professional writer, living in Santa Fe, New Mexico.

In his stories he gives significance to his men and animals: "Bib Jake, the bullwhacker, had a mind made for cussing . . . his language, strong and stinging with smoke coming out of it, could make an ox team swing along"; "A Miniconjou Sioux, hidden behind the blank wall of his flat expressionless face, walked with a stiffness in his right leg"; "That Mark horse wanted me off so he shucked me off his back, like tossing a bean bag."

Well, without "argufying further or equivocating whatsoever," I want you to agree with me that as you read along in the book these stories get better and better and the critters get bigger and bigger, and that Schaeffer has a way of writing that brilliantly expresses the ethos of the Old West, reflecting the emotional and topographical climate of the times.

THE SPY WITH TWO HATS: A LIFE OF TIMOTHY WEBSTER by Rosamond McPherson Young. *McKay*. Bibliography. 210 p. \$4.25.

Welshman Timothy Webster was a real spy who worked for the Union during the Civil War. When Allan Pinkerton organized a Secret Service, Webster became one of his best operators, repeatedly crossing the lines to the South . . . until his death by hanging.

The author, Dayton-born, graduated from Oberlin College. She has co-authored two series of high-school English texts, and has written a column of opinion appearing in the *Dayton Journal-Herald* for the past several years.

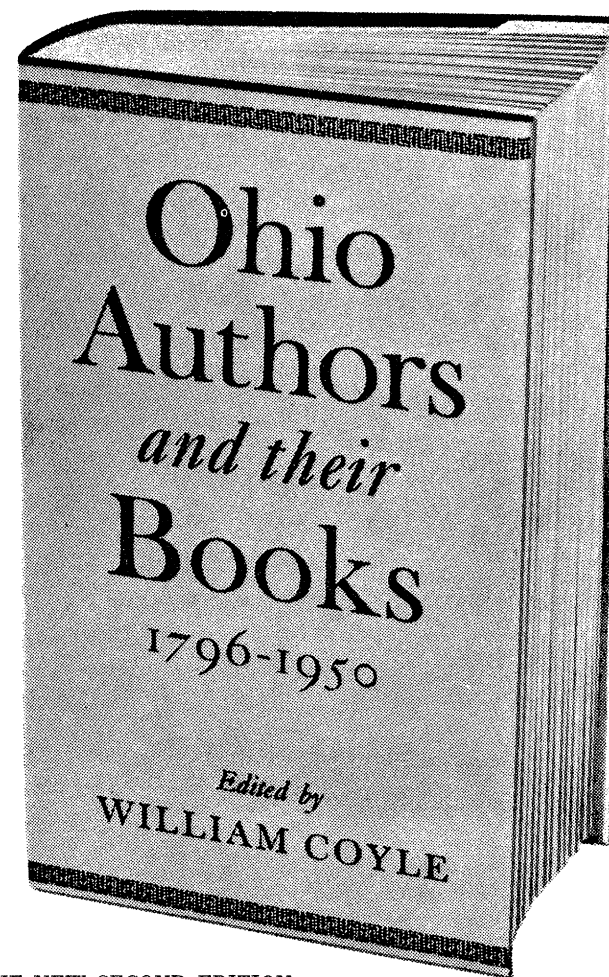
MRS. McCARRITY'S PEPPERMINT SWEATER by Adelaide Holl. *Lothrop, Lee & Shepard*, \$3.50.

Picture-book-age readers will be enchanted by the story-line and by the full page drawings of this tale about Mrs. McGarrity who knit a red and white striped sweater for a circus elephant. The humorous twist of the story comes on the last page.

Mrs. Holl, a former Buckeye from Franklin County, now resides in New York where she serves as educational consultant and editor for Artists and Writers Press.

HENRIETTA by Margaret Cabell Self. *Vanguard Press* 60 p. \$3.50.

This Cincinnati-born author who now makes her home in New Canaan, Connecticut, states that Henrietta was a real hen, and that all the adventures in her new book are true with one exception — Henrietta's flight to Texas. This jaunty brown hen tries to bring up seven fat little bloodhound puppies, and in doing so has many diverting experiences, which in turn will amuse young readers.



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