

Ohioana Quarterly

Volume XII
Number 2

SUMMER
1969



OHIO
STATE
FAIR

Caroline Williams

OHIOANA QUARTERLY

VOLUME XII

• NUMBER 2

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OHIO — THE FESTIVAL STATE

BERNICE WILLIAMS FOLEY

Because we are changing from a work-oriented society to a leisure-oriented one, Americans have more time for travel and for reading. In Ohio, holiday travel takes the form of visiting the numerous, varied, and colorful festivals of the State. Spanned throughout the year, the majority of these festivals are based on either an ethnic culture or on a regional harvest. Ohio has deservedly gained fame as the "festival" State, offering exciting and gay entertainment.

The Ohio State Fair, August 21 through September 1, is now world famous, and represents the whole State with its exhibits of art and literature, with its displays of applied arts and agricultural products, with educational demonstrations, horse shows, live stock competitions and pageantry. This joyful festival symbolizes the ultimate of all Ohio festivals, and raises leisure time hours spent at the Fair in Columbus to new heights of holiday pleasure.

Ohio also offers a veritable festival of books for leisure time reading. New books by Ohio Authors and on the Ohio scene can number in a single year as many as 550. They vary widely in theme from the Da Silva mystery stories and counter-espionage tales by Robert L. Fish to *The Frontiersmen*, the monumental Ohio pioneer story by Allan W. Eckert, and his wildlife stories.

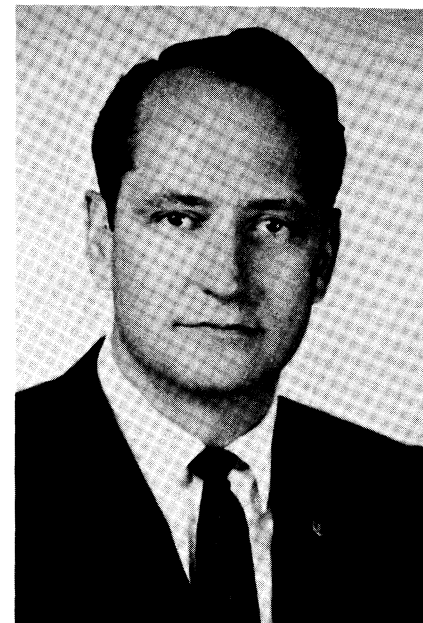
Reading Ohioana books is a leisure time activity which may be enjoyed any time during the year, and in any place of the globe. Thus you can discover Ohio's eighty-eight counties via literature.

Words penetrate. In the thousands of languages comprising our world's babel, imagery lies at most of their roots. Thus it is with English words. When used by Ohio authors, words give the reader either a direct or indirect image of Ohio.

By attending Ohio festivals and reading Ohioana books you gain a total and in-depth profile of your State, and in so doing you spend your leisure time hours both profitably and pleurably.

LITERATURE IS LIVING

by Jack Matthews



I BELIEVE that all of us live symbolically. At any given moment, our immediate physical surroundings symbolize the larger less tangible world. It is as if the world were staging itself for the benefit of our psyches in the particular microcosm of each event. It is also a little as if the world were sending forth ambassadors to us, constantly, and through them the world is saying, "Here is what I am now; did you know this was one of my tricks? Watch this one; this also is part of what I am."

Wherever we are, whatever condition we find ourselves in . . . this is a microcosm. It is all that one part of our sensibility can believe in. Watch a TV newscast sometime, then step outside and gaze about you; as you do this, the larger world presented to you by the TV set begins to evaporate like the smoke of illusion. Gradually, the world becomes for us precisely those real and tangible things "staged" by our surroundings.

AUTHOR: Jack Matthews, Lecturer in English at Ohio University, is an author of both prose and poetry. His successful novel, Hanger Stout, Awake!, is now in its fifth printing, and is reviewed elsewhere in this issue. To avoid being repetitious, we refer you to his biographical profile carried with the review.

We participate in this theatricality of existence. Any man-made enclosure emphasizes and underscores the fact of our need always to create our surroundings into symbolic worlds. When you board an airplane or boat, when you enter a classroom or cocktail lounge . . . even when you step into an elevator, and the doors slide shut, you are suddenly — by virtue of the staged enclosure of the event — witnessing the formation of a little symbolic world jumping suddenly and powerfully into being at some dark command from your psyche.

Two men and two women are entering an elevator, let us say. They do not know one another, but instantly upon the shutting of the doors, an intense little society is formed. One man is a father, another is a son. One woman is a lover, another a daughter. All of these instant relationships are magically revealed by that closing of the doors, which seals off the outer world dramatically, as it shapes and intensifies this newly formed symbolic world.

Naturally, the relationships vary . . . even in the few seconds required for these passengers in the elevator to rise to their destinations. Secretly, mostly unconsciously, tentatively, each commences assigning roles to the others, and each steps forth trying out for these roles. Make no mistake: this is a marvelous and complicated adventure, even though most of us have rigidly schooled ourselves into pretending the game does not exist. Most of the drama is implicit, inchoate, furtive. In another sort of room — a more stable microcosm than this vertically movable cell — the four people might speak to one another and more clearly try out for the roles that are available in one another's heads. Here the drama rises almost to the surface, as we recite inanities to one another, and speak in various codes, decoding constantly as we do so.

We always participate in the drama of symbolizing the unknown about us with whatever materials we find near at hand. Let us suppose a group of people board a bus. With the closing of the doors, the bus is immediately transformed into a small sample of the great world. All the people sitting around us are suddenly verging upon playing the roles that are waiting in our psyches.

The bus breaks down in some way, and our group is at once surrounded by another wall, a thickened wall of time, intensifying us still further in our mutual relations. We begin to hear one another breathe. Our faces and manners change as we begin to speak to one another, signalling in marvelous and subtle ways, what roles we are willing to assume, and what roles we need to have filled by those around us.

Naturally, the roles vary; but most of them are recognizable. An old man becomes a patriarch to some, a Falstaff to others, and a lost husband to some old woman sitting at the rear. The psychic confusion under the surface is incredible — the changes of costume, the mis-reading of lines, the practising of voice . . . the assignations, the jealousies, the yearning, the fear . . . all are broiling beneath even the most serene surface of this gathering.

Although this idea might seem strange, I am really speaking of something that is suggestive, at least, of an old theme, when you consider it as a literary device. You will recognize hints of the Ship of Fools, the tale tellers of the Decameron, sealed off from the plague in Florence, and the little microcosm of pilgrims, journeying to Canterbury. Any sea tale is likely to share somewhat in this great theme, for a ship is female, like the earth itself, and the men who inhabit her are forced into being a sampling of all humanity. The strangeness of the idea consists mostly in this: we are not aware of how literary, how theatrical, how poetic our "real" lives are.

This symbolic process is always at work, and is indeed one of the elemental human acts. As we participate in it, we constantly reveal how cunningly, and with what sly subterfuges, the impresarios of the psyche create the worlds of meaning about us. The "real" world presents us with stage settings, props, costumes and — at least in great moments and moments of crisis — the themes that must be enacted. But we fill in so much, and improvise with such incessant energy and skill, that we may be said to participate in the creation of our lives in ways that far transcend what we usually mean by such platitudes as "he got what he asked for," or "you make out of life what you want."

What I am saying can easily be exaggerated to the point of absurdity. "I grow older learning many things," Solon said. And hopefully all of us are capable of taking in new information, and capable of responding to it in a unique way to the end of our days. To the extent we can learn from the world, we are not simply enacting it, and the world *is* "getting through to us." The point I have made is that each of us has a characteristic stance towards his experience, and this stance is the visible part of the psychic drama each one of us is participating in.

We learn this subliminal game early in our lives, although it may reasonably be argued that children do it less skillfully than adults, for it takes years for us to learn so much unstudied cunning as I am speaking of here. So we have this paradox: children are less committed to this sort of play than adults are. Children have difficulty in believing that anything will

come to an end, for time is enormously and grotesquely expanded for them; and it is a characteristic of all play—as the Dutch philosopher Johan Huizinga points out—that it is obviously and understandably circumscribed in time. Children live many of their hours in an awesomely earnest world, whose arbitrariness and whimsy have not yet become apparent.

