

Ohioana Quarterly

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1972



KEMPER
LOG
CABIN

Caroline Williams

OHIOANA QUARTERLY

Volume XV

• Number 2 •

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FRONT COVER: Kemper Log Cabin, Cincinnati
Artist—Caroline Williams

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FRESHWATER SHIPS



TRUE TALES OF THE GREAT LAKES by Dwight Boyer. *Dodd, Mead.* Acknowledgements and Bibliography. Maps and illustrations. Index. 324 pp. \$6.95.

AUTHOR: Dwight Boyer, member of the staff of THE PLAIN DEALER in Cleveland, has written two previous books on the Lakes, GHOST SHIPS OF THE GREAT LAKES and GREAT STORIES OF THE GREAT LAKES. A long-time student of his chosen area, Mr. Boyer knows first hand the ships that ply the Great Lakes and the men who sail them.

DWIGHT BOYER has the good newspaperman's ability to get the most out of a story and at the same time to keep it firmly based on fact. As a result his *True Tales of the Great Lakes*, like his previous books, will interest both the reader who wants to relax with a gripping narrative and the reader who wants to learn something about the Great Lakes and their history.

The Lakes have a body of lore as rich and varied as that of our other coastlines, but for some reason their lore has not become part of our general heritage as have stories of our Atlantic and Pacific shores and even our inland rivers. Mr. Boyer is performing an admirable service by collecting stories of the Great Lakes and presenting them in his attractive books to national audience. As one example, the disaster involving the steamer *Eastland* shocked the nation with the deaths of 835 people, yet today, outside the Great Lakes region, few people know about it.

The *Eastland* story is one of those the author tells in his present book. In this collection of tales he has chosen to review some of the major tragedies of the Lakes: the *Eastland*, the *Griffith*, the *Lady Elgin* and several of the vessels lost in the Big Blow of November, 1913. But he has also included some of the other stories that he does so well that are particularly valuable to the historian, stories of smaller vessels lost in mysterious, unnoticed or even humorous ways. He has a particular talent for locating the right survivors to interview, or the right newspaper articles to describe obscure happenings that add to our better understanding of even recent conditions afloat. For instance, one cannot help blinking slightly at being reminded that as late as 1940 a large freighter owned by a major shipping company was not equipped with a radio direction finder.



*Courtesy
Cleveland
Plain
Dealer*

True Tales has 13 chapters and many more stories of disaster, bravery or adventure. Several of them deal with events that happened off the Ohio shore of Lake Erie or accidents to vessels sailing out of Ohio ports. Even the one rather dubious inclusion, the story of a 150-year-old British prison ship which long after her grim service ended was brought to the Lakes as a floating chamber of horrors, complete with waxworks of the prisoners, has an Ohio ending. She grounded and then burned near Port Clinton in 1946, which was the only really important thing that ever happened to her on the Lakes.

Mr. Boyer devotes about a third of this book to the 1913 storm in which 19 vessels were destroyed, 20 more run aground and an uncounted number otherwise damaged. From 250 to 300 seamen perished. There are many thrilling stories included, and he tells them well. Although this is familiar material to most Great Lakes buffs—at least one whole book has been written on the subject—the author, true to his usual standards of research, adds new details. For example, we learn that the first mate of the steamer *Wexford*, which was lost with all hands, missed the voyage because of unforeseen conditions—and that twice before in his life he had missed ships, each of those vessels suffering disaster in his absence!

A section of photographs adds interest to the book and the several small maps scattered through it help the reader visualize the action as it develops. The maps, which are models of clarity, are the work of two men associated with the *Plain Dealer's Sunday Magazine*, Vince Matteucci and Nicholas Dankovich.

Readability based upon good research is the author's hallmark. If there is a serious criticism of this book, it is that either he or his publisher has decided to play down the research a little too much. One must sympathize with his desire to tell a story well, without footnotes or similar distractions, but the Bibliography and Acknowledgements alone do not say enough about his sources. A serious reader who wants to look further at the backgrounds of some of Mr. Boyer's tid-bits is apt to be frustrated in his search for them. Let us hope that the author in his future books can employ some method of more complete annotation that still does not distract from the flow of the stories.

And let us hope that there will be many future Dwight Boyer books as good as this one.

REVIEWER: *James P. Barry is the author of numerous articles and several books, including GEORGIAN BAY, THE SIXTH GREAT LAKE; THE BATTLE OF LAKE ERIE; and, scheduled for September, 1972, publication, THE FATE OF THE LAKES.*

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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.

FRANKLIN FOLGER



THE GIRLS FROM DAY TO DAY by Franklin Folger. Unicorn Enterprise, Cincinnati. Paperback. \$1.50.

Instead of reviewing this new book by the popular and widely syndicated Cincinnati cartoonist, Franklin Folger, we let his *Girls* speak for him, a man who not only understands a whole army of matrons, but one who can laugh with them.

His drawings are hilarious; his captions witty. He is kind in pinpointing female fragility, foibles and foxiness.



"I think we'd better phone Mrs. Foley during intermission and see how she's getting along with Spotty."

The **GIRLS**

From day to day

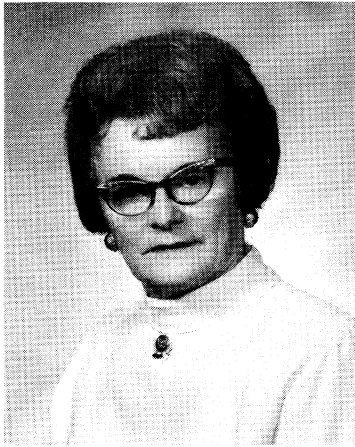
A SELECTION OF
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(The originators of "STORY AND ITS VERSE" illustrated books for children.)

*To Bernice
With love and
Best wishes
from
The Girls
and
Franklin Folger*



"FOR AN INSIDE REPORT ON COMMUNIST CHINA, I SHOULD LIKE TO CALL ON MRS. FOLEY WHO, ON HER TRAVELS LAST SUMMER, FLEW VERY CLOSE TO IT."



LUCILLE LOY KUCK

LUCILLE LOY KUCK, of New Knoxville, Ohio, native of Montgomery County, established the Ohioana Award for Literary Excellence because she strongly believes that excellence in literary expression is foremost of the arts and that it represents the superlative form of communication.

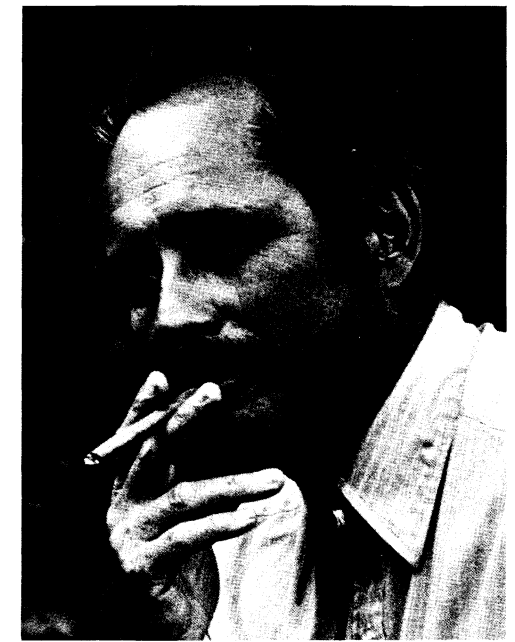
She received her bachelor of science degree in education from The Ohio State University and is a former teacher.

In 1935, Mrs. Kuck and her husband, the late Edwin R. Kuck, established their permanent home at Mr. Kuck's ancestral farm, Brookside Farms, at New Knoxville. She began then to collaborate with her husband in a series of enterprises, especially relating to furtherance of soil, plant and animal nutrition, thereby benefitting mankind. Brookside Research Laboratories, Inc., was founded for the analyses, not only of soil, but of plants and animals, to provide factual data for increase of nutrients found to be deficient. She has served as secretary-treasurer of Brookside Research Laboratories, Inc., Brookside Sanitary Dairy Farm, Magnatonic Products, Inc., and Brookside Farms Laboratory Association.

Mrs. Kuck is an active member of Soroptimist International, the world's largest women's classified service club. She became a charter member of the Soroptimist Club of St. Marys, Ohio, in 1954, progressed through the presidency of the St. Marys Club to District Director, then to Governor of Midwestern Region of the Soroptimist Federation of Americas, Inc., and now is actively serving on Federation committees.

She shares in many activities with her son, Robert H., past governor of District 660, Rotary Club, her four grandchildren and five great grandchildren. She has traveled widely in this country and abroad, promoting friendship, good will and understanding.

Lovable Trickster Hero



ILLUSION AND REALITY

THE CHARISMA CAMPAIGNS by Jack Matthews. *Harcourt Brace Jovanovich*. 181 pp. \$5.95.

AUTHOR: Jack Matthews, professor of English at Ohio University, Athens, has received critical encomiums for his previous novels, HANGER STOUT, AWAKE!, BEYOND THE BRIDGE and THE TALE OF ASA BEAN. In toto, he has had published four novels, a collection of stories and a collection of his poetry. He has received various literary honors, including the Ohioana Book Award.

JACK MATTHEWS, in his new book THE CHARISMA CAMPAIGNS, has presented his readers with a novel deceptively simple in plot. On the surface, the plot concerns itself with the rather routine life (considering other contemporary novels!) of the owner/star salesman of a new and used car lot. The hero's name is Rex (for "King") McCoy. Rex's charisma is such that no customer who steps onto the car lot leaves without making a purchase, not if he confronts Rex himself. Rex is married to Nancy, whose background is superior to his—she speaks Spanish, for example; and for the convenience of the story, Nancy leaves the scene almost at once for a trip to Spain with her friend Denise. Rex's son is a college student, a poet, alienated from his father yet admiring him—the new hang-up in current novels.

