

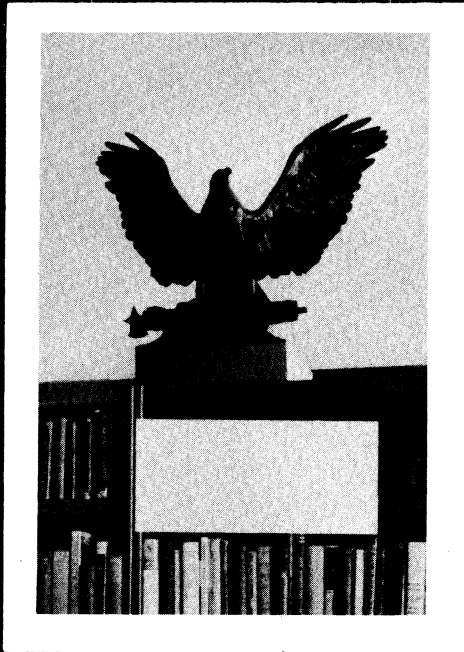
ohioana

OF OHIO AND OHIOANS • SUMMER 1958



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- ★ Contemporary Composers Flourish in Ohio
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Mary Jane Rodabaugh
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OHIOANA: OF OHIO AND OHIOANS

A quarterly published by

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Membership is open to all who believe in the things the Association stands for and are willing to support its work. These things are set forth on the inside back cover.



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Well Known Illustrators Drew For McGuffey Readers

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care and feeding . . .

In many kind words and letters you have found our daughter OHIOANA fair of face and form, and pleasing in expression. But even prejudiced parents can discern some note of concern about the child's care and rearing.

Will her book reviews be fair and unslanted? Well, why not? You would expect members of a family to look on one another's work with some affection; but where else would you find firmly frank, constructive criticism in equal degree?

Will her articles drum the merits of Ohio monotonously? Of course not! Like letters to and from home, some "outgoing" ones will tell of "family matters", our community and our neighbors; while others, from relatives afield, will bring welcome news of their work, thoughts and dreams. If, on occasion, an unforced, natural note of fond remembrance creeps in, it will come from the heart, without solicitation.

But let time and OHIOANA'S talents tell the tale.

EUGENE D. RIGNEY, *Chairman*
Board of Editors

***** IN APPRECIATION *****

It should add to our readers' enjoyment to know that all the signed articles have been contributed by the writers without compensation.

The monetary value of these contributions is far more than we could ever pay. We are correspondingly grateful for them and for the love of Ohio which inspired them.

The contributors are not responsible for the proof reading, which has been done by the staff.

THE ARTIST-IN-RESIDENCE

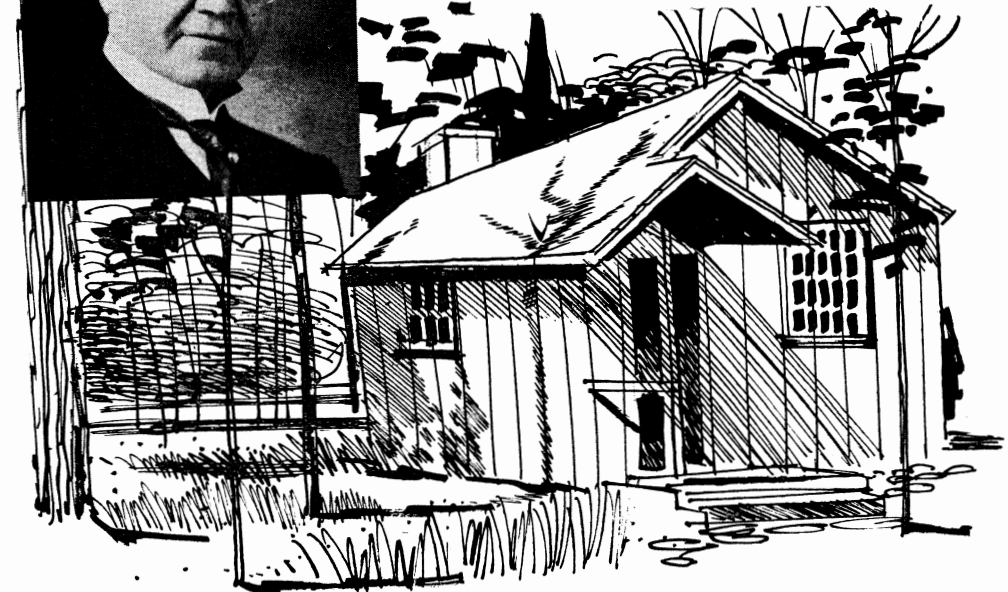
by Walter Havighurst

How one of the newest fashions in American colleges began on two Ohio campuses

"By the gracious conditions of this fellowship, the first of its kind in America, it was decided that I should simply continue my own work as a poet and dramatist, informally in touch with the life of the university, where a studio had been built for me in a quiet grove of the campus."
—Percy Mackaye

ONE OF THE NEWEST FASHIONS in American colleges is to have a working artist on location. Poets, novelists, painters, sculptors, composers—they are a new kind of academic man. The colleagues of chemists, anthropologists, historians and teachers of Freshman English, they have no textbook and no classroom. Yet they belong to the academic program, not the sideshows, of the campus. If it is worthwhile for a university

Above, PERCY MACKAYE
Below, EDGAR STILLMAN-KELLEY



WALTER HAVIGHURST kindly allows us to print a chapter from his forthcoming narrative history of Miami University where he is Professor of English. The book will be published by G. P. Putnam's Sons in January, 1959, as part of the university's Sesquicentennial celebration.

Dr. Havighurst is the author of a number of novels, some books for young people, a biography of Annie Oakley and several books dealing with the history and people of the Old Northwest and the Great Lakes. His most recently published work is *WILDERNESS FOR SALE: THE STORY OF THE FIRST WESTERN LAND RUSH* (Hastings House, 1956). He is also a Trustee of the Ohioana Library.

Edgar Stillman-Kelley in 1943 was awarded the first Ohioana Medal (now known as the Ohioana Career Medal) for his "outstanding contribution to American music as teacher, lecturer, author, conductor, composer."

to study artistic work it must also be worthwhile to support the artists who create it. There are now scores of artists-in-residence in American universities. The idea began at Miami University.

In November 1920, at the annual meeting of the National Association of State Universities in Washington, President R. M. Hughes of Miami University was assigned an indefinite topic: "The Most Important University Problem." Always a brief man, he spoke for four minutes on a problem which had plagued none of his presidential colleagues. "It

may not be the most urgent problem from the university standpoint," he granted, "but tremendously urgent from the point of view of the country." He proposed that the universities become the patrons of creative artists.

POORLY PAID

The reasons were ready: At the close of World War I the United States had entered an age of prosperity and power; now, if ever, should come a golden age of art. Writers, painters, composers were not wanting, but patronage was. "There is no one that is in the main more poorly paid than the creative artist." In the past the great artists have been under the patronage of the nobility, or of the rich, or occasionally of the state. In America there is no institution so fitted to be the patron of art as the colleges and universities. And—the gift is to the giver—"nothing would do more to leaven the increasing materialism of the American university than to have a great creative artist working on the campus."

A definite man—he had originally been a chemist—President Hughes then listed some artists who would grace any college in the land. Among the poets: Witter Bynner, Bliss Carman, Robert Frost, Vachel Lindsay, Edwin Arlington Robinson, Percy MacKaye, Sara Teasdale. Among the painters: Frank Benson, Cecilia Beaux, Paul Daugherty, Robert Henri, Joseph Pennell, Abbot Thayer. Among the musicians: Arthur Farwell, Ruben Goldmark, Edgar Stillman-Kelley, Charles Martin Loeffler. Among the sculptors: George Grey Barnard, Frederic MacMonnies, Paul Manship, Lorado Taft. Two of these artists, he said—Edgar Stillman-Kelley and Percy MacKaye—already held fellowships at the Western College

for Women and Miami University respectively. He might have added that the two fellows were neighbors in the village of Oxford, Ohio.

There was a final word, in those four minutes, about the duties attaching to the fellowship. It was not a professorship; it involved no academic assignment. The artist's sole obligation was to work in his own way in his chosen field. President Hughes thought there were between fifty and a hundred colleges in America that could support a working artist.

"A NEW HOPE FOR ARTISTS"

The first response was in the press—not only in educational journals but in mass magazines and daily newspapers. "A most enlightened business," Walter Lippmann called it. *Collier's* editorialized "A New Hope for Artists." Said the *New York Globe*: "Our material wealth and material aims have brought us to a climax of indecision and moral futility. It would be no more than fair if we should endow a few chairs of creative writing with a little of the wealth which burdens us, in the hope of finding leaders to deliver us from the sun-baked wilderness of pure commercialism." And the *Christian Science Monitor*: "For a bold step forward of the progressive ideal . . . keep an eye on the little town of Oxford, Ohio."

In that little town, across a meadow from each other, lived the first two artists-in-residence. They were close friends in Oxford, and before. In fact young Stillman-Kelley's first New York commission, in 1887, had come from Steele MacKaye, Percy's father—the composing of an overture and interludes for *Paul Kaurvar*, MacKaye's drama of the French Revolution which contained pointed parallels with the recent Haymarket riots in Chicago.

The Percy MacKayes and the Stillman-Kelleys met later in London, at the first European performance of MacKaye's *Jeanne D'Arc*, and still later in Berlin where Stillman-Kelley was composing and teaching.

