

Ohio
Authors
and their
Books
1796-1950

Edited by
WILLIAM COYLE



Ohio
Authors
and their
Books
1796-1950

Edited by
WILLIAM COYLE



Ohio
Authors
and their
Books
1796-1950

Edited by
WILLIAM COYLE



OHIOANA

Of Ohio and Ohioans

SPRING 1962

Homage to Ralph Hodgson • Toledo Youth
Orchestra • Read This and Weep • It Could
Be Verse • Dr. Jones's Incredible Amateurs
(Concluded) • Book List — Book Reviews
News & Notes — Oddities

Ohio
Authors
and their
Books
1796-1950

Edited by
WILLIAM COYLE

Ohio
Authors
and their
Books
1796-1950

Edited by
WILLIAM COYLE



Ohio
Authors
and their
Books
1796-1950

Edited by
WILLIAM COYLE



Ohio
Authors
and their
Books
1796-1950

Edited by
WILLIAM COYLE



Ohio
Authors
and their
Books
1796-1950

Edited by
WILLIAM COYLE

Ohio
Authors
and their
Books
1796-1950

Edited by
WILLIAM COYLE



Ohio
Authors
and their
Books
1796-1950

Edited by
WILLIAM COYLE



Ohio
Authors
and their
Books
1796-1950

Edited by
WILLIAM COYLE



Ohio
Authors
and their
Books
1796-1950

Edited by
WILLIAM COYLE



Ohio
Authors
and their
Books
1796-1950

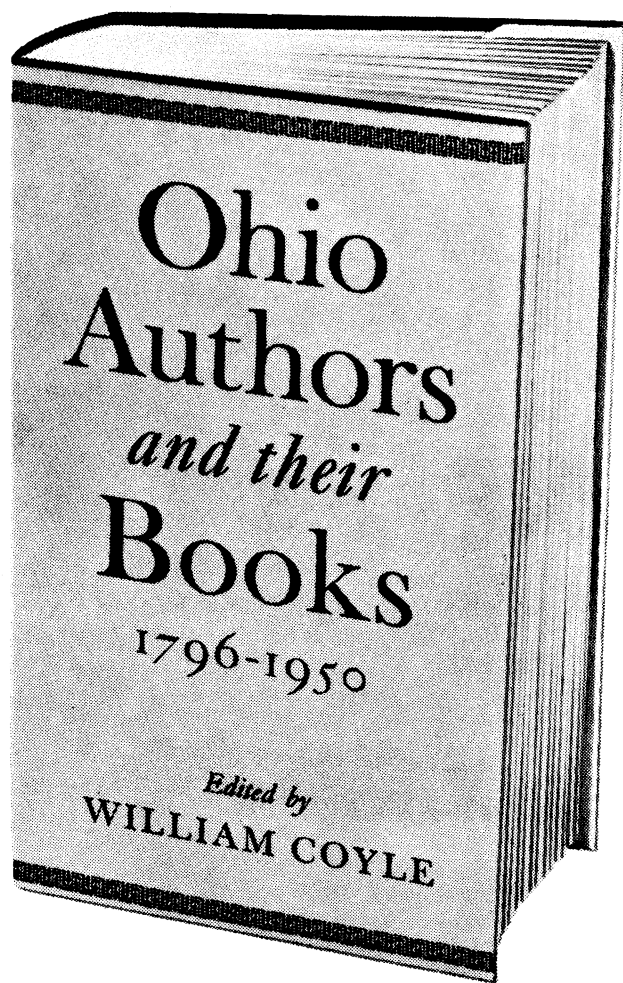
Edited by
WILLIAM COYLE



Ohio
Authors
and their
Books
1796-1950

Edited by
WILLIAM COYLE

An invaluable reference for librarians,
 historians, students of literature,
 and all those interested in Ohio's past and present



Also included are three appendixes, one of them a listing of native Ohio authors by county. 6½x10", 741 pages.

\$17.50 at your bookseller, or from

THE WORLD PUBLISHING COMPANY • Cleveland 2, Ohio

The most thorough and comprehensive work ever published on the authors of a single state, this unique book contains biographical and bibliographical entries for nearly 5,000 authors, Ohioans either by birth or by residence—among them:

TEXTBOOK PIONEER

William McGuffey

CLERGYMAN

Norman Vincent Peale

HISTORIANS

Arthur M. Schlesinger

(Father and Son)

HUMORIST

James Thurber

POET

Hart Crane

NOVELISTS

Harriet Beecher Stowe

William Dean Howells

Sherwood Anderson

Zane Grey

Fannie Hurst

Lloyd C. Douglas

Louis Bromfield

Ben Ames Williams



ohioana

OF OHIO AND OHIOANS • VOLUME V • SPRING, 1962 • NO. 1

Features

- Homage to Ralph Hodgson—*Charles Duffy* 2
- More Miniature Books 5
- DeCapite: A LOST KING—reviewed by Robert Price 6
- The Xenia Hotel 9
- Toledo Youth Orchestra—*Kay Quealy* 10
- Fulda: COMPETITION IN THE REGULATED INDUSTRIES:
TRANSPORTATION—reviewed by Hon. John W. Bricker 14
- It Could Be Verse—*Sordello* 16
- Dr. Jones's Incredible Amateurs (concluded)—*Gene Rea* 20
- Cruden: JAMES FORD RHODES—reviewed by Dwight L. Smith 24
- Cleveland Firm is Publisher of Unusual Trade Magazine 26
- Read This and Weep 28
- Letter to The Editor 29

Departments

- Ohioana Library Notes 8
- News and Notes 12
- Ohio Oddities 19
- The Latest Ohio Books 30

Next Issue

- Post Boy Murder Song
- Ohio's Contribution to American Music

BOARD OF EDITORS

Eugene D. Rigney, *Chairman*

- | | | |
|--|--------------------------------------|--------------------|
| Mrs. Howard L. Bevis | Mrs. Depew Head | Miss Donna L. Root |
| Mrs. George E. Florence | Mrs. Robert J. Izant (Grace Goulder) | |
| Joseph Kelly Vodrey | Lloyd Emerson Siberell | |
| Walter Rumsey Marvin, <i>Managing Editor</i> | | |

OHIOANA: OF OHIO AND OHIOANS. A quarterly published by The Martha Kinney Cooper Ohioana Library Association, 1109 Ohio Departments Building, Columbus 15, Ohio. **SUBSCRIPTIONS** to individuals are through membership in the Association. Subscriptions to libraries are \$2.50 a year. Membership dues in the Association are: Annual \$5.00; Sustaining \$10.00; Patron \$25.00; Life \$100.00. Membership is open to all who believe in the things the Association stands for and are willing to support its work.

SECOND-CLASS MAIL privileges authorized at Columbus, Ohio. The Association assumes no responsibility for opinions or statements of fact expressed by contributors. Printed by the Stoneman Press, Columbus. Layout and art work by Robert L. Creager. Copyright © 1962 by The Martha Kinney Cooper Ohioana Library Association. All rights reserved.

To Our Readers: Don't Miss an Issue. Notify us when you change your address. We have to pay 10c apiece for undeliverable magazines.

Homage to Ralph Hodgson

By CHARLES DUFFY

SOME THIRTY YEARS ago Henry Hazlitt, then a literary man, later a writer on economics, was moved to make some prophecies. He said, among other things, that only two writers of that time (circa 1930) would be remembered in one hundred years. One of these was Marcel Proust. Hazlitt had no doubt that in the year 2032 men would still read *A la Recherche du Temps Perdu*. The other writer he felt reasonably sure would survive was T. S. Eliot. If this proves to be so, scholars of that far-off time may perhaps wonder about a name used in Eliot's minor poem, *Five-Finger Exercises*. This poem, one of a group, is entitled "Lines to Ralph Hodgson, Esqr.," and begins,

How delightful to meet Mr. Hodgson!

(Everyone wants to know *him*)—

This brief article will not prove to be an acceptable gloss; nor will a good many other bits of information on record about him prove accurate. The headnote to a selection of Hodgson's poems in a well-known anthology begins with the remark "Ralph Hodgson was born in Yorkshire in 1872." This succinctly misinformative statement has two errors: Mr. Hodgson was not born in Yorkshire but in Darlington, County Durham; and he was not born in 1872 but in 1871. But the matter of biographical glossing, as hinted above, is not the purpose of this paper.

Hodgson loathes what Juliana Boredeau of *The Aspern Papers* calls "publishing scoundrels." If the glossers of Mr. Eliot's poem choose to think that Mr. Hodgson had 999 canaries and that finches and fairies skimmed round his head in "jubilant rapture"—well, they have Mr. Eliot's word for it. Those who have tried to pry into his private life have

EDITOR'S NOTE: *Ralph Hodgson of Minerva, Carroll County, like his poetry, lingers in the memory. (Who can forget "Time, you old gipsy man,")? The Ohioana Book Award which this library voted to him last year encouraged Professor Charles Duffy of the English Department, University of Akron, kindly to let us print the following article. It was first given as a paper before the Northeastern Ohio College English group.*

ohioana: of ohio and ohioans

3

found the prying hard. As we say today, he "clams up" when the conversation becomes personal, and shuts the door firmly rather than gently. He is among those men who prefer to be remembered, if they are to be remembered at all, for what they wrote and not for what they were. In our age of public relations he is a man without kin.

His First Volume

In his thirty-sixth year he published his first volume, *The Last Blackbird and Other Lines*; that was in 1907. Following this came *The Bull*; *Eve and Other Poems*; *The Mystery and Other Poems*; and *The Song of Honour*—all in 1913. For many years this constituted the corpus of his work and served as the foundation upon which his fame rested. They were in truth quantitatively slight, the *opera* of Mr. Hodgson. However throughout the decade from 1941 to 1951, he issued privately printed poems for his friends: *The Silver Wedding* and *The Muse and the Mastiff*, both paper-bound chap books with decorations by Mr. Hodgson, who is an artist. These books were followed by work printed on long strips of paper and consisted of poems, epigrams, and pregnant sentences and entitled "Flying Scrolls." (The "Flying Scrolls" were printed in Philadelphia by Namleda Company.) *The Skylark and Other Poems*, privately printed first in an edition of 350 copies by the Curwen Press (London: November, 1958) is his most recent publication, and possibly his final one. In it are the poems contained in the two chap books, poems published before the 1917 volume but not included therein, and six poems printed for the first time.

