

# Ohioana Quarterly

Volume XVI  
Number 1  
Spring  
1973



**RUTHERFORD B. HAYES  
LIBRARY and MUSEUM  
Fremont**

# OHIOANA QUARTERLY

Volume XVI • Number 1 • Spring 1973

FRONT COVER: Rutherford B. Hayes  
Library and Museum, Fremont  
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JOHN J. GILLIGAN  
GOVERNOR

THE STATE OF OHIO  
OFFICE OF THE GOVERNOR  
STATE HOUSE, COLUMBUS 43215

As a proud Governor of the State of Ohio, I appreciate this opportunity to remind each of you through the Ohioana Quarterly that this Spring marks the 170th anniversary of Ohio's statehood.

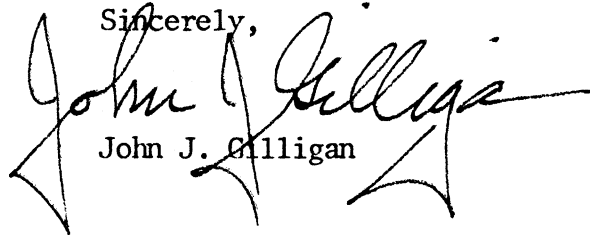
Philander Chase, a noted author of those days, described this beautiful part of the Northwest Territory as "The Star of the West" in his book of the same title. We can only relive the struggle and courage of the great men and women who forged a state out of that trackless wilderness through the vivid pages written by Ohio's authors.

Ohio remains a brightly burning star among the states simply because of her talented, creative peoples. Not only can we be proud of our many famous authors, scientists, composers, statesmen and others who have made a lasting mark on our society, but we may be proud that our state is moving toward a new era of compassion and concern for all people as well as continued economic and social development.

I hope all citizens will make a special effort during this anniversary year to salute the great pioneers of the past and dedicate ourselves to encouraging the talent and ingenuity which will make a better life for the generations before us.

Let's hear it for Ohio.

Sincerely,



John J. Gilligan

## TV: A GREAT WRITERS' WORKSHOP



by  
SUZANNE CLAUSER

IT'S SO MUCH THE STYLE these days to denigrate TV, it would seem that anyone who likes to write for it has to be a fool or a little bit crazy. Well, I guess I'm both, because I do like writing for television. And this in spite of the fact that I succeeded in having my first novel published this year and am at work on another.

You see, I grew up in the thirties—those glad/sad days when kids went to the movies every Saturday afternoon. I suppose that's why I get such a thrill out of seeing my name flash across a screen. But I'm grateful to television for more than just that thrill, for I know that I never could have written a publishable novel if I hadn't been schooled first in TV. And the reason? No other writers' medium requires so much rewriting.

Surely the toughest lesson a novice writer has to learn is that his words are not written in rock, nor should they be. There may be some few enviable exceptions, but most writers unfortunately don't compose brilliant, glittering prose everytime they put paper in the typewriter. And they aren't always their own best judges, either.

Whether it's a matter of getting out a daily newspaper, or producing

a stage-play, or publishing a novel, somewhere along the way the writer has to be willing to listen to other people: the city editor of the daily who knows how many column inches he's got left; the Broadway director who has an educated guess as to where an audience will laugh and where it won't; the fiction editor—my Doubleday editor, for instance—who thought my book would sell better if two more chapters were added. The professional writer has to be willing to listen, and then he has to be willing and able to forsake some of his own bright ideas and adapt his skills and his writer's ego to what becomes at some time in any professional medium a committee project.

And in TV! In TV, the script writer has to be willing to revise and revise and revise, within a deadline and according to the suggestions of just about everybody connected with a particular show, or not only will the writer never be hired again, his script will be rewritten by somebody else.

This dictum, and it is a dictum, arises out of the very nature of commercial network television. Most programs we watch are segments in a series. I'm referring not only to series such as BONANZA, the show I have been associated with, or HAWAII 5-O, or MARY TYLER MOORE. Shows such as THE NBC MYSTERY MOVIE OF THE WEEK or LOVE AMERICAN STYLE are also series. Each segment fits within an overall general concept of what the show should be. In other words, it has *continuity*—a continuity in taste, if nothing else, which creates audience expectation and thus draws to each segment a regular set of viewers. With a series like BONANZA, the continuity was also much more specific: continuity in place and time, which necessitated all kinds of no-no's against anachronisms of attitudes and props; continuity in characterization of the sustaining roles, the Cartwrights; and of course continuity in sets.

A few years ago, the entire BONANZA production had to move from Paramount Studios, where the show had been filmed since its beginning, to Warner Brothers Studios in Burbank. While the interior sets could be rebuilt in Burbank, and the furnishings and props moved there, the main street of Virginia City was permanent and used for many westerns filmed at Paramount. It couldn't be moved. Anyway, Warner Brothers had its own western street. What to do? The solution was almost inevitable. One Sunday night, a segment was shown called "The Night Virginia City Burned." Before the hour ended, the Cartwrights were building a new Virginia City; and the following Sunday night, Warner Brothers' western street came into its own.

Though cancelled now, BONANZA entered its fourteenth season. After so long in production, fresh ideas were minor miracles. But if one did come along, its very originality likely made it a square peg for a round hole

because of the limitations imposed by BONANZA's continuity. Therefore, all ideas, original or not, had to be whittled down to make them fit, and the whittling started before the ideas ever reached paper. As for the story that burned Virginia City down, it was especially contracted for.

Thus it is that throughout television, not only for a series like BONANZA, the writer must first *talk* his idea through with the producer. If the producer likes it, he warns the writer of a lot of little problems newly pertinent to the show. Last season, for instance, Dan Blocker who played Hoss Cartwright couldn't ride a horse because of a bad back. As a result, any scene in which the Cartwright family leapt into the saddle had to be rigged to give Hoss a valid reason to leap into a wagon instead.

After all the warnings the producer can think of at the moment, he hires the writer to develop the idea into what Hollywood calls a *story*: a plot outline with a beginning, a middle, and an end. After the story is written, read and accepted, another discussion is held about necessary changes—more educated warnings: This bit of action doesn't seem to work as well as the producer expected it would; that motivation needs strengthening. Back the writer goes to his typewriter to concoct the first draft of the teleplay. After that, another conference follows, or perhaps several conferences if the writer hits some snags, and the result is the second draft of the teleplay. There is always the hope on everybody's part that this second draft will be the last draft, but it rarely is. For the producer's concept of what each play should be in relation to his show's continuity is, more often than not, merely a feeling he has about it. While he can guide a writer through the specifics of a play after the fact, he's sometimes hard put to abstract that feeling beforehand into a set of rules.

BONANZA's producer welcomed any help he could get, and by the final polishing job on a script, the writing conferences were very apt to broaden out to include not only the writer and the producer, but the story editor, the director assigned to the segment, and sometimes one or two of the star actors as well. (Last fall, when I was out working on a BONANZA assignment, even the guest actress put in her two cents.) With all these cooks stirring the pot, rewriting has to be the name of the TV game as far as the writer is concerned. I rewrote the full 60-page script we were working on last fall four times in five days—and ended up feeling more like a recording secretary than anything else! This was indeed writing by committee. But it was also a great learning experience for me—working with a group of gifted people, all creative, and all devoted not to their own ideas or enamored of their own words but honestly doing their utmost to put together the best possible segment they could within the limits of time pressures and BONANZA's special requirements.

Of course, at any one of these steps from story to first draft to second draft to polish, the producer retains the option to decide the writer is not doing adequately with the material, pay him for work done, and cut him off from doing any further writing on the project. In which case, if the producer still believes in the idea, he will either assign it to someone else, or let his story editor develop it.

In the last couple of years of my association with BONANZA, I received several assignments like this—usually a story written by another writer. Within the limits set in conference, the early ones by long-distance telephone, I was given a great deal of freedom to do what the producer and I agreed was workable with the kernel the producer wanted to retain. I was paid for the work, and if my efforts succeeded, I received a partial writer's credit. But I could fail, too. If I did, the play was never produced. The producer had to gamble that I had the know-how to come through for him.

It almost goes without saying that producers prefer to hire writers who live in Los Angeles. I happen to have discovered one, BONANZA's present producer, who didn't blanch at using the long-distance telephone, but he is rare. Which is one of the reasons why I'm so very sorry BONANZA has been cancelled.

But how did somebody from Yellow Springs, Ohio, ever get any Hollywood producer, even one with the patience of Richard Collins of BONANZA, to gamble on her? For one thing, I was just plain dumb-lucky. For another, when I started to try to write for television, I was ignorant and stubborn, too. It was nine years ago, and I hadn't the remotest idea of how the TV system worked. I assumed, as with magazine stories, that the thing to do was to write a full-length script and submit it as a free-lancer. I did have sense enough to watch BONANZA, the show I had chosen to try my wings on, and I watched and studied it many, many weeks. Then, I sat myself down and wrote a BONANZA script. Unfortunately, the producer at that time wouldn't even answer a letter from Ohio, much less read a free-lance submission from here. And the agents who did agree to read it, though they praised my ability, wouldn't submit it for me because they were convinced that no one who was not a resident of Los Angeles had a chance of a future in TV writing. But they never bothered to explain why, so I just kept on hoping—and revising that same little old BONANZA script. And that's when I got lucky. Rod Serling returned to his Alma Mater, Antioch College, to teach for two quarters. Mutual friends prevailed on him to read my script. And wonder of wonders, he submitted it for me.

It was rejected. But the rejection was so warmly worded, I revised once

more—the fifth time, I think it was—resubmitted it, and it sold.

Oh, wow, the great break-through! Everything would change for me now, I was sure. But it didn't. I still couldn't sell an idea—or even a 20-page story outline. But I was stubborn, and I had gotten an enormous kick out of seeing my name on that little screen, so I kept on writing and submitting complete teleplays, and finally I sold two more, both to BONANZA.

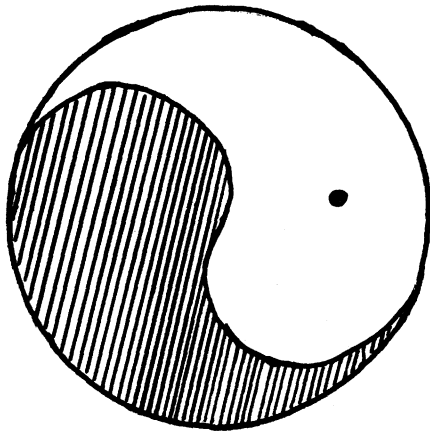
Each of them, of course, was revised by someone else—someone who did live in Los Angeles. One was so drastically rewritten I barely recognized it when I saw it. How I mourned the characters and the plot of that play! The thing to do, it seemed to me, was to write them into a novel. At least, I told myself, if it gets published, it'll be all mine!

And then I got a second break. On my fourth sale to BONANZA, again of a full-length script, a producer, that year new to the series, agreed to permit me to go out to the coast at my own expense, and do the rewrite myself. It was after this revision that the producer, Richard Collins, concluded that I could not only work satisfactorily with other people's ideas but that I could meet a deadline, and I found myself enrolled in that great writers' workshop, series television. At least, *one* series anyway—BONANZA. No others were interested in anything I tried, because I was non-resident. I thought about trying a movie, but my agent discouraged me. An original screenplay was a long time in writing and difficult to sell. Write a novel, said he.

So, through the next two or three years, the more I rewrote for BONANZA, both my own ideas and others', the more tempting became the thought: oh, to have something published that would be all *mine!* Finally, in 1969, I found time enough on my hands to sit down and do it.

When it was finished, Doubleday liked it. They phoned to say they would be delighted to publish it—and would pay me an advance on royalties to revise it! With Doubleday's excellent editorial suggestions—and my long experience with rewriting—it's no surprise that as published, *A GIRL NAMED SOONER* is a much better book than as it was first written.

Nor is it any surprise that I'm so grateful for having been schooled in what I like to call the writers' workshop par excellence—for my novel was derived from creativity sparked by television, and whatever polish there may be in the writing came from there too. More than these things, however, television has taught me that writing need not be such a lonely business after all. And if what comes out of that over-stirred pot tastes pretty good—writing by committee can even be fun!



## DIVINATION

UNDERSTANDING THE I CHING: THE PRINCIPLE OF CHANGES  
by Professor Jung Young Lee. *University Books*. 302 pp. \$10.

*AUTHOR:* Jung Young Lee, formerly Professor at Otterbein College, is now Professor in Philosophy and Religion, University of North Dakota.

*Dr. Lee's other book is THE I: A CHRISTIAN CONCEPT OF MAN. Portions of this book, as papers, have been delivered before the American Academy of Religion in New York (1970), and the 28th International Congress of Orientalists in Canberra, Australia (1971).*

IN HIS LATER YEARS Confucius said that if he had 50 more to live he would devote himself to study of the I CHING. Yet the I CHING has emerged from the East into the consciousness of the West primarily as a book of divination—mystical, magical, a kind of fortune teller's manual. In recent years it has become a cult object, revered by many who seek guidance in a world that seems meaningless and irrational.

