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LANTERMAN  
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# OHIOANA QUARTERLY

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## COMPLEX

## PERSONALITY

**GARFIELD OF OHIO: THE AVAILABLE MAN** by John M. Taylor.  
*W. W. Norton.* 336 pp. \$8.50.

*AUTHOR: John M. Taylor has had an impressive career with the Central Intelligence Agency, serving in Washington, D. C., Seoul and Bangkok. In 1964 he transferred to the Department of State and served for two years as Deputy Planning Advisor, Bureau of East Asian Affairs.*

*He is the author of two books: KOREA'S SYNGMAN RHEE: AN UN-AUTHORIZED PORTRAIT (published under the pseudonym Richard C. Allen) and FROM THE WHITE HOUSE INKWELL.*

TAYLOR'S "GARFIELD" should prove interesting to the general reader (who, for the most part, prefers and enjoys biographies), but especially to the student of the Civil War and of the two post decades. Scholarly and well written in the narrative style with a flair for anecdotes, this book is an objective yet sympathetic account of the life and times of James A. Garfield. Entertaining and enlightening, the work neither strengthens nor detracts from Garfield's historical significance, but it fills the need for another study of America's more prominent men.

For sources the author relied heavily upon the Garfield Papers and the Garfield Diaries (both in the Library of Congress) and some unpublished Garfield letters from the author's own collection. Garfield was a "compulsive diarist" who kept a daily journal from 1848 to the time of his assassination in 1881. In addition to a number of Garfield biographies, newspapers, mainly the *New York Times*, *Sun* and the *Springfield (Mass.) Republican*, were cited frequently. Two worthy Appendices are included as well as "A Century of Congress," written by Garfield in 1877 for the *Atlantic Monthly* and Garfield's Inaugural Address.

A strength of the book is the author's presentation of Garfield's complex and contradictory personality. As the author so pointedly states in the Foreword, Garfield was a "man of contradictions"; an indictment that the author elucidates and sustains in this book. On the other hand, Garfield was a sensitive human being, who commanded both strengths and weaknesses. Ordinarily very sincere, and displaying great independence of mind, Garfield on occasion behaved with hesitancy, indecision and inconsistency. Perhaps the Ohioan's weaknesses proved to be assets in his critical years of 1872-73, during the controversial, sensational and much-publicized "salary grab" and Credit Mobilier scandal. Both incidents could easily have wrecked Garfield's political career, as he was implicated in both. His being non-committal, hesitant, inconsistent and even blundering, as the author suggests, sufficiently confused his critics and the voters in his district, concerning the degree of his involvement and "guilt", that the incidents did not seriously undermine his political attractiveness.

On the above charges and implications, Taylor noted that James F. Rhodes, author of the multi-volume *History of the United States* observed that Garfield took his case to his district and "to these he argued his case and received vindication." As the author noted: "It was hard for the people to believe that anyone with a life story as inspiring as Garfield's could be dishonest, and apparently few people did."

Taylor's lively discussion of the famous Credit Mobilier scandal left this reviewer with greater reservations about Representative Garfield's innocence than he previously had. Taylor concluded that even with the "passing of a century" it is not easy to resolve the conflicting testimony of Garfield and Oakes Ames in this affair.

The author concentrates extensively on Garfield's military career during the Civil War. He proved to be a competent and brave soldier, and his excellent military record did much to promote his political success. The author's account of the relationship between Garfield and his superior,

General William Rosecrans, and some fellow officers is significant. It is hinted that Garfield's criticism of Rosecrans may have led significantly to the latter's removal from command. After pondering Garfield's activities in the war, one surmises if he may not have aspired for and sought the command of all the Union forces under Lincoln. Taylor noted that Rosecrans' staff "feared that Garfield [when appointed his Chief of Staff] came as a spy." The author deduced that Garfield had an almost "quixotic thirst for glory" in action and was most ambitious and impatient during the war.

Equally interesting and noteworthy features of this study are the accounts of Garfield's relations with several prominent Americans, chiefly Roscoe Conkling, James G. Blaine and John Sherman. The student of the presidential period of 1880 will find Taylor's handling of Garfield's dealings with Conkling, Blaine and Sherman refreshing and informative.

Refuting this reader's previous interpretation, Taylor infers that Garfield did not conspire against Sherman's bid for the presidency, as Ohio's "favorite son" prior to and during the Republican National Convention. Even though aspiring, if not eager, for the nomination, Garfield simply capitalized on the bitter split in the Republicans between the Stalwarts led by Conkling, who supported Grant for a third term, and the so-called Half-Breeds, who were divided between Sherman and Blaine.

Despite the vulnerability of Garfield's record, as the author points out, he, in most respects, was a model choice for the presidency in 1880: "his humble birth and his rise from poverty were a bit of folklore thoroughly in keeping with the Horatio Alger tradition." Certainly he was as ideal a candidate as he was a soldier, scholar, educator and statesman. He had been an able Congressman, showing keen interest in matters of education, civil service and the general welfare. "A man who, from his mother's knee, through hardship and toil and poverty, through his self-made course in college and in the larger school of life, has placed no stain on his conscience. . . ."

As the author so clearly underscores in *The Available Man*, the career of Garfield was an excellent example of the American success story. Taylor's portrayal of the period enhances this reader's opinion and gives credence to the theory that Garfield's crowning success in 1880 might have been due much to the fact that he was the cleanest and the purest of the available candidates of his party.

Elected in November by less than 10,000 popular votes, sworn into office on March 4, 1881, Garfield was shot on July 2 by Charles Guiteau, a disgruntled office-seeker. However, the President lingered on until September 19. The author's lively description of the assassination and the

President's painful struggle between life and death is good reading. This reviewer was alerted to the deep anguish and concern of the people for the courageous battle and optimistic outlook of the dying Garfield during his last few weeks.

No one can say with certainty what kind of President Garfield would have been, but Taylor's study suggests that he showed good, if not great, promise.

REVIEWER: *John L. Nethers, Ph. D., Ohio State University, 1964, is now Professor of History, Ashland College, Ashland, Ohio. His field of specialization is Ohio History and Development of Modern America, Civil War to 1900.*

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## RECEPTION AT THE GOVERNOR'S MANSION

Governor and Mrs. John J. Gilligan very graciously have invited the County Chairmen and Co-Chairmen of Ohioana Library to a reception at the Governor's Mansion the afternoon of Saturday, the twenty-ninth of April.

Dr. Merrill R. Patterson, President of the Board of Trustees, will introduce the County Chairman and Co-Chairmen, who will give reports of the activities of their respective counties. These annual reports are most interesting, and the interchange of ideas is beneficial for all.

A feature of this annual meeting, which honors our County Chairmen, is the presentation of the Lucille Loy Kuck Ohioana Awards for original essays. The winners will be introduced by Lucille Loy Kuck, and the judge, Minne Hite Moody, author and columnist, will explain the criteria of her selections.

After the program, the chairmen and their guests will enjoy tea and the kind hospitality offered by The Governor and Mrs. Gilligan.

## MONOLITHIC COMMUNISM

UNDERSTANDING THE RUSSIANS: A CITIZEN'S PRIMER by Foy D. Kohler. *Harper and Row*. pp. xix, 441. \$10.00

*AUTHOR: Dr. Foy D. Kohler, former Ambassador to The Soviet Union, is a distinguished diplomat, author and educator. He has been the recipient of many prestigious honors; and in 1971 he received the Ohioana Career Medal for his meritorious career. He now holds the Chair as Professor of International Studies in the Center for Advanced International Studies, University of Miami, Florida.*

WHEN HE RESIGNED FROM HIS POST as Under Secretary of State for Political Affairs in 1967 to become a Professor in the Center for Advanced International Studies at the University of Miami, Foy D. Kohler was the highest ranking career Foreign Service officer at State. That career, which began in 1931 upon his graduation from Ohio State University, took Kohler to countries of the Middle East and Eastern Europe, such as Yugoslavia and Turkey, and included Washington assignments as Director of the Voice of America and Assistant Secretary of State for European Affairs.

In his most publicized post, Kohler served as American Ambassador to the Soviet Union from 1962 until 1966, those years of the Nuclear Test Ban Treaty, the Cuban Missile crisis and the dominance and fall from power of Nikita Khrushchev. The Ambassador, who was awarded the OHIOANA career medal for 1971 to commend this distinguished service to his nation and the world by a native Ohioan, has shown his most concentrated interest in the Soviet Union, its internal political and economic systems, and their impact on Soviet policy abroad. He was often involved in delicate negotiations on Berlin and the future of the two Germanies. The self-effacing Ambassador acquired a reputation wherever he worked for knowledgeable, direct and forthright advice.

As the first major publication in this, the academic phase of his career, Kohler has produced a book that goes far to demonstrate the old saying that a nation's foreign policy cannot be explained without understanding the pressures and tensions inherent in its domestic affairs.

*Understanding the Russians* identifies for the American citizen some of the striking aspects of Soviet history and politics that explain why that nation presents such an aggressive and so often unfriendly posture to the rest of the world. The book is not intended to be a memoir of Kohler's actual experiences at his many posts, although he wisely draws on his own recollections for many of his judgments. Rather than to merely describe his own career, he seeks to broaden his reader's perspective much as a professional diplomat must widen his own — by contact with innumerable ideas. For modern diplomacy, Kohler writes,

bears only a remote resemblance to the glamorous picture of personal intrigue emerging from old histories and romantic novels and exciting spy stories. Modern diplomacy is rather a continuing and exhaustive study of whole societies and of their interrelationships. It requires knowledge of the history and culture, of the political, economic, technological and social forces at work in the society in which the diplomat resides. It requires careful evaluation of the direction in which these forces will move within that society, and of the effect their movement will have on relations between that society and other societies, especially his own. (ix-x)

To compress an analysis of contemporary Russia into manageable proportions is an assignment in itself; to weave into that fabric thoughtful analysis and a consistent point of view is an accomplishment. Both tasks have here been executed judiciously. While maintaining the skeptical stance that characterized his view of Soviet world intentions as a public official, Kohler avoids any temptation to preach. He is confident of his opinions and does not disguise them.

Four fundamental factors that "anyone who wants to understand the Soviet Union must get into his head and keep there" form the basis of Kohler's analysis. The most notable is the fact that the Russians fervently desire all the advantages of applied technology which Americans take for granted. Here is a major industrial state with an economy dramatically out of balance — massive expenditures are budgeted for heavy industry at the expense of consumer goods. Military hardware predominates when the people would like more automobiles and better clothes. Everyday Russian life contrasts that nation sharply with the more prosperous United States with whom its leaders seek to compete in the world. This situation is the

result of conscious planning by these leaders, a minority political organization whose solid hold on political power is another fundamental factor about the nation that outsiders must grasp. Just to call it "Communism" is not fully to weigh its significance in Russian life. The third factor is the long history of the Russian people. This is not a nation that began with the Revolution in 1917, but one whose centuries-old traditions are a vital part of its nationalism today. It is often difficult to explain to others the long habit of submission to a central authority, for example, a tradition that is not broken in a few short generations by new rulers. Fourth factor is its size and development. In the effort to rival the United States, the Soviet Union spends about 80% of what we do on military outlays, but on a Gross National Product valued at \$412 billion compared with \$835 billion in the United States. Both figures will rise in the future, but their relationship will remain about the same. The Soviet Union, in much of its land area, is simply underpopulated and underdeveloped.