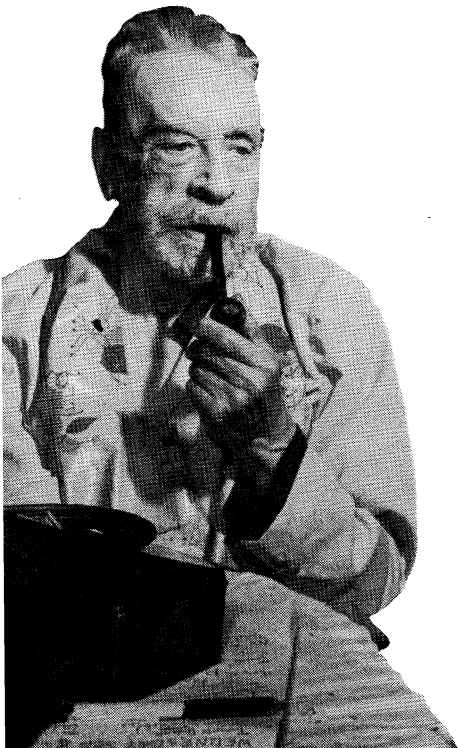
Mr. Hodgson has expressed himself in

no *ars poetica*: what we learn of his work will have to come from his poems alone. He is an example of the poet who sends forth his work unexplained, unglossed. One feels, indeed, that he ejects his brain children to make them earn their way alone. A surprisingly large number of them seem to have found lodging in the anthologies. What is more to the point, read over a few times, they have a way of securing lodging in our memories. How many younger readers today know his name is doubtful. Some few on the shady side of fifty remember him for such lyrics as "The Hammers," "Stupidity Street," and "The Bells of Heaven." Our recollections of him were jogged by the Eliot lines and by occasional references to him. Now that his work is done, we may assay a summing up.

It is clear in both his early and later poems that nature is his chief source of inspiration,—nature with a man in the foreground. Although he has lived thirty years outside of England (in Japan and in the United States), memories of the English countryside serve him in his work: scenes in haycocks, English moorlands, English woods, English roads, and English hills. But the figure of a man is generally present, and man is seen as an integral part of his environment in the sense that the two are ultimately one.

About Animals

Pronounced in his verse is his interest in animals. Two of his longest poems, *The Bull* and the fragmental *The Muse and the Mastiff* are about animals, though the title of the latter poem is misleading in that its subject is a bear. In "The Late, Last Rook," "To a Linnet," "The Bells of Heaven," "Ghoul Care," "The Ousel



Cock," "To Deck a Woman," "Shepherd's Warning" and "Stupidity Street" he writes about birds and beasts and insects. Like Chesterton and James Stephens his feeling is one of sympathy and commiseration for the cruelty man inflicts upon them. His anger tintured by irony saves his poems from the sentimentality such subjects risk; he appeals not so much to our emotions as to our sanity or good sense. The bells of heaven would ring if parson lost his sense and people came to theirs and both knelt down in prayer for caged and shabby tigers, dancing dogs and bears.

And wretched, blind pit ponies
And little hunted hares.

For the most part he writes about animals from the point of view of mankind; only in *The Muse and the Mastiff* does he try to write from the point of view of the animal and his attempt reveals a good deal of success, though this poem remains somewhat confusing and, in parts, obscure.

A further subject which he deals with is capital punishment, and though this is less persistently expressed than either of the foregoing, it is unmistakable; it is moreover related to such themes. In "The Foreman Said:" and in "To Hang a Man" he protests putting men to death. The precise objection is not made specific, though the emotion we are stirred to enlists our sympathy. The poem sharply states the preparations for the execution: the fitting of the cap, the fixing of the rope, the sliding of the bar, and the dropping. We know we have no choice. It must be done. You can't do otherwise, a man like that,

But oh it seems —
I don't know what —
To hang a man!

After all is said and done and proved,

something deep within us tells us it is wrong.

The poems in *The Skylark* confirm Hodgson's being an essentially singing poet. The twenty-five poems in the 1917 volume are primarily lyrical, as the Georgian critics agreed. He has retained the quality and retained also his peculiar music. It is not the lofty and grand music of the larger English poets but a quieter sort. It is as if he played a simple instrument, a pipe or a recorder. In poem after poem he remains at his best. Anthologists must have a difficult time selecting titles. Nevertheless the favorites continue to be "The Gypsy Girl," "Time You Old Gypsy Man," "The Song of Honour," "The Mystery," "Stupidity Street," "The Bells of Heaven," "The Bull," "The Late, Last Rook," and of course, "Eve."

A Sweetness and Simplicity

Which of the twenty-two poems in his recently published *Skylark* will take their place as peers of the earlier poems is hard to say. There is a sweetness and simplicity about the 1907 and the 1917 volumes which has diminished somewhat; or, to alter Browning's line, something of the first, fine careful rapture has ceased; still Mr. Hodgson continues to be a lyrical poet and there are stanzas as satisfying as any of those in his earlier things. "I Love a Hill," "The Hever Picnic," "There is a Lady," and "The Pansy" are all memorably fine; and nothing he ever wrote is superior to the title piece, "The Skylark," the second stanza of which reads,

A later skylark takes the sky,
A wiser world lies under;
And still we put our wisdom by
And give the bird our wonder.

Whether it has come with the advancing years or whether Mr. Hodgson has lived so long in retirement, he seems in the later poems less refreshing though more thoughtful; less ecstatic but more intense; less often merely ornamental, more often profound. Sometimes the early poems may be charged with being "pretty" (as someone has sadly said); the later poems have in general, a more somber hue, the hue of a late autumn day.

But early or late, the language is marked by lucidity and simplicity. Perhaps he is more colloquial than formerly. There remains in his entire work that same astringency of phrase and economy of line for which his readers have admired him. How little he has passed for press! It is hard to think of a living poet whose reputation is based upon so small a quantity of work, a living poet, that is, for whom pretention of greatness may be allowed. Once when asked about his actual composition, he said he wrote only when "the voice" spoke to him; and

when asked whether he meant this literally or figuratively, he replied "Both."

His work constitutes a testament to the beauty of our world, even if there are passages in it making us aware of the misery and brutality marring that beauty. At the end of a long road he continues to love life and its joys. As they do to thoughtful men, small things please him: expressions on the faces of people, bird calls, the honesty of pain or the honesty of pleasure. When his collected poems appear his editor may choose from a number of his poems one appropriate for a tail-piece. One choice might well be his moving poem *After*:

"How fared you when you mortal were?
What did you see on my peopled star?"
"Oh well enough," I answered her,
"It went for me where mortals are!"

"I saw blue flowers and the merlin's flight
And the rime on the wintry tree,
Blue doves I saw and summer light
On the wings of the cinnamon bee."

More Miniature Books

Miniature books seem to be in style.

Lloyd Emerson Siberell of Columbus, a member of the Board of Editors of this magazine, has written the foreword to *ALI BABA AND THE FORTY THIEVES*, translated from the Arabian Nights. It is being published as a miniature book by the Black Cat Press of Chicago in a limited edition, size 1 13/16" x 2 1/2", bound in full leather and gold stamped. It will appear in March, 1962, at the price of \$8.00. The Black Cat Press is conducted by Norman W. Forgue at 501 N. Dearborn Street, Chicago 10, Illinois. His *Prospectus* of miniature books lists many titles scheduled for early publication. Seven Gables Bookshop, 3 West 46th

Street, New York 36, published in the fall their Catalogue No. 29 "Miniature Books."

Paul W. Kieser, 3548 Harley Road, Toledo 13, conducts the Sixoaks Press under which imprint he has brought out *Christmas Book* (2 1/4" x 1 5/8"). He says "It is anticipated that there may be companion volumes to follow."

Miss Ruth E. Adomeit, 2054 East 102nd Street, Cleveland 6, editor of *The Miniature Book Collector*, has a collection of "around 800 volumes which are 2 1/2" or less in height" in addition to many more "oversize" volumes up to about 3" in height.

Cleveland's Second
Novel Hailed As
Strange, Beautiful

De Capite Tells Unusual Story In *A Lost King*



Photo, Madison Geddes

A LOST KING by Raymond De Capite. David McKay Co., 1961. Pp. 213, \$3.75.

RAYMOND DECAPITE was born in 1926 in Cleveland where he is now living. He holds an M. A. in English from Western Reserve University. *The Coming of Fabrizzo* (1960) was his first novel.

REVIEWED BY Robert Price, Chairman of the Department of English at Otterbein College, who is a specialist in American literature.

PAUL CHRISTOPHER seemed touched, but with exactly what was a troublous question, though it must have been with something more than the whiskey his father, in indulgent moments, put in his coffee. Greeks would have said it was the gods, and Irish the fairies. Paul's Italian father mostly swore, then alternated between cuffings and excessive kindness before giving in to desperation at the whimsical fancies and irresponsibilities of his late-come and deeply loved son. The mother had died when Paul was only a stripling. Then Nina, the older sister, had married, leaving him to grow up through high school doing the cooking and housework and more and more looking after the father who, after hard years in the steelmills, was retiring to social security and broken health.

Paul is the central character in Raymond De Capite's second novel, *A Lost King*, published last September. Like the winsome hero of *The Coming of Fabrizzo* (1960), Mr. De Capite's Paul Christopher has some very great problems, and they do not all arrive merely from the Italo-American environment so sensitively depicted. Paul, too, has to cope with something fundamental within. Now that he is graduating at last from Lincoln High, he appears to be completely incapable of finding a useful, practical place in the adult working world of his day-laborer neighborhood. Other boys from these Italian, Greek, and Polish families seem fitted by nature to become bank clerks, or to trim meat off beef bones for Big Deal Stores, or to hoist bags of potash all day at the American Chemicals dock, or to feed milk cartons into the endlessly hungry jaws of a gluing machine. But not Paul. His mind is sensitive to every passing bit of beauty and his fancy can

ohioana: of ohio and ohioans

7

spin witty and whimsical and often charming nonsense, but he seems to be repelled by routines and cannot keep his interest fixed on practicalities. He has a gift for song that finds natural expression on a harmonica. There seems to be only one job he can hold—selling watermelons on Sam Ross's horse-and-wagon outfit. And there is only one task in which he takes a vital interest—caring tenderly, even though erratically, for his ailing father.

What comes of Paul's problem provides Mr. De Capite's unusual story. *A Lost King* is a strange and beautiful narrative. Like *The Coming of Fabrizzo*, it has a rare individuality in both material and technique that has sent discriminating critics into enthusiastic shouts of "little classic" and "an evocative and oddly moving song." The Fabrizzes and Paul Christophers of this world are indeed endowed with unusually sensitive and often eerie insights. They have intensely emotional and glowing personalities. They have the qualities, in other words, that can send them to extremes of success and failure, hope and despair and hope again. Most readers have never met any one just like them—except perhaps within themselves, for the stories became memorable in a highly personal way.

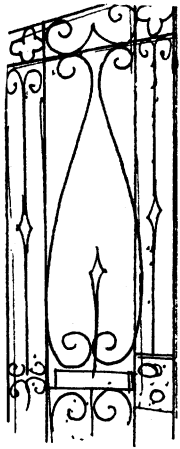
His Background

Raymond De Capite is a native Cleveland, who draws the stuff of his books from his family and community heritage. Both his father and his maternal grandparents were immigrants from Italy. A graduate of Cleveland schools, De Capite attended Ohio University and holds a B. A. from Cleveland College and an M. A. from Western Reserve University. He knows the grubbier side of fighting for a living too, we are told, having work-

ed, during his years of winning an education and creating his first books, as a shipping clerk, a restaurant employee, a cashier, a crane oiler and a trade magazine hack writer. This background may explain why these first novels seem to grow naturally out of a very real and vital world of experience.