But the excitement of childhood consists largely in this fact: one is developing the roles that will later insist upon being filled almost perpetually. A boy whose father is tyrannous and cruel might well find all the authorities he encounters throughout his life tyrannous and cruel, because he will have a need to replay all the tensions and fears he learned very easily in his life to expect. These have become part of the meaning of his earliest world, part of what he “means” by meaning, as first presented in the family microcosm, and an experience lacking such a potent and vital force as the father-figure will seem strangely empty to him.

This illustration is, of course, vastly simplified; our lives are seldom this simple, for the relationships we are caught up in are too protean and elusive for us to understand well enough to be able to predict accurately what our childhood microcosms will demand of us in later life.

As different as all of us are from one another, it is the faith of a writer that we all share deep and important values and meanings in our lives. Given the human diversity we are witness to, it is miraculous that we communicate as well as we do. A writer proceeds upon the assumption that whatever is profoundly and movingly true of himself is true of others. Like everyone, he takes the plays he produces upon the things and people around him as validly representative of the world beyond.

When the symbolic productions of one’s psyche are consistently at variance with the productions of others, we say he is psychotic. When the symbolic productions of one’s psyche are recognizably valid, but their effect upon him is one of anxiety or obsession, we say he is neurotic. When the symbolic productions of one’s psyche are written about, or painted about, or expressed in some other symbolic form, and when these secondary symbolic productions strike us with an effect of great power and beauty, because of the depth of recognition and richness of discovery they afford us, we say that the person who has created them is an artist.

This is what the artist strives for then . . . particularly the literary artist—the poet, the fiction writer, the dramatist. He is not striving to do something extra-human, but he is intent upon the essential human act of both rendering and recognizing the individual facts surrounding him as symbolic of some larger dimension of life. In this sense, all writers are symbolists.

The events one writes about are interesting to him because he sees them as synecdochic ambassadors from the larger world—a world no man can grasp in full reality. He is making some kind of model, sample, microcosm, in every poem and in every story. He is creating a closed room of people and events that will not only *not lie* about the world beyond, but will vivify and render meaningful that world beyond. The writer is creating little microcosmic childhoods that will serve as scripts and plays for future events; and he is striving to make them so real, that like the strong father of this infancy, men in the future—for both his readers and himself—will be compelled to play this role.

Needless to say, when I am speaking of “the writer,” I am speaking of myself; and as we believe our deepest personal convictions are somehow true of others, and as we create stories and poems with the conviction that we are participating in an elemental human act . . . so do I believe that these things I have tried to express are true of writers other than myself.

AN ERROR

What, Never? Well—Hardly Ever!
(Almost from H. M. S. Pinafore, Act 1)

“Correction, please” . . . as they say on radio. It is a mystery whether an error in dates in the Spring Issue of the Quarterly was a Freudian slip or a printers’ slip . . . surely not the editor’s slip.

In any event, please read this corrected notice of two important Ohioana dates for 1969.

September 13—Hamilton County Reception and Tea for Hamilton County authors. Cincinnati Art Museum at 1:30 p.m. All members invited.

October 4—Annual Meeting honoring Ohio Authors and Composers. Neil House at 10 a.m. for all. Luncheon 12 noon.

HISTORIC VISTAS OF A CITY



CINCINNATI SCENES by Caroline Williams. *Doubleday*. 175 pp. \$7.95.

AUTHOR: Artist and author both is Caroline Williams, who does etchings and accurately detailed pen sketches of historic buildings and scenic places. Her descriptive commentary is carefully culled from historical facts. The composition and execution of her drawings are those of a great and gifted artist.

Miss Williams received in 1963 an *Ohioana Citation* for distinguished service to Ohio in the cause of arts. Her previous books of pen drawings are: *The City on Seven Hills* (1938), *Mirrored Landmarks of Cincinnati* (1939), *As Always—Cincinnati* (1951) and *Cincinnati—Steeple, Streets and Steps* (1962).

Miss Williams also prints poetry books, using the names *Penandhoe Press* and *Talaria Publications*. She is our artist who does the sketches for the cover of the *Quarterly*.

REVIEWER: *Owen Findsen is the Art and Literary Editor for the Cincinnati Enquirer.*

THE DRAWINGS OF CAROLINE WILLIAMS are an institution in Cincinnati, having appeared in every Sunday edition of the *Cincinnati Enquirer* for more than 30 years.

"I didn't mean to start for life," the artist has said many times. She had intended to do just a series of five pictures when she started as a young staff artist for the *Cincinnati Enquirer*, but her published drawings now number nearly 2000. 97 of them are reprinted in her new book, *Cincinnati Scenes*.

This is not Miss Williams' first book. It is, in fact, her fourth, being an enlargement of her earlier *Cincinnati Streets, Steeples and Steps*. This new book is, however, the first that is available in a large edition.

Her earlier art books were limited editions because they were hand printed by the artist herself on the porch of her home. She hand-set the type for the descriptive captions that she herself writes, and used the newspaper's plates to strike off a smaller number of books that are now valuable collector's items. Even the type used in the printing of the books is rare, type collecting being her hobby.

Caroline Williams does not live in Cincinnati, but on the other side of the Ohio River, in Boone County, Kentucky. Her home is a picturesque log cabin. The historic surroundings of her home appear in her drawings as do many scenes of Northern Kentucky and South-Eastern Indiana.

The rustic and the historic are prominent among the subjects of these drawings. Old homes, hidden alleyways, quaint scenes are among the scenes that her many fans treasure the most.

Progress and urban renewal are part of the reason for this interest. While the bulldozers chew away at the city, people are beginning to notice that the vistas they assumed would never change, are gone. Each day, more of the pen sketches in *Cincinnati Scenes* becomes historic record of those spots which were never treasured until they were gone.

Her book stands, too, as a gentle warning. It is a record of those scenes that remain, a request to her readers to appreciate their city while there is still time, before it is a glass and steel replica of Anywhere, U.S.A.

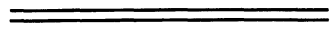
She has the hills on her side. Cincinnati has as many of them as San Francisco and ten times as much historic and Victorian architecture. These houses are hung precariously on the sides of hills and cliffs that look out over the graceful sweep that the Ohio River makes through the valley. They face streets too steep for automobiles when snow comes. They look down on the skyscrapers in the valley, that form, from the Kentucky side

of the river, Cincinnati's facade—one of the most viewable skylines in the world.

Up the sides of the hills run streets that are steps, to be climbed on foot, and lit by gas lamps. And the whole of the valley is pierced by steeples of churches built a century ago by German immigrants. Just east of downtown, a small mountain, called Mt. Adams, encompasses all of these features in a few precious blocks that has become Cincinnati's Montmartre.

In a delicately thin pen line and a wealth of detail, it is all in the book, not all 2000 sketches, of course, but 97 which give the feel of this unique city. It is a feel that many people would never have noticed without the artist, Caroline Williams.

"I don't think I could have done it", Miss Williams says, "in any city but Cincinnati, with its beautiful hills and historic spots."



HEIGH-HO, COME TO THE FAIR! When you come to Columbus to see the Ohio State Fair . . . August 21 through September 1 . . . be certain to include in your visit the Fine Arts Building on the Fair Grounds, where you will see an outstanding exhibition of paintings by Ohio artists. Also in this attractive Fine Arts Building (identified by the blue roof) you will see the OHIOANA LIBRARY SHOWCASE, where we shall have on exhibit the new books by Ohio authors. This will be quite an impressive display; as an Ohioan you will be proud of the literary accomplishments of these Buckeye writers.

An addendum: the 1970 Ohio Year Books will also be on display, and will be available for purchase. They will make fine souvenirs to take home from the Fair, especially since their theme is "Ohio Festivals."

MRS. LUCILE GERBER RITTER, of Lima, Ohio, a professional librarian and currently serving as president of the Woman's Auxiliary of the American Medical Association, has been named Otterbein "Woman of the Year."