Professor Jung Young Lee has called us to look at the I CHING again as a work of remarkable profundity. He points to the evidence suggesting that some of the most remarkable scientific developments of the twentieth century are merely ways in which we are catching up in our time with concepts that are present in the I CHING, the roots of which go back 5,000 years. Leibnitz was amazed to discover that the binary number system which he developed was known to the Chinese at least 700 years, and perhaps five millenia earlier. And quantum and relativity theory were known in principle to those responsible for the I CHING. Finally, the computer, a revolutionary development in our day, has at its core the very same matrix from which the I CHING stems. Going even deeper to the River Map from which the I CHING hexagrams developed, one astoundingly discovers the map of Bohr's atom, the basis of this nuclear age.

Professor Lee's recognition that "the contemporary world view in the West is moving closer to the world view of the I CHING" is based upon the direction of his attention from the text of the I CHING, and his focus upon the hexagrams themselves. "The hexagrams can be compared with atoms, which consist of (orbital) electrons and a nucleus, but they are unique. Just like atoms, the hexagrams are the germinal units of all possible situations in the universe. They are the microcosms of the universe . . . from which all kinds of actual situations will eventually evolve."

It is time that the West examined seriously the profound thought processes involved in the structural core of the I CHING, for there are clarity and purity there from which we may derive much benefit. Professor Lee's book should be of real interest to those seeking to understand the basic logic contained within the I CHING.

*REVIEWER:* Robert A. Ravich, M. D., is Clinical Associate Professor of Psychiatry, Cornell University Medical College & Associate Attending Psychiatrist, New York Hospital. He has made extensive use of the I CHING symbols in his work, and has found Professor Jung Young Lee's book informative and enlightening.

*The Development of a Region*

## COLORFUL NARRATION

WASHINGTON'S WOODS: A HISTORY OF RAVENSWOOD AND JACKSON COUNTY, WEST VIRGINIA, by Dean W. Moore. McClain Printing Company. 387 pp. \$14.95.

AUTHOR: Dean W. Moore is Supervisor of Social Studies for the Cincinnati Public Schools. He received his B. A. and M. A. from Ohio University, and his doctorate from the University of Cincinnati.

WASHINGTON'S WOODS focuses on Ravenswood and Jackson County, West Virginia but is told against the background of the geographical area on the Ohio River between Blennerhassett Island near Parkersburg and Point Pleasant, West Virginia and Gallipolis, Ohio. The book is a narration of colorful events covering the period from the 1770s to the 1970s.

Written in a light and homespun style with a flair for human interest stories and anecdotes, the book makes for entertaining and refreshing reading. However, as the author suggests the "history of many communities is often an unorganized series of incidents;" thus the volume occasionally seems disorganized and disconnected as its format frequently follows the style of newspaper itemizing. This characteristic however does not detract significantly from the book's readability or value.

For primary sources Moore utilized chiefly local newspapers, especially the *Ravenswood News* and the *Jackson County News*. The author, since born and reared in Ravenswood, also relied extensively upon personal experiences and personal interviews with townsmen, who gave generously of their memories and experiences. Secondary sources dealt primarily with general histories and articles of Ohio and West Virginia.

# Washington's Woods

A History of Ravenswood  
And Jackson County, W. Va.



An unusual technique of the work is that at the end of each chapter is a brief enumerated outline and summary. Included also are several maps and many pictures. In addition to a short Bibliography and Index, aptly included is the lengthy Appendices, which comprise population statistics, business services, Civil War veterans, town officials and geographical data.

Perhaps more studies should and need to be written in the nature of *Washington's Woods*, as so often the so-called professional historians, who dominate and command the discipline, tend to disregard the "little man" and the "insignificant event" for those persons, events and ideas that generate the national and universal. As do many communities, the Ravenswood area proves to be rich in local history. The author relates many colorful and lively happenings, frequently suggestive of small town gossip, which make for the 200 year history of the area. The book abounds with economic, political and social affairs which reveal the region's development. Accounts are cited of the election of the mayor, the appointment of a new teacher, the building of a church, the passing of a tax issue, the death of a citizen, the docking of a boat and the arrival of a celebrity.

An interesting and creditable aspect of the study is that Moore frequently relates the activities of the local citizens to the national and international phenomena. Thus the reader feels the area's involvement in and reflection on such historical events as the War of 1812, the Civil War, World I and II, the Depression of the 1930s, and the Vietnam conflict. You can rejoice with the townsmen in the coming of the railroad, the telegraph, the telephone and the automobile.

Although the book has no central theme, a frequent subject is the role of the Ohio river in the development and progress of the region. Not only discussed is the economic impact of the river, but also the political and social consequences. Periods of boom and bust are causal and effected to/by the river as are personal tragedies through floods and shipwrecks. In Chapter Two, there is an informative and enlightening account of George Washington's travels, land interests, views and observations of the Ravenswood area. In fact, the book gets its title from Washington's involvement in the region where as land speculator he purchased several thousand acres and attempted to promote and develop the land, although for the most part unsuccessfully.

*Washington's Woods* should be especially attractive to persons who have an attachment to the Ravenswood community; however, individuals interested in the history of West Virginia and Ohio should find the book of value, especially Ohioans concerned with the southeastern and southcentral area of the state.

REVIEWER: John L. Nethers, Ph. D., Professor of History, Ashland College.



*Charles M. Cummings, John M. Taylor, Mrs. Mills Judy,  
Bergen Evans, Merrill R. Patterson.*



*William Coyle,  
C. Burr Dawes*



*Mrs. Mills Judy,  
Bergen Evans*

**THE FORTY-THIRD OHIOANA DAY**  
 honoring  
**OHIO AUTHORS AND COMPOSERS**  
 October Twenty-Eighth, 1972  
 Fawcett Center for Tomorrow  
 Ohio State University



*R. Henry Norweb, Jr.,  
Clyde Singer*



*Betty Zimmerman,  
Watt P. Marchman*



*Recognition Table*



*John M. Taylor, Ernest Cady,  
Erma Bombeck, Kenneth Lynn.*

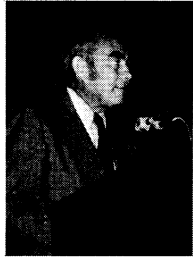


*Patricia Groseck, Merrill R. Patterson,  
Kenneth S. Lynn, Mrs. Novice G. Fawcett*





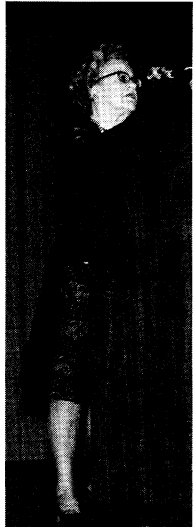
*James M. Merrill*



*William Coyle*



*John Taylor, Erma Bombeck, Kenneth Lynn*



*Mrs. Mills Judy*

*Mrs. Bernice Williams Foley*



*Ernest Cady, Erma Bombeck, Kenneth Lynn*

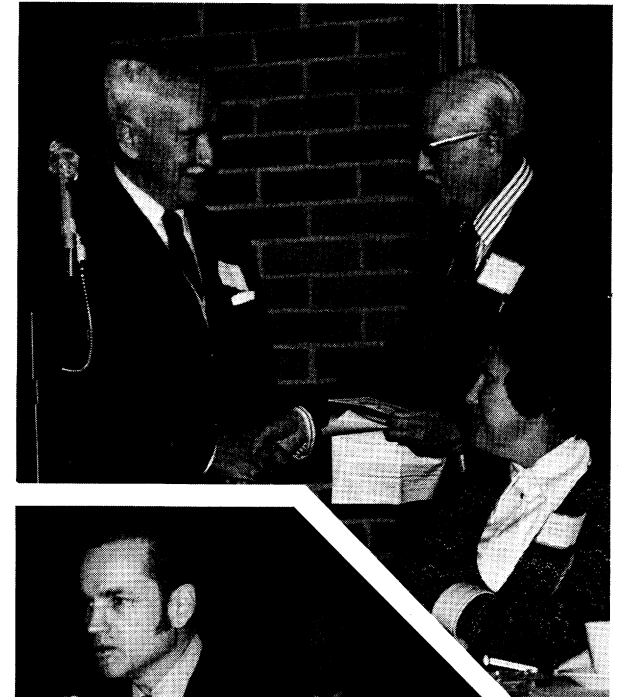
*Miss Louise Hutchison, Merrill R. Patterson*



*Charles M. Cummings, Ernest Cady Erma Bombeck*



*James M. Merrill, Mrs. Robert Grady*



*Ernest Cady, Kenneth Lynn*



*Louis Lane, Edith Keller*

## BEVIS STEERED OHIO STATE

### INTO GREAT GROWTH PERIOD

THE BEVIS ADMINISTRATION, PART II, 1945-1956, of the Eighth Volume, HISTORY OF THE OHIO STATE UNIVERSITY by James E. Pollard. OSU Press. Photos, Index. 367 pp.

AUTHOR: *James E. Pollard, since his retirement as Director of the School of Journalism, has dedicated himself to gathering and writing the history of The Ohio State University, which celebrated its centennial in 1972. This book completes the years of President Howard Landis Bevis.*

AMERICAN COLLEGES faced a three-way crunch after the end of World War II:

- A flood of returning veterans seeking education under the GI Bill.
- Rapid growth of the general population.
- A sharply increased percentage of all high school graduates going on to college.

Ohio State, as Ohio's chief university, felt the crunch more than most. President Bevis and his administration saw the avalanche coming and prepared for it.

Many new buildings to house students and their classes, a doubled faculty to teach them — a great many things were needed to bring Ohio State through the post-war explosion of development.

Sometimes it was hard to convince the Legislature what was happening and about to happen. Fall 1946 enrollment reached 24,235, more than twice what it had been one year earlier.

Wooden barracks and trailer homes on the State Fairgrounds were used to house students. Columbus home owners were entreated to rent them rooms. New dormitories were planned and built as soon as possible.

Growth was only one problem. New ideas in politics, life styles and aspirations were sweeping the country. No campus was immune, certainly not Ohio State. Youth for Democracy and other "progressive" groups of many hues were spawned. They attracted, and were attracted by, a spate of radical-liberal speakers ranging from those of outright Communist coloration to mild progressives. Adjectives and their meanings became confused.

President Bevis had to deal with them through faculty, administration and trustees. It was the beginning of a great wave of unrest, questioning and confrontation that would become more violent in later years — and the end of which is still not in sight.

The university had to double and triple itself physically while trying to maintain educational quality with a rapidly augmented faculty.

Value of university buildings grew from \$14 million in 1945 to \$50 million in 1956. Total assets grew from \$34 million to \$125 million.

More land was added to the campus. Acreage grew from 1395 to 2555 between 1940 and 1956, to a total of four square miles.

"The Bevis era was one of crisis, of progress and a great change," Dr. Pollard notes. "Dr. Bevis was forehanded in tackling many of the problems that arose or were on the horizon . . . (he) was confronted with campus crises . . . especially the speakers rule controversy and cases involving Communism. None of these was of his making, yet in all of them he was put squarely in the middle. In the main he came off rather well in handling them . . . In the evening of his days he had well earned the accolade, 'Well done, good and faithful servant'."

REVIEWER: *Don E. Weaver, retired Editor, Columbus Citizen-Journal.*

## SHERWOOD ANDERSON



THE ROAD TO WINESBURG by William Sutton. Scarecrow Press. Appendices, Bibliography, Index. 645 pp. \$15.

AUTHOR: Dr. William A. Sutton of the Department of English, Ball State State University, Muncie, Indiana received his A. B. Degree from Western Reserve University, and his M. A. and Ph. D. from Ohio State University.

He is a well-known lecturer and scholar of American literature, and is the author of many articles on this subject.

IN 1943, when William Sutton, now Professor of English at Ball State University, Indiana completed his doctoral dissertation, *Sherwood Anderson: The Formative Years (1876-1913)* at Ohio State University, he laid the

foundations for *The Road to Winesburg*. At the same time he gathered biographical material on Sherwood Anderson's growth to literary greatness that has provided a point of departure for virtually all significant Anderson criticism of the past generation. Thus the publication of Professor Sutton's work in book form, here expanded and brought up to date, is a long-awaited, long-overdue, and most welcome literary event.

*The Road to Winesburg* is an appropriate term for the work, and equally appropriate is the subtitle: "A Mosaic of the Imaginative Life of Sherwood Anderson." The book emphasizes painstakingly careful and detailed research into the years that saw Sherwood Anderson move from small-town Ohio obscurity to literary notoriety as perhaps the greatest literary artist of the Chicago literary renaissance of the second decade of this century. In the process Professor Sutton not only provides the biographical substance of those years, but he effectively explodes for all time the Anderson myth, perpetuated by Anderson himself, that he suddenly, in a moment of madness or clarity, rejected a successful business career for a life devoted to writing.

But Professor Sutton's emphasis is not on iconoclasm; it is on facts, the very elements that Sherwood Anderson himself delighted in neglecting in the four volumes of his own works that he devoted to his own past. Perhaps to rectify the accumulated misconceptions that have resulted from Anderson's neglected or distorted autobiography, Sutton has attempted to be, as he says, a "careful curator" of facts, insights, and observations that would otherwise be lost to those who have in the past generation come to know and love Sherwood Anderson and his work.