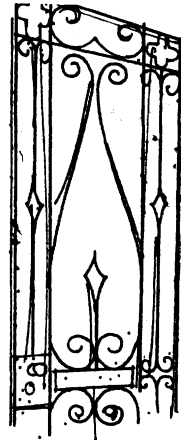
In no sense, however, does Mr. De Capite write a merely regional or local-color story. It is very significant of the way he views the story-telling art, I think, that even though both *Fabrizzo* and *A Lost King* are told largely in the simplest of natural-seeming dialogue, the author eschews dialect almost completely. Nevertheless, the talk is true to character. It is in turn comic, tender, racy, idealistic, but it seems to have little need for the distortions of speech and idiom or for the excesses of cheap shock talk that are often used to put mere surface on verisimilitude. True talk is made dynamic by gist and intent, by the inner drives of character. Like Paul Christopher's essential urge to find fullest expression in his harmonica music, there is something in a De Capite story that seems always to be pushing for statement in poetry—never, one hastens to add, with any lessening of the author's vigorous masculine vitality. A young novelist who can accomplish effects like these has much art already at his command. Since, we are told, two more novels are already in manuscript, we may well look ahead eagerly to see where Mr. De Capite's fine controls are moving.

But back to Paul Christopher. The dying father knows that something must be done to jar this strange boy into growing up. He finally resorts to the seemingly only course—he boots him out. What happens next in this tender-tragic-comic father and son narrative is unforgettable.



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

OHIOANA LIBRARY NOTES



C. ERNEST ROBISON of Spencerville, one of the library's good friends, has presented us with a copy of *Twenty Years of Hus'ling* by J. P. Johnston, relating the author's adventures as a traveling salesman in and around northwestern Ohio. It is full of amusing anecdotes and as Mr. Robison says, "It is so bad it is good."

○ ○ ○

WITH THIS ISSUE begins the fifth volume of this little magazine. This is, then, an anniversary or birthday issue. Would some kind friend like to give us a birthday present in the shape of an electric typewriter?

○ ○ ○

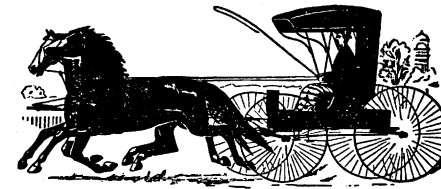
THE LIBRARY'S monumental publication, *Ohio Authors and Their Books, 1796-1950*, as announced elsewhere will be published March 12. County Chairmen will be asked to secure publicity in their local papers and on radio and TV time. They are urged to establish such publicity contacts well in advance.

ANNOUNCEMENT—Every Ohioana member and his friends are invited to the Gala Luncheon on April 28. See the back cover for full details. Don't miss this fine affair.

○ ○ ○

HERE'S WHAT the Ohioana Chairman for Mahoning County, Mrs. I. M. Brown of Youngstown, reports that she and Mr. Brown had to do to come to the annual meeting last October 28: "We left Youngstown at 7:40 P. M. Friday and got to Columbus at 4:10 A. M. Saturday. We were two hours late as the engine broke down and there we stood for two hours without heat, as the engine furnishes the heat. We left Columbus at 5:45 P. M. Saturday and arrived in Youngstown at 10:30 A. M. on Sunday. No bed sleep from Thursday night until Sunday night. . . . We must be tough. I doubt if the Younger Generation could do it." On December 23, 1961, Mr. and Mrs. Brown celebrated their 50th wedding anniversary.

The Xenia Hotel



★ ★ ★

Store must be open from six in the morning until nine at night the year round.

Store must be swept; counters, base shelves and showcases dusted; lamps trimmed, filled and chimneys cleaned; pens made; windows and doors opened; a pail of water and a bucket of coal brought in before breakfast (if there is time to do so) and attend to the customers who call.

The employe who is in the habit of smoking Spanish cigars, getting shaved at the barber shop, going to dances and other places of amusement, will surely give his employer reason to be suspicious of his integrity and honesty.

Each employe must pay not less than \$5.00 a year to the church and must attend Sunday school regularly.

Men employes are given one evening a week for courting and two if they attend prayer meeting.

After fourteen hours of work in the store the leisure hours should be spent mostly in reading.

The foregoing notice was found in the register of the Xenia Hotel under date of August 16, 1867. The hotel itself was established in 1831.



Left to right: Miss Cecile Vashaw, assistant supervisor of music in Toledo Public Schools and conductor of the Toledo Youth orchestra; Jim Gosman, Whitmer High School, Washington Township; Ruthellen Pugh, DeVilbiss High School, Toledo; Willi Orlet, Waite High School, Toledo; and Marjory Blandin, Lake Township High School. This picture was taken just before the concert which the orchestra gave Sunday, January 14, at DeVilbiss High School, Toledo.

Toledo Youth Orchestra Of Benefit To Wide Area

By KAY QUEALY

THE TOLEDO YOUTH ORCHESTRA, which draws the best instrumental talent from public, private and parochial schools in Toledo and its area, and feeds them into the Toledo Orchestra and adult musical groups in other areas, is an unusual musical organization serving both the schools and the community.

Its conductor is Cecile Vashaw, a violinist and for many years a member of the

Kay Quealy is Director of Public Relations for the Toledo Board of Education.

Toledo Orchestra, who is also instrumental supervisor for the Toledo Public Schools. She has built her 12-year-old organization on two major requirements: talent and willingness to work.

But these prerequisites do not automatically admit a boy or girl to the Toledo Youth orchestra. In addition, the student must be studying an instrument; must play in his own school orchestra; and must attend regular Monday night rehearsals throughout the school year. The student who qualifies is admitted to a

ohioana: of ohio and ohioans

11

playing experience beyond that which he gets in his own school group.

Jointly Sponsored

The orchestra is sponsored jointly by the Toledo Orchestra and the Toledo Board of Education. It is made up largely of high school students, but includes a few talented elementary pupils and a few who are in college.

This past year its membership of 65 has come from all of the Toledo public high schools, Central Catholic, St. Ursula Academy and St. Francis High School in Toledo, and high schools in the neighboring communities of Sylvania, Perrysburg, Maumee, Oregon, Washington and Adams Townships, and Bedford Township, Michigan.

The orchestra gives at least two concerts each year, and has given as many as five in that period.

It performed once under the baton of Arturo Somohano, conductor of the National Symphony Orchestra of San Juan, Puerto Rico, who directed the young people in his own Caribbean Rhapsody.

Soloists Featured

It played at Bowling Green State University and for the Music Teachers National Association District Convention in the Peristyle of the Toledo Museum of Art in 1960. In 1954, it played at the American String Teachers' Association Convention in Detroit when Miss Vashaw featured Julia Smith's "Folkways Symphony." All concerts feature soloists.

Among this year's membership, one student won an \$800 renewable music scholarship to Oberlin College; another won the best tuition scholarship at the National Music Camp at Interlachen, Michigan, for study this summer. A third student, a cellist, won first in her

division at the American String Teachers Association contest in Columbus.

There is always a waiting list, Miss Vashaw says. Some players have auditioned two and three times before being accepted.

Her Time Given

Through the years, Miss Vashaw has given her time to this project, and the Toledo Board of Education has donated the space in one of the high schools for rehearsals. Concerts were held for a number of years at St. Ursula Academy auditorium, but are currently being given at DeVilbiss High School.

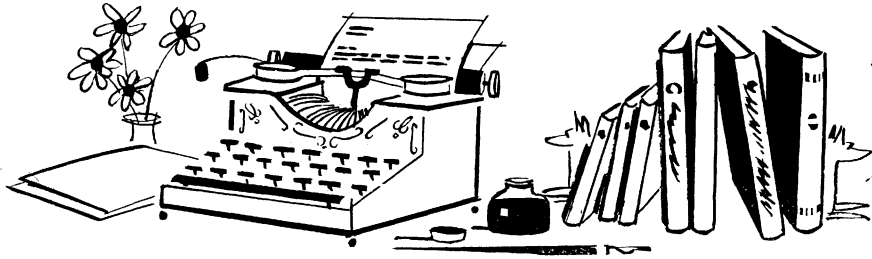
Music teachers, hearing these young people in performances of such numbers as Mendelssohn's "Fingal's Cave Overture" and Beethoven's "Third Piano Concerto," invariably ask Miss Vashaw how she does it. It's done with patience, enthusiasm, hard work, and a refusal to settle for the mediocre.

In 1954, the music critic of *The Blade*, writing in the *American String Teacher*, spoke of the benefits of the Toledo Youth Orchestra as "widespread and notable." She wrote: "It is credited largely with bringing back into bloom an industrial community all but reduced to a musical desert by depression and war."

OFFICERS ELECTED

Officers elected at the January meeting of the Board of Trustees of The Martha Kinney Cooper Ohioana Library Association were: Mrs. M. Y. Newcomb, Cincinnati, *President*; Mrs. John W. Bricker, Columbus, *First Vice President*; James A. Gorrell, Columbus, *Second Vice-President*; Mrs. Howard L. Bevis, Columbus, *Secretary*; Merrill R. Patterson, Marietta, *Treasurer*.

NEWS AND NOTES



THE SAMUEL H. KRESS Foundation of New York has presented to the Allen Art Museum of Oberlin College one of the most important single gifts of paintings that the museum has received at one time: ten works by Italian artists ranging from the 15th to the 18th centuries and comprising a valuable study collection for the teaching of Renaissance and post-Renaissance art of Italy. A catalogue of the gift paintings has been published as the first issue in the present volume of the Allen Art Museum *Bulletin*.

○ ○ ○

PAUL S. HARRIS, a graduate of Antioch College, 1928, and former vice-president of the Antioch College Alumni Association, has been appointed to the new post of deputy director of the Henry duPont Winterthur Museum, Winterthur, Delaware.

○ ○ ○

AN UNUSAL Ohio publication is *The Shakespeare Newsletter*, published six times a year at Kent State University by Louis Marder, the publisher, editor, managing editor and business manager. Its circulation is given as 1925 copies. A recent issue contains the following: "A PERSONAL NOTE — SNL is the editor's hobby, not his business. I do not send bills for renewal . . ."

ELVIS PRESLEY's coming movie "Kid Gallahad" is based on a novel of that name by Francis Wallace of Bellaire. An earlier filming of the novel appeared a good many years ago under the same name with a cast that included Bette Davis, Edward G. Robinson and Humphrey Bogart, and made a star of Wayne Morris.

○ ○ ○

ANDREW W. CORDIER, a native of Stark County who was awarded an Ohioana Career Medal in 1959, has been given the first Walter W. Van Kirk Award for Christian Statesmanship by The National Council of Churches. Mr. Cordier is an ordained minister of the Church of the Brethren, and United Nations Undersecretary for General Assembly Affairs.