Matthews has arranged for Rex McCoy to be on his own during the span of *THE CHARISMA CAMPAIGNS*. Rex involves himself in the drab lives of his two salesmen, Buckholz and Cripps, neither of whom has any charisma; in the deteriorating life of Professor Winslow, who wants to study Rex's charisma as a subject for a scholarly research project—the setting of the novel is a college town in Ohio, and in the life of Sheila Richards, a toothsome blonde who is separated at the moment from her husband.

The novel revolves around Rex's love affair with Sheila, and the two sales campaigns that Rex instigates, one in which he offers to buyers of his cars free fishing rights on a lake he owns; the other, a musical combo playing nightly at his place of business to attract prospective buyers. Both campaigns are fairly successful, as is his affair with Sheila Richards. But only fairly successful, in that new campaigns have always to be planned when the old go stale. And Sheila returns to her husband. Nancy, Rex's wife, returns from Spain after Rex has been injured in an automobile accident.

On the surface, this is the story line. But Jack Matthews writes at two levels. McCoy's car lot is really a microcosm, a small world in which the reader can see McCoy (the *real* McCoy) as every anxious man who wants to give meaning to his life. For Rex, the meaning finds its base in awareness of his own charisma, a charisma that allows him to reach out to people and learn that those people admire and even, for a moment, love him.

At the novel's end Rex McCoy summarizes his discovery. "Yes, we're all caught up in the charisma game, flashing out these signals from inside our heads, trying to knock everybody dead and trying not to get infected by the poisonous needle of *their* charisma.

"Clowns and fools, that's what we all are. But the game is beautiful . . ."

With this philosophy Jack Matthews gives weight and importance to his novel. Everybody wants to be somebody. Everybody wants to amount to something. Mr. Matthews advises the reader to find his own charisma and wear it like a charm.

REVIEWER: *Milton White, Associate Professor of English, Miami University, Oxford, is Director of Creative Writing and the author of three novels.*

JOURNEY THROUGH TIME: THE POETIC VISION OF HART CRANE

by DAVID D. ANDERSON

FORTY YEARS after his death, Hart Crane has neither a grave nor a gravestone of his own; his body is lost in the Gulf of Mexico into which he leaped from the steamer *Orizaba* at noon on April 27, 1932, and his name and the years 1899-1932, together with the words "Lost at Sea", are carved on his father's tombstone in the cemetery at Garrettsville, Ohio, where he was born. Reared in northern Ohio, on the watershed between Lake Erie and the Ohio River, he remained emotionally tied to that area all his life, even while he ranged widely geographically and in his works, attempted to fuse all of the American experience into a single statement of affirmation. In the two volumes of his poetry published in his lifetime, he made perhaps the greatest attempt of any modern American poet to define the spiritual essence of the nation. In *White Buildings* (1926), and *The Bridge* (1930), his verse transcends local, regional and national origins, as he came close to completing his statement of faith in America. But the success that he sought ultimately eluded him and perhaps contributed to his destruction.

Harold Hart Crane was the son of a prosperous, cultured, "good" Ohio family which fully subscribed to the success myths of Horatio Alger and the Gospel of Wealth. The Crane family achieved material and social success in the years between the Spanish-American War and the outbreak of World War I, perhaps the only years in America's history when belief in success and fulfillment was not only logical but virtually inevitable for such families as Crane's. During the years that followed, even when threatened by the depression of the early 1930's, his father's faith in the material American dream seemed justified as he prospered in such ventures as sales, candy manufacturing and distribution, a restaurant chain, a wholesale business, and the reproduction and sale of classic paintings. Not only did Clarence A. Crane feel that he served his family and his nation well, but he believed, too, that he provided a model as well as a substantial foundation for the life of his only son.

The propagators of the American myths, in their attempts to justify material values in a nation founded on rational, humanistic ideals, would insist that the son's life should logically follow such a significant pattern, but they failed to count the cost of success or the nature of some men's

determination to transcend the material world and explore an intangible unity beyond it. Both factors were to play a major part in Hart Crane's determination to go beyond materialism, whether of American mythology or family prosperity.

Among the factors that denied the myth was the deterioration and destruction of Hart's parents' marriage. As they moved to Warren and then to Cleveland pursuing success, his mother Grace, a member of the old, "good" Hart family and the possessor of a minor talent as a singer, became convinced that she was being deprived of her rightful artistic success; C.A., with his forthrightness, found it difficult to cope with her temperament, and increasing quarrels led to separation and divorce in 1917. During these years, those of Hart Crane's childhood and adolescence, he sided with his mother, seeing his father as vicious and villainous. Ultimately, however, Hart and his father were reconciled; and after his father's death in 1931, he began, somewhat tentatively, to understand and identify with him. Meanwhile, in 1927, Hart also broke with his mother, ironically ascribing to her some of the same vices he had earlier seen in his father. They remained unreconciled at Crane's death. From then until her own death in 1947, she dedicated herself completely to preserving and expanding his memory and poetic reputation, even pursuing him, via spiritualism, to whatever rest she was convinced his tortured soul had attained.

This tempestuous family relationship, composed of emotional instability and psychological uncertainty, has often been seen by Freudians and others as the source of the emotional and sexual instability that plagued Crane, perhaps even pursuing him to the rail of the *Orezabo* and beyond.

The impact of such a family background on Crane's development as a poet and as a man was real, if moot; no less evident is the impact of his determination to be a poet. By the time of his family's final breakup, he, at seventeen, had had his verse praised by Harriet Moody, and with that encouragement had already left Cleveland for a New York dominated by war-born progress, prosperity and culture. There, absorbing the impact of the city as only an adolescent can, he began to write with a new, sustained intensity. The shock of the city's crowded impersonality became "The Hive," the first of his New York poems and the first to be published. Even when he began to hate the city as subject matter, he remained fascinated by it.

Under the tutelage of Carl Schmitt and with the help of Maxwell Bodenheim and Joseph Kling, he rapidly began to regard himself as a poet, an opinion confirmed by Margaret Anderson, editor of *The Little Review*, who began her letter accepting "In Shadow" for publication in the September, 1917, issue, with the accolade he had sought. The Salutation "Dear

Hart Crane, poet!!" confirmed his conviction that before he was eighteen he was both a poet and a man.

However, by May, 1918, while waiting to be called in the draft, he returned to Cleveland to work in a shipyard. When the Armistice prevented his projected service, he worked on the *Plain Dealer* and attempted to save money to return to New York and the literary life he had tasted. In February, 1919, he returned in the midst of the postwar literary renaissance. Numerous writers and editors, many of them Midwesterners like himself, including the staff of *The Little Review* which he joined, then sought their inspiration and success in the city.

During the next several years, Crane worked at various jobs in New York, Akron and Cleveland, expanding his literary friendships to include Sherwood Anderson among others, and continuing to write verse. As he combined these three elements, he gradually gained a glimpse of the poetic vision that he believed would incorporate all of America, and out of which a new poetry would emerge. Verse of the period, including "Porphyro in Akron," a romantic confrontation with industrialism published in *The Double Dealer*, and "Garden Abstract," in *The Little Review*, contributed to his poetic reputation, as did "My Grandmother's Love Letters" in *The Dial*. Through 1921 he worked consistently; his most unusual poem of the period was "The Bridge of Estador." It was a composite or montage of fragments, scenes, sketches, and lines that, while unimportant in itself, is nevertheless significant for its use of Cleveland imagery and because it points the way toward his major work, *The Bridge*. In 1922, emulating Sherwood Anderson, he turned to advertising writing as a means of supporting himself, first in Cleveland for a year and then, in 1923 and 1924, for J. Walter Thompson in New York.

By 1925 he began to see his verse in terms of a book, and he started to select critically for the volume that became *White Buildings*. As he rewrote, revised and selected, he knew that the book was not merely a collection of verse but a unified, interrelated whole. *The Bridge*, which he had worked on for a year and originally planned to include in the book, was not organically part of the whole, he realized, and he reserved that for a later, similar book.

Much has been made of the fact that the poems in *White Buildings* are intensely personal, and some critics have read them as autobiography, particularly as they relate to the confused passion of his sex life and his preoccupation with imagery of death and the sea. There is a confessional element in many of the poems, as there is in virtually all poems of passion, but in *White Buildings* it is insignificant in the light of his accomplishment.

More obvious and more important is the fact that Crane emerges clearly as a transcendental romantic in the tradition of Emerson and Whitman. Metaphysical and abstract on one hand, sometimes sentimental and obscure, the poems are, as Allen Tate said in the Foreword to the book, "a fresh vision of the world, so intensely personalized . . . that only the strictest and most unprepossessed effort of attention can take it in. . ." In "Voyages," perhaps the best of the volume, he demonstrates this personalized vision with transcendental precision, beginning first with the observation of boys playing on a beach:

Above the fresh ruffles of the surf
Bright striped urchins flay each other with sand.
They have contrived a conquest for shell shucks,
And their fingers crumble fragments of baked weed
Gaily digging and scattering.

But the sun-swept shore is minute, the sea universal, and its implications tied irretrievably to man's fate, Crane makes clear, as he moves into a personalized projection that fuses love and death:

And so, admitted through black swollen gates
That must arrest all distance otherwise,—
Past whirling pillars and lithe pediments,
Light wrestling there incessantly with light,
Star kissing star through wave on wave unto
Your body rocking! and where death if shed,
Presumes no carnage, but this single change,—
Upon the steep floor flung from dawn to dawn
The silken, skilled transmemberment of song;
Permit me voyage, love, into your hands. . .