The Westerville Otterbein Women's Club selected Mrs. Ritter for this award for her dual contributions to the Woman's Auxiliary of the AMA and to her library profession. Mrs. Ritter is an Otterbein graduate.

Ohioana Library is proud to claim Mrs. Ritter as its chairman for Allen County. She earned her library science degree from Western Reserve University. She helped establish the Branch of Ohio State University at Lima, and became its librarian when it opened.

This honor is well deserved by a woman who devotes her talents to her community.



Left to Right F. P. Neuenschwander, Bill Stickney, Fred Morr and Governor James A. Rhodes

WONDERFUL WORLD OF OHIO

KUDOS AND CONGRATULATIONS to Ohio's monthly magazine *Wonderful World of Ohio* for receiving the coveted National Printers' Award as being the best monthly color magazine published in the United States in 1967-68.

The Scroll was presented to Governor James A. Rhodes in the Cabinet Room of the State Capital Building, Columbus.

James E. Douthitt, Editor, Patricia W. Sperling, Associate Editor, Robert Sterling, Art Editor, and every member of the staff well deserve this recognition which has come to Ohio. *The Wonderful World of Ohio Magazine* deserves many, many new readers to add to its list of enthusiastic subscribers.

In alternating months, Ohioana Library provides and writes the historical background article for the recipe page. You'll see our credit line at the bottom of the page. We are most happy to provide this research into Ohio's pioneer foods and regional recipes.

600 AUTHORS IN SEARCH OF A PUBLISHER

by Richard Rosenthal

"THERE'S NOT EVEN A NUMBER ON THE DOOR where I'm supposed to meet my conferees! How will they find me?" wails Jesse Hill Ford.

"Where is Ethel Jacobson? Our panel was supposed to start 30 minutes ago!" complains Dallas Wiebe, the moderator of the afternoon poetry panel.

"Some lady fainted! I told you all those steps would be too much for the older ones!" puffs a red-faced aide.

These were a few of the noises of the biggest, busiest, and brassiest gathering of literary talent ever assembled in one day in Ohio.

The day was the *Writer's Digest* Writers' Conference at the University of Cincinnati, and the players were the staff of *Writer's Digest* and a conference staff star-studded with editors and writers.

The logistics of steering 600 people from the opening address through 50 different workshops, eight panel sessions and individual conferences with staff members sandwiched in was formidable, but most conferees got to most of the places they set out for. And the chaos that might have erupted never did.

Among the Ohio authors who appeared on the various panels were: Hollis Summers, Judson Jerome, Dallas Wiebe, Vance Bourjaily, Milton White, Millie McWhirter, Herbert Gold, Kirk Polking, James Maxwell, Arthur Darack and Rod Serling.

Promoting and publicizing such a major project took effort. All communications media were used . . . plus our flyers which went into 50,000 pieces of regular *Writer's Digest* subscription promotion mail.

To help stimulate interest among students, we offered 20 scholarships. The students were asked to submit manuscripts to Tom Ware at the Uni-

AUTHOR: *Richard Rosenthal, publisher of Writer's Digest Magazine, was the Director of the Writers' Conference discussed above.*

versity of Cincinnati. (A word about Mr. Ware: Against unbelievable odds and an already-full teaching schedule, Mr. Ware successfully negotiated the little-thought-of-but-important necessities of parking, food, room reservation, tape recorders [to record all the workshops and panels], campus directional signs and a score more.)

With the staff lined up, The Event publicized and the campus readied, the next phase was to straighten out jumbled nerves and dive into The Day.

Aside from the usual last minute hurdles (no microphone for the opening remarks, switched room assignments and half the staff not yet on campus) we plunged into the business of learning Writing.

Because space doesn't permit a complete report on all that was said, here for your writer's notebook are a few of the more poignant comments:

"I think if you're going to build a table, no matter how beautiful the carving and the finish is, if the legs don't come out even, it's not going to be much of a table. It's the same with a poem. However beautiful, it's worth getting it functionally right. Learn the tools and rules, and when you know them backwards and forwards, then you can have fun." — Ethel Jacobson

"'Modern' means 'modish' or 'fashionable' and a poet should keep himself clear of fads. Today's fashions in poetry—for the 'confessional' in literary mags or the raucous, insolent or psychedelically whimsical in the mimeo mags and pop songs—are bound to be brief as the mini-skirt. A poet should be deeply imbued in two things: the tradition of enduring art and immediate experience of his own times. The blend should transcend the merely modern." — Judson Jerome

"For me, making a poem is often finding where to stand . . . where am I going to call from? The second business of writing is whom do I call? And the third is what words and silences do I use in my calling?" — Hollis Summers

"What makes the poem is the tension set up between the wildness of a poem and the control of it. The poet is concerned with an activity which is both instinctive and intellectual and his problem is to keep these two aspects of our human life alive—not to let the emotion overwhelm the idea; not to let the idea chill the emotion." — Paul Engle

"Poets who want to write salable greeting card verse should not try to be 'poetic' or use an inverted word order. Use only words you would encounter in normal conversation. Use good meter and true rhyme—don't force an accent on a normally unaccented syllable."—Margaret Gould

"Several poets have said their poems started with cadences. They had no theme; their mind was moving in a rhythm. Poems have started with

an image, with an emotion, with just the desire to have two words come together. But all poets have to be crazy about words. Paul Valery said our problem is not to find words for our ideas but to find ideas for our words." — John Frederick Nims

"The ideas I get out of source books, nonfiction books, old newspaper articles, things I come across in libraries, are most useful in developing plot, character, the real meat, the heart of the novel." — Gerald Green

"There is a moment some time, some place when you have the lonely pleasure of saying I looked at this in a way that nobody ever looked at it before and put it down the way it seemed to me. Maybe nobody else wants to share that secret pleasure. If they do, God blesses you, but if they don't, you've had the moment anyway." — Merle Miller

"What I find about fledgling writers, is that they will choose topics which have no relation to today. They're going to write a romance. Or, they're going to write something that's forward in time without relating it, as Ray Bradbury does, to the problems of the present. If you want to say something that you think has to be said, tie it to our time and you will not only be doing your community and the reader a service, you will be doing one for yourself." — Harry Mark Petrakis

"Published writers and aspiring unpublished writers. We will sit down together for many meals at that great table set for fools. You have to ask yourself, I think, how much you want to write. The sacrifice is useless and a foolish thing if you do not really know what it means to want to write and know that a part of you requires and compels you to write." — Irving Shulman

"We live in an age of non-books where a great many publishers now go out and find a person to write a novel about a certain subject. But whether the book was commissioned in the office of a publisher who groomed it for success, or whether it sprang from the author's head, or whether he wrote it for money, or he wrote it for love, doesn't matter. If it's a good book, it has accomplished its purpose, no matter how it started." — Jerome Weidman

To be sure, we all came away with many more ideas, a few new techniques and a re-affirmation of our faith in writing. And, we also came away with this advice from Arnold Gingrich: ". . . meetings like this may well give you valuable new tools, but the glory and the torment of the craft we all pursue is that only you can use them (viz. elbow grease and midnight oil). Use them well and use them long, and you will reach a plane of satisfaction that cannot otherwise be equalled on this earth."

ON THE THRESHOLD OF MATURITY

HANGER STOUT, *AWAKE!* by Jack Matthews. *Harcourt, Brace and World Publishers* 1967. 151 pp. \$3.95.

AUTHOR: Jack Matthews has gained recognition both as a poet and a novelist. He was born in Columbus, and received his B.A. and M.A. from Ohio State University. He now lives in Athens where he is Lecturer in English and Creative Writing at Ohio University. His previous books are *An Almanac for Twilight* (poetry), and *Bitter Knowledge* (short stories).

HANGER STOUT, *AWAKE!* is a small miracle. In a phrase that has acquired condescending overtones, it is a perfect thing of its kind. Jack Matthews has written an unsentimental compassionate novel about a sensitive dope who does not even know he is sensitive or a dope. It is narrated by the hero, but the author retains objectivity without violating Hanger Stout's limited point of view. One is reminded of the good Sherwood Anderson —without Anderson's vague questionings and faking. Mr. Matthews' novel is distinguished by control and economy.