In 1910 President Guy Potter Benton, in Berlin on Sabbatical leave from Miami University, became acquainted with the Stillman-Kelleys. After eight years abroad Edgar Stillman-Kelley had thought of returning to America; Berlin was too gay and too expensive for a composer with his big work yet to do. President Benton wanted to invite him to Miami where he could work in quiet and security, but before his arrangements were made a cable came to Jessie Stillman-Kelley saying that Western College, in the same Ohio village, needed a piano teacher. Six months later she was teaching at Western College, and in an empty farmhouse on the edge of Oxford her husband was beginning work on his *New England Symphony*. She soon won him an artist's fellowship, and President Boyd of Western College built them a cottage in the wooded campus. There in his roomy studio Edgar Stillman-Kelley composed his pre-eminent work, the musical miracle play *Pilgrim's Progress*.

A PLACE FOR HIM?

In 1919 in the intermission of a New York performance of *Pilgrim's Progress*, Percy MacKaye appeared at the Stillman-Kelley's box—"This is stupendous work," said MacKaye. "Where did you find time and quiet to think it all out?" When Stillman-Kelley explained his connections with Western College, MacKaye asked, "Would there be a place for me?"

Among visitors to the Stillman-Kelley studio in Oxford was Guy Potter Benton's successor, and it was natural that Presi-

dent Hughes should think of establishing an artist's fellowship at Miami. When he asked where he might find the right artist, the Stillman-Kelleys had the answer. Soon Percy MacKaye and his family arrived in Oxford.

A house was ready for them, on the site of present Hamilton Hall, but MacKaye looked doubtfully at an airless work room on the balcony of the Library, with a row of windows just under the high ceiling. What he wanted was a low roof and a fireplace. Three months later he

moved into a studio cabin—the students called it “The poet's shack”—in the deep woods of the lower campus. That winter at a plank table beside the broad fireplace he began writing a long narrative poem.

*Inland among the lonely cedar
dells
Of old Cape Ann, near
Gloucester by the sea,
Still live the dead in homes that
used to be.*

(To be continued in the next issue.)

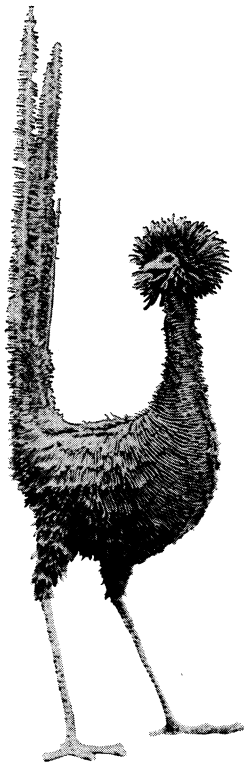
ANTIOCH COLLEGE SCULPTOR WINS

Prix de Rome

A *Prix de Rome*, the greatly coveted art award, has been won by Aldo Casanova, young sculptor and assistant professor of art at Antioch College, Yellow Springs.

One of the three representative pieces of his work which Casanova submitted to the jury is his “Birds”, shown herewith. It is of welded steel and is in the permanent collection of the Columbus Gallery of Fine Arts.

The sculptor is a Californian by birth who came to Ohio in 1954 to teach at The Ohio State University. Two years later he joined the faculty at Antioch College.



FOR OUR READERS TO ANSWER

The September, 1957, issue of *Civil War History*, published quarterly by the State University of Iowa, is a special issue devoted entirely to Ohio's part in the great conflict. One of the *Queries* submitted by a reader asks for information about the papers of General Irvin McDowell. Since McDowell was born in Columbus (1818) it may be that one of our readers knows of the whereabouts of his papers.

Q

One-man Museums—Do you know of any private collections of antique or historical items (other than books) gathered from Ohio counties? We are compiling a list of them. Please send us the names and addresses of any that you know of.

Q

Where was Montazas, Ohio? The Swiss Consulate at Cincinnati is trying to find out, and to locate the descendants of a person said to have lived there in 1880.

Q

There is said to be a woman living in Kenton who was present when Lincoln's coffin was opened for the last time when it was moved into its present permanent place in Lincoln's tomb in Springfield, Illinois. Who knows if this is so?

Q

Will some author volunteer to help struggling would-be authors? Every now and then we are asked to suggest a publisher for a manuscript. How would an established author answer a question like that?

"DOUBLE - BARRELED NOVEL" HAS TWO PROTAGONISTS



THE SAVAGE AFFAIR

by Virgil Scott. Harcourt Brace and Co.,
1958. Pp. 313. \$3.95



Reviewed by Robert I. Snajdr, Book Review Editor of the *Cleveland Plain Dealer* since 1946. He was born within a mile of his office—the only paper he has ever worked for.

AT 36, AFTER A LONG, TOUGH APPRENTICESHIP, served with the added financial drag involved in supporting a wife and four children, Michael Savage of Minneapolis, Minn., hit the jackpot with his first long novel, "Some Die on the Vine."

It brought him about \$80,000 in book sales and movie advances, acclaim, and the security his loyal wife always hankered for.

And then he couldn't take it.

Just why he couldn't is brought out in

this suspenseful novel by Virgil Scott, Ohioan by adoption and education, and now a member of the English department at Michigan State University.

His is, in a sense, a double-barreled novel in that it has not one but two protagonists, each of whom is groping toward his destiny. The other man is Hyatt Engel, flannel-suited New York magazine writer, assigned to do a cover story on Savage.

Author Scott takes these two men and leapfrogs them through the book and back and forth between New York and Minneapolis, picking up other characters at both ends and fitting them neatly here and there into the story: editors, fellow magazine writers male and female, friends, neighbors.

First Michael comes to New York and gets acquainted with his publisher and the

VIRGIL SCOTT is remembered in Ohio—where he lived for 22 years—for his *THE HICKORY STICK* (1948), a bitter attack in novel form on public school and university education in this state. He has taught at Michigan State University since 1947 but still considers himself an Ohioan, he writes to the Ohioana Library.

staff, including a certain quiet little junior editor named Jean who falls in love with him—and also inadvertently administers the coup de grace that ends his career as a novelist.

Then Engel, himself on the make for a job at or near the top of the heap, and getting there fast, goes out to Minneapolis to meet Michael on his home grounds and find out what makes him tick.

Much of the book is a long flashback, taking the reader through the author's childhood, college days and marital struggles, but except for the ending, which seems rather devious, the narrative is brought smoothly to its final dénouement.

Michael, it is gradually shown, can't stand the pace despite his love for his wife and children. Too much money all at once, too much liquor, too much gloomy and frustrating introspection—especially after he reaches the devastating conclusion that he is just a one-novel guy.

(It was Jean, to whom he had submitted his next manuscript, who told him, haltingly and tearfully, she didn't think he had another book in him.)

What he felt was left for him to do only Hyatt Engel perhaps, understood, for Hyatt had come to have real affection for his subject, a terribly sensitive soul who could never compromise. Engel could—and did—to get the job he wanted. He could also—and did—cover up for the man who had been his friend.

There is some very good characterization here, particularly that of Alice, the college sweetheart who became the mother of the four delightfully pictured children. Publishers' staffs may bridle a bit over his descriptions of their moves and motivations but he hasn't done very badly in that regard at all. Authors are bread and butter, it's true, but one gets a little tired of having to haul out the red carpet all the time.

★ ★ ★

MCCLOSKEY IS FIRST TO WIN CALDECOTT MEDAL TWICE

Robert McCloskey, a native of Hamilton, Butler County, has just been awarded for the second time the Caldecott Medal for the most distinguished picture book for children. He is the first artist ever to win this medal twice. The first time he won it for his *MAKE WAY FOR DUCK-LINGS* (*Viking*) in 1941. The latest award goes for his *TIME OF WONDER* (*Viking*).

In 1949 Mr. McCloskey won an Ohioana Award for the best juvenile by an Ohioan, *BLUEBERRIES FOR SAL* (*Viking*), which he both wrote and illustrated.

NEWS AND NOTES



OF THE NINETEEN handsome books issued by fifteen midwestern publishers in 1957 and selected in the Midwestern Books Competition for excellence in design and typography, three were published by Ohio publishers and one was written by an Ohioan. They were:

ANOTHER ATHENS SHALL ARISE by Lucien Price. *Kent State Univ. Press.*

THE GERMAN-LANGUAGE PRESS IN AMERICA by Carl F. Wittke. *Univ. of Kentucky Press.*

THE RAINBOW BOOK OF NATURE by Donald Culross Peattie. *World Publishing Co.*

COLONIAL LIVING by Edwin Tunis. *World Publishing Co.*

* * *

THE ANISFIELD WOLF LITERARY AWARDS which Edith Anisfield Wolf of Cleveland established some years ago are awarded annually to the two authors of books which best promote racial and religious harmony. One award this year goes to Jessie Bennett Sams for her *WHITE MOTHER (McGraw-Hill.)* The other goes to the South African Institute of Race Relations for its various effective publications in that field.

ANTIOCH COLLEGE will again sponsor a Writers Conference this summer, covering both prose and poetry phases of writing. Dr. James G. McConkey, professor of English at Cornell University, will direct the conference. His staff will include Robert L. Crowell, Jessamyn West, Hollis Summers, W. D. Snodgrass, and Nolan Miller, chairman of the literature department at Antioch. Several scholarships will be offered to talented young writers.

* * *

A SPECIAL FEATURE of the coming summer session of the School of Library Science at Western Reserve University will be the introduction of a program for law librarians sponsored in conjunction with the University's School of Law.

* * *

CHURCHES OR ORGANIZATIONS responsible for the maintenance of old burying grounds, dating before 1860, or the records thereof, may obtain a free copy of a book which includes a chapter on proved methods of preserving and restoring old gravestones. Write to Percy Shaw, Hepburn and Dean, Architects, 955 Park Square Building, Boston 16, Massachusetts.

HANDBOOK FOR DATING (*Westminster Press*) was written by the mother of two sons. From them she learned what girls should know about being popular. The author, Cecil Jane Richmond (Mrs. James A. Groves), lives in Columbus and calls herself a writer, a housewife and a part-time farmer. She has been on the staff of the *Dayton Daily News*, *The Ohio State Journal* and *The Columbus Dispatch*.