Before *White Buildings* was published, Crane wrote "Progress," one of his best poems, drawing on his Ohio boyhood and adult frustration in a re-creation of innocence lost. He followed this with "At Melville's Tomb," and began sustained work on *The Bridge*, which had been temporarily abandoned in the revisions and search for a publisher that preceded the publication of *White Buildings*.

The Bridge, as conceived and written, was to be Crane's American epic, a refutation of Eliot's *Wasteland* and a re-affirmation of the faith that had motivated Emerson and Whitman. While working on it in 1926, he seized an opportunity to go to the Isle of Pines, where he spent perhaps the happiest summer of his life, to the detriment of the manuscript. Finally, however, he returned to it, revising and rewriting the poem "To Brooklyn Bridge" and the "Ave Maria" section, and writing and planning the "Cutty

Sark" and "Powhatan's Daughter" sections. A good deal of the color of the Caribbean makes itself felt and seen in these sections. By the end of August he had completed virtually the entire outline of the poem, most of the text and a number of other poems. A hurricane in October finally forced him to return to New York and then to Petterson.

White Buildings appeared, to receive critical reviews that ranged from favorable to enthusiastic, particularly in Europe, although a few minor attacks were made. Confused family affairs forced periodic interruptions in his work on *The Bridge*, at times to the point where he feared he couldn't finish it. Six months in California and a later trip to Europe revived his spirits somewhat, although he began to drink heavily and suffer from nightmares. By the fall of 1929, the unfinished burden of *The Bridge*, which he had been carrying for five years, together with drinking, family worries and confusion, began to seem threatening. Nevertheless, by December the book went to press.

Exhaustion and financial difficulties tempered any enthusiasm that the uniformly favorable reviews might have elicited, particularly because Crane felt that the critics failed to see what he knew was the underlying coherence of the work. Nevertheless, as impressive as the poem is in its scope, its fusion of the American material reality and spiritual ideal, and its easy movement from thing to idea, the ultimate unity that he sought eluded him, as it ultimately eluded Emerson, Whitman and the others of his romantic forebears.

The central symbol of the poem is Brooklyn Bridge, linking, like Whitman's Brooklyn Ferry, all the dichotomies with which the romantic is concerned: past and present, real and ideal, science and art, man and God. At the same time it links the elements, incidents and experiences that make up the collective America that he celebrates. And beyond, it links the lost mystic and mythic elements of man's origins with his visions and dreams. Measured by the ambition of the attempt and the accomplishment itself, as well as by the first-rate poems that make it up, the intensity of its power, and the vividness of its imagery, it comes close to achieving Crane's goal. It attempts more than any other modern poem or poet has attempted, as it reaches toward unity:

O Sleepless as the river under thee,
Vaulting the sea, the prairies' dreaming sod,
Unto us lowliest sometimes sweep, descend
And of the curvship lend a myth to God.

Exhausted, unable to carry on sustained work, torn by his own indecisions and feared distintegration, Crane went to Mexico, began again

to plan poetry, and for the first time found what promised to be a meaningful heterosexual love. During this time he wrote "The Broken Tower," his last significant work.

But his bad days continued. A projected epic of Cortez in Mexico never materialized; by early 1932 he was drinking heavily again. To some observers he seemed to be on the verge of tragedy; to others, on the verge of substantial accomplishment. In April, he determined to return to New York; on the 27th he was dead, his body lost in the Gulf Stream, a substantial if incomplete body of poetry his true monument and epitaph.

AUTHOR: David D. Anderson, Ph. D., Department of American Thought and Language, Michigan State University, is an authority on poets of Ohio. This is another article in a series of projected essays on Ohio literature and poets.

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

HE AND SHE

A DELIGHTFUL LETTER arrived from Bill Manners, author of *T R & Will*, who in absentia (due to illness) received the Ohioana Book Award in 1971.

His important news is that his wife, Ande Manners, has just authored a new book, entitled *With Relatives Like This—Who Needs Enemies?*, published by Coward, McCann and Geoghegan.

We have been trying to turn Ande into an Ohio author. We've even sent out inquiries to Bill who — like Ogden Nash's panther—hath not yet given us an anther.

Congratulations to the Manners for having two active authors in the family. (Or does it create trouble?)

BELATED

HISTORICAL

RECOGNITION



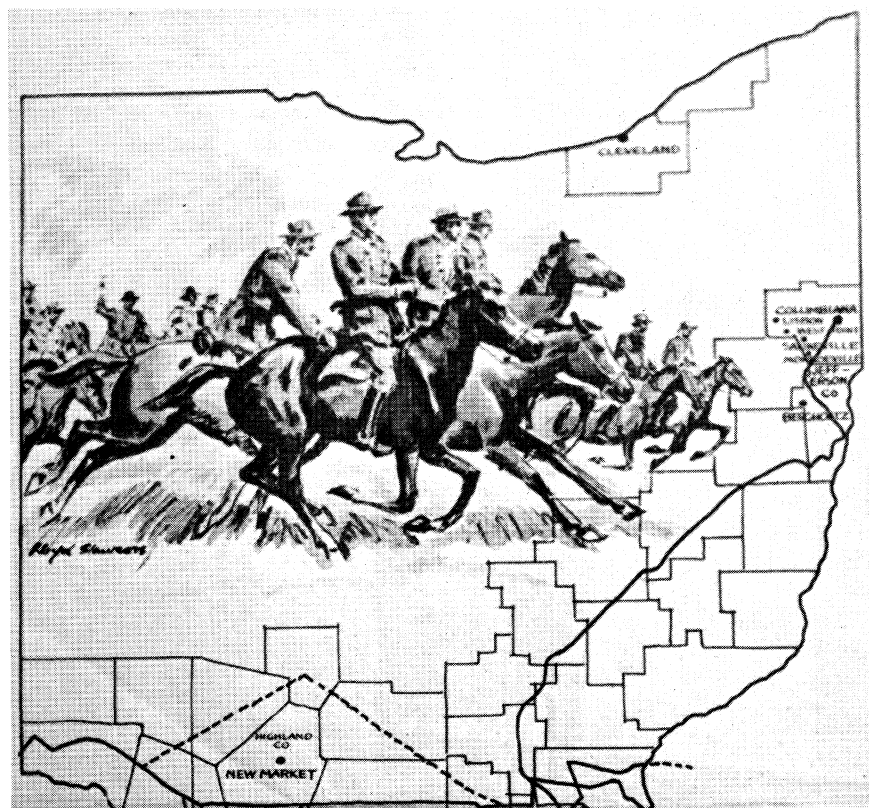
by VELMA GRIFFIN

OCCASIONALLY, a long period of the time elapses between the occurrence of an event and its entry on the pages of history. Such was the case in according proper recognition to the site of the northernmost engagement between sizable military forces during the Civil War.

For more than a century, St. Albans, Vermont, claimed this honor on the basis of a bank robbery staged by a handful of Confederate spies operating out of Canada. They escaped and obtained protection under the British flag when they recrossed the border. This episode, by no stretch of the imagination, could have been called a "military engagement."

No attempt was made to mark the actual site of the northernmost encounter until May 25th, 1969, almost 106 years after it occurred. On that date, the Carroll County Historical Society dedicated a marker on the Harry Marshall farm on State Route #39, in Fox Township, Carroll County, indicating the site of this engagement in which casualties were

suffered on both sides. It took place early on the morning of Sunday, July 26th, 1863, during the famous raid by Confederate General John Hunt Morgan and his fine division of cavalry, through southern Indiana and Ohio.



MORGAN'S RAID

Here, on July 26, 1863, occurred the northernmost engagement of Confederate forces during the Civil War. In this immediate area, troops under Major General John H. Morgan, C.S.A., and General James Shackelford, U.S.A., met in full engagement. After evading Union troops, Morgan's forces were re-formed near Norristown, from whence they proceeded to West Point, where Morgan surrendered his command. Photograph from the Grace Goulder Collection.

Almost every military campaign produces one or more colorful heroes. While some win their laurels for outstanding military acumen, others capture the public attention by combining this ability with sheer personal magnetism and the nerve to do what others only dream about. Such a figure was General John Morgan of Lexington, Kentucky.

General Bragg had ordered Morgan to undertake a diversion into Kentucky to retard Rosecrans' advance on Chattanooga, and attempt to break the Union supply line from Cincinnati to the Tennessee area.

Morgan had dreamed of crossing the Ohio River and carrying the war into the enemy's territory, but Bragg specifically had forbidden him to do this. When he reached the shores of the Ohio at Brandenburg, Kentucky, with little opposition, he disregarded Bragg's orders and crossed with 2,640 men classed as "effectives."

About 2,500 Union troops under General E. H. Hobson immediately began a chase which has no parallel in the annals of history. In an ambush south of Corydon, Indiana, Morgan lost 8 men and had 33 wounded, but when the smoke cleared away, he was definitely in charge of the situation.

The "Raid" actually began when Morgan's men reached Salem. Here, they seized mills and factories and sold them back to their owners, who were glad to pay to save their property from the torch. Wild tales of these episodes, added to Morgan's practice of burning bridges behind him to slow down his pursuers, spread like prairie fire across the countryside. Nothing could paralyze an entire community so quickly as three simple words—"Morgan is coming!"