Such economic and political realities directly affect Russian foreign policy planning, they explain particularly the ups and downs of its relations with the United States since the end of World War II. Russia has often been invaded, as her experiences with Napoleon in 1812 and Nazi Germany in 1942 only too clearly illustrate. Because of the length of her frontiers she is acutely interested in the political compatibility of her near neighbors in East Europe and the Middle East — they must be Communist or at least sympathetic to Communism.

History also explains her sensitivity to developments in the Far East. Support of pro-Communist governments and foreign Communist parties is justified by the old adage that even if troubled yourself, you are stronger if your potential adversary is weak and unsettled. Hence the Russian efforts to keep world conditions perpetually restless and insecure. The sheer size of the nation complicates those feelings of insecurity and openness to attack, thus accounting for what foreigners take to be an excessive concern for defensive radar systems, anti-ballistics missiles and the Soviet Union's positive reluctance to enter into meaningful disarmament negotiations.

With the aid of perceptive observers like Kohler, we can come to understand much about the Russians. Why, then, must we fear and mistrust them? Are the Russians alone responsible for the persistent climate of tension, near-hostility and continual mistrust that is called the Cold War? In a word, yes. Kohler would in no way want to be identified with the so-called revisionist interpretation of Russian intentions, which stresses that Soviet national sensitivity was too often trod upon by an eager and overzealous United States, anxious to end the war in 1945 on its own terms,

even eager itself for territorial and economic hegemony — some even go so far as to call it American imperialism. What were the Russians to do in the face of this threat, the revisionists ask, but to seek protection by surrounding themselves with Communist allies?

In the Cold War rivalry, Communism has become the antithesis of the American version of democracy. When they argue for a softer attitude toward Russian policy makers, Kohler would caution the revisionist historians not to forget the nature of the Soviet political system, so carefully described in this book. Monolithic Communism is a system foisted upon the Russian people. While it appears to be a feasible system that maintains an outwardly stable system of government, Kohler is sure that Communism is not the ultimate solution to the economic and political inadequacies of the Soviet Union, or for that matter, any of the underdeveloped areas of the world, either. The answer "will rather be found in the concepts of the American Revolution. . . . not . . . in the narrow terms of our War of Independence," but in "the dynamic political, social and economic concepts which flowed from that great liberating movement and have been incorporated into our social organization." (424) A "permanent American Revolution" must become the twentieth century model for all mankind. Even if we have to resort to arms, as in Vietnam, one might ask? Presumably so, for that war symbolizes the relentless Communist challenge to the free world.

"I will say flatly," concludes Kohler, "that I think the American effort and the American presence in Vietnam, combined with our continued presence in Korea, have had a decisive influence on developments throughout the Pacific area." (396)

One finds Kohler's faith in the rectitude of American policy somehow comforting. Here is a sensitive man who knows his subject and, while recognizing the Russian antagonism to us, can still know that America will persevere because our international posture is inherently sound. Comforting that is unless one stops, thinks through these pages once again and looks for signs that the future for international co-operation is looking brighter. Search in vain, for the struggle promises to be a long one. The Communist monolith is a reality, it needs an adversary in the free world in order to justify its repressive political system at home. No one better fills the bill than the United States. Is this peaceful co-existence, or is it a more or less permanent state of tension wavering on the edge of conflict? The latter state of affairs can sap the vitality of both powers, thus contributing to rebellion and upheaval in other parts of the world, which will only complicate the international picture. The revisionists would argue that it is

time to re-examine the fundamental anti-Communist premise on which American policies are based — that very premise which is the theme of this book.

The fact that Kohler is committed to the traditional State Department point of view need not, however, detract from its usefulness to those who may not happen to agree with him. Any opinion must be based upon reliable information, and here we have a narrative which seeks to do just that — provide information. One hopes that Kohler will be encouraged to write much more. His vast experience in diplomacy, his close association with the principal architects of American foreign policy in the 1950's and 1960's, and his sensitivity to the sources of Soviet conduct form a vast pool of expertise. Such firsthand knowledge sensibly interpreted, contributes greatly to public understanding when it is presented in the straightforward prose of a Foy D. Kohler.

REVIEWER: *Neil Thorburn is Associate Professor of History at Russell Sage College, Troy, New York, and he has the responsible position of Chairman of the Department of History and Government. His knowledge of American History is impressive.*

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SHERWOOD ANDERSON'S *Winesburg, Ohio* is included in a new series of Newsweek's special edition books entitled: *Twentieth Century Classics*.

Twelve distinguished international critics made the selections of this century's greatest literature for this series of volumes, which in themselves become a fine home library.

In the introduction to *Winesburg, Ohio*, Princeton Professor Carlos Baker discusses "Winesburg, Ohio" against the background of the lingering Victorian heritage it so rudely shattered. He places the book in today's perspective to give you a better appreciation of its timeless quality.

Moreover, in the book, Sherwood Anderson is given an informative profile as a writer.

To quote: "In 1919, Anderson ripped the prim curtains off the windows of gingerbread parlors (and bedrooms) in a small Midwestern town." He probed the secrets and guilt-ridden souls of "decent", typical small-townners.

KAY BOYLE:

## THE CINCINNATI YEARS

by RICHARD R. CENTING



KAY BOYLE was born in St. Paul, Minnesota on the 19th of February, 1903. This does not qualify her as an Ohio author by birth, but in 1916 she left Atlantic City with her parents for Cincinnati, where she lived continuously until 1922. She was thirteen when she came to Ohio and nineteen when she left for France, and during those Cincinnati years she received her formal education, developed her writing ability, and married for the first time.

Standard biographical sources mention her Ohio background, but her first-hand account of her life in Cincinnati is told in the supplementary chapters she wrote for the revised edition of Robert McAlmon's *Being Geniuses Together* (Doubleday & Co., Inc., 1968). McAlmon's autobiography was first published in 1938, and it delineated his life with the artists of the twenties and early thirties, as a friend of Hemingway, Joyce and Kay Boyle among others.

It is fortunate Kay Boyle revised his autobiography (McAlmon died in 1956), because this dual autobiography gives us a unique insight into the midwest origins of a woman of the lost generation. Kay Boyle's novels (*Plagued by the Nightingale*, *Monday Night*, *Year Before Last . . .*), her *Collected Poems*, and numerous stories and novelettes have established her as one of the leading woman writers of this age; along with Virginia Woolf, Gertrude Stein, Anais Nin, Katherine Mansfield, she helped reshape the

image of woman. *Being Geniuses Together* lets us witness the formation of the teenage girl in the Queen City.

One of the strongest influences on Kay Boyle was her mother, Katherine Evans Boyle, an idealist and lover of the arts, who felt that the one value in life was "the search for and affirmation of that which the hand could not touch." Her mother was witty, articulate and, like many idealists, devoted to social reform. Many of Kay Boyle's early writings were concerned with social conditions, including a first novel about Cincinnati which was unfortunately lost in her early travels. Her father was a practical businessman, and sternly opposed to such liberated activity. In *Being Geniuses Together* Kay Boyle writes:

"Because of my mother, who gave me definitions, I knew what I was committed to in life; because of my father and my grandfather, who offered statements instead of revelations, I knew what I was against."

Despite the family drama, Kay Boyle admits she had a satisfactory childhood.

In describing her unpublished book about Cincinnati, Kay Boyle has this to say:

"I wrote about the walks at night through Eden Park, and the operas in summer at the Cincinnati Zoo, and the wild rides to Kentucky roadhouses with young men I quickly learned to do without. I wrote of the Conservatory of Music years, when I became concertmeister of the young people's orchestra there; and of the architecture courses I took at the Ohio Mechanics Institute. . ."

The records at the Ohio Mechanics Institute which I checked for this article show that Kay Boyle attended OMI in 1918, 1919, and 1920, taking courses in architecture, geometry, English, sewing, oil painting and French. She studied violin at the Cincinnati Conservatory of Music. Her novel of this time would have given us an important glimpse of Cincinnati entering the twenties.

In 1919, Kay Boyle fell in love with a French engineer, Richard Brault, an exchange student, who had just graduated from the University of Cincinnati. They both sought work in New York City, and eventually moved there and were married June 24, 1922.

"Our life together was going to be a confirmation of our impatience with conventions and our commitment to something called freedom in which we believed so passionately," Kay Boyle wrote, sounding then like a contemporary victim of the generation gap. She and Richard left for France in 1922 on borrowed money to visit her husband's family, and Kay Boyle was to remain almost exclusively abroad for the next two decades, living an

artist's life and making many friends, including Hart Crane.

The poet Hart Crane, a native of Ohio, was in Cleveland in 1918, where he worked as a bolt tightener in a munitions plant, then as a twenty-dollar-a-week cub reporter on the *Plain Dealer*. Crane returned to New York City early in 1919; it would be a decade before he met Kay Boyle. *Being Geniuses Together* makes brief mention of Kay Boyle's meeting with Hart Crane, but *Voyager: A Life of Hart Crane* by John Unterecker has this anecdote noted by Harry Crosby:

"Kay Boyle made fun of Hart Crane and he was angry and flung the *American Caravan* into the fire because it contained a story of Kay Boyle's (he forgot it had a poem of his in it) and there was a tempest of drinking. . ."

Shortly before he died in 1932, Crane wrote a letter to Caresse Crosby, his last reference to Kay Boyle: "Do you see Kay [Boyle] and Laurence [Vail] any more? Kay's novel *Plagued by the Nightingale* . . . impressed and delighted me immensely."

One of the photographs in *Being Geniuses Together* is of Kay Boyle with Hart Crane and some other friends, including Caresse Crosby. Caresse Crosby wrote her own autobiography, *The Passionate Years*, in which she included this marvelous portrait of Kay Boyle in 1929:

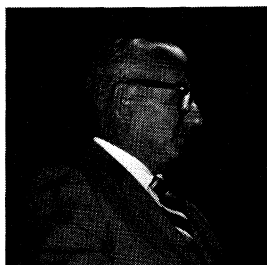
"Kay is built like a blade—to see her clearly you must look at her from one side and then from the other; both are exciting. She wears her hair like a panache, it was black then and her eyes silver green, the colour of moss. Her cheek bones are high and her face oval and delightfully pointed. She looks like a Seminole maiden. Kay is always as neat as a needle."

At present, Kay Boyle is still writing, and teaching at various colleges, most recently at San Francisco State. She has retained her strong social conscience, and in 1970 published *The Long Walk at San Francisco State* about the student protests in California. She has deposited her works and manuscripts at Southern Illinois University, where the Rare Book Librarian, Mr. David Koch, is preparing her descriptive bibliography.

AUTHOR: Richard R. Centing, a librarian at The Ohio State University, is the editor of a newsletter devoted to Anais Nin and Her Circle, and has written book reviews for LIBRARY JOURNAL.

From the book BEING GENIUSES TOGETHER by Robert McAlmon and Kay Boyle. Copyright © 1968 by Kay Boyle. Published by Doubleday & Company, Inc.





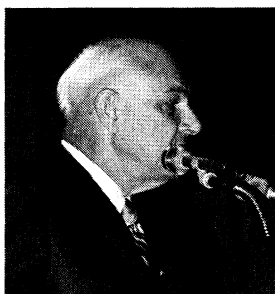
*Dr. Robert McMaster*



*Stuart Rankin*



*Watt P. Marchman*



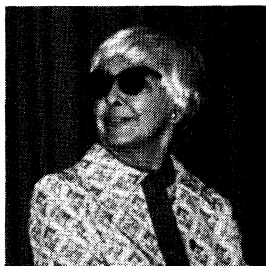
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**THE FORTY-SECOND ANNUAL  
OHIOANA LUNCHEON FOR  
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## POEMS FROM HERE TO YONDER

SIT OPPOSITE EACH OTHER by Hollis Summers. *Rutgers University Press*. 96 pp. \$4.50.