Hanger Stout has a high threshold of pain—for many things. In particular, it provides for his one distinction: he can hang by his hands for more than five minutes (two minutes is exceptional). In the larger sense of the novel, he can hang through a pointless life as a filling-station attendant, without ever realizing the emptiness of his existence. As he goes into a trance while hanging, so is his life a trance in which he does not feel pain.

The miracle noted above is that it rings true. We believe in Hanger Stout while we are appalled by what surrounds him. We are moved to hard-headed sympathy. In contrast to the currently fashionable suffering intelligent loser, Hanger Stout is a dumb loser who does not even know he is suffering.

Hanger Stout, Awake! is one of the unpretentious novels that stays with its readers. It may become a cult book.

REVIEWER: *Matthew J. Bruccoli, Professor of English at the University of South Carolina, has written or edited more than fifteen books. He is Director of the Center for Editions of American Authors, Editor of The Fitzgerald/Hemingway Annual, and American Literature Editor for the Charles E. Merrill Publishing Company. Formerly he was Professor of English at Ohio State University.*

40th Annual Meeting and Luncheon For Ohio Authors and Composers

Sponsored by

The Martha Kinney Cooper
Ohioana Library Association

Plan Now to Attend!
SATURDAY, OCTOBER 4, 1969
10 a.m.
NEIL HOUSE MOTOR HOTEL
41 South High Street



Meet in person the honor-guests who are bringing fame to Ohio in the fields of Books and Music. Enjoy the notable music which will be presented.

CITATIONS - BOOK AWARDS - MEDALS

will be presented to these outstanding Ohioans who are adding luster to Ohio's fine heritage in the arts.

This literary event will live in your memory as you meet these fame-names and see them receiving the Ohioana Book Awards, often called the Buckeye Pulitzer Prizes, and the Citations for distinguished service to Ohio.

Thus the Ohioana Library annually honors Ohio's native sons and daughters, recognizing their talent, and bringing national attention to their literary and musical achievements.

*Be one of those who join in honoring Ohio's famous authors and composers.
Be one of those who make reservations promptly for themselves and for their friends to attend this important literary event.*

ARTS FESTIVAL



GOTHIC REVIVAL RESIDENCE in CLINTON

Home of Mr. and Mrs. William J. McIntosh

MRS. WILLIAM J. MCINTOSH, Summit County Chairman, will host the Arts Festival, on Sunday, August 10, at her historic home in Clinton.

Assisting in these festivities and exhibits which honor area authors, artists and composers will be *Mrs. Alma L. Gray*, Honorary County Chairman, and *Miss Dorothy Whittington*, Co-Chairman.

A program, art exhibits in the First National Bank and in Trinity Lutheran Church, and a reception in Mrs. McIntosh's home will be combined into an effective showcase for the authors, musicians and artists of this area.

All members of Ohioana Library and their families and guests are invited. Those wishing to attend are requested to contact Mrs. McIntosh — 7903 Main Street, Clinton, Ohio, 44216.

PRESENTATION OF OHIOANA BOOKS

IN JULY OHIOANA LIBRARY will make a presentation of books by Ohio authors and on the Ohio scene to the Cecil Rhodes Memorial Library at Rhodes House, Oxford University, England. This collection of Ohioana books is the gift of Governor James A. Rhodes of Ohio, the Ohio State University Press and Ohioana Library.

These books and a hand-lettered parchment will be received by The Warden of Rhodes House, Mr. E. T. Williams, C.B., C.B.E., D.S.O., D.L., M.A., FRHistS., who wrote to us, saying: "The Superintendent of the Library at Rhodes House would regard this offer as 'most welcome' and so we accept it gladly. It is nice to think the offer comes from the heart of the James Thurber country."

Through the courtesy of the Smithsonian Institution, Washington, D. C., these books are being sent across the Atlantic to the English Speaking Union Headquarters at Dartmouth House, Berkeley Square, London, where the Director of Ohioana Library will collect them and take them to Oxford. The Rhodes Library is arranging an appropriate ceremony for receiving the following gift-books:

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| Berry, Jim BERRY'S WORLD <i>Four Winds Press</i> | THE FRONTIERSMEN <i>Little, Brown</i> |
| Bowden, Edwin T. JAMES THURBER: A BIBLIOGRAPHY <i>Ohio State University Press</i> | Filler, Louis, Ed. OLD WOLFVILLE by ALFRED HENRY LEWIS <i>Antioch Press</i> |
| Bradley, John THE LETTERS OF JOHN RUSKIN <i>Ohio State University Press</i> | Gish, Lillian LILLIAN GISH, THE MOVIES, MR. GRIFFITH, AND ME <i>Prentice-Hall</i> |
| Brucoli, William, Ed. THE PROFESSORSHIP OF AUTHORSHIP IN AMERICA <i>Ohio State University Press</i> | Glueck, Nelson THE RIVER JORDAN <i>McGraw-Hill</i> |
| Catton, Bruce GRANT TAKES COMMAND <i>Little, Brown</i> | Goulder, Grace OHIO SCENES AND CITIZENS <i>World Publishing</i> |
| Charles, Amy, Ed. THE SHORTEST POEMS OF RALPH KNEVET <i>Ohio State University Press</i> | Hatcher, Harlan THIS IS OHIO <i>World Publishing</i> |
| Eckert, Allan THE CROSSBREED <i>Little, Brown</i> THE DREAMING TREE <i>Little, Brown</i> | Kinsley, D. A. FAVOR THE BOLD: CUSTER THE CIVIL WAR YEARS <i>Holt, Rinehart & Winston</i> FAVOR THE BOLD: CUSTAR THE INDIAN FIGHTER <i>Holt, Rinehart & Winston</i> |

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| Markels, Julian THE PILLAR OF THE WORLD <i>Ohio State University Press</i> | Thurber, James THURBER & COMPANY <i>Hamish Hamilton</i> |
| Renick, Marion TODD'S SNOW PATROL <i>Scribners</i> | LANTERNS AND LANCES <i>Harper & Row</i> |
| Santmyer, Helen OHIO TOWN <i>Ohio State University Press</i> | THE THURBER CARNIVAL <i>Harper & Row</i> |
| Sawyer, Charles CONCERNS OF A CONSERVATIVE DEMOCRAT <i>University of Illinois</i> | ALARMS AND DIVERSIONS <i>Harper & Row</i> |
| Sievers, Harry J. BENJAMIN HARRISON, HOOSIER PRESIDENT <i>Bobbs-Merrill</i> | FURTHER FABLES FOR OUR TIME <i>Simon & Schuster</i> |
| | Williams, Caroline CINCINNATI SCENES <i>Doubleday</i> |

KUCK — OHIOANA LIBRARY AWARDS

At the reception given by Governor and Mrs. James A. Rhodes at the Governor's Mansion on April 12th, Mrs. Lucille Loy Kuck presented the awards to the winners of the Lucille Loy Kuck — Ohioana Literary Contest.

The essays and poems entered were judged by Minnie Hite Moody, author of numerous books of poetry and fiction, and non-fiction articles.

Three amateur writers in Ohio received monetary awards for their prize winning essays:

Elaine Walls of Lima Senior High School for her essay — *Something Big* (\$250); Laura Jean Mohar of Barberton High School for her essay — *As the Cardinal Flies* (\$150); and Kathryn L. Gaus of Hayes High School, Delaware, for her essay — *The Storybook Nurseryman* (\$50).

Certificates of merit were presented to: Philip J. Anthony of New Bremen High School for his essay, *Early Ohio Anecdotes*; Jeanne Rehack of Hayes High School, Delaware, for her essay, *From Wilderness to Wealth*; and Becky Ufferman of Hayes High School, Delaware, for her essay, *Ohio*.

Special Honorable Mention was given to J. Scott Carpenter of Eastwood High School, Pemberville, for his essay, *The Black Swamp*.

One requirement for entries is that they be based on the general theme of Ohio, its natural beauty, history, culture or similar topic related to Ohio. The purpose is to recognize and encourage literary effort and talent among amateur writers of Ohio.