* * *

ROBI MACAULEY has been appointed to succeed John Crowe Ransom as editor of *The Kenyon Review*, effective July 1, 1958, but will be on a leave-of-absence for about twelve months thereafter. *The Review* is a literary quarterly published by Kenyon College at Gambier.

* * *

A BIOGRAPHY that could well inspire a young person to devote his life to science is EDWARD WILLIAMS MORLEY: HIS INFLUENCE ON SCIENCE IN AMERICA, by Howard R. Williams of Hudson, published by *Chemical Education Publishing Co.* (1957). Morley was a self-trained scientist who spent thirty-eight years in teaching and research at Western Reserve College and University. The book was very favorably reviewed by Harlan Trumbull in *The Times* of Hudson.

* * *

SAALFIELD PUBLISHING COMPANY of Akron is one of the country's largest producers of children's books and games. *Publishers' Weekly* gave the company a full page of pictures in its issue of March 17.

* * *

THE PREMIERE performance of the symphonic work, "A Set of American

Religious Folksongs", was given recently by the Akron Symphony Orchestra. The composer is Farley K. Hutchins, Associate Professor of Music at the University of Akron and minister of music at Westminster Presbyterian Church.

* * *

THE 1957 FRANCIS PARKMAN PRIZE of the Society of American Historians has been awarded to Arthur M. Schlesinger, Jr., a native of Columbus, for his book *THE CRISIS OF THE OLD ORDER, 1919-1933 (Houghton Mifflin)*, the first volume of his four-volume *AGE OF ROOSEVELT*. The prize is awarded annually for a book of American history or biography that has important literary distinction.

* * *

ALL ABOUT SATELLITES AND SPACE SHIPS, a book for children by David Dietz of Cleveland, has been scheduled for early publication by *Random House*. Hiram Haydn, senior editor of *Random House* is also a Clevelander.

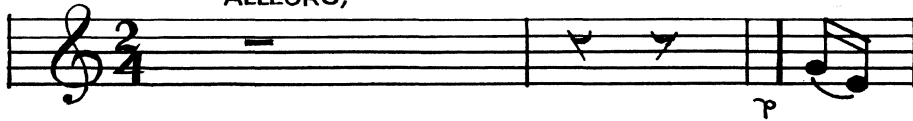
* * *

AMERICAN JEWISH PERIODICALS in eight languages, issued from 1823 to 1925, are being microfilmed at the Hebrew Union College—Jewish Institute of Religion in Cincinnati.

* * *

THE ARTICLES BY James Thurber of Columbus which have been appearing in the *Atlantic Monthly* will be published in book form in November, it is announced by *Little Brown and Co.* They tell of Harold W. Ross, the fabulous editor of *The New Yorker* with whom Thurber worked from 1925 until Ross's death in 1951. Many Thurber drawings will be included.

ALLEGRO,



OHIO'S CONTRIBUTIONS IN

Creative Music

Contemporary Composers Find Exceptional Advantages in this State

by Edward G. Mead, F.A.G.O.



EDWARD G. MEAD, university organist and member of the music faculty of the School of Fine Arts at Miami University, Oxford, Ohio, was recently given the specially created appointment of Composer in Residence at that University. He was thereby freed of routine teaching responsibility to give him more time for original work and for consultations with students of composition.

Firestone Hour Orchestra who was born in Plain City, and David Stanley Smith, a native of Toledo who contributed greatly to the literature of orchestral music while Dean of the Yale University School of Music. In the field of professional music teaching in colleges, universities, private studios and public school music systems, Ohio can claim leaders like John Warren Erb, Marion Morrey Richter, John A. Hoffmann and Edith Keller.

Likewise into the music publishing business have gone Ohioans including Edward Ellsworth Hipsher and Charles Haubiel. The latter established The Composers Press, Inc. which has been of great benefit and interest to American composers. Among Ohioans in the field of music criticism we find the name of Lewis Henry Horton, a native of Youngstown. Ohio has also shared in the folk music of America through the activity of her folk-lore societies and through her own collectors of folk music. One of the most prominent of such collectors has been Ruth Crawford of East Liverpool, co-editor with her husband of *Folk Songs*;

OHIO IS CONTRIBUTING BROADLY to the development of music in our country. This contribution is made not only through the accomplishments of her native sons and daughters in the field of music but also through the work of those musicians who have chosen Ohio for a permanent home or have resided in the state for quite a length of time.

Over the years Ohio has sent singers like Helen Jepsen and Blanche Thebom to the concert stage and to the Metropolitan Opera House. In the orchestral field, there are such well-known persons as Howard Barlow, the director of the

U.S.A. Mary C. Eddy, a native of Perrysville, has gathered folk tunes of her native state that might otherwise have never been brought to light.

CONTEMPORARY OHIOANS

All of these phases of Ohio's contribution to the development of music in our country are of real value and interest. However, the creative work of the Ohio composer and in particular that of the contemporary Ohioan, merits special consideration. Especially is this true when one notes that as far back as 1933 a prominent Ohio-born composer was recognized by the Boston Symphony Orchestra when during that year it presented Emerson Whithorne's Suite, Op. 53 entitled *Moon Trail*. Again in 1935 and in 1939 this same orchestra presented David Stanley Smith's *Epic Poem*, Op. 55 and his *Symphony*, No. 4, Op. 78. It is also significant that the Chicago Symphony Orchestra in 1927 and the Rochester Symphony Orchestra in 1931 played works by C. Hugo Grimm, a native of Zanesville, now living in Cincinnati. On several occasions the Chicago Symphony Orchestra has performed numbers by Arne Oldberg, born in Youngstown. His *St. Francis of Assisi* was presented during the 1955-1956 season.

In the second verse of a prize-winning poem about Ohio, the author, Viola Morrow Wheeler, sings of the sons who have ventured forth from country lanes and steel-built cities, "to bring back honored names." Such has been the case with many composers of music who claim Ohio as their native state. Among contemporaries is Charles Haubiel, born in Delta, now residing in Los Angeles, California. As a young man, Mr. Haubiel went to New York where he devoted many years

to his creative work. Some of his compositions have received national recognition. One of his orchestral pieces was awarded the New York Philharmonic-Symphony prize and his *Revolt of the Hills* for men's chorus won first place in a contest sponsored by the Mendelssohn Glee Club of New York City. In 1955 Mr. Haubiel returned to Ohio to receive a citation from the Ohioana Library Association and to hear a performance of his *Romanza* played by the String Trio of Ohio State University.

From Oberlin, Edward Ballantine went forth to become in later years a member of the faculty of the Music Department of Harvard. His *Variations on Mary Had a Little Lamb* now appearing on a long playing record with the composer as interpreter has been referred to as a "model of tact, skill and shrewd criticism." The Cincinnati composer, John Haussermann Jr. while sojourning last year on the Island of Majorca, heard the first performance of his *Stanza for Violin and Orchestra*. He was already known for his organ preludes published in France and for his many interesting songs.

DAUGHTERS AS WELL AS SONS

Not all creators of music who have ventured forth from Ohio have been sons. There have also been daughters. Ethel Glenn Hier, born in Cincinnati, has pursued a busy musical life in New York. In 1953 she returned to her home city to hear her *Bells of Asolo* played by the Cincinnati Symphony Orchestra under the direction of Thor Johnson. The following year Miss Hier came back to Ohio, this time to Columbus to receive a citation from the Ohioana Library Association. On this occasion a baritone and string trio from Ohio Wesleyan University presented

a group of her songs. Miss Hier as well as Charles Haubiel have had the honor of being chosen residents of the MacDowell Colony at Peterborough, New Hampshire.

Many of Ohio's sons and daughters have not ventured forth but have brought honored names to their native state and gained distinction abroad while residing here and carrying on their creative work. Prominent among these is Eusebia Simpson Hunkins from Troy, now a resident of Athens. Distinctive are the operas she has composed which are based on folk tunes, an outstanding one being *Smoky Mountain* that has already been given several performances. J. Alfred Schehl of Cincinnati who was recently recognized in an anniversary program of his own music has made an excellent contribution to organ and choral music, and in particular to that of the Roman Catholic Church. Also of Cincinnati is Eugene Hemmer who with other composers among the younger group of writers is gaining fame widely, especially for commissioned works in the larger forms, both instrumental and vocal.

In addition to those Ohio composers who have journeyed from the state or who have chosen to remain here, many composers have come to Ohio either from other states in the Union or from foreign lands. Such composers can justly be considered Ohio composers if they have had five years of residence in the state while developing their creative talents, and if, in the case of the foreign born, they have become American citizens. Cleveland has welcomed many such composers who have and are contributing greatly to American music. James H. Rogers, a native of Connecticut who was for many years the distinguished music critic of the

Cleveland Plain Dealer, was also a composer of organ music and many songs. Probably one of his best known songs is *The Star*. The current music critic of the *Cleveland Plain Dealer*, Herbert Elwell, also came to Ohio from another state. Mr. Elwell, who has been recognized by the Ohioana Library Association, is the composer of interesting chamber music, also songs such as *The Road Not Taken*.

SONG WRITERS

Song writing, as a matter of fact, has been a favored medium of expression with Ohio composers. As early as 1856 Benjamin Hanby of Rushville wrote *Darling Nelly Gray* which was widely sung and which is said to have aided in the abolition of slavery. Ohio is also proud to claim the song writer Daniel Decatur Emmett, who wrote both the words and music of *Dixie* which was sung and played in both the Northern and Southern armies during the Civil War.