AUTHOR: *Hollis Summers, since 1959 Distinguished Professor of English at Ohio University, Athens, received his A.B. degree from Georgetown College, Kentucky, in 1937, his M.A. degree from Bread Loaf School of English in 1943, and his Ph.D. from the State University of Iowa in 1949. He was also the recipient of an honorary D. Litt. from Georgetown College in 1965. A prolific author, he has published four novels and four collections of verse, in addition to SIT OPPOSITE EACH OTHER, and has edited three literary anthologies.*

THE SEVENTY-TWO POEMS in Hollis Summers' fifth collection of verse are presented in three parts, of twenty-four poems each. The first part deals with actual travel in Europe; Part II is concerned with home (here, Athens, Ohio), and Part III presents a man's inner world—his private opinion of places and things. Throughout, wit always is partner to discernment, whether the poet travels abroad, or walks a quiet routine path at Ohio University. The surprise element, and perhaps just a hint of wistfulness also are factors. For example, this poem, titled *The Trouble With the Rule of Thumb: I Wear Nine Other Fingers*:

Or, I could have said  
Everybody walks crippled  
In St. Paul and Minneapolis;  
Or, the trouble with Kansas is  
The scenery won't look back at you;  
Or, the world is round in Amarillo;  
Roads run terra cotta  
Through everywhere Georgia;  
Santa Barbara is a whore,  
Iowa, a dowager,  
There's not much sky in Athens, Ohio.

I could have talked a lot about Ohio.  
I could have said—I have said—  
Mistaking myself for places visited.

In effect, what Hollis Summers has done is to produce a triptych of imagery, his mind at free range, wherever he finds himself. Observe the ease with which he returns to home base from some point in the Mediterranean, in this poem called *Sighting*:

We half-danced, half listening to a singer tell  
Of a liquid love, when someone, a watcher, shouted  
Land. Land was in sight. The band played  
To each other, the singer sang to himself.

On deck everyone spoke each other's language.  
It was islands, or Portugal, or France, or Spain;  
There in the sharp wind, we did not remember  
Geography,  
But we agreed on land, saying our names aloud.

In Pomeroy, Ohio, after the water covers  
The first Street, Main, and Second,  
We return to shore our stores and houses.

In Catania, Sicily, after Etna's black river  
Runs clear to the sea; or after the waves of a  
hurricane —

Whatever, there is only one element.

The reflective quality of Hollis Summers' work in no way detracts from its vigor. Nor is the language of lyricism lost when he experiments with offbeat poetic forms.

A RECORD OF MY MATERNAL ANCESTORS, 1967, by Robert B. Powers; 366 pp. Illustrated. \$30. MY PATERNAL ANCESTORS, 1969, by Robert B. Powers; 361 pp. Illustrated. \$30. Published by Edwards Brothers, Inc., Ann Arbor. (Price for the set, \$50. plus postage and sales tax.)

Very few local histories have the vision and sweep of these remarkable books compiled by Robert Benjamin Powers, who died October 4, 1971, in Jane M. Case Hospital, Delaware, at the age of ninety-one. Mr. Powers represented the fourth generation of his family in the Central Ohio area. His maternal and paternal ancestors were among the early settlers of Delaware County, coming to Liberty Township in 1801. His two books, to which he

devoted his attention after retirement as president emeritus of the Delaware County Bank, are a labor of love, the result being the complete story of Delaware County, folklore and anecdote dating from earliest times in the county, and a careful genealogical study of such families as (on the maternal side): Alexander, Cellar or Keller, Dunlap, McKinnie and Flenniken. On the paternal side: Andrews, Avery, Benjamin, Bosworth, Cooke, Davis, Deming, Douthit, Eames, Eddy, Edwards, Ford, Gaylord, Griffin, Lombard, Main, Morgan, Parke, Poole, Powers, Scott, Shatswell, Stallyon, Stanton, Storm, Treat, Wheeler, Whotlock, and Witter. The Powers line of descent from King John is given. Illustrations and family portraits abound, and a full index is supplied in each volume.

REVIEWER: *Minnie Hite Moody has been reviewing books, as she puts it, most of her life. Author of five novels, and more than 1500 published poems, she was Ohio "Poet of the Year," 1963, and her book of verse BUCKEYE SHADOWS won the First Silver Webb Award. Her daily column, I REMEMBER, I REMEMBER, is featured in The Newark ADVOCATE, and her radio program by the same name appears morning and evening on WCLT-FM.*

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## PROFESSIONAL POETRY IN OHIO

by ROBERT McGOVERN

WHEN ONE THINKS of literary centers in America, the Buckeye State doesn't seem to have the glamorous sound that New York, San Francisco or Los Angeles do, yet Ohio literary people honor the memory of Hart Crane and Kenneth Patchen, and I would say, as humbly as possible, that there are more where they came from.

It is, of course, difficult when dealing with an art that is created in private to know about it until it is published or spoken. So it is about the obvious that I will direct my remarks. There are approximately 1,000 practicing poets in the fifty states and Ohio has more than the average share; some 30 poets are working in the state. Ohio, which is rich in colleges and universities, is also rich in schools that find it advantageous to have practicing poets on their faculties. These men and women are performing two very important functions: one, they are making poetry something more vital to their students than the type in their literature anthologies; and, two, they are helping to guide hundreds of ambitious young writers.

In addition to this activity, which is probably fairly general across the country, our state is attractive to poets because of the many outlets for their work and the increasing stature of the poet in Ohio.

There are poetry organizations in the state that address themselves to the professional. Among these are the Ohio Poets' Association, established five years ago by my colleague Richard Snyder and me, to promote poetry as a platform art. This organization of twenty-two members is not a study group and meets only when the members are performing together at the annual "The Voice and the Word Poetry Festival", held on the Ashland College campus for the last three years. These festivals are planned for high school and college students throughout the state, and provide a full day's poetry activity, including a joint reading of participating poets, a reading-lecture by one of America's outstanding writers (this April, Howard Nemerov), small seminars presided over by the poets, and a social autograph party. The event usually attracts over five hundred young people.

Another organization that is oriented toward the development of professional poetry is the Cleveland Poetry Center headed by Alberta T. Turner at Cleveland State University. This group meets regularly to discuss and criticize one another's work. It also sponsors for Clevelanders public readings of important poets from Ohio and elsewhere. Another group which, I understand, is in the process of being formed, is an organization of black poets in the Cleveland area whose aims, I think, will be something of a combination of those of the Ohio Poets' Association and the Cleveland Poetry Center. Spearheading this organization is Norman Jordan, a poet associated with Karamu House in Cleveland. Because of a tendency toward black separatism in poetry, it is difficult to know all of the black communities of poets in the state. Since black poetry is among the most vital being written today, I suspect that there are many casual groups.

One of the most important aids to the vitalization of poetry in the state has been the Writers in the Schools Program sponsored by the Ohio Arts Council and the National Endowment for the Arts for the past two years. The program, on a matching funds basis, provides high schools in the state with visiting poets who spend their days in the schools reading and discussing their work and talking with students who have special interest in poetry. The program, administered by the Ohio Poets' Association, provided some twenty-five thousand high school students with this experience last year. And since the program was better funded this year, this figure should increase substantially. Response on the part of school teachers and administrators has been very encouraging, suggesting that the purpose of the program, which is to develop an audience for poetry, is being in some measure achieved.

Another way of measuring the progress of poetry in Ohio is to look at the development of poetry publications. The state has several literary magazines that attract national and international attention. Among them are: *The Antioch Review*, edited by Dorothy Scott; the *Hiram Poetry Review*, edited by Hale Chatfield; and an occasional magazine called *Free Lance*, edited by the black poet Russell Atkins, which publishes the best poetry it can find, no matter who writes it. There are also a number of "mimeo mags" and others for more limited audiences throughout the state, which provide outlets for much beginning and experimental poetry, thereby enriching the state's literary culture.

In the past three years, two book publishing houses devoted to poetry have been established in the state. The first was The Ashland Poetry Press, an adjunct of Ashland College, which has established a list of some fourteen titles in these three years, attracting significant international attention.

One of its achievements in publishing poetry is that it operates in the black. It publishes important poetry at prices young readers can afford. Among its publications are three anthologies of Ohio poets and an experiment in approaching history through verse in a book called *60 on the 60's: A Decade's History in Verse*, which contains poetic perspective on the events of the decade by many of the major writers in our nation.

The Press also has published seven volumes of poetry by individual Ohio writers and two pamphlets on the teaching of poetry as a lively art.

Scheduled for this winter is another volume of verse dealing with social and political concerns, *Our Only Hope is Humor: Some Public Poems*, which will contain the work of significant writers throughout the country.

More recently, the Cleveland Poetry Center has engaged in the publication of what it calls poetry booklets. These are small, artistically-done collections of writers who, for the most part, live in the Cleveland area. The Center also has published a large anthology of Cleveland area poets that has attracted considerable attention.

Thus, Ohio poets are doing a significant job in filling the shelves of libraries and book stores in America, and they are developing a new interest in their art among the young people of their state.

ROBERT MCGOVERN is the author of two volumes of verse, *A FEAST OF FLESH AND OTHER OCCASIONS* and *THE WAY OF THE CROSS IN TIME OF REVOLT*. His work has appeared in such magazines as *THE NATION*, *KANSAS QUARTERLY*, *THE CHRISTIAN CENTURY*, and *THE LAUREL REVIEW*. He is co-founder of both the *Ohio Poets' Association* and *The Ashland Poetry Press*, and is Professor of English and Creative Writing at Ashland College.

## MEMORIAL IN SUPREME COURT CHAMBERS

The portrait of Howard L. Bevis, former State Supreme Court Judge who later served as President of Ohio State University, is viewed by those who took part in the memorial session held in the Supreme Court Chambers in honor and memory of this outstanding Ohioan.



Courtesy of *The Columbus Dispatch*.  
Left to right: Attorney James W. Shocknessy, Senator John W. Bricker, Supreme Court Chief Justice C. William O'Neill, Mrs. Howard L. Bevis, and Mr. David Philip Wilson, the artist.

## NON-FICTION TURNED INTO FICTION

A JOURNEY TO SAHALIN by James McConkey. *Coward-McCann & Geoghegan*. 248 pp. \$6.95.

AUTHOR: *James McConkey takes time out from his lecture duties as Professor of English at Cornell University to write both short stories and novels. His previous books are NIGHT STAND and CROSSROADS.*

FIRST, THE TITLE. The original journey to Sahalin was made by Anton Chekhov, and here is what George Chambers, the protagonist in James McConkey's novel, says about the Russian writer he admires, "You know nobody has ever been able to say exactly *why* Chekhov so suddenly decided to make that wild trip across Siberia . . . He had consumption, he went alone, he had to wade streams, sleep in filthy beds and sometimes in the mud waiting for a ferry to take him across the flood . . . Why? Well, I'm no artist like Chekhov, but I do know because in a way we're all like that, or most of us, only maybe it's more apparent to people who want to write. . . ."