FOUR HOWELLS NOVELS

THE ACHIEVEMENT OF WILLIAM DEAN HOWELLS: A REINTERPRETATION By Kermit Vanderbilt. *Princeton University Press*, 1968. 226 pp. \$6.50.

AUTHOR: Kermit Vanderbilt, Professor of English at San Diego State College, admires the density and modernism of Howells' work.

IN HIS IMPORTANT 1951 ESSAY on William Dean Howells, Lionel Trilling observed the high critical stature of Howells' two friends, Henry James and Mark Twain, and remarked that it would form a "pleasant symmetry" if the rumored revival of interest in Howells were to elevate him critically to a position near that of his two friends. Although Howells is still not as highly regarded as either James or Twain, and probably never will be, the critical revival whose emergence Trilling doubted has gotten well under way. Since 1951 numerous articles and at least fifteen books dealing with Howells have appeared. The latest book, the subtitle of which seems especially noteworthy, is *The Achievement of William Dean Howells: A Reinterpretation* by Kermit Vanderbilt. An author who merits a "reinterpretation" half a century after his death is genuinely important.

But the label "reinterpretation," which suggests a comprehensive study of a large part of an author's canon, may be somewhat misleading, since Vanderbilt's book focuses on only four Howells novels: *The Undiscovered Country*, *A Modern Instance*, *The Rise of Silas Lapham*, and *A Hazard of New Fortunes*. The reinterpretation, thus, is a limited one, though a valuable one. Vanderbilt does range, however, beyond the four works he is principally concerned with, moving "backward to trace the genesis of these novels in Howells' earlier life, as well as forward, from time to time, into his career after the eighties" (p. viii).

Vanderbilt's principal aim is to reassess critically the four selected novels, which he considers "major achievements" in American literature. His method is to combine a close examination of the individual novels with the use of certain extrinsic data, especially biography. Critics with formalist leanings may object to this method, but always, it seems to me,

REVIEWER: *Garland Strother is part time lecturer in the Department of English, Language and Literature at Ohio University.*

Vanderbilt juxtaposes the work and the biography responsibly, to illuminate critically, not to expose sensationally.

Vanderbilt allots a lengthy chapter to each of the novels, treating them in chronological order. *The Undiscovered Country*, although described by most early reviewers as merely a study of spiritualism, is according to Vanderbilt a "treatment of moral and social disorder in America" (p. 12). Opposed to this disorder in the world of the novel is the pastoral ideal of salutary reunion with nature. *A Modern Instance* is similar to *The Undiscovered Country* in that it also "dramatized the aimlessness and disorder permeating American life after the weakening of religious orthodoxy" (p. 50). But whereas the tensions of the earlier novel are resolved in pastoral reconciliation, those of *A Modern Instance* are resolved tragically, in a "darker logic."

Vanderbilt argues that *The Rise of Silas Lapham* is "ultimately concerned with social eruption in a new Boston, leaderless and morally adrift in the Gilded Age" (p. 101). In his reading of this novel, Vanderbilt pays particularly close attention to the revisions that Howells made in the serialized version of the novel before publishing it in book form, insisting that the revisions help illuminate Howells' attitude toward such concepts as social status, which assumes great importance in the novel.

A Hazard of New Fortunes, Vanderbilt believes, is a "fable on art and humanity" that explores the responsibility of the artist for bringing about social change. He concludes, validly I think, that Howells does not finally in the novel formulate any definite role for the writer qua writer in stimulating social change, though he certainly insists that the writer as a man has a responsibility to other men.

Vanderbilt's book is a sympathetic study of Howells and his work. Accordingly, he rejects the shibboleth that Howells' fiction is "anemic," asserting that it is in fact "the fullest and most distinguished account" we have of American life in the late nineteenth century. Although this claim is probably somewhat excessive, it is refreshing to hear a critic praise Howells unapologetically. But he does not praise him uncritically.

This book is aimed at the scholar, and the general reader may find it tedious at times, although Vanderbilt writes in a pleasant and lucid style. Occasionally, the plot paraphrases seem overdone, especially in the case of *A Hazard of New Fortunes*, and might advantageously have been made somewhat more concise. The interpretations of the individual novels are discerning but neither startling nor final, and Vanderbilt graciously acknowledges his indebtedness to other scholars. The documentation is both ample and clear. The book is, in short, a solid contribution to Howells studies.

1969 OHIO POETRY DAY CONTESTS

Open To All Ohio Poets

Founded by Tessa Sweazy Webb of Columbus, Ohio, Poetry Day will be celebrated this year on October 18th with a Poetry Day luncheon at the Southern Hotel, Columbus, at which time awards will be given in the following categories:

- \$50 — Martha Cooper Judy, Cincinnati, three awards, \$25, \$15, \$10, in memory of her mother, Martha Kinney Cooper, for five cinquins on the theme-topic of "Life's Unfailing Things." Send entries to Dr. Tom Burns Haber, 220 Canyon Drive, Columbus, Ohio 43214.
- \$15 — Celia Dimmette, Akron, two awards, \$10 and \$5, contest to be known as the Charles L. Dimmette Award, any form, maximum 40 lines. Send your best work to Celia Dimmette, 416 Mineola Ave., Akron, Ohio 44320.
- \$10 — Virginia Moran Evans, Dayton, one award known as the Albert R. Evans Memorial Award for a poem on the subject of the American Indian, any form, maximum 30 lines. Send entries to Virginia Moran Evans, 4619 Knollcroft Rd., Dayton, Ohio 45426.
- \$15 — Cincinnati Branch, National League of American Pen Women, two awards, \$10 and \$5, any theme, any form, maximum 20 lines. Send entries to Mrs. Angela Gall, 6043 Kenwood Road, Cincinnati, Ohio 45243.
- \$10 — Cincinnati Branch, National League of American Pen Women, one award in memory of Isabel Whitehouse Toppin, any theme, any form, maximum 20 lines. Send entries to Mrs. Edna Hamilton, 2636 Fenton Ave., Cincinnati, Ohio 45211.
- \$15 — Woman's Press Club of Cincinnati, two awards, \$10 and \$5, any theme, any form, maximum 24 lines. Send entries to Miss Hazel L. Koppenhoefer, 2702 Stratford Ave., Cincinnati, Ohio 45220.
- \$15 — Canton Poetry Society, Canton, two awards, \$10 and \$5, for a Patriotic poem, maximum 24 lines. Members of Canton Poetry Society not eligible to enter. Send entries to Mrs. Viola Beltz, 12277 Cleveland Ave., N.W., Uniontown, Ohio 44685.
- \$15 — Toledo Branch, Ohio Poetry Society, Toledo, two awards, \$10 and \$5, any form on the subject of Brotherhood, maximum 20 lines. Send entries to Heidi Knecht, 3609 Almeda Drive, Toledo, Ohio 43612.
- \$10 — Elizabeth Munger and Coral Royce Randall, Toledo, one award \$10, any form, maximum 20 lines, subject, "Wonder of the World". Send entries to Dorothea Bradford, 1932 Holland-Sylvania Road, Toledo, Ohio 43615.
- \$15 — The Poets' Round Table, Dayton, two awards \$10 and \$5, in memory of Marie Markle. Poem to be serious free verse, any subject, maximum 30 lines. Send entries to Emma G. Shafner, 4430 Grange Hall Road, Dayton, Ohio 45430.
- \$15 — Amanda J. Fusshippel Memorial, Cincinnati, sponsored by her daughters; two awards \$10 and \$5, any theme, any form, maximum 24 lines. Send entries to Mr. Louis J. Sanker, 491 Little Turtle Lane, Cincinnati, Ohio 45244.
- \$10 — Mary M. Lowe, Coshocton, three awards, \$5, \$3, and \$2, for a poem listed as A BIT OF NONSENSE, maximum 8 lines. Send entries to Mrs. Howard Lowe, Rt. 3, Fresno, Ohio 43824.
- \$15 — The Greater Cincinnati Writers' League, two awards, \$10 and \$5, to be the Samuel Schierloh Memorial awards. Any theme, any form, maximum 24 lines. Send entries to Mr. Cecil Hale, 8872 Colerain Ave., Cincinnati, Ohio 45239.
- \$10 — Kathryn Marshall (Mrs. Robert K.) Delaware, Ohio, for a sonnet, any theme. Send entries to Mrs. Faye Reeder, 218 King Avenue, Columbus, Ohio 43201.
- \$10 — For a sonnet by one who has not previously won a prize in Ohio Poetry Day contests. Theme: Classical myth. Send entries to L. F. Westland, 1702 North High St., Apt. 10, Columbus, Ohio 43201.
- \$10 — Dolores Giesy, Columbus, one award, for a sonnet on the theme of The Virtue of Patriotism, as a memorial to her husband, Ned Giesy. Send entries to Mrs. Edward Giesy, 1125 Fairview Ave., Columbus, Ohio 43212.
- \$25 — Akron Branch, Ohio Poetry Society, one award for a modern narrative poem, not more than 100 lines. Send entries to Mrs. L. L. Cowperthwaite, 615 Pioneer Ave., Kent, Ohio 44240.
- \$10 — The Martha Kinney Cooper Ohioana Library, Columbus, for a sonnet, any theme, written since Poetry Day, 1968. Send entries to Tessa Sweazy Webb, 815 N. High St., Apt. 39, Columbus, Ohio 43215.
- \$15 — Dayton Poetry Forum, Dayton, two awards, \$10 and \$5, any theme in traditional form, maximum 20 lines. Send entries to Miss Gloria Herres, 1220 Patterson Rd., Dayton, Ohio 45420.
- \$10 — The Canticle Guild, Cincinnati, one award for a poem pertaining to religion, maximum 35 lines. Send entries to Mrs. Eugene Iker, 2409 Salitaris Ave., Cincinnati, Ohio 45206.
- \$10 — The Verse Writers' Guild, Columbus, Ohio, two awards, \$10 and \$5, any theme, maximum 24 lines. Send entries to Martha Fowler Reichle, 1002 Fairwood Ave., Columbus, Ohio 43206.