○ ○ ○

DAVID K. WEBB will tell of his Ohio Valley Folk Publications at the spring meeting of the Ohio Folklore Society on April 7 on the O. S. U. campus. The folk jamboree will be led by Ann Grimes, the folk song singer.

○ ○ ○

THE 44th MAY SHOW of the Cleveland Museum of Art, which is the annual exhibition of the work of artists and craftsmen of the Western Reserve, including painting, sculpture, enamels, ceramics, jewelry, etc., will be held May 16 - June 14.

ohioana: of ohio and ohioans

NADIA BOULANGER, world famous French composer and teacher, will take part in a Symposium for Orchestral Composers to be held at The Ohio State University, March 23 - 25. Composers from Indiana, Michigan and Ohio have been invited to submit manuscripts to be considered at the Symposium.

○ ○ ○

CINCINNATI is the home of V. H. Tatum & Associates, Heraldists, of 2101 Eastern Avenue. Mr. Tatum is the author of *Heraldry U. S. A.*, which contains "elementary heraldic facts for the information of citizens of the United States of America who may be interested in armorial bearings . . ."

○ ○ ○

A REVISION of a list of 101 children's books selected in 1956 by a committee of librarians from the Toledo area has been made by Mary Elizabeth Ledlie, co-ordinator of children's services and Bertha Ball, head of the boys' and girls' room of the Toledo Public Library. Five of the books are by Ohioans, namely: *Blueberries for Sal* by Robert McCloskey; *Papa Small* by Lois Lenski; *Many Moons* by James Thurber; *Homer Price* by Robert McCloskey; *One God* by Florence M. Fitch.

○ ○ ○

ORVILLE PRESCOTT, celebrated "Books of the Times" book reviewer (who is a native of Cleveland) made a list of the ten books he read in 1961 which he remembered with the most pleasure or the most admiration. They included *Fire in the Ice* by Dorothy James Roberts of Marietta, one of the two novels on the list, and *The Coming Fury* by Bruce Catton who worked in Cleveland for years as a newspaperman.

MERVIN ROLAND of Columbus, a former Scripps-Howard newspaperman, long associated with printing and sales promotions, has been made manager of the Buckeye News Company of Columbus, succeeding James E. Russell. Mr. Russell is now with McGraw-Hill.

○ ○ ○

PROFESSOR ARTHUR M. SCHLESINGER, JR., a native of Columbus who is now special assistant to President Kennedy and who has won two Ohioana Book Awards, will be the general editor of a new series "The American Presidents" which World Publishing Company of Cleveland will launch later this year. The series will comprise biographical studies of outstanding American Presidents, each written by a distinguished historian.

○ ○ ○

THE OHIOANA LIBRARY has been presented with a copy of the third edition of *Atlas of Surgical Operations* by Dr. Robert M. Zollinger of Columbus and Dr. Elliott C. Cutler of Boston. This edition is printed on paper of a color known as Lake Erie gray, the exact match with the linens used in operating rooms. Dr. Zollinger is also co-author, along with Dr. William G. Pace III of the Ohio State University College of Medicine and George J. Kienzle, Director, Ohio State University School of Journalism, of a pamphlet *A Practical Outline for Preparing Medical Talks and Papers*. Both book and pamphlet are published by Macmillan.

○ ○ ○

EVERY OHIO public, college and school library should have a copy of *Ohio Authors and Their Books, 1796-1950*, published March 12.

Light Shed On One Of Our Greatest National Problems

COMPETITION IN THE REGULATED INDUSTRIES: TRANSPORTATION by Carl H. Fulda. *Little, Brown and Company*, 1961. Pp. xxviii + 533, Table of Cases, Bibliography and Index, \$20.00.

CARL H. FULDA, a native of Berlin, Germany, received his L. L. B. at Yale in 1938 and has been Professor of Law at The Ohio State University since 1954.

REVIEWED by Hon. John W. Bricker, former Governor of Ohio and former United States Senator, whose connection with transportation industries includes service on the Public Utilities Commission of Ohio and the Interstate and Foreign Commerce Committee of the U. S. Senate.

THIS BOOK by Professor Fulda is most timely. Most forms of transportation lost money in 1961. Competition within the various methods of transporta-

tion is strong and the fight for business is intense. Is too much competition the cause of transportation losses? Has the right of entry into this field, so basic to our prosperity, been too loosely applied by the regulatory agencies? Has the use of anti-trust laws been a dead hand on the transportation business? What is the proper test for the right of integrated service? How shall the government agencies deal with the questions of mergers among the railroads?

Professor Fulda does not attempt to answer these questions, but through a more careful analysis of the statutes involved and the cases interpreting those laws, points out the problems arising for tomorrow as well as the probable attitude of the many government agencies involved in their solution.

The book deals with the matter of primary jurisdiction which becomes vital in situations rapidly changing as they are today. The courts are inclined to look to the administrative agencies to first determine the facts in any case. In some mat-

ters the courts will intervene, in equity, to prevent irreparable damage to parties or to the public interest. The regulatory agencies have the responsibility, of course, of applying the anti-trust laws, and also the power by their decisions to exempt from the application of the anti-trust laws. Whether such exemptions have been properly and lawfully applied is reviewable by the courts.

Need For Regulation

Professor Fulda has reviewed the law from the first Interstate Commerce Commission in 1887. Then the railroads were virtually a monopoly in the carrier field and the public need for regulation to prevent abuses was very great. Limited power over water carriers was then added to the I. C. C. jurisdiction.

The various states moved into the regulation of motor transportation in the early Nineteen Twenties. The Federal Government followed into interstate regulation of motor transportation in 1935. Federal supervision of air carriers came in 1938. The history of all of this legislation and subsequent amendments is thoroughly explained and documented by this work.

Professor Fulda then follows the development of our transportation system in its many forms and the government's interest in promoting the best in the various methods of public carrying without building up one system at the expense of the others. It is not the purpose of this work to pass judgment on whether this has been well done, but our judgment on this question can well be formed by the various comments, footnotes and cases cited. That this is a continuing problem commanding the attention of legislative and judicial departments of governments and resulting

in many amendments to the various statutes is thoroughly proved in this work.

In commendation of Professor Fulda and his work, it must be noted that this is a very important field demanding attention. He has recognized this in a comprehensive, well organized and annotated book. The book defies short review because of the complexities of the problems presented and the multitude of cases dealing with each phase of transportation. It is not a book for casual or entertaining reading. It is a book for scholars, for transportation experts and for lawyers dealing with transportation cases. Professor Fulda brings us up to date on the questions of regulations and the application of the anti-trust laws to the transportation business.

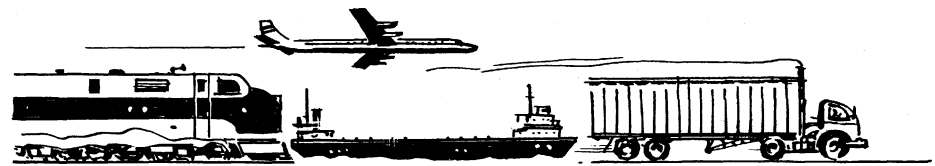
What of tomorrow? This fine work of Professor Fulda's will help Congress, the courts, the regulatory agencies, as well as the public, fix the guide lines for future development.

FUND GIVES \$200,000 TO WESTERN RESERVE UNIVERSITY PRESS

The Western Reserve University Press, founded 25 years ago, has received a \$200,000 grant from The Leonard C. Hanna Fund.

The grant was made for general purposes in the hope, said the directors of the fund, that it would stimulate more grants of the same nature.

The director of the Press is Willis Thornton who also lectures in the History and Journalism Departments at Western Reserve and is the author of six books.



IT COULD BE VERSE

An Elegy for Joe Newman (1891-1960)

Plump Jake Falstaff sniffed and peered through a Heavenly Window Bay.
"I think I smell some violets or a hyacinth bouquet,"
He said to small Jack Raper, "so it seems the proper thing
To put my pants and sweater on and go to meet the Spring."
"You whimsical fat bard," said Jack, "that's printers' ink you smell.
Newspaper Zion's holy scent—not Met Park asphodel."
And he went on doodling black bulls which he doodled rather well.

Jake leaned upon the sill and munched his Wine Saps and Gruyere,
Till soon he cried, "Hey, someone's clambering up the Golden Stair!
And he looks like Don Quixote." But Jack said, "Oh, nuts, not him!
Don wrote no column on The Press, you cherubic cherubim.
So no Celestial Fourth Estate for Don, you darned well know.
But I'd better see your lean tall knight from the Vale of Tears below."
Whereat he rose, gazed down and cried, "For Heaven's sake, it's Joe!"

"Eternal bliss," said Jake, "is what I'm glad now I've survived . . .
This makes today my gayest day since the day when you arrived . . .
Though you, you shrimp, can't write a poem or a line of funny verse."
"Well, you can't write satiric wise-cracks," Jack said, "and that's worse!"
"But Joe—he's ambidextrous," answered Jake, "and never loath
To write barbed prose or poetry, he proves—deriding sloth—
By scads of sparkling columns that he's master of them both!"

"Keep coming, Joe—don't set there hardly half way up!" cried Raper.
"What the heck you guess he's writing on that yellow paper?"
"A limerick, very likely," Falstaff said; "I'll wager you
It's about Stuffed Shirts in Heaven. Joe would spot them up here, too."
"He always hated phonies," Jack remarked: "his sharpest rhymes
Were forged for well-dressed Wise Guys—boy, I've heard his anvil chimes
In choruses of stinging sparks and laughter many times."

"He's coming on," said Jake. "Down there Joe's one who will be missed,
Though earthly mediocrity disdains perfectionist."
"They say there's now a bar in all Short Vincent clubs," said Jack,
"To drown their sorrow when reminded Joe's not coming back."
"They'll never laugh like that again," Jake said, "but we . . . heigh-ho!"
And bending over the Heavenly Window Sill, they saw below
Their old friend smiling up at them as they shouted, "Welcome, Joe!"

—SORDELLO

It Could Be Verse was the title Joe Newman (Joseph S. Newman) gave to his second book, published by World Publishing Company in 1948. He contributed several poems to this magazine, but it was in the *Cleveland Press* that most of his humorous verse first appeared. The *Press* was also the paper in which two great newspaper columnists regaled the literate citizens of Cleveland: Jake Falstaff, whose profile appears in the sketch below, and Jack Raper. These three fine humorists and commentators are happily conjoined in the poem herewith which is reprinted by permission of the *Cleveland Press*.

SORDELLO is the nom de plume of a Cleveland satirist whose work used to appear in the *Plain Dealer* in Ted Robinson's column "Philosopher of Folly."

A Collection of Jake Falstaffiana

"PIPPINS AND CHEESE"
in Book Form

Jake Falstaff (the nom de plume of Herman Fetzer) ran a daily column, "Pippins and Cheese," that appeared in Akron newspapers and in the *Cleveland Press* in the years between 1920 and 1935. He wrote a semi-fictional life of Rabelais, a book about "Reini Kugel," a hero somewhat in the Til Eulenspiegel image, and three novel-memoirs about a small Swiss-descended boy on an Ohio farm. Putnam's published a selection of his poetry as *The Bulls of Spring*.