So we all have in us the drive that sends us on a journey that we know, existentially, will not solve a thing; but we make the journey, anyway.

James McConkey is a writer, and *A Journey To Sahalin* is a *roman à clef* based on a racial riot at Cornell University where Mr. McConkey is a professor of English. The author has created (or perhaps re-created) George Chambers as his spokesman-traveller, the man who must journey through the turmoil and complexities arising on a campus that has erupted with battlelines drawn between Town and Gown, with administrators who rule by law pitted against administrators who rule by heart, with liberals (called communists, of course, by their opponents) against reactionaries. Mr. McConkey calls Cornell "Brangwen" and Ithaca "Phillipa", but the disastrous events of the novel, especially the tensions that occur as a result of black student protests, have the quality more of news reporting than fiction. Mr. McConkey actually employs newspaper items as a stylistic trick; and at the bottom of each page is printed a series of newspaper headlines: FORTUNE ENDORSES NIXON . . . GREECE REJECTS TORTURE CHARGES . . . LODGE TO REPLACE HARRIMAN IN PARTS . . .

In his dedication, Mr. McConkey states, "This is a novel about the interrelationship of public and private matters." The public matters center about the rebellion of the blacks at Brangwen. The private matters concern the life around George Chambers, intelligent, sensitive, and well-meaning Dean of Men at Brangwen. George's wife Stella is an artist, loyal, puzzled (as most wives connected with faculty and college administrators must be), trying her best to find *her* identity through her painting and at the same time trying to be a wife and mother. George's son Mark, a high-school student, tries to find *his* identity in his involvement with a liberal group called "Information Please", a thorn in the side of the city government. George's daughter Mary, a college student, drops out of college in an attempt to find *her* identity in taking a trip through Europe with a classmate (female, for a change!) who has had a nervous breakdown. George's secretary Phyllis, a young widow, tries to find *her* identity through her love for George. And finally George's colleagues, the President of Brangwen and the faculty members he knows, try to find *their* identities in the stands they take pro and con the black issue on campus.

James McConkey has succeeded in making the facts of his novel move. Reading about the rebellion is like reading inside information into what happened at Cornell University. Mr. McConkey has played fair: he offers both sides of the issue, showing what black students want on college campuses everywhere and what administrators can only try to concede. He has played fair in dramatizing the hopelessness of trying to please everyone involved in an issue. But the newspapers we read each day show the same thing, intentionally or unintentionally.

Mr. McConkey's novel is more valuable as a report than as fiction. His characters emerge as attitudes rather than as human beings, and Mr. McConkey is defeated by the very thing he was criticizing, because the issues in his novel *are* greater than his people.

*A Journey To Sahalin* remains an intelligent, probing book, honest in its reporting, artistic in its attempt to deal with the hope that man is greater than the sum total of the big events exploding around him. Mr. McConkey's novel is a protest: he pleads for the value of the individual. But the events, alas, are still there, overpoweringly so!

REVIEWER: *Milton White, Associate Professor of English is Director of Creative Writing at Miami University, Oxford, Ohio. He is the author of three novels, and of short stories and articles published in The New Yorker, Harper's, Vogue and Seventeen.*

## GRASS ROOTS

THE BUCK FEVER PAPERS, by Sherwood Anderson. Edited, with an introduction and notes, by Wilford Dunaway Taylor. *Charlottesville, Virginia, The University of Virginia Press, 1971.* Illustrations, bibliography, index. 250 pp., \$12.50.

IN THE FALL OF 1927, Sherwood Anderson became the owner, editor, and publisher of two Marion, Virginia, weekly newspapers, the *Marion Democrat* (Democratic) and the *Smyth County News* (Republican). Then 51 years old, he had, in little more than ten years, earned a major literary reputation as the author of *Winesburg, Ohio* and twelve other volumes of novels, short stories, verse and autobiography; he had in turn been an advertising writer, businessman, and member of bohemian literary groups in Chicago and New York. His purchase of the papers marked his determination to tap once more the grass roots of the small-town American experience, out of which had come his best work.

Although Anderson did not remain the rural journalist that he intended to become, gradually turning operation of the papers over to his son Robert, to whom he sold them in late 1931, he did, during his years of association with them, add a new dimension to rural journalism, showing what it could be in the hands of a man of sensitivity, insight and creativity.

Out of Anderson's newspaper career came dozens of articles and essays, a major collection, *Hello Towns!*, which he published in 1929, and several lesser collections published in the early 1930s. The latest book publication originating in Anderson's newspaper career is *The Buck Fever Papers*, gleaned from the two papers between November, 1927, and October, 1931, and admirably edited by Wilford Dunaway Taylor. The collection of the papers contains some of Anderson's best writing, in which he combines journalism and the artistic imagination into a *persona* worthy of Jonathon Swift. Not only is its publication in book form long overdue from the point

of view of Anderson scholars, but it adds a further dimension for the growing group of young readers who have discovered Anderson as a writer to explore and enjoy.

Buck Fever is Anderson's alter ego, a mythical countryman reporter whose function was to comment on the life of the town in ways and in language impossible for the prominent writer turned editor. The subject matter of the "papers", all personalized news items, is as varied as the life of the town itself. Buck was a social critic, satirist, sensationalist, advertising man. But above all, he was a humorist, tempering, as Professor Taylor comments, an often unpleasant reality with an earthy wisdom that made life palatable. In many ways, Buck Fever was another of the cast of people with whom Anderson had peopled Winesburg, Ohio and other towns of his imagination.

In the collection, Buck Fever emerges with the dimensions of life to which he had grown in the life of the papers, the town, and the people of Marion. Consequently, the abruptness with which Buck Fever ends his recreation and interpretation of the life of Marion is as final and unexpected as death; with the termination of his role in the papers and his movement once more onto the national stage as novelist and essayist, Anderson had no more need for his unpaid reporter, nor was he able to continue such an intimate portrayal as he moved beyond the town. Sherwood Anderson, like the young reporter George Willard in *Winesburg, Ohio*, was inevitably and irretrievably part of a much larger world beyond the town, but Buck Fever was not, and until the publication of this collection, he was interred in the dusty files of the yellowing papers, the memories of some of the residents of Smyth County, Virginia, and the minds of Anderson scholars and fans. His resurrection in this collection is indeed welcome.

Professor Taylor's introduction is useful and informative, his footnotes are precise and accurate, and his editing is in general admirable. But his major service is in bringing Buck Fever to life again.

REVIEWER: *Dr. David D. Anderson of the Department of American Thought and Language, Michigan State University, is an authority on poets of Ohio. This is the second article in a series of projected essays on Ohio literature and poets.*

*He is the author of seven books and more than seventy articles and works of fiction. Two additional books are now in press; and five others are in progress under contract. His numerous awards included an appointment as Fulbright Lecturer in Pakistan.*

HEDONISTIC

HILARIOUS

HAPPY



SIX NIGHTS A WEEK by Evelyn Hawes. *Harcourt Brace Jovanovich*. 185 pp. \$5.95.

AUTHOR: *Evelyn Hawes is well attuned to the youth about whom she writes. Mrs. Hawes calls her novels "fun" books, intershot with rays of hope.*

*The author is a former Cincinnati where she both taught and studied at the University of Cincinnati. She now lives in Buffalo, N.Y. where her husband is an executive with Penney's. Yes—Penney's is obviously the setting for her latest novel, SIX NIGHTS A WEEK. Her other books are PROUD VISION, THE HAPPY LAND and A MADRAS-TYPE JACKET.*

EVELYN HAWES' new novel, *Six Nights A Week*, is a modern, unsentimental story, fast-paced and charged with entertaining incidents. In it, the reader sees Katie and Mac—Katie Rogers and Stafford Samuel MacFarlane—

through the ifs-and-ands of courtship and the first year of a happy American marriage.

The author's unflinching good humor in face of every hitch, a quality that readers enjoyed in *The Happy Land* and *A Madras-Type Jacket*, is again happily in evidence. Mac, slightly older than Katie, works for Penney's (hence the Six Nights) and takes his job very seriously. Katie, just out of college, is a typical Hawes heroine. As narrator, she gives the story life and joy.

That Mrs. Hawes should have expert knowledge of her materials is not surprising. Long related through marriage to the J. C. Penney Company, she makes generous use of the merchandising background inescapably acquired. The Hawses, Evelyn and Nat, live in Buffalo, where Nat is a top Penney executive, but, with their small daughter Linda, they made Cincinnati their home in the years immediately following World War II, Nat having been delegated to help open a Penney store in Cincinnati. (Linda, now the wife of Dr. James Clever, who is in medical practice in San Francisco, is herself an MD and director of the out-patient department of a San Francisco hospital. Evelyn and Nat take great pride in their grandchild, the Clevers' baby daughter.)

Mrs. Hawes, during the Cincinnati years, did her first serious work in story writing. Besides keeping house and cooking a tasty dish for Company executives that Nat brought home to dine, she taught Greek literature in a class for architectural students in UC's College of Applied Arts. Also, she found time to serve as a "gray lady" at the Veterans' Administration hospital, an experience out of which grew her first Saturday Evening Post story, *Man Without A Future*. In this latest book, it is interesting to note, the heroine describes her ups and downs as a volunteer hospital worker and her utter ineptitude as a therapist, only to find unexpected—and touching—success in performing the duties assigned to her in the psychopathic ward.

Mrs. Hawes shows great delight in getting her heroine into—and out of predicaments. In this, one is inclined to feel that she and Emily Kimbrough are kindred spirits. (See, for example, *The Innocents from Indiana* or *We Followed Our Hearts to Hollywood*, to mention only two of Miss Kimbrough's entertaining excursions into the literature of contrepemps.)

Katie has her gravest misadventure in a kitchenware deal. Her only escape is to take a part-time job at Sear's. (Penney's prime competitor. Mac must never know.) Involved are two other young couples who joyfully share their lives with Katie and Mac. Also on stage is a Swedish landlady, a paragon of sympathy and help, her husband, and Randolph, a standard French poodle the size of a small horse. Randolph's stock in trade is charm. He

knows how to offer a paw to Penney executives when Mac brings them home to dinner—often uncomfortably close on the heels of Katie, back from her job at Sears barely in time to put the finishing touches on what always turns out to be a perfect meal.

In a letter written after his first reading of the manuscript of *Six Nights*, Mrs. Hawes' editor paid her the compliment of saying: "I'd like to add that I enjoyed myself. . . . You are both sharper and more amusing more times per page than 99 per cent of all the authors I know who endeavor to be sharp and amusing."

*Six Nights A Week* fulfills the promise of Mrs. Hawes' earlier novels. The style has ripened and the insight is deeper and richer. In *The Happy Land* Provost, the youthful narator, shows a precocious interest in the social injustice of our dealings with the American Indian, a matter which had always been of grave concern for Mrs. Hawes' father, a judge in Washington State and former lieutenant governor. *A Madras-Type Jacket* focuses on the college crowd, where it is not so much the radicals or the hippies that Mrs. Hawes condemns as it is those who shirk the responsibilities of our society. "They must stay in and improve it," she says. "How they do it is up to them." In *Six Nights A Week*, in her light-hearted way, Mrs. Hawes is saying something hopeful and important (as one reviewer has put it) about the people who aren't dropping out, who battle valiantly, and who find their most satisfying "thing" in a sense of real accomplishment.