Later, at the turn of the century, another Ohioan to use the solo song medium was Oley Speaks, a native of Canal Winchester. So very popular have been his more than two hundred songs that many have been transcribed for violin and piano and for choral groups. Probably there are few, if any, singers who do not know such famous Speaks' songs as *Sylvia*, *Morning* and *The Road to Mandalay*. Among contemporary composers using the solo song form is Wintter Watts who was born in Cincinnati. Many of his songs including *The Nightingale and the Rose* are used by leading singers.

Among the contemporary composers who have come to Ohio is Arthur Shepherd of Cleveland. His Symphonic Poem

The Horizons has been given an outstanding performance by the New York Philharmonic-Symphony Orchestra with Bruno Walter conducting. Mr. Shepherd has other major works and published choral numbers, chamber music and piano pieces that are in sonata form and smaller dimensions.* To Cincinnati from Poland came Felix Labunski. In addition to his teaching at the Cincinnati College-Conservatory of Music he finds time for composition. Among his works there is a cantata for chorus and orchestra entitled *There is no Death*. His *Images of Youth* for young voices and orchestra was commissioned by the Musical Festival Association of Cincinnati for performance at the 1956 May Festival. The work is a setting to music of poems of childhood by the English poet Walter De La Mare and an American poet David McCord.

FROM VIENNA TO OHIO

From Vienna to Kenyon College came Paul Schwartz. Last year his chamber opera *Dr. Heidegger's Experiment* based on a text by Nathaniel Hawthorne had its first performance at Baldwin-Wallace College. Last summer his *Variations on an Ohio Folk Tune* for full orchestra was performed at Baden-Baden, Germany. The writer of this article himself has found Ohio very conducive to creative music writing. Coming from the east to teach in the School of Fine Arts at Miami University he was last year given the newly created appointment of Composer

**Editor's Note:* After the foregoing was written, Arthur Shepherd died January 12, 1958. A tribute to him by Janet C. Mead, wife of the writer of the article, appears in this issue on page 57.

in Residence. In 1955 he was honored by the Ohioana Library Association when one of his vocal trios and a group of solo songs were presented on the program at the annual luncheon-meeting.

To the creator of music, Ohio offers many superior advantages from which may be derived real inspiration. The symphony orchestras found in several cities from Cleveland down to Cincinnati and across from Youngstown to Toledo; the many college and university choral and instrumental groups; the several churches of various denominations ready to sponsor vocal and instrumental compositions; and the college centers such as Wilmington ready to present original operatic performances, offer to the composer residing in Ohio opportunities for the production of his or her creative work. And so we conclude by saying that Ohio can take justifiable pride in her excellent musical achievements in the field of creative music.

DWIGGINS MEMORIAL EXHIBIT GIVEN TO PUBLIC LIBRARY

William Addison Dwiggin, a native of Martinsville, Clinton County, who also lived in Zanesville and Cambridge for a number of years, was one of America's most noted designers of type faces and books. His creations became classics during his lifetime. The eighty-five books comprising the memorial exhibit of his work, after being shown in various large cities throughout the country, have been presented to the Hingham (Mass.) Public Library. Hingham was his home for fifty-two years.

[This poem appeared first in Ted Robinson's column in *The Cleveland Plain Dealer* years ago and is reprinted with the permission of that paper. Shortly after Carr's death it was read at a memorial service at Cleveland College.]

HORACE CARR, PRINTER

We can afford to be tolerant of him —
Too stubborn to admit that man progresses,
Hand-setting type by lights long since grown dim,
Lovingly gleaning beauty from his presses.
We can be generous to his memory:
Our linotypes and Miehles do the stuff
With modern low cost fast efficiency —
Not beautiful as his but good enough.

Our age is practical; we cannot wait
For craftsmen with an antique predilection
For Caxton's ideals or who emulate
The enduring William Morris' perfection.
Just give us legible printing, and plenty of it —
Although sometimes, as has been widely hinted,
We save one printer's work because we love it,
Caught by the beauty he has dreamed and printed.

He would not see (perhaps he would not heed;
He was too busy at his Caslon cases)
A world becoming better at full speed,
Relinquishing some of its over-rated graces;
A world where wise men figure out the pattern
For all men's days, so each may eat more bread,
Whether rebel or saint, able or proud or slattern,
As if living were more important than being dead.

Call our printer a symbol of time departed,
An era regretted by only a foolish few,
When genius was scarcer, but brave and single hearted,
And doing work well was all the joy it knew.
Now he is gone, we admit we are led to wonder
What beauty is lost with one craftsman's obstinate pride;
Whether the swift Hoe press's brutal thunder,
Like his last quiet line, is justified.

—Carr Liggett



HORACE CARR

Horace Carr, Ohio printer extraordinary—born near Meadville, Pa., September 13, 1868, died April 14, 1941 in Cleveland, Ohio. Self-educated . . . designed and cut type out of wood at age of 9. At 12 learned printing at *Erie Advertiser*; moved to Cleveland in 1889, fired from *Union Gospel News* for reading books by anarchists and atheists. In 1891 married Nettie Burton, who shared his love of books and painting; bought a small print shop for \$45, prospered modestly, opened his famous shop in the Caxton Building in 1904. He loved the books and printing of the 15th and 16th centuries, produced many books, booklets, folders and other pieces whose beauty has made them collectors' items. Covers he designed and printed for the Cleveland Orchestra and the Play House programs are still in use . . .

CARR LIGGETT, a native of Pennsylvania, has lived in Ohio 45 years, most of the time in Cleveland. Since 1933 he has been President of the Carr Liggett Advertising Agency in that city. His hobbies are verse writing and musical composition. He is the author of several books and recently wrote the book, lyrics and music of a musical show for Ohio University. It was called "The Squirrel Cage" and was performed March 28 and 29. The show was so well received that he is now re-working it in the hopes of a professional production.

**Many Well-Known Buckeyes
Are Members of
America's Oldest Theatrical Club**



LAMBS FROM OHIO

The first installment of a series of biographical sketches by Russ Johns, a Lamb from Chillicothe.

RUSS JOHNS has directed radio programs for CBS in New York for fifteen years. He has also been a singer and entertainer all over the U.S. in vaudeville, night clubs, the Ziegfeld Follies, films, radio, summer stock and revues in London, Paris and Berlin.

He is above all an inveterate returner to his native beath of Chillicothe.

THE STORY of the Lambs is a fairly long one. As this piece is concerned primarily with members of the Lambs from Ohio, the history of one of the oldest clubs in the country will have to wait

for another issue. But for those of you not acquainted with "The Lambs" (it is never called "The Lambs Club") let me just say that the parent organization was formed in London, England, in 1869. Probably the most widely accepted version of the origin of the Lambs comes from London where the founders wanted to honor Mary Lamb, sister of the famed essayist, Charles Lamb. Mary Lamb liked the theatre and its people and a popular expression of the time was "Let's go round to the Lambs tonight." So her gracious hospitality was remembered when the time came to christen the new club.

The American chapter was founded in 1874. When it was incorporated under the laws of the state of New York in 1877 there were about sixty members. Today membership totals approximately 1200. Originally the Lambs was meant for actors, but today men of many professions hold membership. Located all over the world, they have one important thing in common, a deep and abiding interest in the theatre.

Some months ago I had a mimeographed letter sent to as many Ohio members of the Lambs as I could locate. From the letters sent, 16 replies have come to date. Some just got under the wire, proving that people do not always like to talk about themselves, even in the theatre! To keep peace in the family, the names have been arranged alphabetically. "The first shall be last," etc., etc. (The birthdates are printed only by permission!!)

1. BILL ADAMS

Bill Adams states that he was born in 1887 in Tiffin, Ohio, graduated from Heidelberg College in 1910, the Cincinnati College of Music in 1912, played

pro-baseball in Ohio and Michigan, and was under contract with the Dallas Texas league. But, "I refused to report so was put on the black list." Bill played stock in Cincinnati, joined the Sothern & Marlowe Shakespearean Co. and remained with them over a period of six years. Later he played in "Peter Ibbetson" (1917) with Constance Collier and John Barrymore, served in the Air Force and Balloon Corps (first World War), played "Chu Chin Chow" in 1919, then back to Sothern and Marlowe. In 1920 he was coach for the Yale Dramatic Association. A later theatre success was "Hamlet" with John Barrymore in New York. Seats sold as high as fifty dollars each (which should interest "ticket scalpers" today.) Bill then staged the Barrymore play in London, with equal success. In 1926 came summer stock in the Adirondacks. His co-producer was a young lady whom he had met with Sothern and Marlowe. They married and as Bill says "I lost my shirt but gained a wonderful wife. We have one child, Diana, and she is terrific!"

Radio came under the "Adams Act" in 1924. Thirty years in radio, nine with the "March of Time," during which he did impersonations of FDR (always with the permission of the White House), contracts with some of the biggest network shows, plus the popular "soap operas". Recently he did thirteen months with "Damn Yankees" and said "it was fun getting back in the theatre".

A member of the Lambs since 1928, he also belongs to the Players, has been on the board of AFTRA since it was founded, and is on the board of the

Episcopal Actors Guild and vestry of All Angels Church (a very active man—Bill Adams.)

2. MAURICE A. BERGMAN

Maurice A. Bergman (called "Bergie" by everyone, including his wife) hails from Chillicothe, where we both attended Chillicothe High School. In probably the shortest resumé on record he states that he was graduated from CHS; attended the College of Journalism at OSU; graduated law college, University of Cinn.; and was admitted to the Ohio bar in 1922.

Today he is executive head of the talent and story department, eastern offices of Universal-International pictures. (Earlier positions held in New York were: advertising executive Publix Theatre; account executive, Lord & Thomas, advertising agency; director of advertising and publicity, Columbia Pictures; director of advertising, 20th Century-Fox Pictures.)