\$10 — June Margeson, Columbus, \$10 first award, a book for second award, for a lyric poem, any theme, maximum 20 lines. Send entries to Mrs. June Margeson, 6501 Dobson Square East, Columbus, Ohio 43224.

\$10 — Alma L. Gray, Akron. POEM OF TOMORROW. Original subject matter, any length, \$5. Original verse form, rhymed or unrhymed, 25 lines maximum, \$5. (One poem may win both awards.) Send entries to Alma L. Gray, 1380 Newton St., Akron, Ohio 44305.

FOLDER—3 related poems or one three-part poem, any subject, any verse form, maximum 50 lines. Beautifully printed with cuts or art if need. 50 brochures with envelopes. Dorothy Whittington (c/o Alma Gray), 1380 Newton St., Akron, Ohio 44305.

\$10 — Wooster Poetry Society, Wooster, to be known as the Rose Clevenger Award, any subject, any form, 16 to 20 lines. Open to any young Ohio poet who has not won a cash award in the Poetry Day contests. First award \$10, second award a book. Send entries to Mrs. Harriet McFerren, Rt. 2, Wooster, Ohio 44691.

REQUIREMENTS

Entries must be submitted by July 1. Awards to be given at the Poetry Day luncheon in Columbus, October 18th. Poems are to be original, unpublished, and not previously a winner in any other contest, and not be entered in another contest simultaneously. Not more than one typed poem from the same poet in any category. The same poem to be entered in only ONE category. Keep carbon copies, as no poems will be returned. Authors hold all rights to their poems, but must give permission for winning poems to be mimeographed for schools and libraries, should this be done this year. Poems to be sent anonymously, with name and address of author inside a sealed envelope accompanying the poem, and title of poem on outside of this envelope. Honorable mentions will be given when desired, but not more than four.

Any one desiring copy of these contests may get same free by sending self-addressed, stamped envelope to Miss Helen Eckert, 32 West 9th Avenue, Columbus Ohio 43201.

OHIOANA LIBRARY WELCOMES TO NEW MEMBERSHIP

The Following Whose Names Were Added to Our Rolls
February 14, 1969 to May 15, 1969

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|----------------------------------|-------------------------------------|
| Mrs. Virginia H. Adoff, New York | Mr. & Mrs. Guy Phillips, Barberton |
| Mrs. Harvey Goodwin, Cadiz | Mrs. Viva L. Ricketts, LaRue |
| Mrs. J. E. Hare, Columbus | Mr. Ronald Roskens, Kent |
| Mrs. Elizabeth Boring, Columbus | Mr. and Mrs. Paul Sayler, Cleveland |

NEWLY APPOINTED COUNTY CHAIRMEN

We are happy to include the following into our Ohioan Family.

HAMILTON COUNTY

| | |
|--------------------------------------------|-------------------------------------------------|
| Mrs. C. C. Gaskill, Cincinnati Chairman | Mrs. Robert Helmholz, Cincinnati Co-Chairman |
|--------------------------------------------|-------------------------------------------------|

MRS. ELDEN HERBERT ROUSH, a life member of Ohioana Library, has been elected to membership in the Ohio Women's Press Club, an affiliate of the National Federation of Press Clubs. She was also the recipient of a gold membership pin as a gift from personal friends already members of the Press Club.

"Helen Frank Roush" has authored for the past twenty-five years a monthly column "Reins and Ribbons", for the prestigious *National Horseman Magazine*.

She travels to the important horse shows throughout the United States and Canada. Her articles on horse shows appear in other national magazines.

She also writes a regular column, "The Hitching Post," for the *Georgetown News-Democrat*.

Our congratulations to Mrs. Roush for the high merit and recognition of her work in the magazine and newspaper field. Her home is at 516 East Walnut Street, West Union, Adams County.

Book Looks

AMERICA'S ENDANGERED WILDLIFE by George Laycock. Norton. 227 pp. \$4.95.

George Laycock has been called "this country's ablest nature writer." There is justification for this because his list of books on the subject is outstanding and impressive.

His latest is, in effect, a plea to Americans to save the endangered wildlife of their country. Among the animals threatened with extinction are the bald eagle, the prairie chicken, the blue whale, the Kay deer, the bighorn sheep, the great white heron and the Atlantic sturgeon.

These and others are described in this book, along with their habitat and why they are endangered. Many full-page photographs add visual interest to the book.

A tragic example of this threatened doomsday for our wildlife is the now extinct passenger pigeon. "Of all continents North America has witnessed the greatest number of animal extinctions in recent times," the author states. Especially high is the mortality among species of birds.

When Laycock is not traveling and observing wildlife in its native environs, he makes his home in Cincinnati with his family. He grew up on a farm near Zanesville, and studied wildlife management at Ohio State University.

INDIAN LIFE ON THE UPPER MISSOURI by John C. Ewers. University of Oklahoma Press. Bibliography. Index. 222 pp. \$7.95.

Volume 89 in *The Civilization of the American Indian Series* is by Cleveland-born John C. Ewers, who also wrote an earlier volume, *The Blackfeet*. Mr. Ewers is now Senior Ethnologist with the Smithsonian Institution, Washington, D. C., and is considered a leading authority on Indians and their art.

The Plains Indians of the Upper Missouri, in 19th century buffalo days, included the Blackfeet, the Crows and the Mandans. Their history, culture and civilization are described by the author in an ethnohistorical approach which is extremely enlightening and which becomes absorbing reading.

The account is divided into the pre-Lewis and Clark Expedition period, the art of George Catlin and Karl Bodmer, later change and survival, and finally the position of these Plains Indians today.

The section which describes the travels of these two painters is extremely interesting. George Catlin is regarded as the most prolific painter of Indians in the pre-camera age. Swiss-born Karl Bodmer was European trained in classical art. He came to America with the German scientist, Prince Maximilian, to study the American Indian. It was young Bodmer's duty to sketch and paint, while Maximilian wrote his observations. Many of Bodmer's and Catlin's paintings, reproduced here in black and white, add immeasurably to the value of the book.