He bypassed Cincinnati, camped briefly in full sight of Camp Dennison, and made one continuous march of 90 miles in 35 hours, an almost unbelievable feat through enemy territory with no source of supply from headquarters. Volunteer troops and Home-Guards joined the chase until an estimated 50,000 men are said to have been engaged in Morgan's pursuit, at one time or another.

Morgan probably planned to join Lee in Pennsylvania if everything went well; however, Lee's defeat at Gettysburg, and the fact that Morgan was meeting much stiffer resistance than he had anticipated, made it expedient for him to recross the Ohio at once. Unseasonable rains had caused the river to rise to a height which permitted gunboats to navigate much farther upstream than they could have at normal river-stage. His scouts also reported all fords heavily guarded. His last chance to cross safely was at Buffington Island, but his delay of one and one-half hours there to secure a guide led to his defeat.

Early next morning, July 19th, the forces of General Judah and Hobson were converging on him from different directions, and he was forced to stand battle. One of the tragedies of this encounter was the Union loss of Major Daniel McCook, who built the McCook House in Carrollton where four of his nine sons were born. He fell early in the battle and died on July 21st.

Morgan's brother-in-law and second in command, Colonel Basil W. Duke, along with some 700 others, including many officers, were taken prisoners. Morgan could have escaped across the river with 300 of his men who did make it, but he turned back in midstream to remain with those men who were stranded on the Ohio shore.

He evaded the enemy and turned eastward. Thus began one of the most daring forays of the entire War Between the States, one which carried Morgan farther into enemy territory than any other sizable Confederate force ever penetrated. Fresh Union forces were awaiting him at Wintersville, and more were coming. It was his last chance to cross, but he dared not risk it. He turned westward across Jefferson County with General James M. Shackelford in close pursuit. It was now very difficult for Morgan to replace his jaded steeds, since every person who owned a horse had it well hidden in the heavily-forested area.

On Saturday evening they reached Nebo (now Bergholz), where they spent the night. General Shackelford bivouacked a short distance behind them. The chase was resumed early next morning. Morgan went to Monroeville where a sharp skirmish took place. Morgan sacrificed part of Colonel Cluke's command and turned westward across country to West Grove Cemetery where the fiercest fighting of the day took place. Both Union and Confederate wounded were cared for impartially at the Moore and McIntosh farms. Two of Morgan's men died on the porch at the latter homestead and were buried in West Grove Cemetery. Their graves are marked, "John Miller" and another, "Unknown—a Mere Boy—killed in action here July 26th, 1863. Two Confederate soldiers—John Morgan Raiders." (The average age of Morgan's men was said to have been 21). Others were buried where they fell in unmarked graves.

It was here, where Jefferson, Columbiana and Carroll Counties corner, that Morgan split his force. Cluke's Second Division bypassed Union troops coming from Riley's Church, while the First Division crossed the Burson, Boring and Sharp farms where the last battle was fought. Union soldiers wounded in this encounter were carried to the Sharp home (now Marshall's). The site was authenticated by Atty. William M. Sharp of Cleveland, who grew up on this farm. His father was a nine-year-old boy at the time

of the battle and recalled the events distinctly.

Morgan again eluded the enemy, going northward where he rejoined the other segment near Norristown. No shots were exchanged after his men left Sharp's Hill. Morgan had entered Carroll County just long enough to fight his last battle. Then he crossed into Columbiana County where he was surrounded and forced to surrender to Major George W. Rue at 2 p. m.

Morgan left Nebo in the morning with 475 men but surrendered only 384. Some were killed, some wounded, while others, knowing capture was imminent, hid out in the woods until the shooting was over.

Following his surrender, Morgan was taken to Salineville, then to Wellsville, and the next morning was transported to Cincinnati. There, he was tried as a horse thief and sentenced to the Ohio Penitentiary in Columbus. He, and six other officers, escaped on November 26th of the same year and made their way back to the Confederate lines. Morgan again was given a command; but, betrayed by a Union sympathizer, he was murdered on September 4th, 1864, in a garden in Greeneville, Tennessee.

Several years later, when the timber was removed from the Sharp (Marshall) farm, dozens of bullets were found imbedded in the wood, mute testimony of the northernmost engagement of the Civil War.

AUTHOR: Mrs. James L. (Velma) Griffin of Dellroy is a founder of the Carroll County Historical Society, a past president, and currently the curator of the McCook House Museum.

She is an authority on "Morgan's Raid" and lectures on the Civil War in Ohio.

Since 1958, she has been Ohioana Library Chairman for Carroll County, and has contributed much to our collection of books and clippings which relate to Ohio. In 1965, she received Ohioana Library's award as "Chairman of the Year."

Mrs. Griffin is the author of FAIR PRIZE, CIRCUS DAZE and MYSTERY MANSION. Many honors and tributes have been hers. Her most recent recognition has been by the prestigious publication, WHO'S WHO OF AMERICAN WOMEN, 1972-73, which includes her biographical sketch.

MORE CORNERSTONES

by TRESSIE S. McINTOSH

DR. NORMAN P. AUBURN, president of the University of Akron from September 1, 1951, to August 31, 1971, presided over the cornerstone-laying ceremonies held on July 21, 1971, for the E. J. Thomas Performing Arts Hall, located in Akron, on a site which links the university campus with the downtown business district.

The \$12,370,000 uniquely-designed facility was made possible with the University's Challenge '70 Centennial Fund Raising Campaign, launched in 1967. The new Performing Arts building, expected to be completed after mid-1972, is a monumental gesture of dedication from devoted AU personnel, alumni and friends that brings to reality the centennial theme: "The Urban University—Key to the Future."

The structure will be solid evidence that for 20 years past at the University of Akron, vision and leader impetus were provided by a president who believed an urban, state university should be a cultural and social, as well as an intellectual, center for its community and state.

As a native Cincinnati, Dr. Auburn remembers Martha Kinney Cooper, founder of The Ohioana Library Association. At the University of Cincinnati Evening College, Dr. Auburn was Assistant Director and Assistant Professor, 1936-40; Dean and Professor, 1940-43 (at age 35, he was one of the youngest deans in the country); Executive Secretary of the University's Research Foundation, Vice President and Dean of University Administration, 1943-51.

Dr. Auburn's first job, in the Norwood Library (Cincinnati area), evoked the title for his required high school graduation essay, "Librarianship—A Promising Vocation for Men." He continued working at the library to defray college expenses at the University of Cincinnati where in 1927, he received an A. B. degree in the College of Liberal Arts; a College of Law scholarship in the same year; and a Streitman Fellowship for Industrial Research in the following year.



President Norman P. Auburn and Mrs. Auburn, herself a daughter of a university president, participated in the ceremonies of laying the cornerstone of The Performing Arts Hall.

Dr. Auburn resigned his position at the University of Cincinnati at the beginning of the 1951 fall term to become the tenth president of the small municipal institution in Ohio's "Rubber City."

Norman P. Auburn's past experiences in public relations, business and educational administration gave him tempered tools with which to work in the new occupation he "enjoyed tremendously."

The Summer, 1971, issue of the University of Akron Alumni magazine saluted the "Twenty Auburn Years" as the era of growth to greatness. Enrollment increased and campus acreage expanded. To involve the community, the Institute for Civic Education was initiated in 1956.

Directed by the President's determined optimism, dormitories were added to the campus to accommodate foreign and nonresident students. The library increased from 89,910 to 400,000 volumes during the construction of

Phase 1 of a new eight-million dollar Library and Learning Resources Center. Dr. Auburn's efforts brought the Herman Muehlstein Collection of rare books and American Classics to the library, with funds provided later for an air-conditioned room.

While pressing forward toward his objectives, the President perceived stepping stones beyond each goal. His educational interests reached beyond the Akron Campus. "I have a great interest in international education, believing it is a force for peace. I've been around the world six times, in 62 different countries, primarily to find out more about education in other countries—chiefly higher education." Eight years ago, his global interest resulted in *Classrooms Around the World*, which offered opportunities for education students, teachers and administrators to visit classrooms in various cultural settings.

Retiring August 31, 1971, from the Presidency "while I still have some years of health and vigor left to engage in some type of public service work to benefit higher education nationally," he became President Emeritus and Consultant to AU. In public service, he will become Vice President and Director of Urban Studies of the Academy for Educational Development, headquartered in New York City with offices in Washington, D. C., Palo Alto, California, and Paris, France. His residence will remain in Akron, but he may have overseas assignments in educational studies in Africa and Central and South America.

At the 99th annual commencement in June, 1971, the Board of Trustees of the University of Akron, in a surprise ceremony, conferred an Honorary Doctor of Laws degree on the retiring president, whose basic philosophy is "that new, strong human energy, properly wielded, can dissipate an ebb and cause a vital flow."

Dr. Auburn's bequest to the university was a promise for continuing development. A clue to the power of his gentle persuasion came in the final words of this interview: "If you have further questions, remember I am only as far away from you as that telephone."

Dr. Norman P. Auburn can be reached. He wants to communicate. He thrives on rapport. He will lay more cornerstones.

WRITER: *Tressie McIntosh (Mrs. William), our Ohioana Library Chairman for Summit County, has received The Ohio Press Women's awards for her news columns and features in the BARBERTON HERALD, Ohio.*

She has served as Public Relations Chairman for the State of Ohio Daughters of the American Revolution, and is currently this organization's State Motion Picture Chairman.

AN ENGINEER LOOKS AT THE ARMY CORPS

DAMS AND OTHER DISASTERS by Arthur E. Morgan. *Porter Sargent Publisher*. Illustrated, annotated, indexed. 422 pp. \$7.50.