The appropriateness of Sutton's subtitle is evident in the wealth of material that makes *The Road to Winesburg* something other than the usual literary or critical biography: Patterned apparently, after the looseness of form in Anderson's own autobiographical works, especially *A Story Teller's Story* and *Sherwood Anderson's Notebook*, *The Road to Winesburg* includes a highly-detailed biographical narrative that takes the Anderson story to late 1919, following the publication of *Winesburg, Ohio*. The narrative is supplemented by fourteen "mosaics," collections of brief quotations from Anderson's works and letters that serve to bridge chapters, to illuminate Anderson's frame of mind at various times, and to suggest the relationship between the facts of his life and his works. Part Two, "Family Addenda," focuses on Anderson's parents, both of whom figure prominently in Anderson's works, the mother as a warm, hard-working silent woman who dies early as the result of her self-sacrifice, and the father as a good-natured improvident. As Sutton makes clear, Anderson's interpretations of his parents, like his myster-

ious "Italian" grandmother, is considerably more subjective (and, incidentally, subject to change in his later works) than objective.

Sutton concludes the work with detailed appendices that range from discussions of the nature of Anderson's critical and creative imagination to comments by Floyd Dell and Waldo Frank, two of Anderson's old friends, to Sutton's manuscript — reactions that are mixed in tone and nature.

All in all, Sutton's accomplishment is impressive and *The Road to Winesburg* will remain the solid scholarly foundation upon which future Anderson scholars will continue to build. It certainly will not be superceded. But unfortunately it does not come to grips with whatever it is—the creative insight, perhaps—that permitted Anderson to transmute the commonplace experiences of post-frontier Ohio boyhood and post-industrial Chicago into great literature. And until that is done, the definitive study of Sherwood Anderson will remain unwritten.

Such a comment, however, in no way detracts from Sutton's solid accomplishment. His stewardship of the facts of Anderson's life has been faithful, and it is good to see the volume in print.

REVIEWER: *Dr. David D. Anderson of the Department of American Thought and Language, Michigan State University, is an authority on Ohio authors.*

*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.*

*Ohioans Played Their Part*

## GREED AND GOLD IN THE BLACK HILLS

CUSTER'S GOLD by Donald Jackson. *University of Nebraska Press.* Paperback, maps and pictures. Index. 152 pp. \$1.75.

AUTHOR: *Donald Jackson is former Editor of the University of Illinois Press.*

TWO YEARS BEFORE George Armstrong Custer and all his men were slaughtered by the Sioux at the Little Big Horn in 1876, the Ohio general led an exploring and gold seeking expedition into the Black Hills. The Sioux believed sacred spirits dwelt in the brooding Hills. The white frontier had reached half way across the Dakotas, but the western part had been assigned to the Sioux by the Treaty of 1868. For several years they enjoyed it in peace.

Father Pierre Jean De Smet, a Jesuit missionary, and a few others who had penetrated the Hills reported valuable minerals, perhaps gold. The rumors spread. Frontier editors embroidered and puffed up a few facts into glittering fancies of wealth to be won—if it were not for the Indians. Pressure built up to open the lands.

President Grant had a benign policy — persuade Indians to live on reservations, feed and provide for them, and encourage good church people to teach them the white man's ways.

At last an expedition into the Hills was authorized. Custer's Seventh Cavalry, his foot soldiers, Indian scouts, newspaper correspondents, miners, geologists and a photographer all set out from Fort Abraham Lincoln at Bismarck. They looped through the Hills in a thousand-mile trek. There were hardship and excitement. They found a little gold. The official reports were restrained and conservative. But the press and the public whooped up a vast enthusiasm for invading the Black Hills and finding the gold.

As the author says: "Custer's flamboyance only hurried the invasion. The American people had put the Hills on their list many years before . . . as a land the Indians did not need. Half a century earlier Illinois had been on the list. And before that, Ohio."

Ohioans were the chain of command in the Dakota adventure. Grant was President. William T. Sherman was commanding general of the Army.

Philip H. Sheridan commanded the Division of the Missouri. Custer was chosen to head the expedition. His aide was Col. Frederick Dent Grant, son of the President. Two of Custers brothers were along— young Boston Custer as a “guide,” and brevet Lt. Col. Thomas Custer as a company commander.

A Chicago correspondent sized up the famous Custer: “A noble man is General Custer . . . I came expecting to find a big-whiskered, swearing, ranting, drinking trooper. I found instead a slender, quiet gentleman with a face as fair as a girl’s, and manners as courtly as the traditional prince.”

Custer’s gold hunting expedition certainly didn’t endear him to the Sioux. But, as Jackson says: “The Indians did not attack Custer because they were angry over the loss of their lands, but because *he* was riding hell-bent to attack *them*. Custer did not die because he found gold in the Hills, but because he trapped himself by a foolish military move . . . If there is a villain in the story it is not peevish old Sitting Bull, or the yellow-haired boy general, but the American people and their never-ending list of places which the Indians ‘did not need’.”

REVIEWER: *Don E. Weaver, Trustee, Ohio Historical Society.*

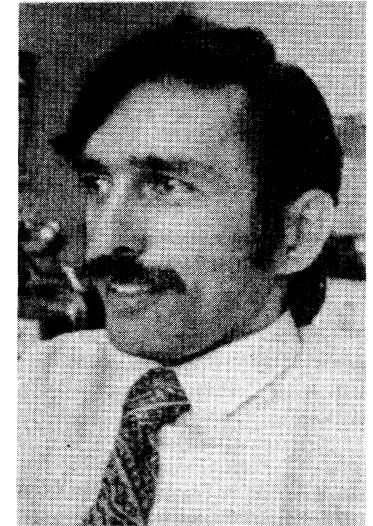
### OHIO LIBRARY WELCOMES TO NEW MEMBERSHIP

The Following Whose Names Were Added to Our Rolls  
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Mrs. Arthur Jewell Centerburg	Mrs. Linnea Schut Columbus

*The Recognition of Reality*

### AN EXAMINATION



EPIPHANY IN THE MODERN NOVEL by Morris Beja. *University of Washington Press.* 255 pp. \$7.95.

AUTHOR: *Dr. Morris Beja, Professor of English, Ohio State University, is the recipient of two Fulbright Lectureships and a Guggenheim Fellowship. He and his family are now in Ireland on a Fulbright Lectureship.*

*He has written many articles on authors of fiction for scholarly publications, and is editor of the two books, PSYCHOLOGICAL FICTION and VIRGINIA WOOLF’S TO THE LIGHTHOUSE: A CASEBOOK.*

THE LITERARY CRITIC TODAY has three basic goals: to enhance understanding and appreciation of literary works for the layman, as well as to give him

new insights into the works; to provide judgements and construct principles that will guide creative writers; and to provide new interpretations and insights for those who follow the profession of letters as teachers, critics, and/or creative writers. All of these goals are met admirably in Morris Beja's *Epiphany in the Modern Novel*, a study that focuses upon four giants of modern literature, James Joyce, Virginia Woolf, Thomas Wolfe, and William Faulkner.

Professor Beja uses as the focal point of his study an examination of epiphany, a phenomenon not unusual in modern writing, in verse as well as in the fiction he examines in this study. Although he disclaims his ability to define epiphany precisely, he does so with reasonable precision in his examination. Although the term has an ancient Christian liturgical meaning, best exemplified in the feast of Epiphany, which commemorates the visit of the Magi to the infant Christ, its literary use is, in comparison to its theological origins, relatively new. Yet its implication is quite similar. In the Christian tradition, epiphany means the revelation of the divine nature of Christ, on the feast day, to the gentiles, symbolized by the wise men from the East. The literary use dates from the writing of the autobiographical novel *Stephen Hero*, by James Joyce, in the early years of this century, and particularly from its publication in 1944. Epiphany, according to Joyce's *alter ego* Stephen, is an intuitive recognition of truth or reality, a recognition that takes place in a sudden burst of illumination. In an instant the commonplace makes evident its profundity, and "its soul, its whatness leaps to us from the vestment of its appearance." Following this initial definition, the term has not only been accepted as descriptive of the phenomenon to which Joyce applies it, but it has also come to be used to describe those stories of Joyce's in which the phenomenon plays a significant part. Thus, the stories included in Joyce's *Dubliners* are commonly called *epiphanies*.

Although the term has normally been limited to references to Joyce's work, the phenomenon itself is far from new, as Professor Beja is well aware. It is essentially the intuitive transcendental leap by which generations of romantics have sought to penetrate physical appearance and find the ultimate reality or truth that surface appearance hides or distorts. Professor Beja sketches the back-ground of the phenomenon in the works of the major romantics of the nineteenth century, those who like Proust, Shelley and others, long antedate Joyce and his work. In so doing, Professor Beja suggests, although he does not assert, a course of development leading from

theological to rational to beyond rationality and ultimately to Joyce, a sequence needlessly complex, particularly in light of Joyce's own Jesuit education. Nevertheless, Professor Beja is certainly on sound ground as he makes clear the long literary history of what is essentially a literary technique, and in so doing he points out the debt of such modern writers as Virginia Woolf, Katherine Mansfield, and Sherwood Anderson, as well as Joyce, to a tradition they tended to deny.

Professor Beja's readings of the works of Joyce, Virginia Woolf, Thomas Wolfe, and Faulkner provide the substance of the four major chapters in the book. In general, although each chapter strives for new insights in the light of his explication of "epiphany" as a literary technique as well as a philosophical conviction, each reading is conventional enough to avoid controversy and provides the substance for discussion and contemplation.

The same generalization applies to Professor Beja's discussion of contemporary writers in his last chapter. Although the opportunity exists for breaking new critical ground, either in the writers selected for discussion or in examination of the peculiar dimensions of horror that contemporary literary insights envision, Professor Beja does not seize it. Instead he content himself with reiterating his conviction that epiphany can best be seen and interpreted in terms essentially aesthetic.

Professor Beja writes well, and his grasp of the dimensions of modern fiction is admirable. The only weakness apparent in this study is an unwillingness to take advantage of the literary freedom uniquely available to the contemporary critic, a weakness that will undoubtedly disappear in his future works.

REVIEWER: *David D. Anderson is Professor in the Department of American Thought and Language, Michigan State University.*

## AN EARLY OHIO ENTERPRISE

HISTORY OF FOSTORIA, OHIO GLASS 1887-1920 by Melvin L. Murray. *The Gray Printing Company*. Index. Bibliography. 57 pp. \$8.50.

*AUTHOR: Melvin L. Murray is a native of Vincennes, Indiana; he graduated from Ohio State University with a B. A. in speech. At present he is President of the Seneca Radio Corporation, parent company of radio stations in Fostoria, Ohio; also Vice President of the Wood TV Corporation, Bowling Green, Ohio. Mr. Murray is President of the Ohio Library Trustees Association and Chairman of Publicity for the Ohio West Area of the United Methodist Church, Columbus, Ohio. Widely known throughout the Midwest as a public speaker, Mr. Murray resides with his family at 612 College Avenue, Fostoria, Ohio.*

THE COMMUNITY OF FOSTORIA, OHIO was formed in 1852 with the merger of two smaller communities, Rome and Risdon. The land for the site was donated by Charles W. Foster, the father of the future Governor of Ohio and Secretary of the Treasury of the United States.

The discovery of natural gas in fantastic quantities in January 1886, was to change the patterns of living in northwestern Ohio for all time. The community leadership made forays into southern Ohio and West Virginia with the attractive bait of "free gas" for any new industry. At this time glass factories were using coal and some natural gas.

Ground was broken for the Mambourg Glass Company factory in August 1887. This plant ended operations during the panic of the mid-1890s. Also producing glass bottles was the Crocker Glass Company. They made window panes but seemed ill-fated and closed.

The third new window glass company was The Calcine Glass Company. This firm began operations February 17, 1890, and stopped manufacturing about the same time as the other two.

Then on October 20, 1887 the Buttler Art Glass Company and Fostoria Novelty Glass Company started to progress nicely. At this time they were making bottles; had a machine for flaring glassware—July 24, 1877; May 25, 1886—glass mold for lamp shades, and September 29, 1891—a method for flashing color onto glassware. In the latter part of 1889 the Buttler operation suffered a disastrous fire that completely destroyed the buildings. The Novelty Glass Company was absorbed into the United States Glass Company. The Novelty Glass Company was making Christopher Columbus cups dated 1492-1892. They also made blown tumblers and "blue" syrup cans. This plant burned in 1895.

The year 1887 saw the formation of the famous Fostoria Glass Company. This firm moved to Fostoria from West Virginia. The company, of course, is still in existence in Moundsville, West Virginia and is one of the most famous glass companies in the United States. Early catalogs are not available and it's difficult to learn about the early Fostoria Glass Company patterns. A "swirl" pattern was made; a patent on an early ink well—the "Victoria" pattern; many covered animal dishes, pitchers and the famous "Dolphin" covered dish. The "Frosted Artichoke" shade and the "Foster Block" lamp base made a striking miniature lamp.

Operations really began on Monday, August 13, 1888. The first product was the Salt Dip Pattern #93 engraved by Otto Jaegar. January 9, 1890 the Fostoria Glass Company made samples of their Banquet Candelabra with pendants. The "swirl" pattern resembles Baccarat Glass, made in France. The firm had its greatest success in October 1890, when it recorded its largest sales volume.

Operations ceased in Fostoria, Ohio, December 31, 1891, but the company retained the name "Fostoria" after it was moved to Moundsville, West Virginia. There it was headed by the Dalzell family, a famous name throughout the glass industry.

The Seneca Glass Company was formally organized November 9, 1891 and lost little time operating the Fostoria Complex. The company made blown glass tumblers and pressed ware. In 1896 the firm was relocated in Morgantown, West Virginia where it is still in operation.