Except for the Rabelais biography, nearly all of Jake Falstaff's writing stemmed from his column, "Pippins and Cheese." A book with that title was published in



Herman Fetzer ("Jake Falstaff")
—self-portrait

1960 by Villiers Publications, Ltd., of London, for Brookside Press, Hollywood. It includes all the poems from *The Bulls of Spring*, which is now listed at a prohibitive price by rare-book dealers, (\$17.50; original price \$2.), about fifty more poems and light verse, and twenty prose pieces. A number of the selections have appeared in the *New Yorker*, the *Nation*, and in anthologies of humor. Some have been read on radio networks and in broadcasts of The Voice of America.

Jake Falstaff was one of the younger members of that small group of literary columnists of whom Don Marquis and Franklin P. Adams were best known. Jake had "made the top of the Conning Tower" in the *New York World* before he was called there by F. P. A. to substitute for him with "Pippins and Cheese" during his month's vacation in 1929 and again in 1930.

Fellow writers who acclaimed Jake Falstaff included Carl Sandburg and Rupert Hughes. Carl Sandburg said: "He knows his words and themes and carries a curious finality. . . . Two or ten years from now I will have the same feeling about it." And Rupert Hughes wrote to the columnist: "I can no longer resist the temptation to write my testimonial to your extraordinary poetic gifts."

Many legends sprang up about Falstaff, and he had the impact on his readers of striking individuality. He died in 1935, at the age of thirty-five. One businessman of Cleveland, hearing of his death, said that that day the whole face of the city of Cleveland seemed to change.

Copies of *Pippins and Cheese* may be obtained from the Peninsula Library and Historical Society, Peninsula, Ohio, at \$2.50 apiece.

OHIO PRINTS

The 1962 (35th) Exhibition of Ohio Prints, sponsored by the Society of Ohio Printmakers in cooperation with the Dayton Art Institute, consists of 51 works by 34 Ohio artists, chosen from 203 works by 70 artists. The itinerary of the show for the rest of this year and early 1963 is as follows: March 1-31, Wilmington College; April 9-30, Miami University, Oxford; May 6-27, East Cleveland Museum Galleries; June 10-24, Sheldon Swope Art Gallery, Terre Haute, Indiana; July 1-29, Massillon Museum; September 2-23, Antioch College, Yellow Springs; October 4-24, Wittenberg University, Springfield; November 1-22 Otterbein College, Westerville; December 2-23, Middletown Fine Arts Center; 1963—January 6-29, Ohio University, Athens; February 3-24, Art Institute of Zanesville; March 3-24, Bowling Green State University.

"BIO-BRIEFS"

Rendell Rhoades of the Department of Zoology and Entomology, OSU, philatelist and amateur printer of Rhodopress Publications, 1807 Northwest Boulevard, Columbus 12, has begun publication of "Bio-Briefs—Short Notes on Natural History." Papers No. 1 and No. 2 have already appeared.

Mr. Rhoades collects "letters and such mail as have been cancelled by the postmasters of Ohio post offices subsequent to the year 1794." He also prints Cacheted Covers designed for special occasions of all kinds, but adds that "unlike many of our fellows and predecessors in the printing art, we are unable to take country produce, clean rags, and raw steer hides in exchange for our wares."



for ohioans to ponder

DR. GWYNN A. PARRY of Jackson found an article in the *Jackson Herald* of January 29, 1880, referring to a small steamer bound from Geneva, N. Y. to New Orleans via the Ohio Canal. It was said to be the first steamboat ever to pass over the entire length of the canal. Does anyone know of another?

Q

MR. D. A. COX, Box 5616, Chicago 80, Illinois, wants to know if there is a town or city in Ohio formerly known as "Stewarts' Town" and the present name. Can one of our readers help him?

Q

OHIO HAS at least one vexillophilist—not meaning a person who likes to be vexed, but a person who loves flags. Mr. G. H. Myers, North Kingsville, Ashtabula County, has an outstanding collection of American flags. He is seeking to complete his collection and wants all flags with 32 stars or fewer, any size. The help of our readers is invited.

Q

WILLIAM D. LIPTON, Riversville Road, Greenwich, Connecticut, is seeking information about the family and early career of Bobby Clark of the famous stage team of Clark & McCullough, who was a native of Springfield. Can any of our readers help him?

Q

POPULARITY CONTEST: Which topic in Ohio history is the most popular? Judging by the inquiries made to this library, the following, not in any particular order, are the leading topics:

- (a) Indians in Ohio (including mounds)
- (b) Johnny Appleseed
- (c) Canals in Ohio
- (d) Morgan's Raid

Readers are invited to cast their vote for *their* favorite topic. Just write to the Editor, who suggests, not altogether seriously, that an historical novel combining these four topics could not fail to make the best-seller list.

Q

ANSWERS TO THE QUESTIONS about Ohio canals, asked in the last issue: 1) Probably the most difficult part of the Miami and Erie Canal to construct was the northern end through the heavy forests of Paulding County, and the "deep cut" south of Spencerville, where it was cut through the St. Marys moraine. 2) The shortest and most logical route was not chosen because sufficient water was not available at the summit (or divide) to operate a canal.

Two Mysteries Still Remain

By GENE REA

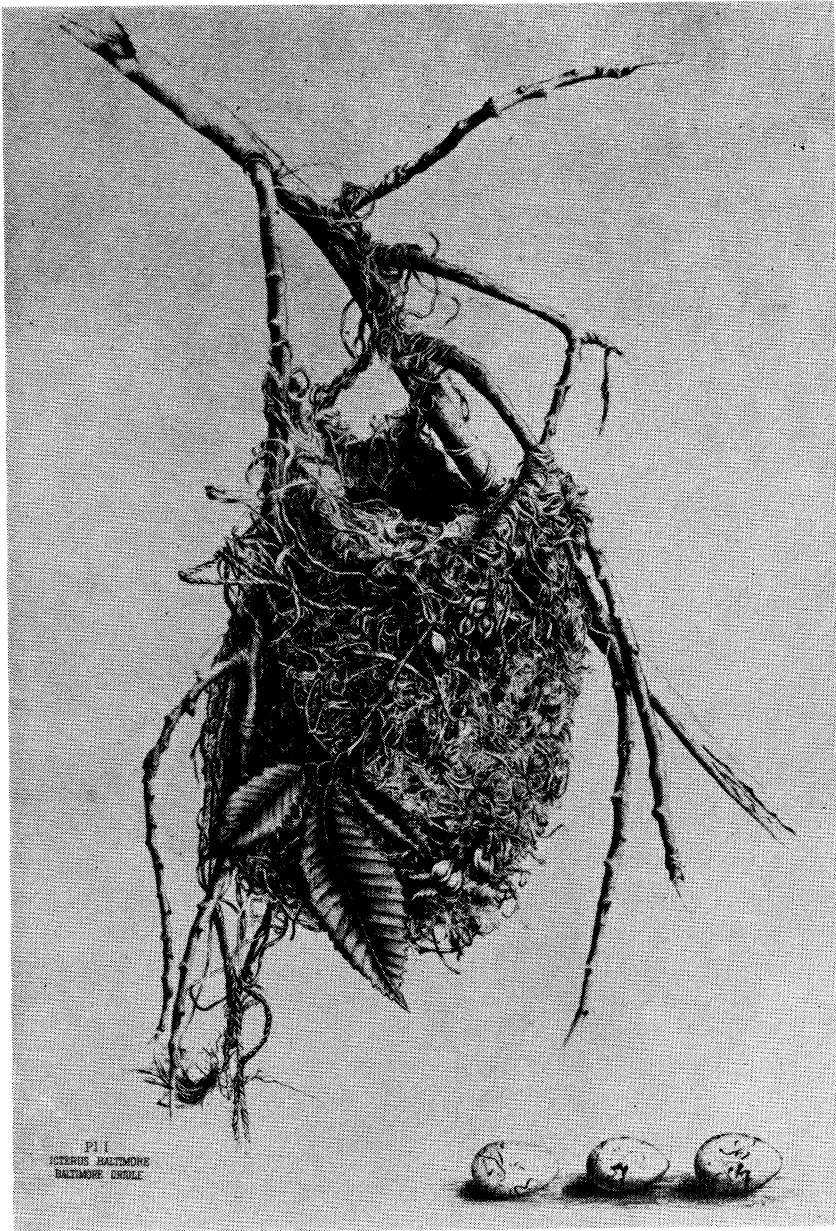


Plate No. I— Baltimore Oriole, the first plate published and one of the finest. Drawn by Miss Eliza J. Shulze.

FINALLY, on July 18, 1879, the first part was sent out to a small list of subscribers, some of them relatives, friends, and neighbors. Coues, reviewing the work for the *Bulletin of the Nuttall Ornithological Club*, put himself and his convictions irrevocably on public record: "No illustrated work to compare with the present one has appeared in this country since the splendid Audubonian period closed; and it is not too much to say that it rivals in beauty and fidelity of illustration the productions of Audubon's pencil and brush, pronounced by Cuvier the greatest monument ever erected by art to nature. . . ."

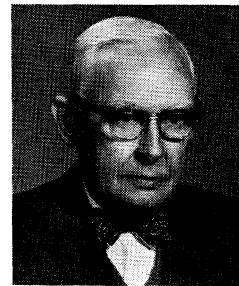
Part I, as has been said, was issued July 18, 1879. One month later, almost to the day, August 17, Genevieve Estelle Jones died of typhoid fever. Of the work that had occupied so much of her dreams and aspirations for the past decade, she had completed only plates 2, 4, 6 and 15.

She Reconsiders

The family and Miss Shulze were overwhelmed, for Genevieve was beloved and the family close-knit and compatible. It seems obvious that this was the time to end what Nelson Jones must have known was a losing proposition. And in fact the venture nearly did end, for Eliza Shulze decided that she could not go on with the work. But she later reconsidered, and Part II was issued on schedule in October of 1879.

At this point there comes into the story the remarkable figure of Virginia Jones, the mother. Her son Howard says that as a girl she had "dabbled in water-colors." No more — just "dabbled." She was now to assist in coloring the plates and, with instruction from Miss Shulze in lithographic drawing, to carry the work on to conclusion.

In December, 1879, Eliza Shulze entered into two agreements with Dr. Nelson Jones. First, in consideration of the



GENE REA

The nearly unbelievable story of the group of Circleville amateurs who set out to produce and publish a monumental work in 23 parts to be called **ILLUSTRATIONS OF THE NESTS AND EGGS OF THE BIRDS OF OHIO** was begun in the previous issue. It is concluded herewith. The author of this article was for 27 years with Long's Bookstore in Columbus and is now in business for himself, handling mail orders for new, current and out-of-print natural history books exclusively.

payment of \$107.67, representing her original investment of \$100, plus one-half of the present profits, she relinquished to the doctor all her rights in the publication. (It has not been mentioned that copyright was in the names of Genevieve Estelle Jones and Eliza Shulze). Secondly, Miss Shulze agreed to "place drawings upon stone for lithographing purposes," as Dr. Jones had it, at a figure of \$25 per drawing.