AUTHOR: *Arthur E. Morgan, now 93, looks back on a lifetime of varied accomplishments. He was the young engineer who designed the Miami River flood control system after the tragic 1913 Dayton flood. He helped plan the Muskingum conservancy lakes. President Franklin Delano Roosevelt tapped him to be first chairman of the Tennessee Valley Authority in 1933. In the 1920's he was president of Antioch College and there started the study-work plan. He lives in Yellow Springs now and is president of Community Services Inc.*

ARTHUR MORGAN's uniqueness is that he is a conservationist and a humanist as well as a hydraulic engineer. In an era when too many engineers saw only lines on a drawing board, he looked beyond the dam or the levee to find out ahead of time what the effects of the building would be on people, their environment and their pocketbooks.

His book analyzes a century of the U.S. Army Corps of Engineers in civil works. He charges Corps engineers have bungled many of the jobs entrusted to them. He blames it on their West Point training. His first chapter is a searching study of "The Lingula on the Hudson." (The lingula is a mollusk-like creature that has not changed in a half-billion years.)

West Point was founded on Napoleonic principles and followed them for generations, he says. It gives excellent training for military engineering, he admits, but. . . .

"Training in the profession of war has not prepared them to manage public works. There have been over the past 100 years consistent and disastrous failures by the Corps . . . enormous and unnecessary costs to ecology, the taxpayer and the people whose culture, homes and lands have suffered under control of the Corps."

An 1899 federal law made the Corps responsible for preventing stream pollution, but the Corps did "absolutely nothing about it" until the recent public outcry.

Morgan's book is packed with citations and documentation of Corps tendencies to ignore common sense, costs and human values. He charges the Corps has influenced Congress grossly, by dangling pork-barrel projects in nearly every district.

The Corps carried on bitter vendettas with their betters among civil engineers whose ideas did not suit Corps whims or desires. An example: James B. Eads, famous 19th century builder of the bridge across the Mississippi River at St. Louis, and the jetties at its mouth. The Corps fought Eads all the way. Yet in 1930 Eads was named by deans of American engineering schools as one of the five greatest engineers of all time, along with Leonardo da Vinci, James Watt, Ferdinand de Lesseps and Thomas A. Edison.

Morgan quotes Douglas MacArthur as saying, when he became superintendent of West Point in 1919: "We are training these cadets for the past, not the future . . . Conceits, sentiment, blind worship have sustained outmoded offshoots of tradition too long." MacArthur began changing the system, but the old Napoleonic rigidity still persists, Morgan holds.

Herbert Hoover, another great engineer, shook up the Corps when he became President. The 1927 flood had showed up the Corps' inadequate planning on the Mississippi. Hoover reached over a dozen orthodox heads and named a Corps rebel, Maj. Gen. Lytle Brown, as chief engineer. He turned the Corps sights toward modern reality.

Yet as late as the 1960's the Corps bulldozed through the Kinzua Dam and Reservoir on the upper Allegheny River in northern Pennsylvania. Conservationists, other engineers, and Indians whose lands were guaranteed by the nation's oldest treaty, all objected to no avail. Congress went along with the Corps.

Morgan was one of the objectors. He had an alternate plan, the Cone-wango basin, which he says would have been cheaper, afforded better flood protection, and would have left the Indians undisturbed.

Morgan cites many cases of what he sees as engineering follies, with cost overruns as high as 391 per cent, over many years and in many places in the country.

Army engineers' chronic failure to study deeply enough into facts, costs and ultimate effects of what they do has cost the taxpayers and the environment dearly. He cites as a classic example the Florida Everglades.

This vast expanse of lakes, swamps, wilderness and rivers is one of the most complex and wonderful hydrological cycles in the world.

The Corps rushed in, built canals, drained swamps to "reclaim" land for farming and development, with tragic and irreversible damage to wild-life, wilderness and one of the great outdoor amenities of the world.

President Nixon finally heeded pleas of conservationists and halted the Corps' cross-Florida canal. He recently created the Environmental Protective Agency to belatedly curb pollution and protect the nation from the excesses of exploitation and overdevelopment.

Morgan sees hope in the agency, but warns that constant vigilance will be needed to keep this effort too from falling into the hands of the Corps of Engineers.

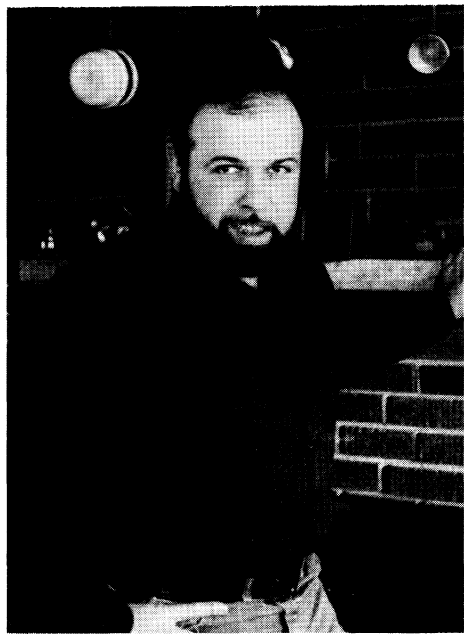
This book is not light pastime reading. It is a book for those who suspect the wisdom of so many public works projects. It is fascinating reading, either for blind idolators of the Corps, or its critics.

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

WRITING WORKSHOP

MIAMI UNIVERSITY will host a creative writing workshop from June 12-16, in Oxford. Guest lecturers will include: Thomas Berger, novelist; William Abrahams, author, poet and editor; Ann Petry, novelist; Brock Brower, novelist and contract writer for *Life*; Mark Strand, editor and translator; Dick Perry, novelist, nonfiction and feature article writer; Kirk Polking, editor; and David Standish and Geoffrey Norman, staff writers, *Playboy*. Faculty lecturers for the workshop are Walter Havighurst, novelist, nonfiction writer and professor emeritus, creative writing; Shirley and Don Edwards, co-authors, children's literature; James Reiss, William Pratt, Malcolm Sedam, Marilyn Throne, and Milton White.

Formal lecture hours are scheduled for both morning and afternoon, and informal meetings with guest lecturers will be arranged. Attendance may be as contributor or auditor; contributors will receive two credit hours. For registration forms and additional information contact: Milton White, 238 Upham Hall, Miami University, Oxford, Ohio, 45056. Telephone (513) 529-2328.



HIRAM POETRY REVIEW: A BRIEF (HAPPY) HISTORY

by HALE CHATFIELD

THOSE OF US who edit *Hiram Poetry Review* (published semi-annually by the Department of English at Hiram College) are sometimes accused of an odd kind of hypocrisy. Naturally, we plead "not guilty."

The hypocrisy with which we are thus charged emanates from our avowed purpose for having come into existence. When we are asked why we began publication (which we did early in 1967), we almost always reply: "Because we felt that there were too many 'little magazines' in America." We said that, as a matter of fact, in our very first editorial.

Yet the attempt to combat an overabundance of "little magazines" by adding yet another to their number is not necessarily a contradiction. There are "too many" such magazines only in the sense that their quality generally seems disappointingly low. It was our hope that by publishing a "little magazine" of quality we could put to shame, and perhaps to rout, some of the many others. Such a goal, of course, was only half serious: We could not reasonably expect even the most brilliant excellence to put an end to mediocrity, nor were we proud enough to suppose that we would rocket, or even stumble, into unimpeachable eminence.

Surely we are not the most highly-revered poetry magazine in America; we would consider ourselves fortunate to be considered among the "top ten"—or even 20. Surely we have not embarrassed other editors into inactivity. But we have had a degree of success which gives us pleasure—and which seems pretty clearly to justify our having gotten underway. Our chief subscribers are libraries of stature, including the public libraries of New

York, Chicago, and San Francisco; such college and university libraries as those at Brown University, University of California (eight branches), University of Chicago, Columbia University, Cornell University, Duke University, Harvard College, Ohio State University, Ohio University (two branches), University of Oregon, Purdue University, University of Texas, University of Wisconsin (two branches), and many others—even the Bodleian Library at Oxford University; plus such special and geographically remote libraries as the National Library of Australia. The poets who have entrusted their work to our publication include some of the very best in the English-speaking world, such as Wendell Berry, Paul Blackburn, Carl Bode, Besmilt Brigham, Chales Bukowski, William Harmon, X. J. Kennedy, Greg Kuzma, Robert Lax, Joanne de Longchamps, Vassar Miller, Gil Orlovitz, Al Purdy, Margaret Randall, Evelyn Thorne, Dennis Trudell, Peter Wild, Keith Wilson, Jay Wright, and Peter Viereck. We are represented by more than half a dozen subscription agencies, and we have been assured that we will be listed in the next volume of the *Index to Little Magazines*, published by Swallow Press. The Coordinating Council of Literary Magazines has awarded us two grants, and we have membership in the Committee of Small Magazine Editors and Publishers.

When we began publication, it was only natural that we had to write to poets announcing our existence and requesting manuscripts. Presently it is our policy that we read only unsolicited poetry manuscripts, and even at that we find that we can accept in six months a number of poems approximately equal to the number we receive in the mail each week. The sole criterion upon which we base our selections is excellence, regardless of subject, theme or style. With a mixture of regret and pleasure, we reject those poems which seem to us merely "good" in favor of those which affect us very strongly.