A contract was awarded for a building March 27, 1890 to the Fostoria Lamp and Shade Company and Consolidated Lamp and Glass Company. By August 21, 1890, the National Glass Budget wrote: "The Fostoria pressed flint lamps are going like hot cakes and are gems of beauty as well as novelties in the pressed goods line."

The author has found some beautiful small shades from the factory site. The Fostoria firm burned down in 1895 and all the personnel later

moved to Corapolis, Pennsylvania. After the plant was moved, though, it was still referred to as the "Fostoria Glass" plant. Interestingly, two of the rarest lamps sought today are the "St. Nicholas" and the "Christopher Columbus."

The Nickle Plate Glass Company was built just north of the present Union Carbide plant in Fostoria, August 15, 1888. Many famous shards have been found around the plant — The "Akron Block;" "Fostoria;" "Frosted Circle;" "Richmond;" "Flinted Ribbon;" "Pineapple and Fan;" and surprisingly "Columbus Coin" glass shards manufactured in 1892. The Nickle Plate firm merged with United States Glass Company July 1, 1891. Fire struck this Fostoria plant in 1895, completely destroying it.

The glassworkers of Nickle Plate asked for a loan of \$5,000 to start the Mosaic Glass Company in 1894. Mosaic did manufacture a swan toothpick holder in clear amber and perhaps other colors, but plans to reorganize the plant were doomed to failure. In 1895 the plant, plans and jobs of all were destroyed by fire.

The Fostoria Glass and Specialty Company and The Fostoria Incandescent Lamp Company was founded March 1, 1893. Renamed the Union Carbide Corporation, it has been the mainstay for the diversified family in Fostoria ever since. It employs about 750 workers in the city. Bulbs were manufactured under the name of "Fosteria Mazda" and were made in various sizes. Collectors can still find the tipped bulbs of the early type.

The company's Tiffany glass products in the year 1910 commanded the respect and the high prices of true works of art. It was the era of "Art Nouveau." The Fostoria Glass and Specialty Company's famous "Iris" ware, made only from 1910-1914, was a direct copy of Tiffany glass made by Quezal of Brooklyn, New York. All these lovely items were marked by a paper label. This company also registered another glass. They named it "Veluria."

In 1912 the General Electric Company purchased from the Holophane Glass Company of Newark, Ohio, all rights to manufacture and sell Holophane reflectors in the United States. They were manufactured by the Fostoria, Ohio Glass Specialty Company. Glass tubing and small bulbs were being made by the Loudon Glass Plant in Loudon township, of Fostoria.

Fostoria Glass Novelty Company had a brief existence as the businessmen of Fostoria in 1920 tried to revive the company. It was the fleeting momentary last gasp of an industry that had made the city famous for quality and artistry.

In 1880 a community north and west of Fostoria, North Baltimore, was very active in the production of glassware. The North Baltimore Glass

Companies made many beautiful tumblers, all apparently free-blown without a mold, and became well known for their bottles and fruit jars. At this house was made the famous Mason Jars.

Bloomdale Glass factory is between North Baltimore and Fostoria. It was noted for tile making and for obtaining a patent for the famous design of a "dog cart" made of glass. The "dog cart" was used for mustard, spices, matches, toothpicks or toys and is sought by collectors to this day. A shard of "Bloomdale Wild Rose" was another product of this plant. It was reported that "glass wash boards" were also made, but no identifying marks were placed on them. This company stopped making glass products after 1895.

The Bowling Green Glass Firms seemed to have the shortest life. It put out glass rolling pins, glass flasks, salt shakers and lamps. Very little data is extant regarding this firm.

REVIEWER: *Virginia N. Turner, a member of Ohioana Library, is co-owner of East End Antique Shop of Hebron, Ohio.*

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OHIOANA/BATTELLE CREATIVE WORKSHOP—April 7  
Battelle Memorial Institute

COUNTY CHAIRMEN AND CO-CHAIRMEN TEA—April 28  
Governor's Mansion

HAMILTON COUNTY AUTHORS' TEA—September 8  
Cincinnati Art Museum

FRANKLIN COUNTY AUTHORS' TEA—September 22  
Dr. and Mrs. Joseph Bitonte

OHIO POETRY DAY—October 6  
Christopher Inn

OHIOANA DAY—October 27  
Capital University



## A FARM IN OHIO



A TIMELESS PLACE by Ellen Bromfield Geld. *Doubleday*. 194 pp. \$5.95.

**AUTHOR:** *Ellen Bromfield Geld is now living on a farm, or fazenda, of her own in Sao Paulo. There she writes novels about the land of both Brazil and Ohio. Her affection is deeply rooted in the land.*

ELLEN BROMFIELD GELD has written a woman's novel, a genre that is both timeless and yet old-fashioned. So perhaps the title, *A Timeless Place*, is apt.

Mrs. Geld is the daughter of novelist Louis Bromfield. The locale of her novel is a large farm in a lush valley in Ohio. Her main character is Cass Barr Fagan, daughter of a well-known author, Thomas Barr, who lived on the farm and loved the valley until his death. Re-name the farm Malabar and re-name the author in the novel Louis Bromfield, and it becomes obvious that Mrs. Geld intimately knows the material she handles in her book.

Thomas Barr has left his daughter and his grandson, Steve, the heritage of his love for the Ohio valley he made famous in his novels. Cass, who married a Jewish man from Brooklyn (his life is dedicated to farming), fights against the politicians and venal landowners in Sutter's Valley who want to

build a superhighway that will turn the Valley and Blackfoot Forest into a tourist attraction, complete with motels, laundromats, public parks, hamburger stands and souvenir shops. Steve, loyal to his country, enlists to fight in Vietnam. And as it should be in a woman's novel, Cass is surrounded with friends and enemies who are either for or against the building of the highway through her Valley.

Ellen Bromfield Geld is a professional writer. She has to her credit five other novels. And *A Timeless Place* will succeed with the ladies who want to read about a strong-willed wife who is sensitive and compassionate, fighting for ideals to which she holds fast: the value of the land, the value of a united family, the need to defeat the villains who would devalue the moral standards and love of freedom which she inherited from her writer-father.

Mrs. Geld's single flaw is that she leaves Cass Fagan too often and takes the reader in to the world of peripheral, less interesting characters: George and Lurleen Porterfield, the ambitious social-climbers of Carthage (Mansfield?); the draft-dodging Ben Porterfield and the beautiful, strong (like her mother) Leah Fagan; the ambitious political-climber Jap Marcham, who wants to destroy the valley to bring new business to Carthage; and Governor Frank Demyon (Lausche?) who remembers his ties to the land.

But Ellen Bromfield Geld knows well the Ohio Valley that she and her father loved and cultivated. Here is one description of the Ohio she loves: "There were stars and still a moon in the sky as they walked along the dirt road toward the bridge. The road stretched pale yellow before them, and along its banks the Queen Anne's lace glistened silver, sewn together here and there by labyrinthine spider webs. It was nice to walk this way, footsteps dulled by the soft dust of summer, descending a hill, turning a bend, slowing in the enveloping shadow of some ancient, dark-leaved oak."

When Mrs. Geld describes the rich Valley, naming the trees and wildlife, taking us on walks through the woods, the pages of her novel come alive and fill the reader with nostalgia for a natural countryside that is becoming less and less available. And perhaps that nostalgia is enough.

**REVIEWER:** *Milton White, Associate Professor of English and Director of Creative Writing at Miami University, is the author of three novels and of short stories and articles published in The NEW YORKER, HARPER'S, VOGUE, and SEVENTEEN.*

## PEACE OF ALL KINDS

FOR PEACE AND JUSTICE. Pacifism in America 1914-1941, by Charles Chatfield. *The University of Tennessee Press*. 447 pp., \$11.95.

AUTHOR: Charles Chatfield received his Ph.D. in History at Vanderbilt University. He is Assistant Professor in the History Department of Wittenberg University. As a writer, he contributes learned articles to scholarly journals; he is the co-editor of *Garland Library of War and Peace* and has authored introductions to important reprinted works.

PROFESSOR CHATFIELD has set himself an imposing task in this attempt to tell the story of the peace movement in America from the First World War to the outbreak of the Second. Replete as it is with organizational structures, mergers, dissolutions, and reorganizations, calculated to interest only the surviving participants, it is the kind of book that could have provided the reviewer with an easy out—a game try at an impossible assignment. No such evasion is necessary, however, for, despite the heavy burden imposed by organizational history, the account is consistently interesting, informative, and even, in a curious way, inspiring. I have only one complaint—the sub-title is misleading. Although the pacifist Fellowship of Reconciliation serves as a somewhat raveled thread through the labyrinth, *For Peace and Justice* is not merely a history of pacifism, but of efforts for peace of all kinds.

Only at the beginning does the story deal chiefly with pacifism in its pure form—the determination of idealistic young men that they will refuse to fight on religious grounds. Some of these, for example Quakers and Mennonites, had a long tradition of refusing to bear arms, but others like Evan

Thomas and Kirby Page, who could claim no such tradition, moved during the war to a similar position. While Page talked of war as “social method” and Thomas condemned it on “sociological” grounds, their difference from conscientious objectors seems small in comparison to their identical determination to refuse participation.

After the war, emphasis shifted from abstention to prevention. Most elements of the peace movement became less concerned with refusing to fight than with making sure no one would have to. To some, war appeared merely as an aspect of capitalist oppression; others began to see it as a result of international anarchy to be overcome by creation and enforcement of appropriate international law, an approach unfortunately vitiated—as it still is—by refusal to create the international sovereignty which alone could make it work.

Despite differences of approach, the movement of the twenties appears, at least from today’s perspective, to have been characterized by good will and coöperation. However, as Professor Chatfield notes, “The test of pacifism was the problem of war.” With the rise of fascist dictatorships in the 1930s the peace movement faced that test and, perhaps inevitably, failed it. Emphasis shifted again, this time from the prevention of war to keeping America out of it. Working for peace became synonymous with working for neutrality, a neutrality which had to impose an equal disability on all belligerents. Pointing out that such nondiscriminatory neutrality generally favored the aggressor forced some profoundly peace-minded people into the role of hawks and drove the advocates of collective security out of the peace movement altogether.

As aggression followed aggression, to be met in America by neutrality legislation designed for an earlier war, the weakness of political as opposed to religious pacifism became evident. The person who refuses to fight because his conscience won’t let him is in an unassailable position. No one else is qualified to explain to him his conscience. Moreover, since to him the highest good is the refusal of violence, he is plagued by no inconsistency in favoring one side over the other in a war in which he is unwilling to fight. Those who seek to bind their government to nondiscriminatory neutrality go well beyond the satisfaction of the individual conscience into the area of public policy where their views, if accepted, have practical effects on the fate of their country and others. They cannot, therefore, maintain their position with consistency unless they are willing to say that it doesn’t matter which side wins. In the Emergency Peace Campaign and the Neutrality Acts they said it, and the majority of Americans didn’t believe it. Thus the peace movement

of the thirties died and has never been resurrected. The movement that arose in the late forties seeks peace through collective security.

Yet it would be an error to suppose that all of the struggles of the twenties and thirties are hopelessly "dated." When allowance is made for a shift in "style" from the sacred to the profane (in both senses), the young men of Professor Chatfield's early chapters are not so different from those of today. What *is* dated is the passion of the thirties to "keep America out of Europe's wars." Today the foremost problem of peace is to *get* America out of an Asiatic war.

The story is, of course, more complex than this summary. It is also more human. The author has doggedly recorded and clarified organizational activity, but he is at his best in dealing with ideas and personalities. It is natural that those of us who saw and heard Norman Thomas, A. J. Muste, and Reinhold Niebuhr will find a nostalgic quality in the book which the young cannot be expected to share. They can share, however, the privilege of a few hours in the company of men and women whose lives were a quest for peace and justice. If they never adequately confronted the dilemma that sometimes puts peace on one side and justice on the other, the succeeding generation has not done so either; perhaps it has not matched the zeal with which its predecessors pursued, admittedly elusive answers.

Although Professor Chatfield obviously sympathizes with those he is writing about, he never allows sympathy to outweigh analysis. (This should surprise only those who have confused objectivity with indifference.) He is to be commended for the cool way in which he has looked at his people as well as for the thoroughness with which he has told their story. It seems to me this book comes much closer than most to justifying the overworked term "definitive."

REVIEWER: *James B. Gidney is Professor of History at Kent State University. He edited Witness to Revolution: Letters from Russia 1916-1919 by Edward T. Heald, published by the Kent State University Press, 1972.*

### *Sandusky and Put-In-Bay*

## RIDICULOUS TO SUBLIME—IT'S ALL HISTORY

PUT-IN-BAY and SANDUSKY'S THIRD DIMENSION, two books by Charles E. Frohman. *The Ohio Historical Society*. The first, 156 pp. \$4.50, profusely illustrated with photos, maps and drawings, is a history of the waters and islands that lie off Sandusky. The second book is a collection of 100 fascinating episodes, also well illustrated. \$1.00.

AUTHOR: *Charles E. Frohman, attorney and retired industrialist, is a former President and long-time Trustee of The Ohio Historical Society. His history of Sandusky and Erie Counties is in its second printing. His other books include REBELS ON LAKE ERIE, SANDUSKY'S YESTERDAYS and CEDAR POINT YESTERDAYS.*

PUT-IN-BAY'S HISTORY began with the Ice Age and reached its finest moment in Oliver Hazard Perry's great victory over the British fleet in the War of 1812—"We have met the enemy and they are ours."