Bergie and his charming wife live in a penthouse on West 12th Street in New York, and when time permits we sit and talk about Chillicothe. (Which probably bores his wife to death, as Mrs. B. was born in Worcester, Mass., but she takes it all with good grace.) Possessed of a fine mind and a highly developed sense of humor and justice, Maurice Bergman would have to look long and far to find a detractor. Having known him all my life, and knowing many of his associates, on that subject I can speak with authority. And after one of our gab-fests I always come to the conclusion that neither of us has ever really left Ohio.

This series of sketches will be continued in the next issue.

Willie Mae

by Elizabeth Kytle

Alfred A. Knopf, 1958. Pp. 244. \$3.50

ELIZABETH KYTLE (Mrs. Calvin Kytle of Columbus) lived in Georgia until 1950 when her husband's business brought her to Columbus. This is her first book. It will also be published in England.

Willie Mae is a Negro woman, now in her fifties who, as this amusing and poignant personal memoir opens, is "packing up every Lord's thing I own fixing to leave Georgia for good and all."

"It always has been a hard row to hoe for colored folks", she says, "but now Herman Talmadge has done got himself elected governor, it's the frying pan and the fire. One while here I thought things might could get getter, but now I know different, I'm solidly fed up.

"I don't want nothing belongs to white folks. But I've got a plumb bellyfull of the biggest portion of them treating us the way they do. . . ."

And the book ends with Willie Mae

Reviewed by *Ernest Cady*, a native of Newark, who has lived in Columbus most of his life. He is Literary Editor and editorial writer on the *Columbus Dispatch*. He wrote *WE ADOPTED THREE*, and, with his wife, is co-author of *HOW TO ADOPT A CHILD*.



changing her mind in these words — "I reckon even two Talmadges don't make a Georgia. This here Georgia's my home place too, and I ain't going to run out of it like a tuck-tail dog!"

In the intervening pages, Willie Mae (through her amanuensis, Mrs. Kytle) conversationally relates the story of her life, with plenty of self-criticism as well as barbs—blunt, matter of fact and subtle—at the social system under which she lived for a half century.

With a mastery of the simple declarative sentence which many an educated writer might envy; with quaint turns of vivid colloquial speech little-known to whites; with a retentive memory implementing a keen, observant eye, she has produced a Negro's-eye view of Deep South living that may properly be called unique.

Poverty, and hard work, and making-do with little; enjoying to the full the scanty

privileges and pleasures that came her way; lavishing affection on those she cared for and meeting suffering and tragedy with patient acceptance—this was the day-by-day tenor of Willie Mae's existence.

Willie Mae herself is no propagandist like some well-known Negro writers who have published autobiographies. Whenever this note creeps in, as in a bit of rather lyrical praise for federalized housing and a not-too credible meeting with Franklin D. Roosevelt as a guest in a house where Willie Mae was working, the reader senses that another hand may have been at work.

In this, her first book, Mrs. Kytle has done a skilled job of getting inside another person's mind and interpreting what she found there with fidelity and charm. Granting that the material was there, craftsmanship of a high order was necessary to mold it into a successful story.



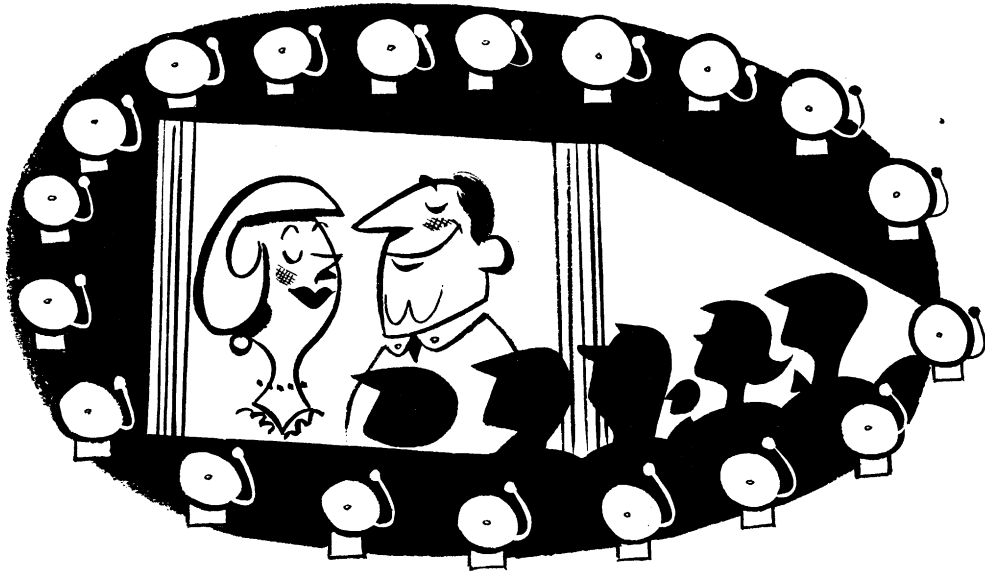
MORE LIGHT ON PREHISTORIC OHIOANS

THE ADENA PEOPLE—NO. 2, by William S. Webb and Raymond S. Baby, with chapters by Charles E. Snow and Robert M. Goslin. Published for The Ohio Historical Society by *The Ohio State University Press*. 1957. Pp. xii + 123. Illus. \$3.00.

Raymond S. Baby, Curator of Archaeology, Ohio Historical Society, is a native of Cleveland and a resident of Worthington.

William S. Webb is Chairman Emeritus, Department of Anthropology and Physics, University of Kentucky.

THE ADENA PEOPLE—NO. 2, the second publication of the recently established Ohio State University Press, is a scholarly addition to the known data on the prehistoric Adena Indians of the Ohio Valley. Forty-nine new sites have been examined since 1945 and there has been a re-examination of earlier excavations and materials. Twenty-five new traits of these Indians have been discovered, among them the kinds of pipes used; grooved axes; burning over earth-covered burials or tombs, etc.



SWEET BELLS JANGLED

by WILLIS THORNTON

A hitherto unresearched aspect of the musical culture of Ohio comes to light in the revelation that a collection of doorbells when rung in the proper order produces a tune.

WILLIS THORNTON, a native of Cleveland, lived in Akron for about ten years. He has done much newspaper work, served in two World Wars and now teaches journalism and history at Western Reserve University. His most recent books, both still in print, are *ALMANAC FOR AMERICANS* and *FABLE, FACT, AND HISTORY*. He has also written *THE THIRD TERM ISSUE* and *THE NINE LIVES OF CITIZEN TRAIN*. He lives in Shaker Heights.

MIDWAY ALONG MAIN STREET in Akron squatted the Waldorf Theatre. It was 1914, and this modest early temple of the cinema arts was innocent of sound, color, broad screens, and multiple dimensions. Yet it made in that year a startling contribution to musical art.

The Waldorf was the leading movie house of the city. As such, it was relatively respectable, considered fit even for

high school students to visit on their way home from classes. The more dubious nickelodeons were still "off limits." The Waldorf's bid for respectability lay largely in the fact that it charged a dime. Also, its management sprayed the house with an overpowering carnation perfume. Thus it smelled like a Chinese joss-house instead of like a public comfort station, as did the nickelodeons. Parents, yielding more or less gracefully to Progress, were beginning to concede that perhaps the movies had come to stay. They compromised, sanctioning support of the new art by their young, provided that this was strictly confined to the (10¢) Waldorf.

"MOOD MUSIC"

It was fitting that such a house should be the one to pioneer in behalf of a public which liked (and still likes) its pleasures loud. The silent pictures had been really silent only about as long as a new-born baby is silent. The dingiest nickelodeon already had its bored pianist down in front, one eye on the "hurry sheets", the other following the flickering and jerking action on the screen. From his tinny piano, a stream of "mood music" tinkled forth. The Mighty Wurlitzer and the 40-piece band were yet far in the future. But the Waldorf, conscious of its position of leadership, felt that it must get a step ahead of the lone pianist.

The theatre's dark and pungent interior was decorated with artificial autumn leaves of the sort more commonly found adorning the lattice-work partitions in Greek candy-kitchens. This synthetic verdure twined dustily up a series of pilasters along the theatre's interior walls. Hidden among the leaves crowning each capital there was now secreted an ordinary elec-

tric door-bell. Some fiend had conceived the idea that by tuning these bells in some approximation of a musical scale, and wiring them to a switchboard with keys like a console, they could be rung in such a succession as to suggest a musical tune.

TINY BLUE SPARKS

Just as the hero snatched the heroine from the railroad track (this, naturally, came at the beginning of a serial installment, since the previous week's installment had ended as she was tied, eyes rolling, to the same track.) the hidden operator would begin to press his little keys. The first door-bell, just above and behind my right ear, clanged into action. Sternly resisting my impulse to rush to the fire, I sank back just as another bell across the theatre took up the next note. And then back and forth, up and down the theatre, the bells chased one another, the tiny blue sparks of their circuit-breakers winking in the darkness among the paper leaves.

Poe himself never imagined such a demoniac tintinnabulation. The tuning of an electric doorbell can only approximate in precision that of a Steinway. But approximation was plenty good enough, on the theory of the dancing bear: not that he danced well, but it was considered remarkable that he should dance at all. The marvel was not that the clangor produced real music, but simply that it produced anything recognizable as a tune at all.

The range, alas, of so rudimentary an instrument, was limited. In fact, as I look back, my impression is that the performer, operator, or inquisitor, mastered but one tune. That was Carrie Jacobs Bond's "The End of a Perfect Day". "Br-r-ing - - ring - - ring, to the br-r-ing of a br-r-r-ing-ring br-r-ing!" Each note had the resonance

and vibratory effect of a large buzz-saw biting into an oak knot, and each was measurably off-key. But "The End of a Perfect Day" was distinctly recognizable, especially after the third or fourth reprise.

