A "lost" novel about the 1919 Chicago Black Sox scandal

Much like author James T. Farrell, Mickey Donovan—the main character in Dreaming Baseball—grew up on the South Side of Chicago dreaming of becoming a star for the White Sox. Donovan’s childhood dream came true in 1919 when he made the team. Despite the fact that he spent most of his rookie season on the bench, it was truly a magical year—until the Black Sox scandal turned it into a nightmare.

James T. Farrell dreamed of one day playing second base for his hometown Chicago White Sox, but, failing that, he became one of America’s great novelists. Farrell loved the game of baseball with the same passion he brought to the celebrated Studs Lonigan trilogy.

In the 1950s Farrell signed an agreement with A. S. Barnes to write two baseball books. The first book published from this deal was My Baseball Diary, in 1957, still considered one of the very best fan books on baseball. The second baseball book was to be a novel about the infamous 1919 Black Sox scandal. Though several drafts of the novel were written, it remained unpublished—until now. Editors Ron Briley, Margaret Davidson, and James Barbour worked with the various manuscript drafts to see Farrell’s vision to print as Dreaming Baseball.

Farrell’s Donovan speaks, feels, and dreams for all baseball fans in this wonderfully rich novel about our favorite American pastime.

James T. Farrell (1904–1979) was the author of more than twenty-five novels, short stories, and critical works as well as a devoted baseball fan. A prolific writer for five decades, he is often regarded as a master of American naturalism.

Ron Briley is assistant headmaster at Sandia Preparatory School in Albuquerque, New Mexico. He is also adjunct professor of history at the University of New Mexico-Valencia campus.

Margaret Davidson, Ph.D. University of California at Davis, taught at Carleton College and Southern Methodist University.

James Barbour, Ph.D. UCLA, has written on Melville, Hemingway, baseball, and other topics, and his work has been published in numerous journals.
A first-person account of the last campaigns of the Civil War

Lt. Col. Theodore Lyman served as Gen. George Gordon Meade’s aide-de-camp from September 1863 until the end of the Civil War. Lyman was a Harvard-trained natural scientist who was exceptionally disciplined in recording the events, the players, and his surroundings during his wartime duty. His private notebooks document his keen observations. Published here for the first time, *Meade’s Army: The Private Notebooks of Lt. Col. Theodore Lyman* contains anecdotes, concise vignettes of officers, and lively descriptions of military campaigns as witnessed by this key figure in the Northern war effort.

Lyman may well be the finest chronicler of the day-to-day experiences of a staff officer in the Civil War, and his notebook entries have an immediacy, coming as close to real-time reporting as possible. As combat raged, Lyman penciled notations into his dispatch books, including exact times when Meade issued orders and when units deployed. He later transformed his notes into a coherent, historically accurate narrative, filling the account with personal and military details that few others were in a position to observe and including his sketches and hand-drawn maps showing the positions of the army after every significant movement.

With *Meade’s Army*, editor David W. Lowe has completed a task that should have been undertaken long ago: a proper and scholarly editing of Lyman’s journals. The publication of this significant resource will give historians and students of the Civil War a clearer understanding of the last great campaigns of the Army of the Potomac and of the men who led it.

David W. Lowe is a historian for the National Park Service. He has published articles in *North and South Magazine* and *Civil War Battlefield Guide* and is the author of *Civil War Sites in the Shenandoah Valley of Virginia* (National Park Service, 1992), *Bentonville Battlefield Resources* (National Park Service, 2001), and *Civil War in Loudoun Valley* (National Park Service, 2004).
Traces the response of the Zoar community to the Civil War

Zoar Village, located in Ohio’s Tuscarawas Valley, functioned from 1817 to 1898 as a communal society. Formed by German separatists seeking religious freedom, Zoar became one of the most successful experiments in communal living in America’s history.

One cardinal principle in the Zoarite’s faith and practice was the refusal to bear arms. In the 1860s, with the rise of the Civil War, conflict emerged between the community’s pacifist stance and its strong support for the Union cause and for the abolition of slavery. Some Zoarites continued on the path of conscientious objection; others chose the path of conscientious participation in the Union army.

_Zoar in the Civil War_ traces the ways that the Zoar community dealt graciously with the war as a difficult yet inescapable event in its history. Based primarily on unpublished material from archives and collections of the Ohio Historical Society and the Western Reserve Historical Society, this study draws together the largest gathering to date of previously untapped Zoar records. Following a brief and informative introduction, Webber allows these eloquent and fascinating primary sources to tell the story, thereby offering a unique perspective on the American Civil War.