The stories of its caves, its celebrated residents like John Brown, Jr. and Jay Cooke, and its efforts in industry, wine making and as a pleasure resort, are not so well known.

Life on the islands could be exciting and also difficult. Mr. Frohman weaves many human stories into the web of history that surrounds Sandusky and the offshore islands. Reading this book is rewarding, not only in knowledge of the many parts played in Ohio history, but in sheer enjoyment of a kaleidoscopic story.

*SANDUSKY'S THIRD DIMENSION* is a unique collection of historic highlights and shadows, such as:

Fannie Mills, a Sandusky girl who appeared in museums and circuses, billed as having the largest feet on earth. Her photo backs up the claim. Sandusky's only legal hanging punished a man who in 1840 stabbed a bartender to death for refusing to sell him a drink.

A free love commune was banished from the county in 1857.

Charles Dickens "put up at a comfortable little hotel on the brink of Lake Erie" in 1842. He found it crude but hospitable.

John L. Sullivan, the famous pugilist, appeared in the Opera House in 1893. All went well until his departure, when "a few drinks" and a jealous wife led to a free-for-all.

Perry didn't fight the only battle. A skirmish between militia and volunteers and hostile Indians occurred in 1812.

Blanche Tucker, a Sandusky girl, became an opera star in Italy, married the Marchese d'Alligri, and was the first American to sing in Covent Garden, London.

In 1903, Sandusky's 18 cigar factories produced nearly three million cigars a year.

A revival tabernacle, built in 1912 for Evangelist French E. Oliver of Kansas, cost \$4200, but only \$1400 was collected in the plates.

A beer war in 1878 brought brew at two glasses for a nickel, or a schooner and a sandwich for five cents.

The schooner, *Harvest*, departed Sandusky July 29, 1858 for Hamburg, Germany, loaded with walnut, cherry, oak and maple logs. The trip took 69 days.

REVIEWER: *Don E. Weaver, retired Editor of the Columbus Citizen-Journal and Trustee and former President of The Ohio Historical Society.*

## Book Looks

THE VERY PECULIAR TUNNEL by Jan Wahl. *Putnam*. \$4.95.

Jan Wahl (whose boyhood home is Toledo) has developed his own tone for his many juvenile books. His creations are appealing and fleshed out with exciting action.

*The Very Peculiar Tunnel*, Jan's newest book, is the story of a brother and sister who visit the Humpty Dumpty Zoo. When they take a ride on the zoo's small train, amazing things begin to happen as Jan leads his young readers into a fascinating world of fantasy.

Among prestigious awards which Jan has received for his children's books, is our own Ohioana Book Award in 1970 for his work, *The Norman Rockwell Storybook*.

WHAT'S A NICE GIRL LIKE YOU DOING IN A PLACE LIKE THIS? by Joyce Teitz. *Coward, McCann & Geoghegan*. 285 pp. \$6.95.

This Cincinnati girl is considered one of the most resourceful lobbyists in Washington, D.C. She is professionally motivated and preliberated.

In her book, Joyce profiles 11 married women in their 20s and 30s, who are active in careers. Among them are a lawyer, a doctor, a broadcast-journalist and an economist.

Joyce uses direct quotes in her interviews, and digs in depth as she explores the psyches and motivation of these women.

It's all in the realm of women's liberation. As for the purpose of this collection of thumbnail sketches, the publisher says that the book "offers both specific advice and compelling challenge."

START FROM HOME by Hollis Summers. *Rutgers University Press*. 56 pp. \$5.00.

Hollis Summers, one of Ohio's most admired poets, has been Distinguished Professor of English at Ohio University, Athens, since 1959.

Therefore, his "home," described in many of these newly published poems, is in Ohio. He writes of a football game, a bird feeder, a marriage manual, sitting in a dental chair and Athens. To these subjects and others he brings beauty and originality of thought.

Because Professor and Mrs. Summers are world travelers, some of these poems bespeak the sea, road maps and pilgrims.

Professor Summers' imagery is pristine in its clarity—such as "a sky friezed with calligraphy." He takes the commonplace and makes it profound. His poetry has both intellectual and aesthetic appeal.

Hollis Summers has published four novels and five collections of poetry. In 1968 he received the Ohioana Book Award for his volume of poetry entitled, *The Peddler And Other Domestic Matters*.

ANNALS OF THE EARLY SETTLERS ASSOCIATION OF THE WESTERN RESERVE—1967-1971, by Order of the Board of Trustees. *Walker & Walker Associates*. 96 pp.

The Early Settlers Association, of which Judge Earl R. Hoover is president, has published its "Annals," composed of their proceedings of the years 1967-1971.

The soft-covered book is interesting reading. It describes the many activities of a membership which is constructively involved in the early history of The Western Reserve.

DEW DROPS by Nellie B. Weber. *Pine Hill Press*. Index. 319 pp. \$4.00.

In this volume of poetry, each day of the year is given a verse from the Bible and an original poem by Mrs. Newton S. Weber of West Liberty.

The Biblical verses all have inspirational messages. The accompanying poems are each based on the thoughts in the verses.

For example, April 15 has a verse from John 20:21—*Behold my hands . . . and be not faithless, but believing*. Mrs. Weber's poem follows and is an inspirational sonnet on "My Master's Hands."

Other subjects such as "our refuge," "our task," singing, fear and sacrifice are put in beautifully rhymed lines.

The author has been writing for many years, and she now dedicates her work with the prayer that God may use her poetry to bless other souls who, like herself, have faced many challenges.

MARRIAGE OF MANKIND AND OTHERS ESSAYS by Gordon Dallas Gray. *Vantage Press*. 132 pp. \$3.75.

The author of this book of essays was born in Cleveland where he became interested in the Cleveland Playhouse. Later he and his wife formed and now conduct the Studio Theatre at Painesville.

He takes this theatre and its concepts, technology, morality and bondage as the subjects for his original essays, which express his personal philosophy of life and the wonder of self-discovery. He rather downgrades moral codes, but his arguments are challenging. The final chapter is an interesting discourse on the Grays' Studio Theatre and how it is identified with freedom, responsibility and labor-of-love.

IF YOU LOVE HIM, BITE HIM by Jani Gardner. *Nash*. 160 pp. \$4.95.

Having authored *365 Ways to Say I love You*, Jani Gardner now uses the title *If You Love Him, Bite Him* to bind together a guide to positive femininity which in its basic analysis means how to get a man and hold him.

The author is a Cincinnati who combines free-lance writing with modeling and fashion designing. She has caught her man—her husband, and they have four children.

She writes in an unorthodox style, and does not hesitate to provide surprising and fantastic formulas on the subject of her new book.

INNOVATIONS IN EDUCATION: THEIR PROS AND CONS, by Herbert I. von Haden and Jean Marie King. Bibliography. Index. *Jones Publishing*. \$3.95.

Two educators, Herbert I. von Haden of Miami University, Oxford, and Jean Marie King of the Alachua County, Florida Schools, have written a valuable book on the various methods of education with a pro and con discussion of each.

Thirty new approaches to teaching—some being proposed and experimental, others revivals of the old and proved—are included. Among the former are the non-graded school wherein grade labels are replaced by flexible groupings; programmed learning via computer; sex education from nursery school to college with its resultant promiscuity; abortions and epidemics of social diseases; and suicides among students.

In the present-day ferment in education, this compendium becomes a succinct evaluation of methods in education, presented lucidly in outline, non-narrative form.

THE NEW TEACHERS by Don M. Flournoy & Associates. *Jossey-Bass, Inc.* Index. 206 pp. \$7.75.

Don M. Flournoy undertook this work when he discovered that he was not the only "experimenting" teacher and that many others like him were eager to talk about what teaching ought to be. The book features detailed reports on innovations in teaching employed in many different types of courses. These discussions which include teachers' personal revelations focus on how the courses are now being taught, planned, graded, approved, conducted.

The dean of University College at Ohio University, Flournoy, and his associates did extensive research before writing this book. They contacted teachers in diverse school settings—large and small universities, counseling centers. They found that in whatever environment the "new" teachers are located, they have a common goal—effecting a more creative kind of teaching. *Reviewed by Sandy Miller, librarian.*

THE UFO EXPERIENCE by J. Allen Hynek. *Regnery*. Epilogue, Appendix, Index. 276 pp. \$7.95.

Dr. J. Allen Hynek, a professional astronomer and notable scientist, has earned many impressive titles in his illustrious career. Before he held his current position as the Director of the Lindheimer Astronomical Research Center at Northwestern University and Chairman of Northwestern's Astronomy Department, he was Director of Ohio State University's McMillin Observatory, the assigned astronomer to "Project Sign" (code name for Unidentified Flying Objects) located at Wright-Patterson Air Force Base in Dayton, and a scientific consultant.

His book is a scientific inquiry into the existence of "Flying Saucers." He begins with a chapter on "The Laughter of



Science," which describes the universal attitude of scientists towards UFOs as being militantly negative and disbelieving. The author suggests that their emotionally loaded negativism might be of considerable interest to psychologists.

Thirteen chapters later, this eminent Ohio astronomer has proved, despite ridicule and the arbitrary official attitude of the U. S. Air Force which denies the reality of the UFOs, that the UFO phenomenon is a global one.

This is a convincing book; this is a convincing author. His work proves scientifically and beyond all doubt that the UFOs are a reality, Q.E.D.

THE RIVER STYX, OHIO AND OTHER POEMS by Mary Oliver. *Harcourt Brace Jovanovich*. 55 pp. \$6.50.

Many poems in this second volume by Mary Oliver, reveal her Ohio background (Maple Heights, Ohio). The title poem, *The River Styx, Ohio*, describes three women, (herself, her mother and grandmother), driving through Ohio in October. Although the drive is through sunshine, the poet discovers darkness.



The truths in Miss Oliver's poems reveal human factors.

Imaginative yet observant of actuality, this poet possesses a speed of phrasing in disciplined rhyme and meter which embellishes the impact of her memories of her grandmother, of chicken farming, a wire fence, pine woods. Her moods and meanings evoke for a reader emo-

tions of compassion, laughter, pity, sadness, love.

Miss Oliver's first collection of poetry, *No Voyage and Other Poems*, has won for her signal awards.

SUMMER CANNOT LAST by George David Cowan. *Dorrance*. 192 pp. \$4.95.

A first novel, this story revolves around the central figure of Link McBride, a successful executive who is worried about his marriage to Joyce whom he met when both were in college. Their lives are racked by racial strife, political corruption, hatred and jealousies.

The author, a resident of Deerfield, Ohio, stresses the hyper-radical forces of our society and the mores of the counter-culture. The book is a dramatic story of ferment and of characters searching for happiness.

MY UNIVERSITY, MY GOD by Daniel Hershey. *Vantage Press*. 77 pp. \$3.50.

As an author of numerous technical articles, an editor of two technical books and the writer of a textbook, Dr. Hershey, Professor of Chemical Engineering at the University of Cincinnati, now writes a very personal book about his own philosophy and his belief that life is a series of events governed by laws of probability.

His philosophy first evolved in his early school days; next it developed further as his education advanced. The final autobiographical portion of the book is devoted to the university with its dual activities of teaching and research.

Dr. Hershey likes his prestigious and influential position as professor. He warns that in the field of education new problems will evolve.

THE FERRARI IN THE BEDROOM by Jean Shepherd. *Dodd, Mead*. 269 pp. \$6.95.

Dear Jean: We marvel at your output of entertaining books while you are busy doing your popular weekly radio show, which is transmitted to major stations across the country, and while you are syndicating your TV series, *Jean Shepherd's America*.

Back in Cincinnati when you were with Crosley, weren't you more lazy—I mean, more relaxed—more nonproductive?

However that may be, the multitudinous readers (your books are always best sellers you know) will relax with hilarious enjoyment over this book of yours about today's hung-up Americans. (Are we really?)

*The Ferrari in the Bedroom* is a master performance in warm wit and happy humor. You have drawn most fortuitously on your stockpiles of "Dynamic Trivia" and "Straws in the Wind," and have shown us readers how we live in the age of Monsters—monster wars, monster poverty, monster social protests, monster politicians. Yes—it's beaucoup fun, reading about it.

Your interpretation of such things as drug addiction among prenatal infants, how it feels to be a woman if you're a man, and the good sense which Chet Huntley demonstrated when he announced his retirement from TV are comical indeed. Cheers!!

And then, for example, take your dissertation on the Great Chicken-Clawed Chooser. What's it an example of, no reader can tell. But it's hilarious—as is your transistorized electric popcorn popper. (Does it really pop?)

Not that you can answer all my questions, Jean, but I can ask them, can't I? And can't I say that your book is a merry merriment? (No anther from Jean, our friendly panther.)

SCRIPTS 4. VOLUME 1, NUMBER 4. *New York Shakespeare Festival Public Theater*. 28 pp. \$2.00.

Robert Montgomery is the Ohio dramatist whose play, *Subject to Fits*, is included in this monthly publication, *Scripts*.

Montgomery explains that whereas his play is original and in nowise an adaptation or dramatization of Dostoevski's novel, *The Idiot*, it is a response to this Russian masterpiece.