In each issue we include a prose feature entitled "CO-rrespondence," in which a poet of some stature writes an open letter to less-established poets and to the poetry readership in general. Members of our staff review new poetry books and other poetry magazines. Once each year we sponsor a prize contest, entitled the "Henry Dumas Memorial Poetry Awards" (after one of our editors, who was killed in 1968), for undergraduates in American colleges and universities.

We have the usual problems raising funds, but we are pleased that we have been able to distinguish ourselves by putting out a "prestige" magazine on an almost incredibly scanty budget: We spend less than two thousand dollars each year.

To all of us on the staff of the *Hiram Poetry Review*, these modest suc-

cesses provide considerable pleasure. Those of us who are directly affiliated with Hiram College find special reward in being able to contribute in some small way to the advancing reputation of one of the nation's most visionary institutions of higher education. We like to think, too, that we are engaged in an enterprise which can bring a bit more credit to the state of Ohio.

WRITER: *Hale Chatfield is Assistant Professor of English and Dean of Students at Hiram College. He is the author of three volumes of his own poetry — THE YOUNG COUNTRY AND OTHER POEMS, TEETH, and AT HOME, and has two more forthcoming.*

As founder (in 1967) and editor of HIRAM POETRY REVIEW, he has gained wide recognition for the excellent quality of this "little magazine."

WMUB-WMUB-TV

TELECOMMUNICATIONS SERVICE-WMUB-WMUB-TV of Miami University, Oxford, is now programing the Ohioana Library Series of taped radio interviews with Ohio authors. We are happy that these weekly taped interviews, made through the courtesy of Telecommunications WOSU-TV and Radio, Columbus, are gaining an audience in Butler and contiguous counties. We are grateful to William R. Burns, Program Manager, for arranging this.

We wish to express our appreciation to Alan Hundley and Dave Griffiths of WOSU Telecommunications for their helpful cooperation.

The series, when completed, will consist of 39 interviews. Added to the list of recorded authors published in the Spring issue of the Quarterly are Dr. D. Lincoln, Canfield, Ohio, author of numerous books on Spanish, who now lives in Carbondale, Ill.; Dr. Peter Sandman, professor in the School of Journalism, Ohio State University, author of many nonfiction books; Thelma Neill, of Oxford, Ohio, a former professor of home economics, who wrote the new cookbook, *Food With A Foreign Flair*; Frank Browning Norton, a Columbus author of adult and juvenile books; and Dr. Randolph Downes of Maumee, an authority on history and the author of books and articles on this subject.

In Columbus this series, entitled, *Ohio Authors and Books*, is heard every Saturday morning at 11:30 over WOSU-AM, 820 on the radio dial.

PRESENTATION OF OHIOANA BOOKS

IN JULY OHIOANA LIBRARY will make a presentation of books by Ohio authors and on the Ohio scene to the National Library of Greece. This collection of Ohioana books is the gift of Governor John J. Gilligan, the Ohio State University Press and Ohioana Library.

Through the courtesy of Mr. J. A. Collins, Director of the International Exchange Service of the Smithsonian Institution, Washington D. C., these books were sent to the Honorable Anastasia D. Samsarelou, Director of the National Library of Greece. The Director of the Ohioana Library will personally present these books to the Director of the National Library at Athens. The titles and authors of the gift books are as follows:

Crouch, Tom D.
THE GIANT LEAP
A Chronology of Ohio Aerospace Events
and Personalities 1815-1969
Ohio Historical Society

Taylor, John M.
GARFIELD OF OHIO, THE AVAIL-
ABLE MAN
W. W. Norton and Company, Inc.

Heald, Edward T.
WITNESS TO REVOLUTION:
Letters From Russia 1916-1919
Kent State University Press

Clauser, Suzanne
A GIRL NAMED SOONER
Doubleday & Company, Inc.

Matthews, Jack
THE CHARISMA CAMPAIGNS
Harcourt, Brace, Jovanovich, Inc.

OHIOANA OF OHIO AND OHIOANS
Vols. XIII-XIV 1970-1971
Ohioana Library Association

Merrill, James M.
WILLIAM TECUMSEH SHERMAN
Rand McNally & Company

Boyer, Dwight
TRUE TALES OF THE GREAT LAKES
Dodd, Mead and Co.

Anderson, David D., Ed.
THE LITERARY WORKS OF ABRA-
HAM LINCOLN
Bobbs-Merrill Company, Inc.

Garber, D. W.
WATERWHEELS AND MILLSTONES:
A History of Ohio Gristmills and Milling
Ohio Historical Society

Cummings, Charles M.
YANKEE QUAKER CONFEDERATE
GENERAL
The Curious Career of Bushrod Rust
Johnson
Dickinson Press

Harrington, William
THE JUPITER CRISIS
David McKay Company, Inc.
 Geld, Ellen Bromfield
A TIMELESS PLACE
Viking Press, Inc.
 Perry, Dick
REFLECTIONS OF JESSE STUART:
On A Land of Many Moods
McGraw-Hill Book Company
 Calvert, James, U. S. N.
THE NAVAL PROFESSION
McGraw-Hill Book Company
 Havighurst, Walter
RIVER TO THE WEST:
Three Centuries of the Ohio
G. P. Putnam's Sons
 Gayle, Addison Jr.
OAK AND IVY:
A Biography of Paul Laurence Dunbar
Doubleday & Company, Inc.
 Serling, Robert J.
SHE'LL NEVER GET OFF THE GROUND
Doubleday & Company, Inc.
 Sansone, Sam J.
MODERN PHOTOGRAPHY FOR POLICE AND FIREMEN:
Science in Law Enforcement Series
W. H. Anderson Co.
 Martin, Deac (C. T.)
BOOK OF MUSICAL AMERICANA
Prentice-Hall, Inc.
 Ecologist, Sears, Paul Bigelow
 Gardener, Becker, Marion Rombauer
 Arranger, Poetker, Frances Jones
 Illustrator, Forberg, Janice Rebert
WILD WEALTH
Bobbs-Merrill Company, Inc.
 Bradley, John Lewis, Ed.
THE LETTERS OF JOHN RUSKIN TO LORD AND LADY MOUNTTEMPLE
Ohio State University Press

Byrne, Leo Gerald
THE GREAT AMBASSADOR
Ohio State University Press
 Crosby, Alfred W., Fr.
AMERICA, RUSSIA, HEMP, AND NAPOLEON:
American Trade with Russia and The Baltic, 1783-1812
Ohio State University Press
 England, Martha Winburn
GARRICK'S JUBILEE
Ohio State University Press
 Kettler, David
THE SOCIAL AND POLITICAL THOUGHT OF ADAM FERGUSON
Ohio State University Press
 Josephs, Herbert
DIDEROT'S DIALOGUE OF GESTURE AND LANGUAGE:
Le Neveu de Rameau
Ohio State University Press
 Fisher, Sydney Nettleton, Ed.
NEW HORIZONS FOR THE UNITED STATES IN WORLD AFFAIRS
Ohio State University Press
 Harkins, Paul W. and Riese, Walther
GALEN:
On The Passions and Errors of the Soul
Ohio State University Press
 Xydis, Stephen G.
CYPRUS:
Conflict and Conciliation, 1954-1958
Ohio State University Press
 Esman, Milton J. and Cheever, Daniel S.
THE COMMON AID EFFORT:
The Development Assistance Activities of The Organization for Economic Co-Operation and Development
Ohio State University Press
 Stegenga, James A.
THE UNITED NATIONS FORCE IN CYPRUS
Ohio State University Press

1972 — OHIO POETRY DAY CONTESTS

Open to All Ohio Poets

Founded by Tessa Sweazy Webb of Columbus, Poetry Day will be celebrated this Year on October 21 with a Poetry Day Luncheon in Columbus, at which time awards will be given in the following categories:

- \$10 — Martha Kinney Cooper Ohioana Library, Columbus: One award \$10, for a sonnet, any theme, written since Poetry Day, 1971. Send entries to Tessa Sweazy Webb, 815 N. High St., Apt. 39, Columbus, Ohio 43215.
- \$10 — For best poem, any form, written by any Ohioan using a mythological subject, Roman or Greek. (This year the award is in memory of an inspirer, Mrs. Helen Berning.) Send entries to sponsor, Miss Leona F. Westland, 9 Dick Avenue, Hamilton, Ohio 45013.
- \$10 — For best sonnet or free verse stanza, WRITTEN BY A MAN living anywhere in America, on a U. S. President. (The award is in memory of a literary friend, Miss Hazel Koppenhoefer.) Send entries to sponsor, Miss Leona F. Westland, 9 Dick Avenue, Hamilton, Ohio 45013.
- \$15 — Dayton Poets' Round Table, Dayton: Two awards \$10 and \$5, for a poem in free verse, not more than 30 lines which qualifies as a character sketch. Send entries to Emma Shafner, 70 Grange Hall Road, Dayton, Ohio 45430.
- \$10 — Albert R. Evans Memorial Award \$10, for a poem in any form including free verse on the subject of the American Indian. Send entries to sponsor, Virginia Moran Evans, 6161 Norandi Drive, Dayton, Ohio 45415.
- \$25 — Frances Brown Price, Dayton: Two awards \$15 and \$10, to be known as the PARNASSUS AWARDS. Any theme, any form, maximum 16 lines; criteria for judging will be clarity, beauty and profundity. Send entries to Miss Edna Holmes, 1974 Parkhill Drive, Dayton, Ohio 45406.
- \$10 — "Poetry, The Oral Art," Toledo: Workshop sponsors one award \$10, for a poem on a timely topic, any form, 30 lines maximum, to be known as *THE ANN RIDGEWAY AWARD*. Send entries to Fred Lanting, 4040 Dorr Street, Toledo, Ohio 43607.
- \$15 — Toledo Chapter, Ohio Poetry Society: Two awards, \$10 and \$5, in memory of CORAL ROYCE RANDALL, any form, any subject, maximum 24 lines. OPEN TO ANYONE NOT OVER 18 YEARS OF AGE. Send entries to Mrs. Hallie Cramer, 2915 Midwood Ave., Toledo, Ohio 43606.
- \$10 — Elizabeth Munger and Rosina Rouppas, Toledo: One award \$10, theme "The Goodness of Man", any form, maximum 30 lines. Send entries to Alma Graham Jenks, 1822 Glendale, Apt. 1, Toledo, Ohio 43614.
- \$50 — Mrs. Martha Cooper Judy, Cincinnati: Three awards, \$25, \$15 and \$10, in memory of her mother, *MARTHA KINNEY COOPER*, for a patriotic theme