LILLIAN GISH: *The Movies, Mr. Griffith, and Me* by Lillian Gish with Ann Pinchot. Prentice-Hall. 388 pp. \$7.95.

Dorothy Gish made this revealing remark about her sister, Lillian: "Nothing really matters to her except her career . . . unswerving ambition, deep seriousness of purpose, and not a nerve in her body!"

Thus, this autobiography becomes an extension of the great and successful career of Lillian Gish which began with the silent flickers under the direction of D. W. Griffith, and continued towards deserved stardom on stage, in sound films, and on TV. Her career is a power-game to which Miss Gish devoted an inper-turbable and unflagging will.



Born in Springfield, Ohio, Lillian was turned into a professional child-actress when she was five by her financially desperate mother.

The autobiography is reserved in its telling, avoiding self-revelation. Much of it is devoted to the career of W. D. Griffith about whom Miss Gish writes in eulogistic terms. Apparently he strongly influenced her on life's attitudes.

One secret of Miss Gish's success is that she remains the perpetual "learner." She believes in hard work and in perfecting her performances.

In all she considers her life a happy one, describing it in the words of Christopher Morley: "A happy life is one spent in learning, earning, and yearning."

The book is profusely illustrated with photographs of Miss Gish and her era.

TWO FAMILIES MAKE ONE by Margaret Pitcairn Strachan. Ives Washburn. 152 pp. \$3.95.

When the children of two different families are combined into one through the marriage of a widow and a widower, problems arise among these children. The friction of these new relationships comprise an absorbing story for young readers.

Formerly a resident of Cincinnati, Mrs. Strachan has written a warm, appealing story which I suspect is based on her own family experiences.

SOUP FOR THE KING by Leonard Kessler. Grosset & Dunlap. \$2.95.

Akron-born Leonard Kessler is an author-artist who has written many successful easy-readers for children. His new one, illustrated with full-page color drawings, is the fable of a king and queen and how the king's favorite royal soup was made and served to him three times a day on a golden table.

This is a joyous, pure fun story.

WILD REFUGE by George Laycock. *Natural History Press*. Appendix. Index. 151 pp. \$3.50.

Since his boyhood on an Ohio farm, George Laycock has studied about wild-life (Ohio State University), has traveled widely to game reserves, and has written many authoritative articles and books about the subject.

Wild Refuge is the story about animals of the National Wildlife Refuges in the United States. Here America's precious legacy of wild animals is being preserved.

Clark Salyer, who first made our country aware of the disappearance of our wild life, was called, when he died, "the father of the Wildlife Refuges."

Each chapter describes a specific locale where certain wildlife is being preserved. Many excellent photographs of these wild animals add to the appeal of the book, which also has a listing by States of these reservations, and an index. Ohio is represented by Ottawa, started in 1961, for swans, geese, ducks and gallinules.

A GARLAND FOR GANDHI by Helen Pierce Jacob. *Parnassus Press*. \$4.25.

As a former librarian in Shaker Heights, Ohio, Mrs. Jacob knows how to hold the interest of children. This she demonstrates in her new book which relates an incident in the life of Mahatma Gandhi, reduced to easy-reading form. The details of the story are authentic, because Mrs. Jacob journeyed to India to study the people and their history.

The specific incident is the famous "Salt March" which Gandhi and his followers made in 1930. It is generously illustrated with full-page two color drawings.

THE XAVIER AFFAIR by Robert L. Fish. *Putman's Sons*. 191 pp. \$4.50.

When I'm in one of my non-high-brow moods, I adore Robert L. Fish's detective novels about urbane, tall, black-eyed Captain José Da Silva, liaison officer between the Brazilian police and Interpol.

When Da Silva takes even an aimless drive in his souped-up, disheveled and battered taxicab, things happen, all the way from Rio's squalid slums to the plush glitter of Copacabana.

A scheme of extortion is the deus ex machina for Da Silva's latest adventure. The story becomes a delicious bouillabaisse of excitement, with nothing *claro* (clear) until the very end.

Mr. Fish, top man among professional writers of mystery fiction, is editor of the *Mystery Writers of America's* 1968 Anthology, *With Malice Towards All*, an alternate selection of the Book-of-the-Month Club. More important to us is the fact that he's a native-born Ohioan of Cleveland.

Other "Da Silva" mysteries include: *The Bridge That Went Nowhere*, *The Diamond Bubble*, *Always Kill a Stranger*, *The Fugitive*, and *The Murder League*.

EIGHTEEN COUSINS by Carol G. Hogan. *Parents' Magazine Press*. \$3.50.

The author of this intriguing picture book is the mother of five children who lives in Madison, Ohio. Using humorous verse, she tells the story about a little city boy who visits his cousins' farm for the first time. His explorations with farm animals and with his eighteen cousins are amusing and entertaining.

FIRST LADIES COOK BOOK, New Edition. Compiled and Edited by Outstanding Culinary and Historical Authorities. *Parents' Magazine Press*. Indices. 228 pp. \$9.95.

Handsome and elegant in format is this "new edition" of *The First Ladies Cook Book*, which now contains favorite recipes of Mrs. Kennedy, Mrs. Johnson and Mrs. Nixon, as well as those of all the other Presidents of the United States.

The editors not only have given careful consideration to these recipes and their full-page color illustrations, but they also provided the historical background for each occupant of the White House, supplying descriptions of how every President and First Lady entertained.

Most of the many illustrations are in true color. All recipes are pictured in artistic and original arrangements, some against backgrounds of authentic formal table settings with magnificent linens and silver; others are shown as being prepared with the uncooked ingredients; while some are spectacularly surrealistic in arrangement. This infinite variety of art work is impressive.

Over seventy portraits in color of our Presidents and their First Ladies add a personal touch to the chapters. Other color pictures include scenes of the White House and photographs of the State china of the various administrations.

The descriptive commentary of the chapters becomes a veritable social history of each period, describing the trends of White House entertaining for each administration, and revealing personal preferences of each Head of State.

This outstanding volume has been edited by the nation's great authorities

and with deep respect for the office of our Chief Executive. It is a book which captures the daily living essence of the White House, which is truly American in its description of our historical traditions, which reflects the social mores of each period of stately hospitality, and which rightfully belongs to every American housewife who cooks a meal for her own beloved family.

SPIES INC. by Jack Hunter. *Dutton*. 250 pp. \$5.50.

Jack Hunter is an Ohioan by virtue of being born in Hamilton. By training he is highly qualified to write novels about Germany and spy activities of counter-espionage, having been a U. S. undercover agent in Nazi Germany during World War II.

His novel, *The Blue Max*, became a successful film. Two excellent spy novels preceded this one: *One of Us Works for Them* and *The Expendable Spy*.

Spies, Inc. deals with treasonable agents here in America who sell industrial secrets of the U. S. Military to enemy countries. Paul Dexter, an ex-counter-agent, has in peace time turned editor of an industrial house organ. Suddenly he is ordered by management to learn how a rival manufacturing firm gained their secret formula for a substance supposedly sold only to the U. S. Military.

Using a formula of spying which worked back in the Munich days, Dexter sets himself up as a blackmail victim. In this competitive world of secret formulas and company spies, the stakes go as high as murder; and reader interest soars even higher.

SHADOW OF THE EAGLE by Roy Smith. *World Publishing Co.* 362 pp. \$6.95.

The small South American country of Guiana is to become a "pillar of freedom" whether it wants to or not. An American business complex sends ex-Army officer Marc Thorne to head the "liberating" expeditionary team, thinly disguised as a sales department, in a test of electronic subversion versus old-fashioned tyrannical force.

After rather confusing switches from the Far East to the United States to the Latin Americas, the story accelerates into excitement and intrigue. Skilfully interwoven with two ill-fated romances, Thorne's fantastic career unfolds into an absorbing drama which somehow reminds the reader of the well-intentioned blunderers in "Seven Days in May".

Author Roy Smith, born in Cleveland, is an ordained Unitarian minister, currently working with a public relations firm in his home city. He was an Air Force officer, based on Taiwan, which furnishes authenticity for Thorne's Vietnamese heroics.

Smith has created a good picture of a man who is driven by his incessant need for excitement.