Among the characters are Prince Myshkin, his analyst, and the girl, Natasha, whom the Prince wishes to marry. They are all concerned about the Prince's disintegration. Hangings, death, a Swiss mental clinic, all these affect the neurotics before the final curtain.

This play is fantasy piled on fantasy, all atop illusion.

THE LITTLE RED HOUSE THAT GOD MADE; FINDING GOD'S WONDERS WITH TIMMY; and A CHALLENGE FOR JOEY by Dick Ruehrwein. *Standard Publishing*. \$0.69 each.

Dick Ruehrwein of Cincinnati writes amusing and appealing books for children. The three listed here and two others, *Joey Makes a Discovery* and *Timmy Makes a Promise*, have reached 150,000 in sales.

This speaks highly for the intriguing characters and interesting plots of Dick's books. They are attractively illustrated with colorful artwork.

**MEDIA: AN INTRODUCTORY ANALYSIS OF AMERICAN MASS COMMUNICATIONS** by Peter M. Sandman, David M. Rubin and David B. Sachsman. *Prentice-Hall*. Notes; Suggested Readings; Epilogue; Index. 434 pp. \$8.95.

Peter M. Sandman, formerly Assistant Professor in the School of Journalism, Ohio State University, with his two co-authors, has used his same engaging style for this compilation which he used in his other works, namely *Media Casebook: An Introductory Reader in American Mass Communications* and *Students and the Law*.

These three professional writers scrutinize the scene of American journalism and penetrate into the effectiveness of the reporting process.

They ask pertinent and challenging questions as they probe and evaluate.

Students of journalism will gain much insight from this analysis; and the general readers of newspapers and magazines will discover enlightening facts.

The authors know their mass media and they analyze the current communications scene with candor; they do not back off from such aspects in the news coverage as race, riots and national security.

**CANDLES OF HEAVEN** by Stella M. Frederick. *Vantage Press*. 66 pp. \$3.50.

Inspirational poems which reach out to the reader are collected in this book of poetry by a charming woman who was born in Nova, Ohio. In her lines, Mrs. Frederick shares the inner contentment which she has found in her religious beliefs. Her writings can be read as short, forceful sermons, as well as for their poetic content and beauty.

**THE PAPERS OF ULYSSES S. GRANT, VOLUME 4: JANUARY 8-MARCH 31, 1862.** Edited by John Y. Simon. *Southern Illinois University Press*. Index. 520 pp. \$15.00.

Of portentous significance is Volume 4 of the papers of Ulysses S. Grant. Both editor John Y. Simon and assistant editor Roger D. Bridges are to be commended for the freshness of their research and for superb taste in assembling their material.

In Grant's career these papers cover the momentous period from 8 January to 31 March, 1862. They chronicle the end of Confederate power in western Kentucky and Tennessee.

Beset by jealous brother officers and unwarranted charges of misconduct, Grant, nevertheless, concentrated on planning and winning battles.

Excellent tools are provided the reader in the form of maps, illustrations, footnotes, index, and a calendar of events.

Grant's papers, writings, letters and various documents not only provide the portrait of the newly commissioned general, but also reveal much about the operation and the politics of the Union Army.

Within this span of 83 days, Grant became so discouraged that he repeatedly asked to be relieved of his command. Yet he was able to surmount administrative problems and other hindrances, to become a winning general.

John Y. Simon, editor of these papers, formerly was on the faculty of Ohio State University. He now is Professor of History at Southern Illinois University and executive director of The Ulysses S. Grant Association.

**BEAUTY MILLIONAIRE: THE LIFE OF HELENA RUBINSTEIN** by Maxene Fabe. *Crowell*. Bibliography. Index. 178 pp. \$4.50.

Maxene Fabe, a former Cincinnati, is now a transplanted New Yorker and a youthful, full-time writer.

In a mood of delightful *l'esè* majesté, she writes her biography of Madame Rubinstein, the poor girl from Cracow, Poland, who, through her work ethic of the 18-hour day, built a fortune of two-hundred million dollars on the likes of us women of the bored middle class. Her will, a formidable document, ran beyond 200 typed pages.



Miss Fabe, the talented daughter of the famous Cincinnati artist, Robert Fabe, and a graduate of Walnut Hills High

School, did her research thoroughly. She writes for youth in a scintillating style which appeals to us "bored middle class readers" just as successfully as do Madame Rubinstein's expensive beauty lotions.

**A MANIA FOR MAGNIFICENCE** by Louis Kronenberger. *Little, Brown*. 236 pp. \$7.95.

There is pleasure in a pathless woods. Likewise in this compilation of Louis Kronenberger's miscellany of essays which discourse on varied and unrelated topics such as Wall Street wizards, personal ethics, Henry Adams, worshipers of worldliness, vulgarity and affluence.

Using no discernible path, the author reveals his personal bias on the varied facets of culture. He defines "magnificence" as relating to size rather than stature; to money rather than spirit; as lacking in virtue and nobility, yet having great scope and eminence.

In time span the essays cover the last three centuries; in our social structure they swing intensely from left to right — exulting, exploding and exegetic.

Louis Kronenberger combines his talents as both raconteur and anecdotist in this collection of essays.

**THE CHURCH IN CELEBRATION . . . The Rites of Life** by William J. Rauch. *The C. S. S. Publishing Co.* Acknowledgements. 93 pp.

Written as a guide for both pastors and the general reader, this book and its supplement describe such rites as those of baptism, confirmation, marriage and ordination.

The Reverend Rauch's concept are inspirational and well expressed. He is pastor of the Evangelical Lutheran Church in Greenford, Ohio.

FASCISM IN FRANCE: THE CASE OF MAURICE BARRÈS by Robert Soucy. *The University of California Press*. Notes; Bibliography; Index. 350 pp. \$15.75.

As a member of the History Department at Oberlin College who specializes in French history, Robert Soucy has taken the important subject of French Fascism and developed it through the person of Maurice Barrès, (1862-1923), an author and the controversial popularizer of cultural nationalism in France.



As to general concept, the book is a biography of this Frenchman whom André Gide (who often quotes the Communist line) calls, "The pernicious and deplorable influence of Barrès. There has been no more baneful educator."

Soucy, however, has justifiably interlaced this man's career with the mercurial politics of France, with its system of education and with the literary culture of his era.

Barrès had his protagonists as well as his detractors. He especially appealed to the French intellectuals on the eve of World War I.

The final chapter is the author's summation of the political movements of Fascism, Petainism and Gaullism. Soucy contends that Barrès' vision was limited and confined. His biography is well-researched and written in a style which will appeal to the general reader as well as to the specialist in French history.

*GHOST AND HORROR STORIES OF AMBROSE BIERCE*. Selected and Introduced by E. F. Bleiler. *Dover Publications*. 199 pp. \$1.50.

Ghost stories are only one facet of the writings of versatile and controversial Ambrose Bierce (born 1842 in Ohio). After fighting fearlessly and with honor as Major Bierce in the Civil War, Bierce became, when 26, a newspaper editor. Thus began his literary career.

Macabre and bitter are his tales of ghostly horror. Although soft-spoken, Bierce's written words are often ferocious. He combined mysticism and sparsity of expression and placed them into a theoretical pattern, highly stylized. The supernatural fiction reprinted here derives from Bierce's own drives and fears. Thus a certain sincerity is contained in his stories, 24 of which are in this collection.

Mind-blowing, these capsulated short stories appear in many anthologies.

No matter how much you may enjoy reading them, do not forget that Bierce, as a participant, wrote another genre of short stories—his colorful and well-regarded Civil War stories.

A HISTORY OF SAINT HENRY, OHIO by Joyce L. Alig. *Otto Zimmerman & Son Co.* Bibliography. 200 pp. \$6.00.

The author's avowed purpose in writing this work is to provide her readers with a better understanding and appreciation of the residents of St. Henry—past and present. She succeeds!

Her chronicle begins with the arrival of the first settlers in St. Henry in 1836. These people came mostly from Cincinnati to escape an epidemic of cholera that was sweeping the "Queen City."

Mostly German Catholics, they had strong religious convictions. Before the establishment of their own parish in 1839, they walked, or went by horseback, to Minster—miles away—to attend mass. The present-day church was erected 75 years ago and, in honor of that anniversary, this book was prepared.

The completion of the canal between Cincinnati and Toledo in 1845 brought many new settlers to this southwestern Ohio village. It was between 1880-90, however, that St. Henry experienced its greatest growth. Its population soared from 200 to nearly 700. The railroad was completed through the village; new businesses were founded, and old ones like the saloon were expanded.

In 1901 St. Henry was incorporated, and in 1905 the fire department was organized. The first private banking organization was founded in 1904 by the Romers, one of the pioneer families.

Mrs. Alig concludes her work with the complete roster of members of the St. Henry Church and with a listing of the town's other residents. Filled with photographs and documented facts, her book is an excellent compendium of life

in St. Henry from 1836-1971. *Reviewed by Sandra Miller, librarian.*

LORD, COULD YOU MAKE IT A LITTLE BETTER? by Robert A. Raines. *Word Books*; 147 pp. \$4.95.

No computer printout, this. The author's yearnings written in *vers libre*, are personal, prayer-like and contain inner themes of inspiration. As senior minister of the First Community Church in Columbus, Ohio, Robert A. Raines shares with the thoughtful reader his own honest emotions on such topics as wisdom, loyalty, children, America, searching and facing dangers. Enclosed in poetic form, these emotions emerge as brightly hued as the toucan.

The Reverend Raines never permits himself to be locked into a frozen position. His innermost thoughts of dreams and frustrations are the same as yours and mine. Like the Apostle Paul, The Reverend Raines believes that "yearning is a significant form of prayer." He advises us to turn our yearnings on—let them out.

JONNY AND HIS DRUM by Maggie Duff. *Walck*. \$4.95.

"Drums are on my mind a lot," says the author of this storybook for very young children. You see—Mrs. Duff's husband is tympanist with the Cleveland Orchestra. Besides drums and writing, her special interests are puppetry, sculpture, music and traveling.

Her appealing story shows "Jonny" playing his drum, making much sound, amusing his grandmother, but—disturbing his dad.

Maggie Duff is a children's librarian who knows small boys. We hope she will soon write a follow-up book on small girls.



**YOU ARE A HAPPENING OR SHOULD BE** by Wilbur E. Karl. *Vantage*. 119 pp. \$3.50.

Negativists and pessimists are deplored by Wilbur E. Karl, who was born in Cleveland and who is now a hospital administrative aide.

He writes his essays for the person who is self-reliant, and who strives to surmount mistakes and failures. Self-respect is the starting point for one who wishes to ignore age and who attempts to combine joy with the responsibilities of life.

The author correctly believes that "the generation gap" is an artificial distinction made between youth and maturity. The fundamentals of life such as love, spirituality, health, the search for knowledge belong to all generations. All ages are united by these fundamentals. In comparison, age differences are miniscule, but when blown out of proportion, they become the controversial "age gap."

These essays are inspirational and contain practical common sense.

**THE REVELATION OF JESUS CHRIST** by J. Willard Willis. *Economy Printers*. 278 pp. \$4.95.

In Coal Grove, Ohio, J. Willard Willis accepted the Word of God. He now lives in Monroe, Ohio, where he wrote this inspirational book for the purpose of awakening those people who are spiritually asleep.

His chapters are on such vital subjects as "Holding Fast," "The Seventh Seal" and "The Battle of Armageddon." As a fundamentalist, he explains verses from the Bible, concluding with John's Revelation.

**PROVIDENCE OR CHANGE WHICH?** by William McComas. *United Printing, Inc.* 100 pp. and **MISSION IMPOSSIBLE** by William McComas. *Daniels Publishers*. 64 pp.

In these two books, Pastor McComas includes sermons which he has based on the Bible. His theology is fundamental as he preaches sermons on such subjects as the Holy Ghost, Faith and on "What has happened to the United States."

This minister does not go into the streets to get his subject matter; nor does he go to Madison Avenue. He walks a path straight to the Bible.

He deplores the state of many American Churches, calling them recreational centers which neglect the teaching of the Bible.

One of his sermon quotes heavily from the Book of Ezekiel in explaining the destruction of the totally atheistic Rosh (Russia), when these people come down from the North to the valley of Mageddo, Israel.

The Reverend McComas writes effective and challenging sermons, all based on verses of the Bible.

**LINES WRITTEN ON QUAKER OVERLOOK** by J. H. Lawyer. *Gilded Tree Editions*. 40 pp.

As the sixth book of poetry by the Cincinnati writer, J. H. Lawyer, *Lines Written on Quaker Overlook* is an artistic sounding of such themes as night hours, heaven's hill and a gray day. A series of lyric sonnets are written to Karen and about the poet's love for her.

Written in traditional forms, these poems arouse the imagery of shimmering places and ethereal happiness.

**WHEN SHOES EAT SOCKS** by Barbara Klimowicz. *Abingdon Press*. \$3.50.

Young children will be amused by this original story about a small Negro boy who wears out socks so fast that he believes his shoes eat them up. Only when he plays a game of shadow man with his schoolmates, does he solve his problem.

This is another charming picture book by the talented author from Ohio, who has also written *The Word-Birds of Davy McFifer*, *The Strawberry Thumb* and *Fred, Fred, Use Your Head*.