REVIEWER: *William S. Wabnitz is emeritus professor of English at the University of Cincinnati, where he headed the department of Historic Literature in the College of Applied Arts. He also conducted an Evening College course in creative writing.*

### *The Metamorphosis of Mark Twain*

## THE MALEFICENCE OF MISANTHROPY

MARK TWAIN: AN AMERICAN PROPHET, by Maxwell Geimar. Houghton Mifflin. Index. 564 pp. \$10.

AUTHOR: *Maxwell Geimar has a long and distinguished career as a writer. He is author of the previous books: HENRY JAMES AND THE JACOBITES, AMERICAN MODERNS, REBELS AND ANCESTORS, THE LAST OF THE PROVINCIALS, and WRITERS IN CRISIS.*

BY THE TIME THIS REVIEW reaches print virtually all readers who are interested in Mark Twain will probably have read the appraisals of the national magazines and newspapers and, since the tone has varied from disparagement to vituperation, may well have concluded that Maxwell Geimar has written a very bad book. Such a conclusion is unfortunate because, although it is a rather bad book in some ways, it says something that needs saying. The position Geimar takes on Mark Twain runs counter to the general critical view, and while he is, as his critics charge, inexcusably repetitious and rancorous, I suspect, perhaps unworthily, that his real sin is his deviation from the accepted line.

Some readers, of course, think of Mark Twain only as a remarkable story teller and funny man and hence live in happy innocence of the controversy about him. That controversy had therefore better be briefly summarized. The prevailing view, associated with such critics as Van Wyck Brooks, Bernard DeVoto and Justin Kaplan, is that Mark Twain changed in the 1890s from a happy, highly gifted creative writer into a deeply embittered man, at war with almost everything around him and quite inferior as a writer to what he had been.

This metamorphosis is attributed to the painful and tragic death of his daughter, Susy, who suffered an attack of meningitis while her parents were in Europe, a shattering loss for which Twain obscurely blamed himself, and to the dissipation of his fortune as a result of his heavy investment in the unworkable Paige typesetter. Susy's suffering could have broken the spirit of any father but the typesetter fiasco is much less convincing. Certainly the loss of one's fortune at sixty is no trifling setback; but with his popular standing as a writer and lecturer, Sam Clemens could always make more money. In fact, when he died in 1910 he left an estate of \$600,000, a very substantial sum for that time. It is not really believable that his finan-



cial reverse, severe as it was, could permanently alter his cosmic attitudes; indeed, it must have appealed to the sense of the grotesque which appears so prominently in his later works. Nonetheless, those critics who disagree with Geismar appear to give it some importance in explaining the transformation of the genial Mark Twain of *Tom Sawyer*, *Huck Finn* and *Old Days on the Mississippi* into the savage misanthrope of *Mark Twain in Eruption* and such later stories as *The Man Who Corrupted Hadleyburg* and *The Mysterious Stranger*. They also appear to be at one in regarding the artist's diatribes against man and society not only as of little literary worth but as evidence of a deep personal maladjustment.

Maxwell Geismar, in an exhaustive examination of Twain's life and work, reverses this judgment entirely, declaring that Twain, deeply tried as he was by his misfortunes, survived as an artist — indeed Geismar believes it was his quality as an artist that enabled him to survive — and that furthermore his greatest and best work is that of his late years. His misanthropy, which other critics lay to the account of his personal suffering, Geismar sees as a decent man's reaction to the trends of the times, particularly the imperialistic policies of the United States toward weaker nations and the crushing denial of humanity to non-white peoples. The book is subtitled *An American Prophet* because it is Twain's prophetic role in calling America to its better self that makes the deepest impression on Geismar.

The book may appear at times to be quite uncritical of its subject, but when he deals with the earlier works, Geismar is discriminating enough. The critical spirit deserts him as he approaches the later works. Mark Twain was an uneven writer in this period as he was in the earlier period, but Geismar admires it all indiscriminately.

It seems to me the critic's error lies in supposing that because Twain was morally right in the positions he took in his later years, he must, therefore, have been writing at his best. It would be nice to believe such a correlation exists between talent and morals but Geismar's own generosity in including samples of the later work defeats his case. While there are, to be sure, flashes of power and even genius, the writing of this period tends to be overemphatic and repetitious and the line between righteous indignation and mere cantankerousness is not always clear.

There are, as it happens, Geismar's own besetting sins. His rancor is surprising. His assaults on his fellow critics, although their effect is to weaken his book, are understandable. He feels they have systematically falsified a great American writer, and he is not altogether wrong. Much less tolerable are his attacks on Henry James and everyone who admires Henry James or is in any way like him. His animosity is the more puzzling since it is in no way based on James' work, to which there is hardly a

specific reference. It is inspired rather by what Geismar calls the "Jamesian cult" — but what does this mean except that some people admire Henry James just as some people, frequently the same people, admire Mark Twain? There is also an assault on Matthew Arnold, a minor but worthy Englishman who made some disparaging remarks about Twain. There is an attack on Edmund Wilson for being too sympathetic toward the south in the Civil War — but even this is attributed to the maleficent influence of Henry James. Irving Howe is attacked for admiring James and Lionel; Trilling for being the kind of man who might be expected to admire James. No writer's work is made more attractive or important by running down others, and one of Twain's stature needs no such feverish defense. At least one reader found this aspect of the book repellent.

I record these objections with some reluctance since they may give comfort to those who agree with the critics with whom Geismar is jousting. With all his faults, he is closer to the truth than they are. That Mark Twain's last period was his best is an exaggeration, but it is true that he remained a powerful writer in spite of tragedy and disappointments. The author of *The Mysterious Stranger* may have been a bitter man but he was also a highly skilled writer. Moreover, his bitterness was clearly directed at an imperfect universe rather than at the chagrins of personal failure. Perhaps this point of view would be more persuasive if we had access to Twain's autobiography in its entirety. In this Twain was badly served by his friend and biographer, Albert Bigelow Paine, a fussy man who dealt with the dictated manuscript in such a way that much of the true text can never be reconstructed.

It has been reported that Geismar, nothing daunted by bad reviews, has hurled defiance at his detractors and predicted that his work will become the standard work on Mark Twain. Believing as I do that this could be the truth, I would urge him to set about immediately to prepare a second edition, about two-thirds the length of the present one. It should contain all the essential material but would eliminate pointless attacks on other writers, cut out repetitions and shorten virtually all the quotations from Twain's works. Above all, it would stand on its own feet by stating Geismar's position without endlessly fretting over the opinions of other critics. If he could free himself of his obsessive urge to tell us he is right, we might well conclude that to a large extent he is.

REVIEWER: Professor James B. Gidney is Associate Professor of History at Kent State University. He is an authority on Ohio history and its ethnic population. He is also the author of *A MANDATE FOR ARMENIA*.

## ORIGINAL MANUSCRIPT OF WLW BOOK IS NEWEST ACQUISITION OF OHIOANA LIBRARY



"Not Just a Sound — The Story of WLW" is presented, in original manuscript form, to the Ohioana Library by (L to R) author Dick Perry and Avco Broadcasting President John T. Murphy. Accepting the manuscript is the Library's Director, as 50-50 Club host, Bob Braun, holds the microphone.

THE FASCINATING HISTORY of broadcasting owes much to the State of Ohio, where six leading broadcasting companies thrive and where the City of Cincinnati boasts headquarters of three of the nation's major group broadcasters. The acquisition of the original manuscript of NOT JUST A SOUND — THE STORY OF WLW is therefore a valuable addition to the State's Ohioana Library, which maintains a repository of books about Ohio and by Ohioans.

The manuscript was presented to the library's director, Mrs. Bernice Williams Foley, by the president of Avco Broadcasting Corporation, John T. Murphy, and the book's author, Ohioan Dick Perry, on a recent *Bob Braun's 50-50 Club* program.

NOT JUST A SOUND traces the History of the Broadcast industry through the fascinating growing pains of WLW, the "Nation's Station". The book includes anecdotes about the "early days of Radio", and the stars who made them memorable . . . people like Doris Day, Red Skelton, Andy Williams, Ma Perkins and Rod Serling. There are also chapters on Bob Braun, Paul Dixon, Ruth Lyons, Phil Donahue, and Kenny Price, who maintain the tradition of live programming in Ohio. The book is published by Prentice Hall.

Mr. Perry, who is a particular favorite of Ohioans, has donated his other original manuscripts to the Ohioana Library, which was founded by Martha Kinney Cooper to "preserve, promote and publicize the literary, musical and cultural values of Ohio life."

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A HIGH DUTCH DECORATION has been bestowed upon Otto Wittmann, Director of The Toledo Museum of Art.

Mr. Wittmann received this decoration on behalf of Her Majesty Queen Juliana of The Netherlands. He received the title of Officer, Royal Order of Orange-Nassau at recent ceremonies in Toledo, when Baron Rijnhard B. van Lynden, Netherlands Ambassador to the United States, came to Toledo to present the award.

The Decoration was bestowed upon Mr. Wittmann for his long service in furthering Dutch-American cultural relations. At the close of World War II, Mr. Wittmann — then an air force major assigned to the OSS — played an important part in the return to Holland of works of art looted by the Nazis. In subsequent years, while with The Toledo Museum, Mr. Wittmann was instrumental in the successful presentation of several important international exhibitions of Dutch art, and in the presentation of many Dutch symphony orchestras in his Museum.

## A DOCUMENTARY HISTORY

THE BLACK AMERICAN: A Documentary History by Leslie H. Fishel, Jr., and Benjamin Quarles. *William Morrow*. 608 pp. \$10.00.

AUTHORS: *Leslie H. Fishel, Jr. is President of Heidelberg College, Tiffin, Ohio. Active in American historical organizations, he holds a degree from Oberlin College and from Harvard University, where he was awarded a Ph. D.*

*Benjamin Quarles teaches history at Morgan State College, Baltimore. Holder of degrees from Shaw University and the University of Wisconsin, he has been active as an editor and writer about the Negro in American history. Dr. Quarles was a Guggenheim Fellow in 1959.*

IN OUR RESTLESS TIME of troubles our contentions range all the way from smoldering anger and heated arguments to sudden and open violence. If ever we are to achieve true tranquility and peace in our land, it seems obvious that we should begin our journey back to reason by trying to seek a common ground of understanding, a just position for everyone.

If this be true, then the pathway to that common ground should be a greater knowledge of each other and of problems that may be more similar than we may believe, so long as we think of them as being peculiar to various groups. The very phrase "common ground" eventually may come to mean more than we can imagine now.

For those hitherto unconcerned, or even hostile, whether white or black, the needed search for common ground could well begin here.

Truly this volume, as indicated in its title, is a documentary history. It is a revised and updated edition of a work that first appeared in 1967 under the title *THE NEGRO AMERICAN*. In this 1970 version the more favored adjective is used. In the last chapter, added to the original work, we find quotations from authentic and original documents dated as late as 1969.

"Few can deny that the past acts upon living individuals in myriad ways. The impress of family, community, and nation (and race, too) develops historically, yet it is no easy matter to make our contemporaries aware of these pervasive influences. Documents from the past can create this understanding. . . . While none can relive the past, contemporary documents in the idiom of the time described dramatize and recreate the vitality and vigor which give old issues their relevance. . . . In this context we offer this selection of documents. . . ."

We believe this rather extensive quote from the Preface is justified as an illustration of the style used in connecting commentary, and as a succinct statement of the plan and purpose of the work.