Temporary Blindness

The work proceeded. Two years after the death of Genevieve, Virginia and Howard Jones both came down with typhoid fever. From this time, the work seems to have gone to conclusion without further interruption until the appearance of the final part in December of 1886, seven and a half years from the time the first part was sent out. This is the end of that part of the story which deals with the actual making of the work, except that Virginia Jones is said to have suffered temporary blindness from the strain produced by the fine detailed work in the lithographic drawings.

100 sets were the original goal decided upon by the artists. Actually only 90 sets were finally produced. Of these four were lost by accident or by imperfections

The final accounting is interesting enough to be copied down here:

Krebs Lithographing Co	Cash	797.50	797.50
Robert Clarke & Co.	Cash	3453.18	3453.18
Nellie Jacobs	Cash	740.73	740.73
Miss Klippart	Cash	896.23	896.23
Miss Gephart	Cash	148.35	148.35
Mrs. N. E. Jones		6000.00	
Howard Jones	Cash	4150.00	4150.00
Miss E. Shulze	Cash	325.00	325.00

in paper or prints, leaving a total for sale of 86 copies. Colored copies in full in wrappers delivered on subscription total 39 copies; uncolored copies in full in wrappers total 5—44 complete copies in wrappers subscribed and paid for. 27 subscribers failed to continue to the end, among them no less a person than Theodore Roosevelt who received and paid for only two parts. This leaves a total of 59 whole copies for sale. 14 copies were sold after binding in two volumes in full morocco, but these were sold over a period of years, *not* by original subscription, and at the time Dr. Nelson Jones closed his account book October 9, 1900, there was left "one perfect copy bound in full morocco, two volumes, price \$382." To recapitulate:

90	copies reproduced	
-4	copies lost by accident or	
—	imperfection	
86		
-27	subscribers failed to complete	
—	sets	
59	whole sets for sale	
-39	subscribers for colored sets	
—	in wrappers	
20		
-5	subscribers for uncolored	
—	sets in wrappers	
15	sets bound in two volumes	
	in full leather	

N. E. Jones		3000.00	
Rent—(illegible)	Cash	1200.00	1200.00
Expenses Current in ? (Agg.)	Cash	753.52	753.52
Genevieve Estelle		1350.00	
Pro rated interest	Cash	3031.50	3031.50
			<hr/>
	To amount of labor paid in cash		15496.01
	To amount of labor unrequited		9000.00
			<hr/>
			24496.01
			<hr/>
Rec'd cash on sales by subscription		2315.00	
Rec'd cash net on sales bound		2150.00	4465.00
			<hr/>
	Total loss in labor and cash		20031.01

The labor above paid for was procured at extreme low rates. The amount of labor could not again be produced for \$40,000. This statement ends the sale—
Made March 27, 1900

In actual cash paid out, it will be noted, his loss was \$11,031.01, the equivalent of at least \$100,000 today.

To break this down further, \$1.00 per plate was the price paid for coloring. Each part was to consist of 3 plates—\$3.00 for coloring alone for each part. The account book shows that the direct cost of production of each part was \$4.67 per copy, without providing any compensation for the artists or for many incidental expenses. Only the finest material was used in the work. Krebs, the lithographer, suggested an inexpensive paper at 27c a pound, but the artists insisted upon Whatman's Antique paper at 15c per sheet. Camel-hair brushes, paints—all were of the highest quality to be found.

Two Mysteries Remain

This is the story, or as much of it as we know at present, and, for that matter, probably ever will know. Two mys-

teries remain to puzzle us. Virginia Jones retained for herself one colored copy bound in full morocco in two volumes. This was exhibited at the Chicago World's Fair in 1893 where it won a bronze medal. It was later purchased by Cleveland publisher Arthur H. Clarke & Co., for \$1250 for a customer who was to present it to a Cleveland library. The name of the customer is not known, and no Cleveland library has a copy or has ever had one.

Finally, in the face of certain financial ruin, why did the family carry this work on to completion? There would seem to be but one answer. It was meant to be a monument to the memory of the lost Genevieve. Certainly, this interpretation can be put on a letter written by Nelson Jones to Bradley Whidden, a Boston publisher, on October 12, 1900, a matter of weeks only before the old doctor's death at the age of 80. Dr. Jones says in closing this letter: "You may ask why such an arduous and expensive undertaking was consummated by one with moderate means. I know why—but no one else can ever understand."

What is Rhodes's Place in American Historiography?



Massachusetts Historical Society

JAMES FORD RHODES: THE MAN, THE HISTORIAN, AND HIS WORK by Robert Cruden. Press of Western Reserve University, 1961. Pp. xiii + 290, Bibliography and Index, \$6.00.

ROBERT CRUDEN, who was born in Scotland, has lived in Ohio for thirty years. He received his Ph. D. at Western Reserve University and is Assistant Professor of History at Baldwin-Wallace College.

HIS FATHER was an impoverished Vermonter who came to the Western Reserve, who suffered through the Panic of 1837, and who became a shrewd Democratic politician and thriving business man. His mother was from a wealthy Connecticut family, a devout Episcopalian, and a belle of the upper crust society in the mushrooming Cleveland area. His father had a cousin whose name was Stephen A. Douglas; his sister married a man whose name was Marcus A. Hanna. One could go on, but this is sufficient to establish the pedigree of a blue blood.

James Ford Rhodes was born into a family with comfortable social and economic standing; he was born into a community that was soon to plunge into the enticing "turbulent waters of industrialism." His formal education exposed him to the exciting possibilities of becoming an historian; but his father apprenticed him to a business career by study at an European mining school and indoctrination into industry through extensive visits to English and German iron and steel works and mines.

Young Rhodes dutifully pursued a business career but was, at best, a "reluctant businessman." And he never had his heart in it. This was only a means to an end, as he confided to a friend, "to throw off eventually the shackles of business in order to devote myself to dearer and

REVIEWED BY Dwight L. Smith, Professor of History at Miami University. He has a Ph. D. from Indiana University, 1949, and is the editor of *FROM GREENE VILLE TO FALLEN TIMBERS* (1952) and *THE WESTERN JOURNALS OF JOHN MAY: OHIO COMPANY AGENT AND BUSINESS ADVENTURER* (1961).

higher work." He did well, because before he was forty years old he retired with sufficient capital and investments to spend the rest of his days as a "gentleman historian" and to live as a "Proper Bostonian" with all that these things entailed!

Voice of Authority

In the last forty years of his life, James Ford Rhodes established himself as the voice of authority on the Civil War and Reconstruction periods of American history. Chief among his works was the nine volume *History of the United States from the Compromise of 1850 to the End of the Roosevelt Administration*, the final revision of a series which he first began to publish in 1892. But before his death in 1927 "the bitterness of rejection" set in when his professional colleagues began to judge his latest historical presentations as shoddy work. It was not shoddiness so much, however, as the fact that a new generation had arisen with a new set of prejudices and views on the past and the passing scene.

Through the years such prominent persons as Washington Gladden of the social gospel, David S. Muzzey of high school history text fame, Frederic L. Paxson of frontier history renown, and Douglas Southall Freeman of the Lee and Washington biographies, acknowledged indebtedness to him. But, if the influence of Rhodes on the interpretation of history had been confined to his own age his name would simply be another on the roster of has-beens of the past. This is not the case, however, because his influence still persists a half century after the completion of his last major work. For example, a prominent survey text in American history comments that the Rhodes *History of the United States* is "notably

impartial" while a standard text on the era characterizes it in its most recent edition as a "a work of enormous scholarship and of real insight."

A Thorough Student

For the first time since a 1929 biography, James Ford Rhodes becomes the subject of a major published work. Robert Cruden who was trained as a historian at Hiram College and Western Reserve University and who now teaches at Baldwin-Wallace College and Western Reserve has established himself as one of the most thorough students of Rhodes and of his writings.

James Ford Rhodes: The Man, the Historian, and His Work is primarily a historiographical rather than a biographical study. Cruden is interested in evaluating the worth of the writings of Rhodes to Americans today and to determine Rhodes' place in the history of American history. This volume is at once a tribute to the scholarship of the author as well as to the worth of the voluminous writings of Rhodes.

Professional historians and graduate students will learnedly chew over Cruden's careful analyses of Rhodes and his works. The layman will find this book to be an eye-opener on history and how it is written; and his respect for the labors of historians will greatly increase.

Since the rules of library cataloguing most likely will not permit the shelving of Robert Cruden's volume next to the Rhodes' histories, where it logically belongs, it should be indicated here that the author has included what is probably the first complete bibliography of the writings of Rhodes ever assembled. The Cruden study is an able commentary.

Cleveland Firm is Publisher Of Unusual Trade Magazine

The Professional Photographer is second oldest of its kind in the world.

ONE OF Ohio's more unusual institutions is Cleveland's firm of Charles Abel Incorporated, and in some ways even more exceptional is its president and sole owner: Charles Abel. Founded in 1907 as The Abel Publishing Company by his late father J. C. Abel and established in Cleveland since 1909, the firm originally published *The Photographer*, a weekly, succeeded shortly thereafter by *Abel's Photographic Weekly*. The latter was joined in 1925 by *The Commercial Photographer*, a monthly, both being strictly in the professional photographic field. During World War II *Abel's Weekly* became a semi-monthly and, the name no longer being appropriate, its title became *The Professional Photographer*. Later it became a monthly and, in 1950, due to many changes in professional photography, *The Commercial* was merged with it.

Until the 1930s the firm also published occasional books and booklets, always devoted specifically to the professional field. Charles Abel, who joined his father around 1911, became editor in 1919 and owner of the firm in 1931, the name being changed some years later.

What is unusual about *The Professional Photographer* is the statement on its masthead: "The oldest exclusively professional photographic publication in the Western hemisphere" which means exactly what it says. When *Abel's* was

founded 50-odd years ago there were eight or 10 photographic periodicals, from weeklies to annuals, most of them dealing with both amateur and professional photography and at least one strictly with the professional field, and others have been started since. All of the old and most of the new no longer exist, all having gone out of business or been bought out by or merged (losing their identity entirely) into newer periodicals. In actual fact the only exclusively photographic periodical in the world that is older than *The Professional Photographer* is *The British Journal of Photography*, now well into its second century.

Only One Still Alive

The only one of the original American publishers and editors still alive and still "doing business as usual at the old stand" is Mr. Abel and, what's more, he still runs his periodical as all trade journals were run in the old days: as a one-man periodical. With an office staff of only three he does the entire job himself, still holding down what in most comparable periodicals would be the four separate capacities of: editor, publisher, advertising manager and circulation manager. His firm is today, incidentally, the oldest tenant of Cleveland's Caxton Building.