**OFFPRINT FROM HEBREW UNION COLLEGE ANNUAL** Volume XLII 1971 compiled by Eleanor K. Vogel. *Bibliography*. 92 pp.

Eleanor K. Vogel, who has had a long association as assistant to Dr. Nelson Glueck and with the Hebrew Union College Jewish Institute of Religion, has compiled this Hebrew Union College Annual in honor of Dr. Glueck.

It is a definitive and scholarly bibliography of Holy Land sites. The list is arranged alphabetically, beginning with "Abdah" and concluding with "Yerusalem." All these are places where diggings have been or are being conducted.

Mrs. Vogel's compilation is indeed a valuable labor of respect and honor to a man who himself participated in many of the excavations and who wrote about his discoveries of Biblical sites.

**HONEYCOMB** by Gertrude Scott Jewell. *Privately Published*.

Gertrude Scott Jewell is a Centerberg poet who envisions the sights and sounds around her with personal penetration. She peoples her poems with individuals and injects a belief, a philosophy into each of her pages. An artistic publication.

**BEYOND CYNICISM** by David O. Woodyard. *The Westminster Press*. Notes. 112 pp. \$2.95.

Emphasizing the future in a person's life, The Reverend Woodyard of Denison University, Granville, has collected into this book, essays which look beyond the cynicism and pessimism prevailing today. He looks to a faith that the future is one of hope, and that it should be given priority in Christian thinking. One essay explores the partiality of God, how He takes the side of the oppressed. The author advocates a proleptic life-style for us all.

The Reverend Woodyard is optimistic about the power of the future, and ably transfers this feeling of hope to his readers.

**CUT OF NOON** by Frederick Nicklaus. *Lewis*. 53 pp. \$5.00.

*Cut of Noon* is the second volume of poems by this talented, Columbus-born poet. His first is entitled *The Man Who Bit the Sun*.

The poems are neither traditional nor experimental—they are uniquely "Nicklaus." *Ledges* is an exquisite poem, evoking both imagery and symbolism. The loveliness of *Sea Lanes* lingers on, long after reading it. Many of Mr. Nicklaus' poems describe bewitching foreign scenes. Others are infiltrated with a sense of deep isolation, personal to the author. And still others challenge the reader to make his own interpretation.

The title poem, *Cut of Noon*, contains these lines describing fear:

"Your fear runs mercury-quick at the rim  
of a glass, the cut  
of noon confronting you once again  
across the flags toward afternoon."

THE SILENT RIDERS by Thomas Shelby "Bob" Watson. WAKY Radio Documentary. 82 pp.

Thirty-two year old Bob Watson, who wrote this documentary script on guerrilla leaders during the Civil War for radio station WAKY, is a Kentuckian. In fact the locale for the action of the radio series, *Silent Riders*, is Kentucky. But the one guerrilla fighter, William Clarke Quantrill, was born in Canal Dover, Ohio on 31 July, 1837.

Quantrill was the leader of the Silent Riders who roamed Kentucky during and after the Civil War. His career was bloody, and his life ended in an equally bloody battle.

The author of this entertaining radio script (now published in book form) has done his research on the spot, and he gets this same immediacy into his crackling prose.

CONSERVATIVE MINDS IN AMERICA by Ronald Lora. *Rand McNally*. Bibliography. Index. Paperback 274 pp.

Ronald Lora of the University of Toledo synthesizes American literature on conservatism, a persistent strain in our thought patterns. Among the 20th century writers whom he selects to exemplify the conservative mood in culture are John P. Marquand, James Gould Cozzens, Russell Kirk and Peter Viereck.

Some, like Kirk, express animosity toward liberal intellectuals and Deweyite professors. Others, like Marquand, are in effect social historians as they describe cultural detail and ethical mores.

In conclusion, the author makes this cultural analysis: "The Conservative is more intuitive, mythic, and absolutist than

the Sensate liberal who is at home with empiricism, secularism, pragmatism, relativism, and contractualism."

His outspoken tenets, well-documented by literary examples and expressed with erudite clarity, provide challenging reading.

FOUR AND GROWING by Pearl Wilson Clark. *Carlton*. 86 pp. \$3.50.

Pearl Wilson Clark, who grew up around Sharpsburg, Ohio, now writes a nostalgic autobiographical novel of herself at the age of "four and growing." The little girl in the story, named Myrrl Willis, becomes Pearl Wilson Clark in the reader's concept. In 1904 Myrrl moved from a log cabin in the hollow to Sharpsburg, a coal town.

Here she goes to school, plays with her cousins, and describes Sunday School and holidays. When Myrrl's enterprising mother succeeds in renting a boarding house and running it profitably, Myrrl and her brothers and sisters enjoy such luxuries as a telephone and an organ.

Today the coal mines at Sharpsburg are closed—an epic is ended—and a delightful story is the result.

OF FROST AND FIRE by Hallie Cramer. *Naylor*. 42 pp. \$3.95

Hallie Cramer, a charter member of the Toledo Chapter of the Ohio Poetry Society and a member of Ohioana Library, writes poetry which is sharply etched and which is relevant to the reader.

In this, her second volume of poetry, Mrs. Cramer displays her sensitiveness to the emotions of others. Moreover, she delineates artistic scenes with her words.

Her poems, which vary between free-form and rhymed, are enriched by human understanding.

SINGING AND SWINGING MUSICOLOR BOOK ONE: SONGS FOR CHILDREN by Lorna Koplin England. *Horvath and England*. 18 pp. \$2.50.

The Bedford, Ohio, public school system uses the illustrated songs in this music book to train elementary school students, to help them develop necessary techniques, awareness and basic skills in the areas of rhythm, movement, tone-matching, phrase repetition and vocal dexterity.

The composer, Mrs. England, has worked in the field of music in various school systems. Thus she has been able to test her original songs, which have such intriguing titles as "Tommy Turtle," "Swinging" and "Lemon Lollipops."

TREASURY OF GREAT HUMOR by Louis Untermeyer. *McGraw-Hill*. Appendix. Index. 683 pp. \$9.95.

In this compilation by Louis Untermeyer, the Ohio writers Ambrose Bierce and James Thurber are included.

Mr. Untermeyer is a poet-critic, essayist with sophisticated taste and a compiler par excellence. He has assembled numerous anthologies. This one is a comprehensive study of wit, whimsy and satire written by authors from the remote past to the present.

Bierce, the bitter but talented misanthrope, is represented by excerpts from his *Devil's Dictionary*, ending with "Wit: The salt with which the American humorist spoils his intellectual cookery by leaving it out."

As for Thurber, humorous letters from him and to him are herein reprinted, as is a scene from *The Secret Life of Walter Mitty*.

2000 AND 1 FACTS, FIGURES AND PEOPLE OF SYLVANIA 1867-1967 by Robert "Pop" Wyandt. *Mohawk Specialties & Printing Co.* 158 pp.

The history of the town of Sylvania, Ohio, from the first time its town council met until 1967, is presented in this lithographed book. The author has gathered a voluminous amount of facts about Sylvania residents and has organized these in interesting categories and lists.

THE RISE AND FALL OF THE STATE by Richard D. Murray, M.D. *Book Explorers*.

Futuristics not only is a new subject being taught in some universities (Yale, Princeton) but it appears almost as Delphic probes in the art work of Richard Murray of Youngstown, who has reproduced in book form a collection of many of his expressionist line drawings and his paintings, both in multi-color and in black and white.

His art has messages: philosophical, economic, political. His paintings express in symbolic figures of magnificent color "The Rise and Fall of the State." These he considers prophetic. They begin with the birth of a nation; continue with its development, fruition, exploitation, corruption; then the revolution and final death.

The black and white art works depict such scenes as the taxpayer shackled by his social security number, manipulated war, and the politician enmeshed in red tape.

Politically oriented, this art is bold in concept and striking in its execution. Dr. Murray has had one man shows in antipodal cities such as New York, Los Angeles and Hong Kong.

**BIBLE ARCHAEOLOGY AND FAITH** by Harry Thomas Frank. *Abingdon Press*. Indexes. 352 pp. \$12.50.

Dr. Frank, Associate Professor of Religion at Oberlin College, is also an authority on archaeology. He combines these two subjects in this handsome book which merits to be rated as one of the important books of the year.

Dr. Frank's background in archaeology, biblical history and Oriental research is impressive. In addition, he did post-graduate work at the American School of Oriental Research in Jerusalem and has actively participated in diggings in that area. He has written *The Bible Through the Ages* and is co-editor of *Translating and Understanding the Old Testament*.

His newest book is Biblical history written from the soil. Palestine and the people of the Bible are placed against their religious, ethical, and political times. The book also bears witness to the actuality of the ancient Israelites and is a testimony to man's faith in God.

The author covers a vast period of preliterary history and places it in a living context. He sweeps across the centuries and, in chronological order, develops through archaeology the story of the Bible; Abraham, David, Isaac and Jesus, and their times are described in vivid detail and with photographs, drawings and maps. He traces the missionary journeys of Paul as these are authenticated by archaeological discoveries.

Besides his impressive knowledge, Dr. Frank has great talent in writing.

His conclusion is that the weight of evidence shows that there are few reasons to doubt the essential correctness of the narrative history in the Old Testament.

He writes, "The Gospel abides."

**70 YEARS UNDER A PARSONAGE ROOF** by Clarence H. Bowers. *Ohio Advertising Co.* 150 pp. \$3.75.

Writing as a Methodist minister, The Reverend Bowers now relates incidents in the interesting and productive lives of two Ohio ministers, Edwin S. Bronson, who had 15 parsonages, and his son, Clinton H. Bronson, who had 13 parsonages. Together, father and son, gave the Methodist Church a total of 92 years of service.

The Reverends Bronsons and their families experienced many joys and trials. These are recounted in episodic form and become a person-related history. The stories carry such intriguing titles as "The Land of Snow and Weddings," "The Mud Diggers," and "Mystery on the Farm." They provide an insight of "preaching days" from 1889.

This historic volume may be obtained from the author, Clarence H. Bowers, 1029 Whittier Ave., Akron, Ohio 44320.

**OHIO HISTORY: Vol. 80/Summer-Autumn 1971:**

**THE LOG ARCHITECTURE OF OHIO** by Donald A. Hutslar. *Ohio Historical Society*. 99 pp.

Donald A. Hutslar, aided and abetted (can we say?) by his wife, Jean, has written a book-length description of *THE LOG ARCHITECTURE OF OHIO*. His comments do justice to a fascinating subject, as he describes the antecedents of log construction, the history of Ohio's cabins, and their construction characteristics. These various topics are well illustrated with pictures.

Several hundred durable log buildings still dot the landscape of Ohio. They were designed as "homesteads" for the use of several generations. The author has done his research well and has colated fascinating data on a significant theme.

**THE CHEF GREGORY COOKBOOK** edited by Lois Rosenthal. *F&W Publishing Co.* Sources. Index. 381 pp. \$7.95.

A unique format for a cookbook is employed by Chef Jim Gregory and Lois Rosenthal. Successfully they have collaborated in writing chapters with such titles as "The Philosophy of Cooking," "The Chemistry of Cooking," and "How to Entertain."

To the reading eye, the preponderance of menus appear to be French, which is considered to be the finest in cookery.

Chef Gregory, who studied in the National Swiss Hotel School in Lausanne and has credentials from Cordon Bleu in Paris, is very creative in the culinary arts. Lois Rosenthal has put Jim's menus, his advice on wines and his cooking hints all into written form. Both are Cincinnati residents; both realize that people "eat with their eyes;" and together they have produced a different book designed for "happy cooking."

**CROSS-CURRENTS IN THE PERSONALITY OF MARTIN LUTHER** by Vergilius Ferm, Ph.D. *The Christopher Publishing House*. References. Bibliography. 186 pp. \$6.50.

Martin Luther, the Father of the Reformation—a man of such stature and diverse talents and interests—will always be a challenge to writers.

Dr. Ferm, presently Compton Professor of Philosophy, Emeritus, at Wooster College, is a member of Phi Beta Kappa and holds a Ph.D. from Yale. His approach to Luther is scholarly yet personal, as he discovers cross-currents in this religious genius.

His book is an in-depth study of Luther.

**THE PLAIN PEOPLE: High Ideals In Action** by Emilie Collens. *Herbruck-Mills, Inc.*

Young readers will be delighted with this storybook about the Amish people and life in its purest and simplest form.

This attractive book is a tribute from the author to her beloved mother.

The author's prose and pictures will convince juvenile readers that the Amish people are happy and contented with their philosophy—to earn an honest living and to lead a Christian life.

**JOHN URI LLOYD: HIS LIFE AND HIS WORKS** by Corinne Miller Simons. *Privately Printed*. 336 pp. \$15.

The internationally famous manufacturing pharmacist, John Uri Lloyd, was also known in his native city of Cincinnati as a novelist and the author of scientific treatises on chemistry and drugs. With two brothers, he founded the world famous Lloyd Library and Museum in Cincinnati.

Corinne Miller Simons, long associated with Mr. Lloyd as librarian of the Lloyd Library and Museum, writes this biography of versatile John Uri Lloyd and his brothers. She covers his boyhood, the events in his adult life, and also she explains why Lloyd's career marks a milestone in medical history. This fine person was also noted for his benevolences and magnanimous charities. Of special interest are the chapters, two through eight, which contain excerpts from the unpublished autobiography by this man.