Earlier in this review we referred to dates of documents as late as 1969. The earliest one in this book is an excerpt from *The History and Description of Africa, 1526*, by Leo Africanus, edited by Robert Brown.

The general plan of the book is quite simple, but effective. Out of 217 documents quoted, some are excerpted for pertinent parts, while some short ones, such as Lincoln's Gettysburg Address, are quoted in full.

Each of the thirteen chapters has an Introduction. Additionally, a brief commentary for each document places it in proper perspective and indicates its purpose vis-a-vis the entire work.

In introducing Chapter One, *Seed from West Africa*, the authors tell of the twenty Negroes brought from Africa to Jamestown Colony in 1619, a year before the Pilgrims came over in the Mayflower. Thus we see that these blacks were truly among the "Old Americans" and ". . . were destined to become an integral part of American history."

From the beginning the authors follow a logical sequence of events, as indicated by chapter titles. After the first, they refer to the Revolution, slavery, pre-Civil War freedmen, abolitionism, Emancipation, Reconstruction and transition, confrontation, and conflict of power and persuasion.

One of the outstanding features of the book is the selection of the most important out of what must have been a great mass of literature about the subject. Surely, representative as the group obviously is, there is much more lore available for the seeking by those who care and wish to learn. But herein is an important part of "black studies", if we may use the popular phrase, put together with little horn blowing for justification.

Among the better known black persons appearing as subjects or writers are Phillis Wheatley, Crispus Attucks, Lemuel Haynes, Prince Hall, Frederick Douglass, Dred Scott, Booker T. Washington, W. E. B. DuBois, Countee Cullen, Langston Hughes, Roy Wilkins, Louis E. Lomax, Martin

Luther King, Malcolm X, Stokely Carmichael, Carl B. Stokes, James Forman, and the authors of "A Black Quartet", Ben Caldwell, Ronald Milner, Ed Bullins and Le Roi Jones.

A counterpart or complementary list of white persons shows names such as John Woolman, Alexander Hamilton, Lord Dunmore, George Washington with Sir Guy Carleton, James Madison, Benjamin Rush, Frederick Law Olmsted, Harriet Martineau, Alexis de Toqueville, Andrew Jackson, John Greenleaf Whittier, Harriet Beecher Stowe, John Brown, Abraham Lincoln, Robert E. Lee, Eleanor Roosevelt, and James Reston.

In a random selection of incidents, subjects, racial and religious groups, social status, legal snarls, organizations, and other things, we make no judgment of their importance. Following are a few of the many: slavery and prejudice in all their variations, the Quaker conscience, New England Calvinism, unalienable rights, black soldiers, the Ordinance of 1787, abolition societies, slave hiring and selling, Negro churches, mutual aid societies, schools, emancipation, adjustment to legal freedom, comparisons of regional views, urbanization and violence, revival of the Ku Klux Klan, black power, and polarization of society in general.

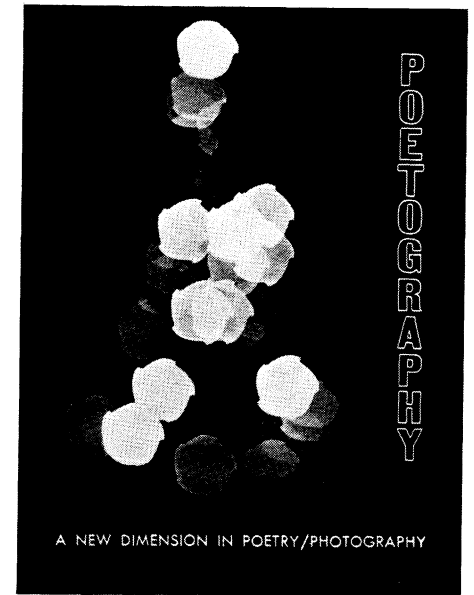
Black-and-white illustrations range from early maps and drawings to late photographs of Dr. Martin Luther King, the 1963 March on Washington, black school children, burning cities, and Afro hair styles and dress as an "emphasis on blackness and black culture." A 14-page index is useful.

Whether you are black or white, liberal or conservative, rich or poor, old or young, you hear good news and bad about our American society, that is vexed with problems, great and small. You won't agree with everything you find here in this book. Prejudice among white and/or black may stand too much in the way of reason and good will. But if an agreement about facts is needed, this is a good place for black and white to meet, seek truth and learn.

REVIEWER: I. F. Howell, an Ohio Poetry Day prize winner, is a member of *The Columbus Dispatch* book review and editorial staffs and also writes *The Dispatch* weekly column RANDOM OBSERVATIONS.

## POETOGRAPHY

by MARIAN CLOVER



POETRY IS ASTRINGENT, oblique, profound (sometimes), silly, barbaric or elegant. This was my concept when we published *Poetography*, a co-op venture in poetry/photography.

Now, one year later, I have learned how many people agree with me! Few people are neutral about a poem. They react. It is either puny or powerful, and if they don't agree with my version of reality, they say so! I like it this way — the poem becomes more than words, arranged in certain order. The poem is a tool, the focus of interaction.

*Photography* began with a handful of black and white snow scenes passed around at a Canton Writer's Guild meeting. Richard Bixler owned the photographs and he thought someone might want to write a story about them. I took the pictures home and stuck them in my desk, where they were soon covered with the debris from my first novel — character sketches, charts, plot outline, etc.

One novel later I unearthed the pictures, wrote a poem to each and sent them to Bix with my apologies. He sent a second batch of photos and I wrote more poems.

The day after a snowstorm I attached a snow scene to a 16 x 20 poster-board, thumped a poem beneath, and took it to Joe Hertz, Canton Art Institute director. We met in the museum kitchen. I propped the board against the refrigerator and waited. He asked for more. A refrigerator is

not a gallery wall and it was a good first hurdle. Joe agreed to take a chance on a gallery show of photography and matching poetry.

Bix and I set to work. He chose 250 pictures from his file of 40,000 and I picked 44 that appealed to me. Some I selected because they were dramatic — burning barns or politicians off-guard. I liked a picture of baby owls because they looked vulnerable. Some attracted me by their beauty — a girl dressed in a shower curtain; a mountain stream.

Writing poetry to fit the tone of a photograph was new to me. Some poems wrote themselves, others had to be dragged out of a stiff pencil. The color pictures were made with color-cued poetry — yellow jonquils have a yellow text. My full-time favorite is: a pregnant ballerina on roller skates.

We drew a good reception on opening day at the Museum, including many photographers shooting pictures of the pictures.

Along the way Bix and I assembled a book of *Poetography*, with the help of Curt McClellan, retired clown, printer and our typographer. In the poem "Dusk," two words, "grotesque posture" had to have twisted letters to look grotesque. Curt discovered some ancient contorted type for us. Two of the poems, "Night" and "Shuffling", are circular. They can be read forwards, backwards, upside down and inside out. The type had to be arranged in diamond shape with the outer edges matching. Curt McClellan and his wife know how to bend iron type to a poet's whim.

This year *Poetography* was part of the Walsh College Art Show, and it had a gallery at the Massillon Museum.

A picture is a picture but a word is many pictures. The word "poetography" brings to mind a long line of friends who used to be strangers. The young Adult Library Enterprise group that honored Mrs. Foley and the Ohioana Library with a tea, and honored us by their interest in poetography. The policeman who said he never liked poetry before he read our book. The taxi driver who told me it was his first poetry since "Evangeline", and he thought he'd try some more. The high school girl saving her baby-sitting money to publish her first book of poetry. The law student and the Akron reporter and the two children in Virginia who are all making their own books of photographs and poetry.

And all the people who said they didn't know poetry could be fun. It is.

*AUTHOR: Marian Clover is the poet of the 46 page book of photography and poetry, entitled POETOGRAPHY. The pictures were taken by Richard Bixler. This unique and interesting book may be obtained from the co-authors . . . 1116 28th St. N. E., Canton, Ohio.*

## OHIOANA LIBRARY WELCOMES TO NEW MEMBERSHIP

The Following Whose Names Were Added to Our Rolls  
December 1, 1971 to February 29, 1972

Mrs. Ruth Mastin Anderson Columbus	Mrs. Ruth Jones Pasadena, Calif.
Dr. and Mrs. Lewis Branscomb Columbus	Mr. James C. Kilgore Cleveland
Mr. and Mrs. Joseph G. Butler Poland	Mr. Frank R. B. Norton Columbus
Mrs. Gladys Denison Day Cleveland Heights	Judge and Mrs. Louis Schneider, Jr. Columbus
Mrs. J. V. Feddersen Columbus	Mr. Edward J. Schulte Cincinnati
Mrs. Edward H. Giesy Columbus	Mrs. Suzanna A. Stoner Brunswick
	Mrs. Carrie M. B. Wherry Columbus

## NEWLY APPOINTED COUNTY CHAIRMEN

We are happy to include the following in our Ohioana Family

WARREN COUNTY	TUSCARAWAS COUNTY
Mrs. Arretta Eger, Co-Chairman Lebanon	Mrs. C. A. Craig, Co-Chairman Newcomerstown

## OHIOANA *Library News*

MRS. FRED C. KARR, Co-Chairman of Coshocton County and Program Chairman of the Junior Women's Club, kindly invited the director of Ohioana Library to provide the program for the January luncheon meeting at the attractive Town and Country Club.

It was a warm winter day; a scenic drive; and an appreciative audience. We were pleased to talk about Ohio Authors and their Books, and to answer questions about Ohioana Library, its founding and its operation.

THE SERIES OF HALF-HOUR RADIO PROGRAMS sponsored by Ohioana Library is continuing through the courtesy of Telecommunications, WOSU-AM. This program is heard in Columbus each Saturday morning at 11:30, at 820 on the dial.

The following Ohio authors have been added to the impressive list of those on taped interviews: James Eldridge (Chillicothe), Earl Wilson (of Broadway), Robert Canzoneri (novelist and poet), and John Matthais (poet).

WMUB-radio of Miami University is running this Ohioana Library series of 39 taped interviews, starting in February. WOSU-Telecommunications is generously supplying the tapes so that these Ohio authors may be heard in other parts of the state.

THE FORMER DIRECTORS of Ohioana Library have assembled a valuable and almost complete collection of old County Atlases of Ohio. As members of Ohioana Library, you can be proud of this collection which is much praised by visitors to the Library.

We hope to make this collection complete and ask your assistance.

We are willing to beg, borrow or buy (I believe the old Anglo Saxon saying also included "steal") Atlases of the following counties:

Adams County	Holmes County	Putnam County
Belmont County	Lawrence County	Ross County
Carroll County	Madison County	Sandusky County
Champaign County	Meigs County	Scioto County
Fulton County	Muskingum County	Shelby County
Gallia County	Ottawa County	Trumbull County
Hamilton County	Pickaway County	Union County
Henry County	Pike County	Van Wert County
		Vinton County

## Book Looks

NOT JUST A SOUND: The Story of WLW by Dick Perry. *Prentice-Hall*. 242 pp. Index. \$6.95.

The fifty-year story of Avco Broadcasting Company, by Dick Perry, is more than the usual corporate book, filled with flattering compliments and encomiums.

Dick Perry feels the responsibility of his words, and he impresses the reader with his research and his sincerity.

The first portion of the book is a look-backwards view of Powell Crosley, Jr. and his crystal radio sets. The second part of this story of WLW departs from the corporation history, and becomes a parade of glam people led by four key personalities — Ruth Lyons, Paul Dixon, Bob Braun and Phil Donahue.