SHOCKING SILENCE

Even virtuosity has its limits, and the strain on the performer, or operator, was evidently considerable. Even he could not keep this up all afternoon. When he sank from his keyboard exhausted, the theatre would lapse suddenly into shocking silence, as though a blown fuse had suddenly shut down all the machinery in a planing-mill. For a time the picture would flicker on its ghostly way in silence.

It was always the Million Dollar Mystery in those days. This early film epic, which marked for young sophisticates of 1914 a broad advance over "The Perils of Pauline", flaunted glittering scenes before our wide eyes—an intrigue-ridden world of what seemed to us highly-sophisticated characters lounging in baronial mansions which appropriately framed the stately beauty of Kathlyn Williams, the dark-eyed charms of Marguerite Snow, the appealing softness of Florence La Badie, the slick good looks of James Cruze, and the sinister butting of Sidney Bracey. I remember little of the goings-on in detail, but the serial drew its name, I believe, from the announcement that its producers, the Thanouser Co., would fling away a million dollars to amateur contrivers of the best solution of the mystery, said solution then to be produced as the last installment. You will pardon us million-dollar sophisticates of 1914 if we curl the lip a trifle at pikers' preoccupation with \$64,000.

A SWELLING PANDEMONIUM

Recuperating from several bouts with "The End of a Perfect Day", the bell-ringer would watch the action of the picture intently. He had an understandable ambition to wring from his doorbells the last ounce of effect. So whenever Sidney Bracey, who as the butler I remember only as perpetually lurking around corners, stopped lurking long enough to answer the screen telephone, the alert bell-operator would galvanize the scene into reality with a peal on one of his door-bells, usually the one just behind my ear. He also filled in, of course, all rings by callers at the door of the mansion, all ambulances or other automobiles racing dizzily across the scene at 35 miles an hour. At times, swept off his feet by the climactic action of the serial, he would scramble madly over his keyboard, creating a swelling pandemonium on the doorbells to match the hysterical activity on the screen.

Then at last, when the villain was about to burn the papers and the heroine herself, all in one dastardly bonfire, and the screen lighted up with bright-colored slides announcing next week's episode and wishing the patrons full measure of health and happiness, the artist of the amperes would swing his bells back into "The End of a Perfect Day" in a last mighty climax. True, he could play them no more loudly than at first, since doorbells do not lend themselves to instantaneous modulation, but he did his best. And to ear-drums bruised by two hours of a succession of electric gongs jangling in a small room, it seemed louder.

Groggy from being buffeted between this auricular barrage and the equally devastating charms of the luscious La

Badie, I used to stagger forth into the dazzling light of Main Street, blinking blindly, and temporarily quite deaf. In this state of physical and spiritual exhaustion, restoratives were indicated, and I would weave down the street to the Sugar Bowl. There I would disengage the points of my high starched collar from the flesh of my quivering throat, and absorb a bottle of Moxie.

Not this Ordeal by Uproar, not the risk of permanent deafness or temporary nervous collapse could keep me from

regular attendance on the plottings and counter-plottings contrived by Harold McGrath for the mesdames Williams, Snow, and La Badie. But I still don't know who finally won the Million Dollars; to me that is the real mystery. I can only hope that no part of it ever went to the fiend who conjured up the most extraordinary musical instrument ever hatched in the mind of man. It was he of whom Ophelia must have had a prevision when she mused so bitterly on "sweet bells jangled out of tune and harsh!"



A Tribute to the late Arthur Shepherd

To the Editor, *Ohioana: of Ohio and Ohioans*:

With the passing of Arthur Shepherd of Cleveland, America lost a composer who understood our heritage and utilized our folk lore in his scores. His works both small and large are many, the latter being presented by leading world orchestras.

Through his activity in the Cleveland Symphony Orchestra and his friendly and inspirational teaching at Western Reserve University, the musical life of Cleveland has been greatly enriched.

(Mrs. Edward G.) Janet C. Mead

Member, Music Committee, Ohioana Library Association

Young Ohioans offered the life stories of two famous Buckeyes and the conqueror of the Old Northwest.

THREE BIOGRAPHIES FOR OUR CHILDREN

Mary Jane Rodabaugh (Mrs. James H. Rodabaugh) of Columbus, who reviews three books that will deepen our young people's appreciation of their Ohio heritage, teaches at Columbus School for Girls. She is a native of Napoleon and is co-author, with her husband, of *NURSING IN OHIO, A HISTORY* and *SCHOENBRUNN AND MORAVIAN MISSIONS IN OHIO*.

None of the authors of the books reviewed is identified as an Ohioan.

Iris Noble, **CLARENCE DARROW: DEFENSE ATTORNEY**
Julian Messner, Inc., 1958.
185 pp. Bibliography and index. \$2.95.

"It is a magnificent thing that Clarence Darrow lived. In Clarence Darrow's heart was infinite pity and mercy for the poor, the oppressed, the weak and the erring—all races, all colors, all creeds, all human-kind." This was one evaluation of Darrow's life delivered at his funeral in 1938. The reader will agree completely with this evaluation on finishing the book.

Born in Kinsman, Darrow was a schoolteacher at sixteen and a lawyer at twenty-one. He practiced law in Ashtabula until he was thirty when he moved to Chicago. Here he became a successful lawyer for a railroad. The Pullman strike,

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however, produced the inner conflict in Darrow which would dominate the rest of his life. When he resolved to leave the railroad and defend the strikers, he was started on his long series of defenses of the poor, the oppressed, the weak and the erring.

The author of this biography has produced a good study in the development

of the character of a controversial figure in American life. All the great trials are presented with considerable suspense. The author's sympathy is clearly with Darrow, but both sides are given accurate and fair treatment.

This book is recommended as fascinating reading for fourteen to sixteen-year-olds.

Shannon Garst, **ANNIE OAKLEY.** *Julian Messner, Inc.,*
1958. 183 pp. Bibliography. \$2.95

This junior biography is a well-written account of the poor little girl who became the world's champion markswoman. It is suitable for eleven or twelve-year-olds.

Of more interest than Annie Oakley is the author's account of the entertainment business in America in the period 1890-1914, with which Annie Oakley and her husband, Frank Butler, were associated for their entire professional careers. Buffalo Bill and Sitting Bull are really more fascinating than Annie Oakley. This is

because the character of Annie Oakley shows no development in the story. The reader is soon convinced that she is kind-hearted and uneducated, but Annie seems to gain very little knowledge from her many experiences. Frank always calls Annie "Little Miss Sure-Shot", while Annie refers to Frank as "the most wonderful man in the world."

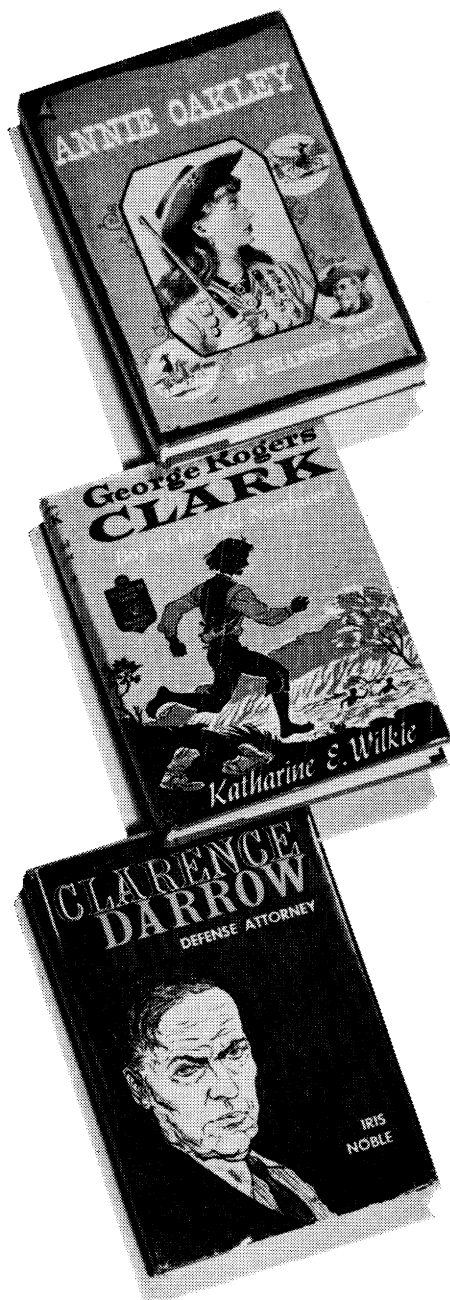
It should be pointed out that Darke County, Ohio, in 1865 was hardly a "pioneer community." Annie's family may have been poor but it was not pioneer.

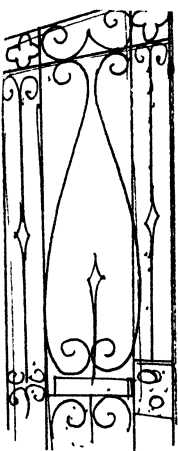
Katharine E. Wilkie, **GEORGE ROGERS CLARK: BOY OF THE OLD NORTHWEST.** *Bobbs-Merrill.* 1958. 192 pp. Ill. \$1.95

In this biography written for ten-year-old children, by selecting interesting episodes from the hero's childhood the author illustrates Clark's friendship with Thomas Jefferson, his education as a surveyor, and the development of the traits of boldness, courage, perseverance and energy. Combined with a winning personality these traits made possible Clark's defeat of the British in the truly important campaign in the Northwest during the American Revolution. Unfortunately in-

cluded in the account is the now discredited story which pictures the British commander, Henry Hamilton, as the "Hair-buyer General." In fact, Henry Hamilton was a brave, honest and honorable man, while Clark showed evidence of brutality in his campaign in the Northwest.