One of the best known individuals in American professional photography (de-

spite not being himself a practical photographer, never having owned or operated a photographic studio or even owning a camera) and while all the time carrying on his editing and publishing activities, prior to 1933 he served in practically all official capacities on the boards of local, state and national professional organizations and, from 1933 to 1949, was executive manager of the Photographers' Association of America which, bankrupt when he stepped in, had more than 8,000 members and a bank balance of nearly \$50,000 when he finally retired to devote all his time to publishing.

During the Great Depression of the

30s he was Director of the National Code Authority for the Professional Photographic Industry. His list of photographic awards, honors and degrees fills a lengthy paragraph in *Who's Who in America* in which he is one of the extremely few members of the profession to be represented. And with it all, starting in 1925 with his prose poem *I Am Photography* (since reprinted in newspapers and magazines all over the world and even now reappearing every once and again) he has to his credit nearly 30 books covering every aspect of professional and commercial photography—and is still writing!

THE SHAKER HERITAGE ON TEN L. P. RECORDS

The actual voices of all the survivors of the rapidly-vanishing Shaker communities tell their own story in a set of 10 twelve-inch long-playing records being distributed by the Press of Western Reserve University. Produced by William Randle, these records are a documentary in the Shakers' own words of their way of life, their music, poetry, Covenant, history, education and entertainment, even their inventions and cookery. As a finally-authoritative document on this vanishing sect, these records, *The Shaker Heritage*, will be invaluable to specialists in American studies, comparative religion, historians, sociologists, folklorists, and all those interested in the story of America.

The edition is limited and numbered, and will be made available to libraries, museums and similar institutions only through the Press of Western Reserve, packed in a handsome decorative case suitable for filing and shelving the records. The cost is \$30.50 per set.

COMMAND PERFORMANCE

Command Performance, an opera concerto in four acts, the music by Robert Middleton and the words by Harold Wendell Smith, had its world premiere on November 11, 1961, at Poughkeepsie, New York. Middleton is a native of Diamond, Portage County, and Smith was born in Massillon.

The opera was commissioned by Vassar College to commemorate the hundredth anniversary of the founding of the college in 1861. It was presented twice at the college and twice shortly thereafter at Cambridge, Massachusetts, on each occasion by The Opera Group, Inc., of Boston. Blanche Thebom and Ezio Flagello starred; Mr. Middleton conducted.

Mr. Middleton studied for a while in Columbus and received much help and encouragement from Marie Hertenstein Waller (Mrs. Adolph E. Waller) the pianist and teacher. Since 1953 he has been a member of the Music Faculty at Vassar College. Mr. Smith is at present working for a Ph. D. at Harvard.

Read This and Weep

IN THE OLD DAYS in Ohio, disasters, murders, executions and the like were kept alive in people's memories by locally composed ballads. When a murderer named Terrel slaughtered the Weldon family at a town appropriately named Gore in Hocking County in 1877 the event was celebrated in rhyme. Mrs. H. L. Atkinson, the Ohioana Library's Athens County Chairman, has sent us a clipping from a yellowed issue of the *Athens Messenger* with the words of the ballad as remembered by Emory V. Wolfe of Lower Plains.

TERREL

Terrel was born in Gore,
A town you all know well,
Brought up by honest parents
So the truth to you I'll tell.
Brought up to be a Christian,
Who reared him tenderly
'Til he became a roving blade
Which proved his destiny.

His character was broken
And he was put in jail,
His counsel tried to set him free,
It was of no avail.
Judge Wright he passed the sentence
And doom was written down
And Terrel was placed in the county
jail
That is in Logan town.

He left his aged father
A-pleading at the bar,
Also his loving mother
Who was in deep despair.
She waited in deepest anguish
The tears were rushing down —
"Oh son, oh son, what have you done
To prison you are bound."

While standing on the platform
Of a northbound train one day,
At every station that we passed
We heard the people say —
"There goes that noted murderer
Who killed the Weldon family,
He is going up to Columbus
To the penitentiary."

When Terrel arrived at the prison
And while standing at the gate
He cast his eyes around him
And lamented his sad fate.
The green fields and the meadows
He could not see for years,
As with a sad and broken heart,
His eyes were filled with tears.

Young men who have your liberty
Now take advice from me,
Quit your night rambling
And keep good company;
For if you don't you'll surely see
And some day you may be
A working for your hash, my boys,
In the penitentiary.

Letter to the Editor

Editor,
Ohioana: of Ohio and Ohioans

Dear Sir:

A number of articles have appeared in the *Ohioana Magazine* and in the newspapers about the Ohio Canal, but I remember at least three things about the canal that I have not seen mentioned.

When I was a small boy in Columbus, there was a picnic place called Lake Park, which as I remember, was situated alongside of the canal about four miles south of Main Street, which was the terminus of the canal. To reach it picnic parties rode horse drawn street cars to High and Main streets, walked two or three blocks to the canal where they boarded canal boats, also pulled by horses. It took an hour, approximately, to reach the park. The children played about the deck and the mothers sat under raised parasols and conversed. This park was much used by public and church school groups.

Another thing that I do not remember having seen in any of the articles is that some of the canal boats had state rooms and carried passengers. My parents were married in Circleville in 1866, to which city my mother's family had removed a few years previously. My mother told me that, after the wedding reception the bride and groom were driven to the canal, where they boarded the "night boat" to Columbus. A stateroom had been reserved; the boat left Circleville about midnight and the passengers debarked at Main street in Columbus the next morning. This trip probably consumed about

three times as much time as the new Jet planes take to reach New York from Columbus.

A third thing that I do not remember having seen mentioned is the old aqueduct at Circleville. From Columbus to Circleville the canal was on the east side of the Scioto River. From Circleville south it was on the west side of the river. The canal water was carried over the river by a covered wooden bridge. There was a constant dripping of water from the floor of the bridge into the river and as a boy I was never able to see how water could be carried in a sufficient volume to float boats. I do not know yet.

EDWARD S. DRAKE

Columbus
18 October, 1961

HARVARD UNIV. PRESS REPRINTS OHIO BOOKS

Harvard University Press reprints under the title of John Harvard Library outstanding original documents relating to this country, in inexpensive form. Among these books are several by Ohioans or of interest to Ohioans: John Wesley Powell's *Report On The Arid Region Of The United States*; Harriet Beecher Stowe's *Uncle Tom's Cabin*; Albion Tourgee's *A Fool's Errand*. E. W. Howe's *The Story Of A Country Town* has been edited by Claude M. Simpson of Ohio State University. Also on the list is *The Autobiography Of Lyman Beecher*, father of Harriet Beecher Stowe.

THE LATEST BOOKS

Part II: The Ohio Scene

Published either (1) in late 1961 and not listed in OHIO AUTHORS AND COMPOSERS — 1961 or (2) in 1962, or announced for early publication.

- FASSETT, JOSEPHINE** Lucas Co.
HISTORY OF OREGON AND JERUSALEM. THE STORY OF TWO COMMUNITIES. *Priv. Pub.*
A lifelong resident of these Ohio communities has compiled many interesting items about people and events in them. Pub. late 1961.
- FORSYTH, JANE L.** Franklin Co.
DATING OHIO'S GLACIERS. *State of Ohio. Division of Geological Survey.* This dating of glaciers has been made on samples of wood and shells by an Ohio State geologist. Information Circular No. 30. Pub. late 1961.
- GARCEAU, JEAN* & COCKE, INEZ***
"DEAR MR. G——." THE BIOGRAPHY OF CLARK GABLE. *Little, Brown.* A warm, informative biography of the native of Cadiz, Ohio, written by his personal secretary of many years, in collaboration with Inez Cocke. Pub. late 1961.
- GRAGG, J. RODNEY** Ross Co.
GRAGG'S COUNTRY STORE. *Pri. Pub. Paint Creek Valley Research Project.* A brief description of Gragg's country store in Bourneville, Ross County, in the Gay Nineties and early 1900s. No. 3 Ross County Series. (Pam.)
- HOFFMAN, L. WALLACE, (Ed. & Comp.)** Lucas Co.
CHILDREN AND THE FAMILY UNDER OHIO LAW. *L. Wallace Hoffman. Toledo.* A handy reference book for attorneys, public and private agency workers, public school officials, and others. Mr. Hoffman is Director of the Lucas County Juvenile Court.
- HORTON, JOHN J.** Cuyahoga Co.
THE JONATHAN HALE FARM: A CHRONICLE OF THE CUYAHOGA VALLEY. *Western Reserve Hist. Soc. PUBLICATION No. 116.* A factual, illustrated account of life in the Western Reserve, 1810-1850, from letters, account books and other records of Jonathan Hale. The author is Associate for Research on the staff of the Western Reserve Historical Soc. Pub. late 1961.
- HUNTER, MIRIAM C.** Coshocton Co.
POSTAL HISTORY OF COSHOCTON COUNTY, 1805-1961. *Pri. Pub.* This account of the postal service in these towns, with interesting side-lights on the people, the mail carriers, etc., was a labor of love by the author. Contains much genealogical data. Pub. late 1961.
- KAFOGLIS, MILTON Z. & KAFOGLIS, MADELYN L.***
PERSONAL INCOME IN OHIO COUNTIES 1957, 1958, and 1959. *Ohio State Univ. Bur. of Bus. Research College of Commerce and Administration.* Mono. No. 102. Income data for three years in Ohio. Pub. late 1961.
- LINCOLN, JAMES FINNEY** Lake & Cuyahoga Cos.
A NEW APPROACH TO INDUSTRIAL ECONOMICS. *The Devin-Adair Co.* This book completes a trilogy on industrial economics and tells how Lincoln Electric Company in Cleveland has become the world leader of the welding industry, despite its competition. Mr. Lincoln is Chairman of the Board of the company. Pub. late 1961.
- LOWE, BLANCHE BEAL** Licking Co.
WILLIAM BEAL, BUCKS COUNTY, PA. *Pri. Pub.* An incomplete chronicle of one family line descending from William Beal, Yeoman, presumably from Ross, Herfordshire, England, by one of the descendants. Pub. late 1961.