Each shining radio and T V personality receives more than profile treatment from Dick, as he fits them into the all-over frame of WLW.

This Ohio writer, who makes his home in Oxford, is both talented and prolific. He wears many hats . . . and a well-trimmed beard. He writes novels (*Raymond and Me That Summer*); biographies (*Reflections of Jesse Stuart*); indefinables (*Ohio, a Personal Portrait* and *Vas You Ever in Zinzinnati?*); and ghosts numerous other books.

RANDOM THOUGHTS IN VERSE by Blanche Sprang. *Available from Author*. \$1.00.

Mrs. Blanche Sprang, Ohioana Chairman for Morrow County, is the author of a collection of poems entitled, *Random Thoughts in Verse*.

Such poems as *October Magic*, *Spring Cometh* and *Age* have a very human appeal. Mrs. Sprang, a resident of Cardington, sees both the beautiful and the amusing in her surroundings.

WINDS by Mary O'Neill. *Doubleday*. \$5.95.

The story of the wind is told in an extraordinary juxtaposition of verse and pictures. How does the North wind blow? What does the wind see all day? Where does a whirlwind start? All the aspects of wind are answered accurately but simply in a beautiful read-aloud format.

With his illustrations, James Barklay illuminates such passages as "The Lee Wind," where we learn that "The lee wind is always putting on/ No-color scarves of silk chiffon,/ And when it blows it is so soft/ I wonder how it stays aloft."

This is a book that surely will please both the parents and their children who read it.

*Reviewed by Shelley Hoben*

ANIMALS IN THE NIGHT by J. H. Prince. *Nelson Inc*. Index. 137 pp. \$4.95.

As they hunt in the dark, wild animals use prototypes of what we call sonar, radar, telescopes, range finders, light beams and infrared sensors. J. H. Prince, formerly Research Professor at Ohio State University, has moved to Africa where he is continuing his study of animals.

In his interesting new book, he explains how various animals prowl and hunt for food at night. And he describes how they use special apparatus in their nightly prowls. Professor Prince has taken exceptionally fine photographs of these wild animals at night. His explanation of their nocturnal habits makes a fascinating true story for boys and girls.

Professor Prince is a renowned scientist, and a member of prestigious scientific societies. For example, he is a Fellow of the Zoological Society of London.

HOW TO WRITE A STORY by Bentz Plagemann. *Lothrop, Lee & Shepard*. 64 pp. \$3.95.

*How to Write a Story* is an entertaining introduction to fiction writing, concentrating primarily on the short story. The book simply explains the technique for beginning writers by discussing dialogue, characterization, point of view, and the "necessary scene". Each element of short story writing, plus technique suggestions and ideas, are discussed in nine concise chapters. Mr. Plagemann uses literature from mature, well-known authors to illustrate his points. Examples include samplings of London, Salinger, Dostoevsky, Dickens and Melville, among others.

The short volume reads easily and clearly. The author's method of discussing technique, then spicing it with vivid examples, keeps the reader's interest, and teaches as it entertains. Indeed, it could even be utilized as a simple text for reference when writing a short story. This book would be a fine possession for all young or aspiring writers.

*Reviewed by Blair Charles*

MARGARET'S BIRTHDAY by Jan Wahl. *Four Winds Press*. \$4.95.

A master at writing enchanting and whimsical stories for children is Jan Wahl, world traveler, who still calls Toledo home-base. He is a prolific creator of appealing children's books.

Jan's latest, *Margaret's Birthday*, is the amusing story of a small boy and a tall giraffe, named Margaret. She cons our hero out of his delicious nutbread, that he was taking to his aunt. Their adventures together will bring smiles to small readers, who will also be intrigued by the book's full-page color pictures.

Another success for Jan!

SABRINA by Martha Alexander. *Dial Press*. \$3.50.

Martha Alexander, formerly of Cincinnati and now a resident of New York City, is a skillful raconteur of picture-book stories for the nursery school level. *Sabrina* adds another enchanting word-and-picture tale to the list of the author's other books.

Sabrina is a nursery school student who suddenly decides during roll call that she does not like her name. Her reaction to her name will relate strongly with many tiny girl readers. This enchanting story is illustrated with Miss Alexander's appealing art work.

THE PLANET OF JUNIOR BROWN by Virginia Hamilton. *MacMillan*. 210 pp. \$4.95.

Virginia Hamilton is a busy and talented writer who lives in Yellow Springs. Each year her juvenile books increase in number.

In 1969 Ohioana Library presented her with an Ohioana Library Book Award for the superb story, *The House of Dies Drear*, which relates a ghost-like tale about Ohio's Underground Railroad.

Now Miss Hamilton has inserted interesting and inventive ideas in her new book for children about Junior Brown, fat, sad, black. Although fat and helpless in many ways, Junior Brown is a musical prodigy. He and a homeless schoolmate, Buddy Clark, become school dropouts. The plot becomes highly imaginative as Junior Brown becomes a mental case.

This unusual story is written with delicate preception.

THE GOLDEN EVENINGS OF SUMMER by Will Stanton. *McCall*. 154 pp. \$4.95.

Nostalgia wins again!

In this novel by the witty and talented Will Stanton (born in Cleveland), two young brothers, "Old Trader" and Rupert, take up eavesdropping as a pastime one lazy, hazy summer in the dim past when front porches had swings and horse-drawn ice-wagons clanged along the streets.

Twelve year old "Old Trader" narrates the events of this particular summer in a small Ohio town. Crises do occur. But these, as described by "Old Trader", provoke hilarious laughter from the reader, largely due to the cool, loose-hanging dialogue which carries much of the plot.

The perturbable parents, the moody teenage sister, and handyman Pete, the only free spirit in this carload, all contribute to the appeal of this amusing story which, for a delightful change, brings a smile to the reader's face instead of a grimace.

DEBBIE AND HER PETS by Lois Lenski. *Walck*. 48 pp. \$3.00.

For the wee child who likes pets, this is the perfect picture book, written and illustrated by the talented author-artist, Lois Lenski. Ohio is very proud of this gifted writer who has created the popular and appealing Debbie Series, and the Davy Books for small boys. Her other titles are too numerous to list here, but many of her books have Ohio backgrounds reminiscent of Springfield and Columbus, the two cities which Miss Lenski still calls "home".

Her books all contain a constructive philosophy for young readers which encourages a happy frame of mind. This is one reason why children look forward eagerly to each new Lois Lenski book.

LAURENCE by Didier Decoin: translated by Helen Eustis. *Coward, McCann and Geoghegan*. 156 pp. \$5.95.

Translated from the French by Miss Helen Stone Eustis, formerly of Cincinnati, this novel flows as gently as the Afton, eddying around the love story of a serious and reserved Frenchman of 24 and 13 year old Laurence, also French, who is dying of leukemia.

The narrator of this story, the French college student, comes to New Orleans for further study. Here he meets and falls in love with the girl, Laurence, who with great dignity is accepting death.

Miss Eustis' translation re-creates the half-ephemeral, half-real love story in a prose which is tender and poignant. Her translation possesses a special awareness of young love faced with a forbidding ending.

This French novel is being filmed.

CODE GAMES by Norvin Pallas. *Sterling Publishers*. Index. 108 pp. \$2.95.

Ciphers, puzzles and code games make up the contents of this fun book which draws upon many sources varying from Sherlock Holmes to the U. S. Navy. Systematic methods (ciphers) and random methods (codes) will intrigue the reader who likes to solve puzzles. This book is especially excellent for those who are mathematically inclined and who like brain-teasing.

DRUM & CANDLE by David St. Clair. *Doubleday*. 304 pp. \$6.95.

A linguist who speaks both Spanish and Portuguese, David St. Clair is a native of Warren, Ohio, who now lives in Brazil and travels widely throughout South America.

His recent book on Brazilian Spiritism, which originated generations ago in the jungles of Africa, is a study of today's mishmash of African rituals, saints and superstition. When Brazil freed her Slaves in 1888, there had been fifteen generations of Brazilians, Portuguese, mulattos and Africans hearing tales of black magic.

The author calls Brazil "the largest spirit nation" in the world. His chapters recount specific and true cases of Brazilian voodoo and spiritism. These remarkable incidents of psychic phenomena cannot be explained by Western science. His book is perplexing, but also most interesting.

CRABAPPLE NIGHT by Jan Wahl. *Holt, Rinehart & Winston*. \$3.59.

Every neighborhood has a mysterious house where dwells a cantankerous old lady or a grouchy old man. And in every neighborhood there are bound to be a handful of curious children who are eager to dip their noses into the mystery.

In this hilarious tale, Philomena, Emmy and Reginald find themselves in the middle of firetrucks, the sheriff's department, and a haunted scarecrow before they discover the reason for Mrs. Louella Fink's mean disposition. Jan Wahl spins a fascinating tale and Steven Kellog's illustrations add to its magic.

For children 8-12.

*Reviewed by Shelley Hoben*

A HISTORY OF THE ANCIENT ACCEPTED SCOTTISH RITE IN OHIO compiled and edited by William R. Pringle, 33°, A. B., L.L.M., J. D. *Pantagraph Press*. 145 pp.

This distinguished history of the *Scottish Rite* in Ohio is an excellent record of the deeds, services and accomplishments of individuals who have guided the Ohio organization for over a hundred years.

Active members of the Supreme Council for the State of Ohio are Messrs: L. Todd McKinney, Dayton, John W. Bricker, Columbus, Wayne E. Stichter, Toledo, John A. Lloyd, Cincinnati, Carl W. Ellenwood, Wooster (Emeritus) and John W. Barkley, Cleveland.

This fine record reviews the path of the members, their noble contributions to the unfortunate and their heroic deeds and efforts on behalf of the needy.

Chapter one gives a brief history of the Rite. The Grand Lodge was formed in England in 1717; many of the founders were Scottish noblemen. Free Masonry was carried to France by the Scots, English and Irish, and this fraternal organization came to Ohio in 1795.

Ohio's early Masons include many historic names, such as General Arthur St. Clair, John Cleves Symmes, and General Josiah Harmar.

Chapters on the establishment of Scottish-Rite Freemasonry in Cincinnati, Columbus, Cleveland, Toledo and other cities relate interesting regional history.

Such an authoritative record has been needed. It is a record of dignity, and honor, and respect.

A MAN'S HOME A MAN'S CASTLE by Kenneth G. Weinberg. *McCall*. Introduction by Haywood Burns, 148 pp. \$4.95.

In Detroit, 1925, Ossian Sweet and his family moved into a white neighborhood. A mob tried to get them to move and two people were killed. Eleven blacks went on trial for murder.

Kenneth Weinberg is a Cleveland attorney who tells, in his second book, the moving story of Clarence Darrow's defense in Detroit. He sits on Darrow's shoulder through the case and gives us gigantic legal and history lessons.

The author uses his judicial experience and his knowledge of blacks, as shown in his first book, *Black Victory: Carl Stokes and the Winning of Cleveland*, to tell the story.

One special device he successfully uses is paralleling the narratives with splotches of Darrow's summations. Weinberg must be applauded for his treatment of the material; and, although he appears biased for the defense, it cannot be argued that he does not make a good case.

*Reviewed by Glen Kizer.*

GRINGO; LONG RUN; HELLBOUND for BALLARAT by Nelson Rye. *Ace*. Paperback. 60¢.