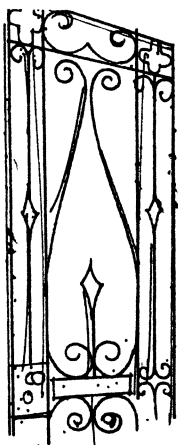
The account is best in relating the childhood experiences of a boy in colonial Virginia. Those factors which produced George Rogers Clark, the rough, tough fighter of the American Revolution, are presented succinctly.





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

OHIOANA LIBRARY NOTES



The judges for the 1958 Ohioana Book Awards are now rendering their decisions. The deadline is August 1. The judges in the four categories selected this year are:

- (1) Non-Fiction — General: John F. Cady, Ohio University; Raymond Walters, Jr., *The New York Times Book Review*; Landon Warner, Kenyon College.
- (2) Non-Fiction—Biography: Edwin H. Cady, Syracuse University; Emerson Shuck, Bowling Green State University; Louise Hall Tharp, Darien, Conn.
- (3) Fiction: Van Allen Bradley, *Chicago Daily News*; Harnett T. Kane, New Orleans; Lawrence E. Snyder, Springfield.
- (4) Juvenile: Adeline Corrigan, Cleveland Public Library; Virginia E. Goddard, Akron Public Library; Isabella Jinnette, Enoch Pratt Free Library, Baltimore.

* * *

Students at Harvard and Radcliffe Colleges have raised funds to finance the building of a poetry reading-listening room at Radcliffe in memory of Rollo Walter Brown, a native of Perry County. Mr. Brown was a beloved figure on the college campuses and around Cambridge where he lived the latter part of his life.

In 1954 he received an Ohioana Award for his *THE HILLS ARE STRONG* (*Beacon Press*).

* * *

The library's 10th annual Spring Pilgrimage goes this year to Oxford. The beautiful campuses of Western College for Women and Miami University will be visited, along with some of the charming homes in one of Ohio's most delightful towns.

* * *

Ohioana's Annual Meeting of members and Authors' Luncheon for the authors of the year will be held Saturday, November 1, 1958, at the Neil House, Columbus. Every Ohio author who has had a book published this year will be sent a notice of the affair—if the library knows how to reach him.

* * *

The 1959 Ohioana Engagement Calendar Year Book will make its appearance about September 1. Scores of clubs and organizations all over Ohio raise money for their own projects by selling this book. The theme this year will be "The Colleges and Universities of Ohio."

THE LATEST BOOKS Part I: by Ohio Authors

Published either (1) in late 1957 and not listed in OHIO AUTHORS AND COMPOSERS—1957, or (2) in early 1958, or (3) announced for early publication. Exclusive of books on Ohio subjects listed in Part II: THE OHIO SCENE.

- ADRIAN, ARTHUR A.Cuyahoga Co.
 GEORGIANA HOGARTH AND THE DICKENS CIRCLE. *Oxford Univ. Pr.* The biography of Dickens' sister-in-law, who remained in his home after his separation from his wife. The author, on the faculty of Western Reserve University, based much of his account on unpublished sources. Pub. late 1957.
- BIXLER, RAYMOND W.Stark Co.
 THE FOREIGN POLICY OF THE UNITED STATES IN LIBERIA. *Pageant Pr.* An analysis of relations from 1808 to the present. The author is professor of history at Ashland College. Pub. late 1957.
- BRUCKER, MARGARETTA.Richland & Summit Cos.
 DEBUTANTE NURSE. *Bouegry.* Dana Gordon's parents had chosen a blue-blooded husband for her, but her burning ambition was to be a nurse, and she finally had her way, with a young doctor as a husband. Teen-age to adult.
- BUCKMASTER, HENRIETTA.Cuyahoga Co.
 LUCY AND LOKI. *Scribner.* About a cat who grows so fond of a dog that she tries hard to be just like him. Ages 5-8.
- BURTON, KATHERINE.Cuyahoga Co.
 WITNESS OF THE LIGHT: THE LIFE OF POPE PIUS XII. *Longmans.* A biography that is concerned not only with the life and influence of the Pope as a religious leader but with his human side as well.
- BYERS, CARL C.Hocking & Cuyahoga Cos.
 PRESCRIPTIONS FOR HAPPY LIVING. *National Executive Pr.* The author maintains that the object of life is to live fully and happily, and that there is plenty to live for if we look for it. Mr. Byers was Superintendent of the Parma school system for fifteen years.
- COOK, ROBERTA ST. CLAIR.Lawrence Co.
 THE THING ABOUT CLARISSA. *Bobbs-Merrill.* A novel about mid-nineteenth century Clarissa, a recent graduate of a finishing school, who gets into difficulty because of her conviction that a suave gentleman she meets is a gambler.
- EAGER, EDWARD.Lucas Co.
 THE TIME GARDEN. *Harcourt.* A magic garden of fun and wild adventure, where past and present mingle, and anything can happen. The author won a 1957 Ohioana Award. Ages 8-12, but could appeal to a wider group.
- ENGLISH, HORACE B. and ENGLISH, AVA C.Franklin Co.
 A COMPREHENSIVE DICTIONARY OF PSYCHOLOGICAL AND PSYCHOANALYTICAL TERMS. *Longmans.* Psychology's growth has brought with it many new terms and many changes in the meaning of old ones. Those in the fields of academic and professional psychology will find this guide a valuable source. Dr. English is Professor of Psychology at The Ohio State University. Listed in 1957 but not published until 1958.
- FARNSWORTH, HELEN C.Franklin Co.
 MULTIPLE PRICING OF AMERICAN WHEAT. PRESENT SYSTEM VS. TWO-PRICE PLAN. *Food Research Inst. Stanford Univ.* A study that discusses the factors behind the current serious imbalance in the world wheat economy. Mrs. Farnsworth is a native of Columbus.
- FARNSWORTH, PAUL R.Erie & Franklin Cos.
 THE SOCIAL PSYCHOLOGY OF MUSIC. *Dryden.* The author assumes an interest in both psychology and music on the part of the reader, but not necessarily an extensive knowledge in either field. Now at Stanford University, he was at one time on the faculty at The Ohio State University.

- FRANKEL, LILLIAN and FRANKEL, GODFREY (Eds.)Cuyahoga Co.
SCRAPBOOK OF REAL-LIFE STORIES FOR YOUNG PEOPLE. *Sterling*. More than 100 outstanding news stories selected from the country's leading papers, with an introduction by Louis B. Seltzer. Ages 10 up.
- FERM, VERGIILIUS T.Wayne Co.
PICTORIAL HISTORY OF PROTESTANTISM: A Panoramic View of Western Europe and the United States. *Pbilos. Lib.* Etchings, paintings, maps etc., and related text on various movements in Protestantism, their leaders and religious rites. Pub. late 1957.
- GARRETT, JAMESCuyahoga Co.
AND SAVE THEM FOR PALLBEARERS. *Messner*. A grim and realistic war novel. Sergeant Peter Donatti is wounded in the attack upon the Siegfried Line, falls in love with his nurse in spite of himself, is ordered home but prefers to rejoin his company, and is killed in battle. The author is on the staff of *The Cleveland Press*.
- GRIFFIN, VELMACarroll Co.
MYSTERY MANSION. *Westminister Pr.* This has all the ingredients needed in an exciting mystery yarn for young folks—a haunted house, buried treasure, cries in the night, and a surprise ending. Ages 9-12 and over.
- HAUENSTEIN, JOHN CALVINAllen Co.
POEMS OF RENEWAL. *Exposition*. Poems of inspiration and understanding with a foreword by Carlyle Adams. Mr. Hauenstein has dedicated these poems to his wife.
- HIRSCH, IRENE D.Franklin Co.
MY OWN BOOK OF VERSE. *Pri. Pub.* The author, a Columbus woman, was for three years president of the Verse Writers' Guild of Ohio. She has dedicated her book to her parents. Pub. late 1957.
- HODNETT, EDWARD (Ed.)Athens Co.
POEMS TO READ ALOUD. *Norton*. Many of your favorite poems will be found in this collection. Pub. late 1957.
- HOFFMAN, FREDERICK J.Franklin Co.
FREUDIANISM AND THE LITERARY MIND. *Louisiana State Univ. Pr.* A study of the debt modern literature owes to Freudian theory. Dylan Thomas, Joyce, Lawrence, Kafka, Fitzgerald and Henry Miller are among the authors treated.
- HORTON, WALTER MARSHALLLorain Co.
CHRISTIAN THEOLOGY. *Harper*. A discussion of the major issues in today's ecumenical movement. Dr. Horton is Professor of Theology, Oberlin College.
- HUCKERT, JESSEFranklin Co.
ANALYTICAL KINEMATICS OF PLANE MOTION MECHANISMS. *Macmillan*. A textbook for the drawing room as well as for the classroom, designed to anticipate and to supply the information needed in both. Dr. Huckert is associated with the Jeffrey Manufacturing Co. of Columbus.
- KENNAN, GEORGEHuron Co.
SIBERIA AND THE EXILE SYSTEM. *Univ. of Chicago Pr.* Abridged from the first edition of 1891, with an introduction by George Frost Kennan.
- KNIGHT, RUTH ADAMSDefiance Co.
THE TREASURED ONE. *Dutton*. The story of Rudivoravan, Princess of Siam as told by her to the author. Reminiscent of *Anna And The King Of Siam* and *The King And I*. She is a descendant of the king referred to in the titles. Pub. late 1957.
- MACDONALD, SUSANNE RIKEMontgomery Co.
THE SILVER CORD. *Exposition*. Poems. Second enlarged edition.
- McCOLLUM, WILLIAM G.Cuyahoga Co.
TRAGEDY. *Macmillan*. A study of the tragic art and an account of important tragic writing, ancient and modern, by an Associate Professor of Dramatic Arts at Western Reserve University. Pub. late 1957.
- McELROY, JOHNCoshocton Co.
THIS WAS ANDERSONVILLE. Edited with an Introduction by Roy Meredith. *McDowell*. The story of Andersonville Military Prison as told in the personal recollections of John McElroy. Pub. late 1957.
- MILLER, BETTY J.Lucas Co.
BY GEORGE! *Pageant*. Two adventurous young women buy a cabin cruiser and proceed to Florida from New York. The adventures and perils of these "Babes-in-the-Woods" on the Intracoastal Waterway make a hilarious "how-not-to-do-it" book. Betty Miller is a native of Toledo.