- with originality of thought and expression, any form, any length. Send entries to Dr. Tom Burns Haber, 220 Canyon Drive, Columbus, Ohio 43214.
- \$15 — The Greater Cincinnati Writer's League: Two awards \$10 and \$5, any form, any theme, maximum 20 lines, to be known as the Hazel L. Koppenhoefer Memorial Awards. Entries to be sent to Mr. Cecil Hale Hartzell, 4796 S. Raeburn Drive, Cincinnati, Ohio 45223.
- \$15 — "Apples of Gold," in memory of B. Y. Williams and her book by this name. Sponsored by Jessie Farnham, Annette Patton Cornell and Gladys McKee Iker. First award \$10, second award \$5. *Rhymed Lyric* - any theme - maximum 20 lines. Send entries to Gladys McKee Iker, 2401 Salutaris Ave., Apt. A-1, Cincinnati, Ohio 45206.
- \$50 — Don Bramkamp, Cincinnati: Three awards, \$25, \$15, and \$10, to be known as the CARL EDWIN WINTERS MEMORIAL, in honor of a friend who was an actor and singer, and who found beauty in everything. Theme: Creativity, in any area that the poet perceives and appreciates it. Criterion for judging is sincerity of expression. Any form, maximum 30 lines. Send entries to Don Bramkamp, 5816 Montgomery Rd., Cincinnati, Ohio 45212.
- \$15 — Amanda J. Fusshippel Memorial, Cincinnati, sponsored by her daughters: Two awards, \$10 and \$5, any theme, any form, maximum 20 lines. Send entries to Mrs. Angela Gall, 2410 W. Woodlawn, San Antonio, Tex. 78228.
- \$10 — The Canticle Guild, Cincinnati: One award \$10, for a poem on a general religious theme, maximum 30 lines. Send entries to Sister Mary Albertina, Our Lady of Providence Academy, 6th and Linden, Newport, Ky. 41071.
- \$15 — The Women's Press Club, Cincinnati: Two awards \$10 and \$5, any subject, any form, maximum 20 lines, as a memorial to three members, Mary Hoge Bruce, Helen Darby and Hazel Koppenhoefer. Send entries to Edith H. Brown, 796 Ludlow Ave., Cincinnati, Ohio 45220.
- \$10 — Mary Lou Sanker, Cincinnati: One award, \$10, to be known as the Louis J. Sanker Memorial Award. Any theme, any form, not to exceed 24 lines. Send entries to Louis J. Sanker Memorial, Inc., 491 Little Turtle Lane, Cincinnati, Ohio 45244.
- \$15 — Cincinnati Branch, National League of American Pen Women: Two awards, \$10 and \$5, in memory of a past president, Mrs. Edwina Abele, any theme, any form, maximum 20 lines. Send entries to Mrs. Gladys Iker, 2401 Salutaris Ave., Apt. 1-A, Cincinnati, Ohio 45206.
- \$10 — Mr. and Mrs. Oliver G. Brown, Cincinnati: One award \$10, to a poet living in one of Ohio's penal institutions for the best poem on any subject, maximum 30 lines. Send entries to Edith H. Brown, 796 Ludlow Ave., Cincinnati, Ohio 45220.
- \$10 — Columbus Chapter, National Society of Arts and Letters, FOR HIGH SCHOOL STUDENTS ONLY: One award, any theme, any form, maximum 20 lines. Send entries to Mrs. William S. Clark, 55 Bullitt Park Place, Columbus, 43209.

- \$10 — Canton Poetry Society: One award, \$10, theme "Nature", any form, maximum 20 lines. Send entries to Mrs. Harriet Day, 432 31st St., N. W. Canton, O. 44709.
- \$15 — The Lake Poets: Two awards, \$10 and \$5, for a poem in any form, with a romantic theme (the strange, exotic, ideal, etc.,) maximum 24 lines. Send entries to Dr. Edmund E. Wells, R.F.D. #1, Huntsville, Ohio 43324.
- \$10 — Dolores Giesy, Columbus: One award \$10, for a poem on the subject "One World", any form, maximum 20 lines. Award is a memorial to her husband, NED GIESY. Send entries to Mrs. Edward Giesy, 1125 Fairview Ave., Columbus, 43212.
- \$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 Mary M. Lowe, Route 3, Fresno, Ohio, 43824.
- \$25 — Akron Branch, OPS: One award \$25 for a poem in modern style, any subject, maximum 40 lines. Send entries to Mrs. Zora Ledinko, 2065 Stabler Road, Akron, Ohio 44313.
- \$10 — Wooster Poetry Society: One award, to be known as the ROSE CLEVINGER MEMORIAL AWARD, on the theme of "Challenge" for our times. Send entries to Miss Carrie Voiers, 1615 Nupp Drive, Wooster, O. 44691.
- \$15 — Verse Writers Guild of Ohio, Columbus: Two awards, \$10 and \$5, any theme, and form, maximum 30 lines. Send entries to Mrs. Eleanor Painter, 158 Leland Ave., Columbus, Ohio 43214.
- \$15 — Springfield Writers Club OPS: Two awards \$10 and \$5, for Light Verse, (no jingles or limericks), 12 to 24 lines. Send entries to Miss Georgia MacPherson, 266 Ridge Road, Springfield, O. 45503.
- \$10 — Kathryn Marshall (Mrs. Robert K.) Delaware, Ohio: One award \$10 for a sonnet, any theme. Send entries to Mrs. Shirley, 1101 Ohio Departments Building, S. Front St., Columbus, O. 43215. (Write poetry contest in lower left corner of envelope.)

REQUIREMENTS

Contests open to all native Ohio poets. Poems to be original, unpublished, not previously a winner in any other contest, and not to be entered in another contest simultaneously. The same poem to be entered in only one category, and not more than one poem from the same poet is permitted in any category. Each poem must be typed but not signed, and accompanied by a sealed envelope containing name and address of author, title of poem and name of contest; title of poem and contest name on outside of this envelope. Keep carbon copies, as no poem will be returned. Authors hold all rights to their poems, but must give permission for winning poems to be reproduced for any educational purposes. Closing date is July first.

Extra copies of these contests are available. Send your request with self-addressed stamped envelope to Tessa Sweazy Webb, 815 N. High Street, Apt. 39, Columbus, Ohio 43215.

OHIOANA

Library News

ANOTHER NATIONAL RECOGNITION has been received by talented Virginia Hamilton a native of Yellow Springs, Ohio, and author of thoughtful juvenile books of high merit. Her newest book for children, *The Planet of Junior Brown*, published by Macmillan, was chosen as a *Newbery Honor Book* at the American Library Association's mid-winter meeting in Chicago.

This coveted award is well deserved by Virginia Hamilton, who uses her talents in expressing her ideas, her feelings, and convictions about life styles.

When she wrote, *The House of Dies Drear*, Miss Hamilton (Mrs. Arnold Adoff) explained to us, "I did write about some of my own experiences in *The House of Dies Drear*; and I put in some of my own feelings in this juvenile novel about the underground railroad. I have always been interested in the Civil War, and how it relates to today."

It was this children's book which in 1968 won for Miss Hamilton the Ohioana Book Award for Juvenile Fiction.

Since then she has written *The Time-Age Tales of Jabdu* and *The Planet of Junior Brown*.

After living in New York City, Virginia Hamilton Adoff has returned to Yellow Springs with her two young children and her husband, who is also an author and whom Ohio claims by adoption.

A RECEPTION and tea for Hamilton County authors will be held at The Cincinnati Art Museum, September 16, 1972, at 1:30 p.m. County chairmen, co-chairmen and their guests are invited. R.s.v.p. to Mrs. Mills Judy, 2324 Madison Rd., Cincinnati 45208; or Miss Angeline Cockerill, 3551 Edwards R. Apt. 3, Cincinnati, 45208. Mrs. Charlton Gaskill is chairman of Hamilton County.

THE OHIO HISTORICAL SOCIETY will sponsor its Second Annual Archives-Library Institute on Historical Research Materials from July 10 to July 21, 1972, in Columbus. Registration is limited to 40 participants enrolled in four concurrent seminar groups: Archives, manuscripts, library special collections, and oral history. Interested archivists and librarians should write for the printed program to: David R. Larson, Institute Director, Ohio Historical Society, I-71 and 17th Avenue, Columbus, Ohio 43211.

FRANKLIN COUNTY AUTHORS of the Year will be honored at a tea on Saturday, 23 September, given by Mrs. Joseph Bitoni at her attractive home on the scenic banks of the Scioto River, 4200 Dublin Road, Columbus.

The Authors of the Year will be introduced and will have their books on display.