Nelson C. Nye used to review books (along with me, BWF) for the Cincinnati Enquirer when he lived in the Queen City. He was writing Westerns then, and he said he felt he must move to the "Wild" West, in order to imbibe the old-time flavor of those cowboy days.

He did — so Ohio lost him for Arizona. Moreover, he became interested in quarter-horses, and I understand he has a corral full of them on his ranch.

Nelson is a prolific and successful writer of books of this genre. His Westerns are superior in quality, and are published not only in hard cover but in popular paperback editions.

*Long Run* is subtitled "There's No Such Thing As An Ex-Gunfighter — Except a Dead One." It has won the coveted "Spur" Award.

*Hellbound for Ballarat* is the story of Jack McCann who gambled away his own bar.

*Gringo* opens with gunsmoke and a handsome young gringo who has lost his memory.

Nelson Nye is an important personage among the Western Writers of America. In 1968 he won the Golden Saddleman Award as the person who has contributed most to the field of Western Americana. This former Cincinnati is a very gifted author.

THE SIX VOYAGES OF PLEASANT FIELDMOUSE by Jan Wahl. *Delacorte Press*. 95 pp. \$4.50.

Pleasant Fieldmouse is an endearing little animal, who has all sorts of exciting adventures during his six voyages out into the world. He is the creation of inventive and talented Jan Wahl, a cosmopolite and authority on folk literature of many lands, who still considers Toledo "homeside". His letters back to Ohioana Library are fascinating adventure tales themselves.

Pleasant Fieldmouse's travels take him to a muskrat warren, a delicatessen, a church and, finally, to the red brick house belonging to The Pleasant Lady. However, one more journey is in store for him.

This story is for small children. Jan is the most prolific author of juvenile books whom we know. He is an absolute genius in his ability to charm children with his stories.



STAR PERFORMANCE by Harriet Pratt Lattin. *Whitmore*. Illustrations. References. Index. 220 pp. \$4.95.

The history of demonstrational astronomy is presented in this attractively and liberally-illustrated book by an Ohio author who received her Ph.D. in History from Ohio State University, and who taught at Denison University. Two other books by Mrs. Lattin, which are related to history, have been published.

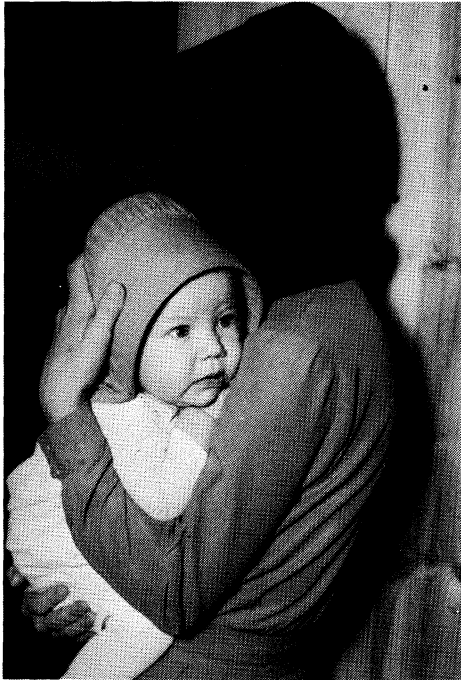
*Star Performance* is an absorbing introduction to astronomy, to the many planetaria of this country and abroad, and to astronomers throughout the ages. The constellations of the Babylonians, the Egyptians, the Chinese, the Greeks, and the planisphere of Albrecht Dürer (1515 A. D.) are all described, as well as the ancient theories of the stars and the most modern.

The evolution of the science of astronomy is a fascinating one, and Mrs. Lattin displays consummate skill in writing and years of serious scientific research.

She now lives in San Francisco where her husband is Professor of Law at Hastings College of the Law, of the University of California.

THE AMISH. Text by Peter Bellamy. Photography by Perry Cragg. Book may be obtained from Mrs. Perry Cragg, 1470 Maple Road, Cleveland, Ohio 44121. \$3.50.

Compiled and published in the memory of Perry Cragg, talented newspaper photographer in Cleveland, this beautiful Photographic Album is the black and white picture-story of the Amish of Middlefield, Geauga County.



"The Plain People" do not like to pose. Yet Mr. Cragg managed to make an impressive collection of photographs of these people. Perhaps the reason that he was successful in catching the flavor of this religious sect was his own feeling of empathy with them. He admired and respected them, as he visited among them and saw how they live in love and charity with themselves and with their neighbors.

Perry Cragg treasured his pictures of the Amish. The reader, too, will treasure this collection, and will enjoy the informative and descriptive text written by Peter Bellamy.

Beautiful in format, this book is a superb testimonial to a photographer who was "a poet with his camera".

THE MIDDLE OF THE FIRE by Irwin R. Blacker. *Scribner*. 666 pp. \$10.

Violent history takes on the format of fiction in this long, panoramic novel about Israel from 1948 through now. Irwin Blacker, a native of Cleveland who now resides in Los Angeles, has the background for developing historic events with bold, epic strokes. An historian and English scholar, he gained experience with the CIA, as director of the national staff of the Jewish Theological Seminary, and as lecturer at New York, Western Reserve and Purdue Universities.

The novel describes the Six Day War in terms of a large cast of people—Arabs and Jews. Twenty-six year old Zvi Mazon, a major in the Israeli Army, has notable records both in battle and with women. Among the latter are his soldier-wife, a primitive and sensuous Yemenite woman, and a wealthy and spoiled Arab girl.

Surprisingly many of the Jews in this novel admit they have never learned to pray; and Zvi is one.

The mad vitality of war is developed with dramatic immediacy and is one of several reasons why this twenty-first book by Blacker deserves the title of "major novel".

BOULEVARD OF LIFE by Carrie Mae Blair Wherry. 15 pp.

The author of this interesting collection of poems is a native of Columbus by birth, education and present residency. In her poetry she expresses strong faith in God. Many of her poems, themed to universal love or to peace, prayer and happiness, contain inspirational imagery and messages.

The reader will be rewarded by a perusal of this elevating poetry — and will experience a feeling of uplift.

THE GREMLIN'S GRAMPA by Robert L. Pike. *Doubleday*. 186 pp. \$5.95.

Robert L. Pike is a species of Fish who writes action-packed mystery novels. His newest, a plot based on police procedures, is another top in the adventure field.

In San Francisco, Lt. Jim Reardon is one of the very best in tracking down criminals. But when he is confronted with four murders in rapid succession, and when each is that of a notorious hood, Reardon is overwhelmed with clues, motives and too many suspects. He realizes these are not the usual syndicate murders, as he and his loyal partner, Sergeant Dondero, seek the crucial details.

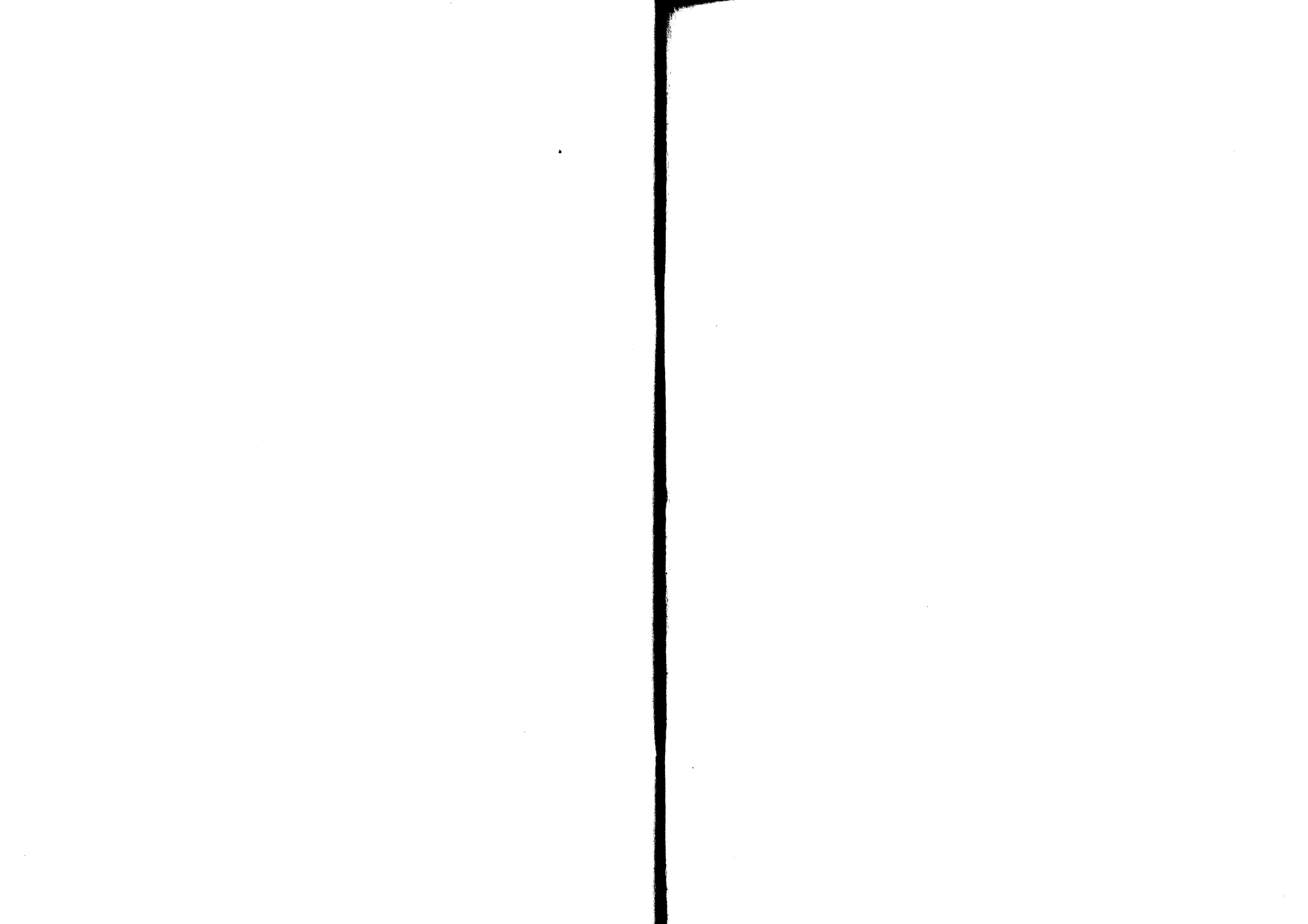
In 1970 Ohioana Library was happy to present Robert Fish with an Ohioana Book Award for his book, *THE XAVIER AFFAIR*, and for the bulk of his super-rated detective tales. This imaginative author, who writes with a polished flair, is an Ohioan by virtue of birth in Cleveland.

THE TREES STAND SHINING: Poetry of the North American Indians selected by Hettie Jones. Paintings by Robert Andrew Parker. *The Dial Press*. \$4.95.

Children now have the opportunity to read a collection of haunting and beautiful Indian poetry-songs. Hettie Jones, the collector, and Robert Parker, the artist, have produced a magnificent picture-book.

Mrs. Jones explains that some of these poem-songs are Indian prayers; others are lullabies, short stories or war chants. This oral poetry describes how the Indians saw the land, the sky, the sun, the rainbows, the deer, the forests, the mad coyote.

These translations from various Indian dialects bring to the child a new concept of the Indian, of his exaltation of Nature and of his sensitivity towards life.



The Ohioana Library  
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