- MUSGRAVE, FLORENCECuyahoga Co.
LIKE A RED, RED ROSE. *Hastings*. A romance about a mixed-up high school girl whose sense of values is finally set in order by an older friend, after which she starts thinking things out for herself. Teen-age.
- OLDS, HELEN DIEHLClark Co.
DETOUR FOR MEG. *Messner*. In an automobile accident, May Wakefield's brother loses his physics notebook on which a scholarship depends. Her attempt to locate the hit-and-run driver responsible for the accident results in an exciting story. Ages 12-15.
- OLIN, SAUL CHALMERLake & Cuyahoga Cos.
FINLANDIA. *The Book Concern.* (Hancock, Michigan). An anthropological study, with a chapter on the Finns in Ohio. The author is of Finnish descent and much of his research was done in source material in the Finnish language. Pub. late 1957.
- PARSONS, GEORGE A., SR. and PARSONS, GEORGE A., JR.Summit & Wayne Cos.
CUT BAIT, JOHNNY. *Holt*. Johnny Honeycutt, staying on a shanty boat with One-Arm Jimbo, endures school but his ambition is to catch old Scrap, the biggest fish in the river. Ages 10-14.
- PRESSEY, SIDNEY L. & (Kuhlen, R. G.*)Franklin Co.
PSYCHOLOGICAL DEVELOPMENT THROUGH THE LIFE SPAN. *Harper*. A developmental psychology that emphasizes socio-economic and cultural as well as biological backgrounds. Pub. late 1957.
- RICHMOND, CECIL JANEMontgomery & Franklin Cos.
HANDBOOK FOR DATING. *Westminister Pr.* Good advice for girls on how to get along with boys. Ages 12-15.
- ROTH, HARLEY ALANStark Co.
NEON LIGHTS. *Pri. Pub.* These free verse poems have appeared in various anthologies. The author is a native of Alliance.
- SCHWAB, GLENN ORVILLE (and others)Franklin Co.
ELEMENTARY SOIL AND WATER ENGINEERING. *Wiley*. A textbook for agricultural engineering students and the general reader interested in soil conservation. Dr. Schwab is Professor of Agricultural Engineering at The Ohio State University.
- THOMAS, LOWELLDarke Co.
THE ST. LAWRENCE SEAWAY STORY. *Henry Stewart Inc.* A clear, compact account, with fine photography. A tourist guide to the region is included. Pub. late 1957.
- THORP, DUNCANFranklin Co.
ONLY AKIKO. *Little*. Sergeant Hank Mueller and his Japanese sweetheart, their black marketing and his desertion from the army make the ingredients of this World War II story. The author is from Columbus.
- WARSHAWSKY, ABEL G.Cuyahoga Co.
PARIS UNCONQUERED. With a foreword by Paul Scott Mowrer. *Wake-Brook House*. Eleven reproductions in color and 31 in black and white, with text by the artist. Warshawsky has been decorated with the Legion of Honor for his French paintings, especially his Paris scenes. Pub. late 1957.
- WEED, ALBERTA L.Lake Co.
GRANDMA GOES TO THE ARCTIC; As told to the author by Lola Kirkland. *Dorrance*. Lola Kirkland, traveling alone, ventured far beyond the Arctic Circle in Alaska. Some of her experiences were terrifying. Pub. late 1957.
- WILLIAMS, HOWARD R.Licking Co.
EDWARD WILLIAMS MORLEY: HIS INFLUENCE ON SCIENCE IN AMERICA. *Chemical Education Pub. Co.* An important figure in the field of science at the turn of the century, Dr. Morley was Professor of Chemistry at Western Reserve College, Hudson, from 1869, then at Western Reserve University until his retirement in 1906. Pub. late 1957.
- WILSON, HAZELCuyahoga Co.
TALL SHIPS. *Little*. How two Maine boys set out in a small boat for Washington to ask President Jefferson for an end to the Embargo Act, and their stirring adventures along the way, among other things as unwilling members of the British Navy. Ages 12 up.
- WRIGHT, EDWARD A.Licking Co.
A PRIMER FOR PLAYGOERS. *Prentice*. A valuable book for the general playgoer as well as the serious student of drama. The author is Director of Drama at Denison University and has been teaching college courses in drama for almost thirty years.

* Indicates the author is not an Ohioan.

- WUELLNER, BERNARD.....Hamilton & Cuyahoga Cos.
A CHRISTIAN PHILOSOPHY OF LIFE. *Bruce*. An analysis of the many problems and issues of human living, and the attitudes that should characterize the Christian in dealing with them. Pub. late 1957.
- ZINK, HAROLD (and others).....Franklin Co.
AMERICAN GOVERNMENT AND POLITICS. *VanNostrand*. Intended primarily for college students, this textbook discusses all phases of the federal system and the mechanism of state and local government. Dr. Zink is Professor of Political Science at The Ohio State University.

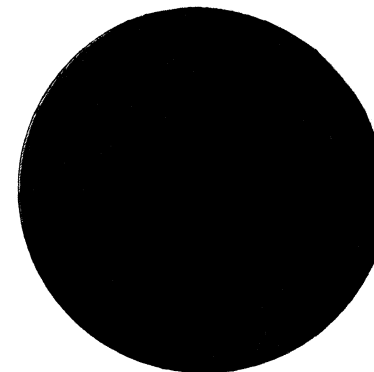
THE LATEST BOOKS

Part II: The Ohio Scene

Published either (1) in late 1957 and not listed in OHIO AUTHORS AND COMPOSERS—1957, or (2) in early 1958, or (3) announced for early publication.

- ACKLAND, LIBBY LACKMAN.....Hamilton Co.
THE STORY OF THE TRADER SISTERS AND CLOVERNOOK HOME FOR THE BLIND. *Pri. Pub.* The Trader sisters founded Clovernook Home For The Blind, May 8, 1903. The building was the birthplace of the Carey sisters. Pub. late 1957.
- ALLIS, MARGUERITE*
FREE SOIL. *Putnam*. The ill-advised marriage of a young Northerner and an Alabama belle, of Southern sympathies, during the slavery controversy just before the Civil War, makes an interesting novel.
- BABY, RAYMOND S. (& Webb, William S.*).....Franklin Co.
THE ADENA PEOPLE NO. 2. *The Ohio State University Pr.* This new volume assembles all the known data on the prehistoric Adena Indians of the Ohio Valley. The authors have identified 25 new traits of the Adena culture. Dr. Charles E. Snow, University of Kentucky, and Dr. Robert M. Goslin, Ohio Historical Society, have contributed chapters to this work.
- BAUM, JOHN L.....Ross Co.
ROBERT SHOEMAKER, MIGHTY HUNTER OF THE PAINT CREEK VALLEY. *The Ohio Valley Folklore Research Project. Ross Co. Hist. Soc. (Pam.)*
- BROWN, FREDRIC.....Hamilton Co.
THE OFFICE. *Dutton*. Fredric Brown enters a new field in this novel of the lives and characters of eight men and women, the office force of a business firm in the 1920's in Cincinnati.
- BULL, ROBERT LEE, JR.Franklin Co.
PRAYERS. *House of Representatives, 102nd General Assembly of Ohio*. Prayers by the Chaplain, the Rector of St. Paul's Episcopal Church, Columbus. Pub. late 1957.
- BURBANK, NELSON L.....Hamilton Co.
THE CINCINNATI ELEMENTARY SCHOOL PRINCIPALS' CLUB HISTORY, 1923-1957. *Pri. Pub.* The club grew out of the Principals' Association of Cincinnati which had been organized in 1868 to discuss educational problems and was dissolved in 1923. (*Mimeo.*)
- CARNEY, OTIS*
WHEN THE BOUGH BREAKS. *Houghton*. Bud Floyd, a rising young executive, whose marriage is on the verge of disaster, is the chief character in this well portrayed story of two generations of suburbanites in a town presumably Akron or Cleveland. Pub. late 1957.
- DE BROSSE, THEODORE A.....Franklin Co.
COAL BEDS OF THE CONEMAUGH FORMATION IN OHIO. *Ohio Dept. of Natural Resources*. (Pam.) Pub. late 1957.
- DODDS, GILBERT F.....Franklin Co.
EARLY IRONMASTERS OF OHIO. *Franklin Co. Hist. Soc.* History of an industry that has disappeared. The ruins of its furnaces may be found in spots along rivers and streams. (Pam.) Pub. late 1957.

* Indicates the author is not an Ohioan.



THE MARTHA KINNEY COOPER

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The Ohioana Library holds an Annual Meeting to honor Ohio writers and composers and to inform the public of their works. At this time the presentation of annual awards to these native sons and daughters is held. Citations to individuals and organizations for distinguished service to Ohio, and Career Medals to outstanding Ohioans whose careers have added national distinction to the state's heritage also are presented.

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The organization sponsoring this quarterly was founded by a First Lady of Ohio in whose honor it was named The Martha Kinney Cooper Ohioana Library Association. Its chief purpose has been the preservation of Ohio's cultural heritage as found in the works of her authors and composers. Hence the Library's collection is a repository of books and music about Ohio or by Ohioans. The Library moreover seeks to promote and publicize Ohio books and music and the State's cultural accomplishments in general. It welcomes the support of all who share its aims, and will gladly send them membership application blanks. It invites the public to peruse its treasures in its quarters, Ohio Departments Building, Columbus.