* Indicates the author is not an Ohioan

- MERRITT, AGNES S. (Ed.)** Franklin Co.
OHIO GOVERNMENT DIGEST. 1962 Edition. *Buckeye Girls' State.* The ninth edition of a useful booklet issued for the Buckeye Girls' State. Several new items have been added.
- NOLAN, WILLIAM F.***
BARNEY OLDFIELD. *Putnam.* "The life and times of America's legendary speed king." The author has done work in commercial art and written many articles and books specializing in automotive subjects.
- OVERMAN, JAMES ROBERT** Wood Co.
THE TEACHING OF ARITHMETIC. *Lyons and Carnahan.* The author believes more importance should be given to teaching elementary arithmetic in order to encourage more students to pursue mathematics and science on secondary and college levels. The author was a professor at Bowling Green University. Pub. late 1961.
- THE OHIO STATE UNIVERSITY** Franklin Co.
OHIO SCHOOL OF THE AIR. 1961-1962. TEACHER'S MANUAL. A manual for each of the following: "Boys and Girls in Bookland"; "It's Fun to Sing"; "Play Time"; "Story Time"; "Uncle Dan from Froggy Hollow Farm."
- PAAR, JACK (With Reddy, John*)** Stark Co.
MY SABER IS BENT. *A Trident Press Book. Simon & Schuster.* A colorful account of Paar's travels and troubles, his experiences with President Kennedy, Richard Nixon, TV and other personalities. Funny stories. His saber may be bent but his head is not bowed.
- PENISTEN, EDWIN HARNESS** Ross Co.
"BOYHOOD DAYS." *Pri. Pub.* Reminiscences of the author's boyhood with anecdotes of the late 1890s in Chillicothe. No. 1 Ross County Series. (Pam.)
A FEW NOTES ON THE LIFE OF GEORGE BELLOWS. *Ohio Valley Folk Research Project. Ross County Hist. Soc.* Some interesting lore that has gathered around the name of Ohio's great artist. Ohio Valley Folk Publications. New Series. No. 88. (Pam.)
- PHILLIPS, HAZEL SPENCER** Warren Co.
BABY IN THE RIVER. *Warren Co. Hist. Soc.* Story of father crossing a river with dead baby. Folklore Series No. 10.
DEAD AND GONE. *Warren Co. Hist. Soc.* Story of disappearance of a dead man. Folklore Series No. 8.
GRANDMA VICTORY AND THE MORGAN RAID. *Warren Co. Hist. Soc.* Story about the raid. Folklore Series No. 12.
HATS BY STETSON. *Warren Co. Hist. Soc.* A Warren County woman helped to make the Stetson hat. Folklore Series No. 7.
INTERESTING FIRSTS. *Warren Co. Hist. Soc.* The first cement sidewalks and The Box-well Law in Warren County. Folklore Series No. 6.
INVINCIBLE GAMBLER. *Warren Co. Hist. Soc.* Story of John Jackson Cozad, a gambler who founded Cozaddale in Warren Co. Folklore Series No. 9.
OMENS AND SPIRITS. *Warren Co. Hist. Soc.* Strange happenings in Warren County. Folklore Series No. 5.
- POLLOCK, POLLY** Montgomery Co.
ASTERS AT DUSK—THE SMELSER FAMILY IN AMERICA. *Pri. Pub. Edwards Bros., Ann Arbor, Mich.* A genealogy, fully indexed and with photographs, of the Smelsers (Smeltzers) and other families. Pub. late 1961.
- RICHFIELD HISTORICAL SOCIETY** Summit Co.
AN OUTLINE HISTORY OF RICHFIELD TOWNSHIP, 1809-1959. *Richfield Hist. Soc.* Published on the occasion of its 150th anniversary. The historian was Mrs. J. J. Mortimer. Pub. late 1960.

* Indicates the author is not an Ohioan

- RODABAUGH, JAMES H. Hamilton & Franklin Cos.
 THE CINCINNATI RIOT OF 1884. *Ohio Valley Folk Research Project. The Ross County Hist. Soc.* Reprinted from *Museum Echoes* issue of December 1959. Ohio Valley Folk Publications. New Series. No. 91. (Pam.)
- ROSS COUNTY REGISTER Ross Co.
 HISTORY OF FRANKFORT, OHIO. *Pri. Pub.* A short history of Frankfort, reprinted from the *Ross County Register*, Chillicothe, May 24, 1879. No. 2. Ross County Series. (Pam.)
- SCHNEIDER, NORRIS F. Muskingum Co.
 MUSKINGUM VALLEY GUNSMITHS. *Pri. Pub.* An informative, well-illustrated account of the gunsmiths of Perry, Licking, Muskingum and other counties. The author is a local historian noted for his varied interests. (Pam.) Pub. late 1961.
- SIMMS, HENRY H. Franklin Co.
 OHIO POLITICS ON THE EVE OF CONFLICT. *Ohio State Univ. Pr.* The author is a professor of history at The Ohio State University. This is publication No. 4 of the Ohio Civil War Centennial Comm. Pub. late 1961.
- SPROAT, B. F. Ross Co.
 THE CANAL. *Ohio Valley Folk Research Project. Ross County Hist. Soc.* A fascinating account of the Ohio canal. A paper read before the Sunset Club January 20, 1911, reprinted from the *Scioto Gazette*, Jan. 23, 1911. (Pam.)
- SUTTON, WALTER*
 THE WESTERN BOOK TRADE: CINCINNATI. *Ohio State University Pr.* An interesting account of Cincinnati as a 19th century publishing and book-trade center. Contains a directory of Cincinnati publishers, booksellers, and members of allied trades, 1796-1880. Pub. late 1961.
- THOMPSON, LAWRENCE S.*
 THE MOON IN THE OHIO VALLEY. *Ohio Valley Folk Research Project. Ross County Hist. Soc.* Superstitions about the moon's influence are respected by many in all classes of society. Ohio Folk Publications-New Series. No. 92. (Pam.)
- THORBROUGH, GAYLE, (Ed.)*
 LETTER BOOK OF THE INDIAN AGENCY AT FORT WAYNE, 1809-1815. *Indiana Hist. Soc.* A book of interest to Ohio as well as Indiana. The original manuscript is in the Clements Library of the University of Michigan. Pub. late 1961.
- VAN VOORHIS, FRANK J. Knox Co.
 THE SUB ALPINE CLUB OF AMERICA, INCORPORATED; A TRAVELOGUE. *Pri. Pub.* Tramps in the country around Mt. Vernon by outdoor enthusiasts interested in history of early settlers, geology, flora and fauna of the hills and valleys of Knox County.
- WILSON, HARRIET DAWES Washington Co.
 JULIA CUTLER AND MORGAN'S RAID. *Marietta College.* The author, a descendant of the Cutler family, has re-created from diaries and letters the events of the ten days of tension and preparation for defeating Morgan should he attempt to cross the Ohio River at Bailey's Ford. Pub. late 1960.
- WILSON, WILLIAM W. Muskingum & Guernsey Cos.
 "STUMPY." *Ohio Valley Folk Research Project. The Ross County Hist. Soc.* A tale of a dog with a man's head. (Pam.)
- YOCUM, JAMES C. Stark & Franklin Cos.
 RETAILERS' COSTS OF SALES TAX COLLECTIONS IN OHIO. *Bur. of Bus. Research, Ohio State Univ.* Study of costs sustained by Ohio retailers in the collection of the Ohio retail sales tax.
- YOUNG, ROSAMOND MCPHERSON Montgomery Co.
 BOSS KET. *Longmans, Green.* The life of Charles Kettering: his boyhood in Loudonville, where he was interested in all kinds of machinery, his life in Dayton, his inventions and his homely philosophy. A fascinating account. Mrs. Young writes a column for the *Dayton Daily News*. 12 up.

* Indicates author is not an Ohioan.

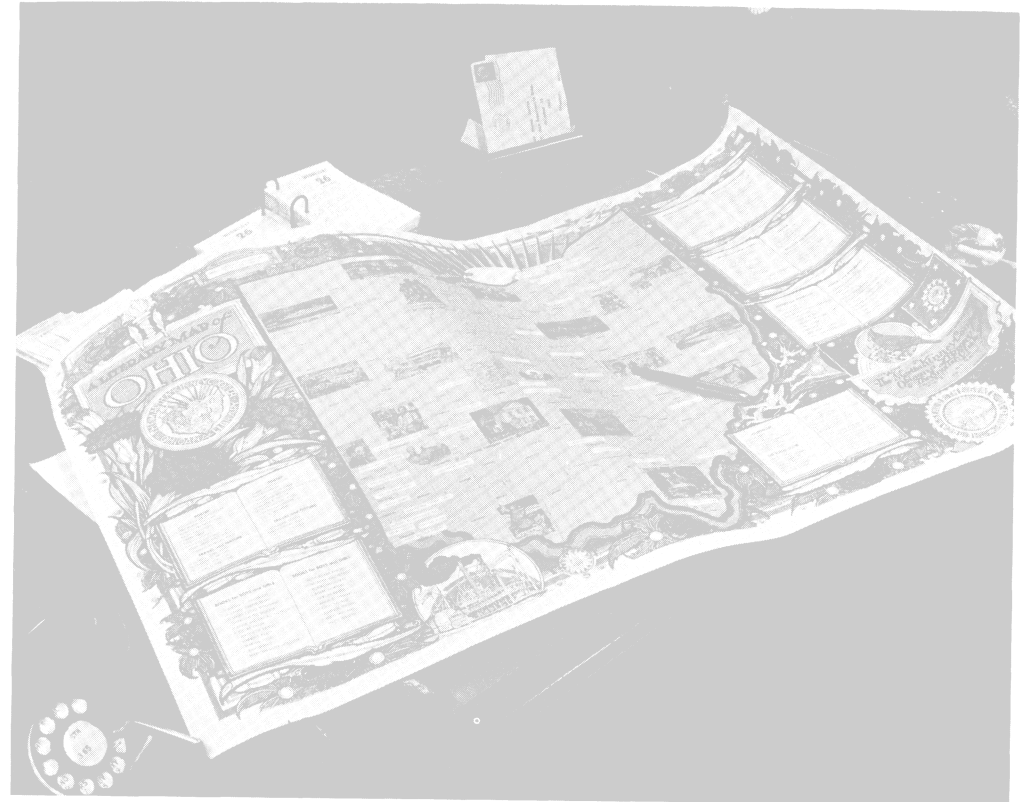
Every Ohio Home Should Have One

Names of 1174 Ohio authors are given, and all the famous Ohio symbols: the buckeye, the McKinley carnation, the redbird, as well as the State House, the state seal, the state flag, the governor's flag, the first state capitol, a river steamer, a lake steamer.



Also shown are a covered wagon, a canal boat, an Indian portage, a covered bridge, Eliza crossing the ice and many other things and events written about by Ohio authors.

A Literary Map of Ohio, 35" x 23" in Four Colors



Please send me.....copy(ies) of LITERARY MAP OF OHIO

I enclose \$.....at the rate of \$1.50 plus 15c postage and handling charge per copy. (Total \$1.65)

Name.....

Address.....

City..... Zone..... State.....


Mail To:

THE OHIOANA LIBRARY ASSOCIATION

1109 Ohio Departments Building

Columbus 15, Ohio

*All Ohioana
Members and their
Friends are invited*



To Celebrate the Publication of

OHIO AUTHORS and Their BOOKS 1796-1950

and to honor the Editor

DR. WILLIAM COYLE

at a Gala Luncheon, 1:00 P.M., Saturday, April 28, 1962

at the Green Meadows Country Inn on Route 23, 4 miles north of
Worthington, at the site of the WRFD Radio Tower. Ohio's newest
inn, with all the charm of Early America • 79 Beautiful Rooms.

An outstanding program has been arranged — Don't miss it

Write or phone for reservation — \$3.75 per person

The Ohioana Library • 1109 Ohio Departments Building, Columbus 15

All Ohioana Members and Their Friends are Invited