Members of the Ohioana Library and their friends are invited to attend. Please reply directly to Ohioana Library, 1109 Ohio Departments Bldg., 65 S. Front, Columbus, Ohio 43215.

THE SOCIETY OF AMERICAN ARCHIVISTS will hold its annual national convention from October 31 to November 3, 1972, in Columbus. Over 700 registrants are expected to attend from historical societies, colleges and universities, public and special libraries, and archives from the United States and Canada. Interested non-SAA members are especially encouraged to attend. For a copy of the printed program write: David R. Larson, SAA Local Arrangements Chairman c/o Ohio Historical Society, I-71 and 17th Avenue, Columbus, Ohio 43211.

OHIOANA LIBRARY WELCOMES TO NEW MEMBERSHIP

The Following Whose Names Were Added to Our Rolls
March 1, 1972 to April 15, 1972

Miss Helen Board Cincinnati	Mr. James Gidney Kent
Mrs. Lawrence Castoe, Jr. Worthington	Miss Patricia Groom Columbus
Mr. Spencer D. Chamblin Columbus	Mr. & Mrs. Daniel Hall Columbus
	Judge & Mrs. John Matthias Columbus

NEWLY APPOINTED COUNTY CHAIRMEN

We are happy to include the following in our Ohioana Family
MAHONING COUNTY
Mrs. Walter Schaff, Co-Chairman
Youngstown

Book Looks

TAKE A LONG JUMP by Marion Renick. *Scribner's*. 154 pp. \$4.95.

The unfailing test of an excellent children's book is—do young readers really love it?

Passing this test with high honors is Marion Renick's newest sports story about track. Jay Ward, the younger boy in the family, is an underachiever in sports and in science. His older brother, Robert, is a football star and the admired hero of the family.

When Jay brings home a praying mantis and when he finds a first place medal in track and field, things change for him. From a loser he turns into a winner.

Many excellent qualities of storytelling shine through this exciting narrative, but the one which impresses this reviewer is the great and accurate knowledge of sports and of praying mantises which the author reveals. Since college days at Wittenberg, Mrs. Renick has known sports, their rules and their competitiveness. But only last summer did she gain knowledge of the praying mantis, when she raised a family of them in her backyard.

Ohioana Library was proud and happy to award to Mrs. Renick the 1971 Book Award for her book, *Ohio*, and for the body of her works of 35 juvenile books.

Her stories both delight her readers and contain hidden instruction on sports which these youngsters, joyfully and unknowingly, lap up. They then ask her when her next book will come out. . . . We've heard them.

A POET'S ALPHABET by Louise Bogan. *McGraw-Hill*. Index. 468 pp. \$12.95.

Louise Bogan, herself a poet and poetry critic for 38 years for *The New Yorker*, wrote her criticisms and reflections on poetry with distinction and perception.

In these selections of poetry reviews, the reader becomes aware of Miss Bogan's integrity, her unerring taste and ironic humor.

The editors of *A Poet's Alphabet* are Robert Phelps, novelist and journalist, and Ruth Limmer, professor of English at Western College for Women and Miss Bogan's literary executor. Professor Limmer deserves literary honors for assembling these essays and poetry reviews with artistic sense and emotional understanding. She added her own scholarship to that of Miss Bogan. The result, this book, is the fortunate melding.

MY SISTER THE HORSE by Barbara Klimowicz. Abingdon Press. 125 pp. \$3.75.

The intriguing title of this juvenile book by an Ohio-born writer, becomes clear as the entertaining story unfolds.

Alice Pulaski has a younger sister, Maudie, who pretends she is a horse. Maudie eats grass; she whinnies at the most embarrassing times. This worries Mrs. Pulaski.

The family lives in a suburb which is run down. The balcony to their apartment has been condemned as unsafe. This fact becomes the catalyst which changes Maudie from acting like a horse to being a little girl . . . who happily rides a wooden horse.

Original and appealing, the story is told in chapters in which amusing dialogue and incidents are artistically blended.



Earl Wilson

People Watching on Broadway

THE SHOW BUSINESS NOBODY KNOWS by Earl Wilson. *Cowles*. 428 pp. \$6.95.

The complexity of show business and its people is described by Earl Wilson, both in his daily syndicated column and in his newest book.

Among his own many fine characteristics, there is the nice one that Earl always remembers with pride—his Ohio heritage.

When he came to Columbus, we interviewed him on tape for WOSU-Radio on the weekly program sponsored by Ohioana Library. Earl is delightful, gracious, cooperative and witty. He has an immediate empathy with people.

He says his credo is neither to build up a person nor to tear him/her down. He is a reporter of a beat which happens to be Broadway. He reports it as it is.

When he attended OSU, he wrote for the school paper, *The Lantern*.

His book contains breezy, untold tales of stars. Their case histories contained therein are Broadway entertainment *non official*.

GETTING BACK TOGETHER by Robert Houriet. *Coward, McCann & Geoghegan*. 412 pp. \$7.95.

The author of this thick volume about 2,000 communes scattered throughout the United States is a participant, not a mere observer. From his birthplace in Massillon, Ohio, he has migrated via Akron, Brown, Washington (St. Louis) and Columbia Universities to Vermont, where he proposes to found a community.

Trained as a reporter through jobs on newspapers in Westchester and New Jersey, Houriet quit to live the life of the communes in such states as Virginia, California, Colorado, New Mexico, Oregon and those in New England.

His travels to more than 50 of them have made Houriet a convert to the communal way of life. He believes that the extended "family" has meaning. In his family, which suits his "vibes," are his wife, two children, another couple, and a girl hitchhiker whom he picked up.

In exploring the texture and direction of the American commune, Houriet feels there is a strong spiritual movement to this trend. It is also a way of unconditioning, of going backward to discover where the wrong step was taken.

He never attempts to explain why these dropouts from society have such abysmal self-images that they prefer to live grotesquely and lower than aborigines, instead of doing honest work in our Constitutional life style.

Self-concept guides behavior.

MA nDA LA by Arnold Adoff. *Harper & Row*. \$3.95.

Ohio is happy and proud to claim Arnold Adoff, poet, editor, biographer and author of children's books, who is a transplanted native New Yorker now living in Yellow Springs.

One of his newest books is *MA nDA LA*, which is a joyful song composed of MA meaning mother; DA - father; LA - singing; HA - laughing; RA - cheering; NA - sighing and AH - feeling good.

Page after page, each enchantingly illustrated, sings with the various sequences of MA-DA-LA et alia. The arrangements are resonant and musical. Children will love to chant these symbolic sounds; they will whisper them — shout them — doubtless dream them — all in joyful song. They may even originate colorific phrases of their own. This quality of stretching the mind is one of the finest compliments which can be paid to a child's book.

Mr. Adoff's book originates a novel and unique technique for children. He presents (to quote T. H. Huxley) "a world of facts which lies outside and beyond the world of words."

OSSIE. THE AUTOBIOGRAPHY OF A BLACK WOMAN by Ossie Guffy as told to Caryl Ledner. *Norton*. 224 pp. \$6.50.

Ossie Guffy, whose story this book tells, lived in Cincinnati all her life until she, her husband and her nine children moved to Watts, Los Angeles.

Mrs. Guffy describes herself as "one of the millions who ain't bright, militant or talented." She has been on welfare, but never on dope. She represents lower-middle-class America.

According to Ossie, her kind "ain't been rightly seen before." She hopes her story, which begins with a nice home in Walnut Hills, Cincinnati, will explain many things.

Her growing up encompasses visiting a grandfather in Georgia and enjoying a wonderful summer vacation on his farm; marriage to Private Charles White; their baby, who arrived early; the other babies; becoming a cocktail waitress; and marrying a construction worker, Clarence Guffy.

She makes some common-sense remarks about the poverty program — how there are too many professional "experts" on the payrolls and not enough impoverished people, who need the financial aid for work they could do in the community.

Ossie Guffy impresses the reader as a serious thinker, who loves her family of nine children and who deserves to be heard.

EARLY OHIO TAX RECORDS compiled by Esther Weygandt Powell. *Printed by Edwards Brothers, Ann Arbor, Michigan*. 459 pp. \$19.50.

After publishing some of the early Ohio Tax Lists in the magazine, *Ohio Records and Pioneer Families*, Mrs. Powell received requests for a book of tax lists alone.

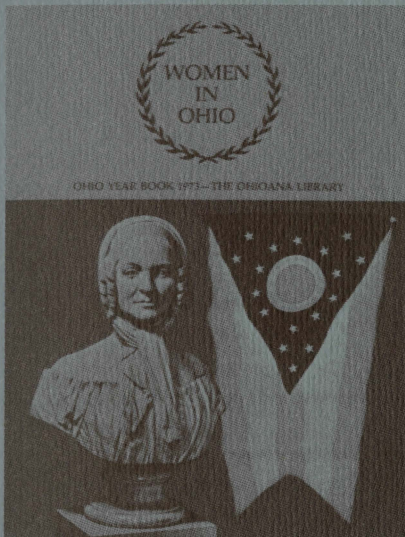
Because Ohio did not have any Census Records until 1820, this book, which fills the void, is needed. It includes 74 counties and contains approximately 130 Tax Lists and two lists of householders where county tax lists were not available. Also included are the Virginia Military Tax Lists in Ohio for 1801.

Early Ohio Tax Records, a new and valuable volume, can be ordered from Mrs. Powell, 36 N. Highland Ave., Akron, Ohio 44303.

Now Ready

OHIO YEARBOOK 1973

Edited by the
Martha Kinney Cooper
Ohioana Library Association



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The Martha Kinney Cooper
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