Reviewed by R. G. Ball

FROM EVANGELICALISM TO PROGRESSIVISM At Oberlin College, 1866—1917 by John Barnard. *Ohio University Press.* Bibliography. Index. 171 pp. \$7.50.

The history of Oberlin College has been gathered into this book by John Barnard, associate professor of history at Oakland University, Rochester, Michigan.

His source of materials includes editorial pages of the student newspaper, the *Oberlin Review*, private diaries and letters, as well as the list of books and articles included in the bibliography.

One purpose of this history, according to Professor Barnard, is to "identify and describe one strand in the complicated pattern of the history of an American college; the changing ways in which students at Oberlin thought about social issues between 1866 and 1917." Other themes in Oberlin's history are also discussed, such as the institutional, religious, moral, academic, administrative and social. Historical events and campus episodes are related in this span of years, 1866—1917.

Founded in 1833 by two missionaries, the Reverend John Jay Shiperd and Philo Penfield Stewart, the college soon became known for its advocacy of religious and reform causes. Its progress toward 1917 is well described by a careful researcher.

TIKKI TIKKI TEMBO retold by Arlene Mosel. *Holt, Rinehart and Winston.* \$4.50.

A first picture book by a native Ohioan, who lives in Cleveland with her family of three children, is proving popular with the very young who like a good story.

This one is actually a favorite oriental folktale, relating how Chinese parents started giving all their children short names. Long ago the first-born boy was given a long, involved name. But when one little first-son fell in a well and almost drowned, due to his long name, this custom was dropped. The humor and gaiety of this legend are intriguing.

REMEMBER WITH ME by Ruth Lyons. *Doubleday.* 272 pp. \$5.95.

All Ohio has heard Ruth Lyons and her Fifty-Fifty Club TV program. Now Ruth has become an Ohio author, because the story of her thirty-seven years before the microphone and later the television cameras is as Ohioan as the buckeye.

As the First Lady of Midwestern Broadcasting, Ruth tells her story with modesty and courage. Her industry and her musical talent are impressive. Many amusing back-stage incidents with famous people are related.

Ruth has always been a master at ad libbing. She writes in the same sincere, unaffected manner, whether she is describing her Christmas Fund for Children or the tragedy in her life, the death of her only daughter, Candy.

Loyal Ruth Lyons fans will again feel devotion for this extraordinary and talented woman as they read her autobiography.

FUR MAGIC by Andre Norton. Illustrated by John Kaufmann. *World Publishing Co.* 174 pp. \$3.95.

Had the Changer really reshaped him, or was that just a part of a dream? Corey Alder, visiting his Indian foster uncle's ranch for the first time, undergoes a fantastic experience which drastically changes his young life.

Cleveland-born author Andre Norton, well-known for her science fiction, beautifully combines fact with fantasy in her latest children's book. An American history buff, she has done her research into the fascinating folklore of the Northwest Indian tribes exceedingly well.

Reviewed by R. G. Ball



Dancing with Milton Berle



Ruth and Helen Hayes

THY FRIEND, OBADIAH by Brinton Turkle. *Viking Press.* \$3.95.

Obadiah, a small Quaker boy, was followed by a sea gull everywhere he went in old Nantucket . . . to the candle maker's, to the fishmonger's, and even to Sunday Meeting.

This picture book, with many charming illustrations by the author, was chosen as the 1969 Prize Book at the Children's Spring Festival. It deserves this signal honor.

BELLE GROVE. Senior Editor: Mrs. Helen Duprey Bullock. *Published by The National Trust for Historic Preservation.* 84 pp.

Minnie Hite Moody, author of the second chapter of *Belle Grove*, begins with a quotation from Lord Dunmore, last colonial governor of Virginia, who observed that wandering about seemed engrafted in the nature of Americans.

Tracing the movement of her Hite ancestors, Mrs. Moody notes that Jost Hite with his wife and eight children and three sons-in-law, George Bowman, Jacob Chrisman and Paul Froman, settled west of the Blue Ridge in the Shenandoah Valley in 1732, where they built homes and at least five of the children were content to remain. Isaac, son of Jost, built *Long Meadows* (title of a novel by Mrs. Moody), and his son Major Isaac Hite built *Belle Grove*. It was not until the 1770's that Jacob Hite moved to South Carolina and Abraham emigrated to near the present site of Moorefield, West Virginia. Taking thirty families with him, Abraham became a pioneer settler in Kentucky in the 1780's.

Whether from a spirit of adventure or lure of new lands, it remained for the grandchildren of Jost Hite to blaze a trail westward. By horseback and canoe they explored as far west as Cincinnati and Harrodsburg, Kentucky, and inevitably became involved in the Indian wars.

As the frontier advanced Hite grandchildren and great-grandchildren moved with it. Hite descendents could be found as far west as Texas. Hite descendents were involved in the Civil War, World War II and could be found on all the battle fronts of the world.

Mrs. Moody indicates that the Shenandoah Valley remained the traditional home of the Hites, Bowmans, Chrismans and Fromans.

Reviewed by A. Utter

THE HOUSE OF DIES DREAR by Virginia Hamilton. *Macmillan.* 246 pp. \$4.95.

Here is a refreshing juvenile book which tells the story of a negro family moving from the South to an old Underground Railroad house in Ohio, there to be met with danger and terror.

Miss Hamilton has used unique stylizations in weaving her plot into a web of excitement and has constructed a story that builds on itself. With pen, she has painted a vivid collage of mystery, legend, and secrecy. The story grows in tension, with a deep emotional basis.

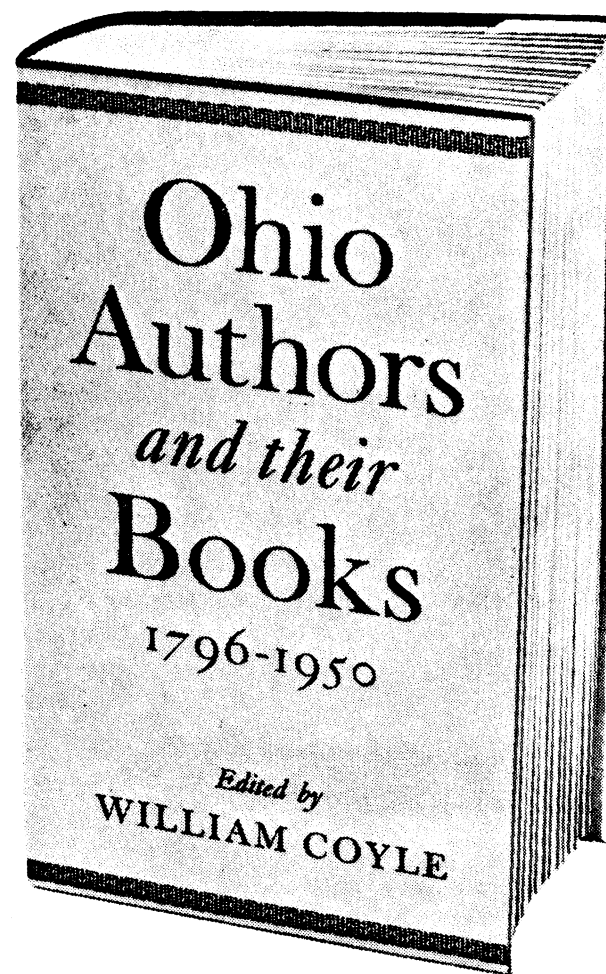
This book is well worth reading for any age group but can, in particular, enlighten the minds of younger readers who may use it as pure entertainment, or to help them analyze characters.

Virginia Hamilton grew up in a southern Ohio community which once was a part of the Underground Railroad route to Canada. Her ancestors fled the South in the early 1800's, and a childhood spent wondering about these people led to this satisfying novel.

Reviewed by R. G. Ball

A WOLF OF MY OWN by Jan Wahl. *Macmillan.* \$4.95.

Highly imaginative is this picture book about a small girl who, on her birthday, wanted a little wolf but received instead a long-haired puppy. Jan Wahl, of Toledo, is a prolific author of books for the very young. He has added another enchanting storybook to his list.



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