Of great value is this biography, which is a veritable treasure trove of facts about a man much concerned about "the right and wrong in medicine and medication."

EXPLORING BEHAVIOR AND EXPERIENCE: READING IN GENERAL PSYCHOLOGY edited by Robert M. Stutz, William N. Dember and James J. Jenkins. *Prentice-Hall. References.* 366 pp.

Two of these editors, Robert M. Stutz and William N. Dember, lecture at the University of Cincinnati. For the beginning psychology student, they and James Jenkins have selected articles by various authorities which provide the flavor of the processes involved in formulating and solving selected theoretical methodological and, sometimes, ethical problems.

The topics discussed in these papers include ESP, miracles, subliminal stimulation, ethics in behavior manipulation, and intelligence testing.

Regarding this subject matter, the chapters are arranged for formal study.

As a textbook or for general reading by those wishing to delve into these aspects of psychology, this book is edifying and well organized.

A GOLD ORCHID. Translated by Lenore Mayhew & William McNaughton. *Tuttle. Bibliography.* 135 pp. \$5.00.

Not only did highly educated Chinese Mandarins have poetic thoughts, but a certain wineshop girl named Tzu Yeh, who lived in the 4th century A.D., wrote poems.

These have now been translated by Lenore Mayhew, who lives in Oberlin, and by William McNaughton, Assistant Professor of Chinese at Oberlin College where he has founded a very fine undergraduate Chinese program. Miss Mayhew herself is a published poet. Both she and Mr. McNaughton have traveled widely, have studied and taught in the Far East.

Their collaboration is a beautiful blending of rhymed English translations and Oriental imagery. The memories of the sing-song girl, Tzu Yeh, are both bitter and sweet. Her poems are significant; and the two translators are to be commended both for their own scholarship in Chinese, and for their sensitive interpretations of a young girl's emotions.

Full-page reproductions of Chinese art further enhance this memorable volume of poetry.

ECONOMIC ESSENTIALS by Delbert A. Snider. *Goodyear Publishing Co.* Index. 185 pp.

The beginning student of economics will find this book a helpful tool in understanding the approach to this subject and its terminology.

Included are chapters on such topics as "Principles," "Concepts," "Public Finance" and "International Economics." The final section is a summary explanation. As a classroom aid, this book by Dr. Snider of Miami University is an excellent introduction to the central and unifying points of economics.

DESERT OF DARKNESS by Ruth Wissmann. *Grosset & Dunlap.* 162 pp. \$5.95.

Ruth Wissmann, an Ohioan now residing in California, is adept at writing absorbing suspense books for the young adult. *Desert of Darkness* is no exception.

The scene is a bleak and sinister hacienda. To this foreboding home come Vickie Bishop and her husband. Attractive Vickie hopes to save her marriage. But certain events occur beyond her power to change.

This Gothic-style novel adds to Mrs. Wissmann's stature as a writer.

SHERWOOD ANDERSON/GERTRUDE STEIN edited by Ray Lewis White. *University of North Carolina Press. Bibliography. Index.* 130 pp. \$7.95.

The literary friendship which existed between Ohio's Sherwood Anderson and Paris' Gertrude Stein is revealed in this collection of letters which these two literary figures wrote to each other.

The letters, written from 1921 to 1941 and now published for the first time, become an important segment in literary history.

Gertrude begins her letters with "My dearest Sherwood," and always appears to end them with the phrase "lots and lots of love." Her prosaic vocabulary consists of one syllable words such as "nice" and "like," and she conveys her prosaic (meaning dull and ordinary) thoughts in trite phrases.

In contrast, Anderson writes his letters with literary grace and a positivity of observation which heighten his fluent style.

The two authors, so dissimilar, and divided by an ocean, nevertheless enjoyed a deep and significant friendship.

Ray Lewis White, Associate Professor of English at Illinois State University, is the author of previous scholarly books about Anderson. His newest work is an important addition to these.

FOOD WITH A FOREIGN FLAIR by Thelma Neill. *A.S. Barnes.* 406 pp. \$7.95.

I have taped an interesting radio interview with Thelma Neill on the Ohioana-sponsored radio series, "Ohio Authors and Their Books."

Mrs. Neill, who lives in Oxford, Ohio, is a former Professor of Home Economics. To this expertise she has added her own flair for foreign foods. Many of the

foreign recipes in her book were given to her by foreign students at Miami University, Oxford.

The author feels that we Americans can better understand foreign peoples if we have a knowledge of their traditional foods. These recipes are from many foreign lands.

Mrs. Neill has added interesting commentary to her recipes. Her book is unusual, interesting and definitely has flair.

EARTH'S TAPESTRY by Paula L. Siehl. *Business Data Services, Inc.* 53 pp.

Paula Louise Siehl of Cincinnati is poet and artist for her book of poems which contain both religious themes and the secular.

Her religious poems describe, with her own original interpretation, such scenes as the one with Judas, the decision at Gethsemane, and "light out of darkness."

The poet combines her thoughts and reactions with associative progression. Her free-form verse is conservatively tight and provides poetic pleasure for the reader.

SAY AMEN by Gerald E. Roberts, Sr. *The Brown County Democrat.* 61 pp.

A former Ohio teacher who now is a minister in Nashville, Indiana has written a collection of poems with an earthy and original approach to religion. He writes of prejudice; he asks Jesus why He isn't involved; he calls the Lord his Charlie Brown; and he is much concerned with the reality of himself.

The author classifies his poems as "prayers" and dedicates them to his wife and his father, both deceased.

MY HOUSE: Poems by Nikki Giovanni. *Morrow*. 69 pp. \$5.95.

Nikki Giovanni, a former Cincinnatian, is now a resident of New York City who remembers "her" house of love and fried pork chops and yams and of happiness and reality.

Without punctuation or capitalized letters, Nikki's poems swing along as they present this poet's very personal feelings about such subjects as Vietnam, a dead dream, a free future, men, and boring categories.

Nikki's poems become the rooms within her house. Her own life, she terms, a "scrapbook." She sits at dawn and hears "tears on her pillow." She loves and squeezes snowflakes into spring rain as she becomes a flower.

Nikki is a night person, uncompromising in her anguished emotions, as she writes of black love and black history.

The "I" quality in her poetry is dominant. Thus the reader feels strongly Nikki's individualism. She transmutes into poetry her legacies of being Black. For this accomplishment she is receiving many distinguished awards such as an Honorary Doctorate of Humanities from Wilberforce University, plus national recognition, plus praise . . . and (we hope) plus happiness.

A TENDERFOOT IN PARADISE by William M. Barrett. *The Mitre Press, London*. 86 pp. \$2.00.

The poems of this Ohio lawyer display a deep concern about today's conditions. Contemporary in form, these lines also show the influence of the author's 46 years spent in active law practice. Each poem relates to himself, revealing his thoughts, beliefs and principles. And each carries a challenging thought to the reader.

CRISIS IN EDEN by Frederick Elder. *Abingdon*. Index. 172 pp. \$3.95.

Subtitled "A Religious Study of Man and Environment," this serious study of Man's attempts to control nature is presented in its religious context by The Reverend Frederick Elder, formerly of Columbus. He is now minister of the United Presbyterian Church, Minnetonka, Minnesota.

In its investigation, the book treats with two contrasting views of nature, one Biblical, the other scientific. Ancient Man's wonder at the miracles of nature today has changed into the desire and attempt to dominate and subjugate nature. Thus this era becomes a very critical period. Will man change and pursue a new path of harmony with nature (as the ancient Chinese did) or will the earth become an ecological disaster?

The concluding chapters present both The Reverend Elder's conclusions and proposals. These are challenging and provide a positive approach. From this book the reader gains deeper insight into a major problem which is affecting us all.

WHY NOT A SUPERSTAR? by Richard L. Rustad. *C.S.S. Publishing Co.* 56 pp.

The rock opera, *Jesus Christ, Superstar*, is approved by The Reverend Rustad of the United Methodist Church, Strongsville, Ohio. He notes that some persons have been converted by hearing it. In his church services he has played each Sunday a portion of the album and has found its reception to be positive among all age groups.

This book is a collection of The Reverend Rustad's printed sermons as they were used with excerpts from the musical album.

A GUIDE TO THE MANUSCRIPTS AND ARCHIVES OF THE WESTERN RESERVE HISTORICAL SOCIETY by Kermit J. Pike. *The Western Reserve Historical Society*. Index. 425 pp.

The archives of the Western Reserve Historical Society is the repository of many valuable manuscripts, primary sources of information about "New Connecticut," the last western land to remain under the jurisdiction of this small New England colony and state. This book becomes a listing with brief descriptions of manuscripts written by these early New Englanders who settled in this Western Reserve, which in 1800 became part of the Northwest Territory. These manuscripts are now available to the public for historical research and are divided into categories of "General," "Special," and "Microfilm."

Beautifully bound, this volume has been superbly prepared and admirably meets the expanding needs of researchers.

THESE ARE MY JEWELS by John H. Lamneck. *Gordon Printing Co.* 125 pp.

Important history is related by John H. Lamneck, Judge of the Court of Common Pleas, Tuscarawas County, in his book about the early pioneers who contributed significantly to the development of Tuscarawas County.

Judge Lamneck has a fine sense of American patriotism and reveals his own high ideals, as he writes this history which begins with the early settlers of this county. The majority of the chapters carry titles of proper names. Almost every page is illustrated with a reproduction of an interesting and pertinent photograph.

UNDER ONE ROOF by Ray E. Buckingham. *Gateway Publishing Co.* \$2.00.

*Under One Roof* is a collection of beautiful, stimulating Haiku-like poetry with some cinquains written by award winning poet, Ray E. Buckingham of Delaware, Ohio. The topics with which Mr. Buckingham concerns himself include exciting places, miscellany, and the seasons.

The focus on the nature, or seasons' theme is just one of several characteristics of the Japanese-oriented poetry. Comprised of three lines, the poems are usually untitled, cleverly worded and unrhymed. They have a 5-7-5 metric count.

Among the collections of poems in Mr. Buckingham's work is this prize winner.

"Dipping wind gust plays  
Game of crack the whip across  
Ripening wheat field."

Mr. Buckingham is presenting the proceeds from the sale of his work to the Rotary Club of Delaware, Ohio, to support "Dollars for Scholars" and "Project Hope."

*Reviewed by Sandy Miller, librarian*

DINING OUT ELEGANTLY by Mj. Gibbs. *Press of the Times*. 64 pp.

Persons with motor homes, campers and trailers, who like to eat with a little élan, will appreciate this cookbook about picnicking in style.

The author gives recipes for breakfast, lunch and dinner which provide food with a flare. Included also are Japanese dishes, curries and other foreign fare.

Mrs. Gibbs writes gaily, as she intersperses glimpses of travel scenery among her recipes.

A BRIEF HISTORY OF THE PORT OF TOLEDO by William C. Beckett. *Privately Published*.

William C. Beckett is the Manager of Statistics for the Toledo-Lucas County Port Authority. He has written a condensed and well-authenticated history of Toledo as a port city from the time of the merger of the two villages of Port Lawrence and Vistula on the Maumee River. Steamboats, schooners, trains, canals, all play their important roles in the development of Toledo.

Mr. Beckett is a knowledgeable author, and he has compiled a no-nonsense record of hard facts and figures.

ALL THESE by Margaret Secrist. *Branden Press*. 32 pp. \$1.95.

Perceptive in her poetry, Miss Secrist was born in Andover, Ohio. She has returned to her native town after retiring from her teaching profession in the Detroit Public Schools.

Her collection of poems displays Miss Secrist's special talent and originality.

OAK HARBOR 1820-1920 (SALEM TOWNSHIP) by Morton Neipp. Index. 165 pp.

The history of Salem Township during the years 1820-1920 is related in terms of the men who settled there in the early years when the land was swamp, and of those from Oak Harbor who patriotically fought during World War I. Fully a third of the book is devoted to this foreign war with Germany.

Pioneers, farmers, townspeople, all relate to the development of Oak Harbor. Their careers become regional history which deserves to be recorded for posterity.

A GARLAND FOR OHIO by Evan Lodge. *The Partridge Press*. 63 pp. \$4.00.

Evan Lodge's *A Garland for Ohio* is special and original. His poems are vibrant with reflective lines and with meditative stanzas on men he has known. He uses real home place names in beautifully crafted free verse.

The variety of this poet's verse forms is well suited to the different moods which he delineates.

The poems are grouped into two headings:

"Sing Me My Home Places" and "Sing Me My Youth."

The title poem, "A Garland for Ohio," describes, with arresting turns of phrase, the pioneers who settled Ohio, the names they gave to towns, and the "brave story that they tell."

Professor Lodge of Kent State University has the gifted ability of making his readers participate in his memories.

BOTTLE MAKERS AND THEIR MARKS by Julian Harrison Toulouse. *Nelson*. Index. 624 pp. \$15.00.

No longer need collectors of fine bottles be puzzled by their marks. Julian Harrison Toulouse has compiled exhaustive, definitive material about bottles, their identifying seals and trademarks, and their manufacture. He also manages to include a soupçon of history about each bottle maker.

Dr. Toulouse's knowledge of this subject is impressive; his drawings of trademarks very helpful; and his documentation clear and concise. As an acknowledged authority of all manner of glass, Dr. Toulouse was formerly Chief Engineer and Manager of Quality Control and Operations Research for Owens Glass Company.

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