_Philip E. Webber_ is a professor of German at Central College in Pella, Iowa, where he has been a faculty member since 1976. His scholarly and pedagogical projects have enjoyed the support of the National Endowment for the Humanities, the Iowa Humanities Board, the Mellon Exxon Foundations, the American Philosophical Society, and various educational agencies in Germany, Belgium, and the Netherlands.
The business of making an American literary icon

The Lousy Racket is a thorough examination of Ernest Hemingway’s working relationship with his American publisher, Charles Scribner’s Sons, and with his editors there: Maxwell Perkins, Wallace Meyer, and Charles Scribner III. This first critical study of Hemingway’s professional collaboration with Scribners also details the editing, promotion, and sales of the books he published with the firm from 1926 to 1952 and provides a fascinating look into the American publishing industry in the early twentieth century.

This painstakingly researched study reveals the working relationship between Hemingway and his editors, with special emphasis on the friendship that developed between Hemingway and the dean of American book editors, Maxwell Perkins. Drawing on many unpublished resources, including correspondence between Hemingway and his editors and others in the firm, as well as printing, advertising records, and sales dummies, Robert W. Trogdon shows how Hemingway’s public reputation was shaped in large part by Scribners.

Hemingway scholars will appreciate this contribution to Hemingway studies, and The Lousy Racket is an important contribution to studies in the modernist era in American literature and to book history.

The first volume in this new series is Reading Hemingway’s *The Sun Also Rises*, by H. R. Stoneback. *The Sun Also Rises*, Ernest Hemingway’s first big novel, immediately established him as one of the great prose stylists and preeminent writers of his time. It is also the book that encapsulates the angst of the post–World War I generation, known as the “Lost Generation.” This poignant story of a group of American and English expatriates on an excursion to Pamplona represents a dramatic shift in Hemingway’s ever-evolving style. Featuring Left Bank Paris in the 1920s and brutally realistic descriptions of bullfighting in Spain, the story is about the flamboyant Lady Brett Ashley and the hapless Jake Barnes in an age of moral bankruptcy, spiritual dissolution, unrealized love, and vanishing illusions.

**H. R. Stoneback**, professor of English and director of Graduate Studies at the State University of New York at New Palz, is author of *Hemingway’s Paris: Our Paris?* and *Paris: Our Paris?* and *Singing the Springs and Other Poems* and a former member of the Board of Directors of the Hemingway Society and has been a Senior Fulbright Scholar in China, a visiting professor of American Literature at the University of Paris, and the director of the American Center for Students and Artists in Paris.

**READING HEMINGWAY SERIES**

**GENERAL EDITOR, ROBERT W. LEWIS**

In their close line-by-line annotations of and commentaries on Ernest Hemingway’s major works, the volumes in the Reading Hemingway Series provide up-to-date, factual information and interpretive guidance for a wide variety of readers. Authors who rank among the best in Hemingway studies take the reader through the text, commenting on details that may not be recognized by general readers, students, or nonspecialist instructors. And with their careful scrutiny and nuanced reading of plot details, the volumes in this series will also be valuable to specialists in the field.
Warren Brown's team history of the Chicago White Sox originally appeared in 1952 as part of the celebrated series of major league team histories published by G. P. Putnam. With their colorful prose and delightful narratives, the Putnam books have been described as the Cadillac of team histories and have become prized collectibles for baseball readers and historians.

In telling the story of the White Sox, Warren Brown recounts the almost incredible adventures of "the Hitless Wonders" who stole the pennant in 1906 with a team batting average of only .228. Among the many stories is an account of a round-the-world exhibition tour that Charles Comiskey's White Sox and John McGraw's Giants made in 1913. The climax of the tour came when the two clubs played before George V of England, who, after an incipient White Sox rally had been nipped by a pop-up to the Giants' third baseman, turned to his interpreter and remarked, "A most useful catch, was it not?"

But it is the infamous team of 1919 that is the author's major focus. This team was an overwhelming favorite to win the World Series against the Cincinnati Reds, but eight White Sox players accepted bribes from gamblers to fix the Series. The players were eventually banned from baseball and branded by history as the notorious Black Sox.

Warren Brown spent much of his career in Chicago covering most major American sports stories, including every World Series from 1920 to 1964. In 1973 he received the J. G. Taylor Spink Award, given by the Baseball Hall of Fame to journalists who have made outstanding contributions to baseball.

Richard C. Lindberg is the author of eleven books about Chicago, including *Total White Sox* and *Stealing First in a Two Team Town: The White Sox from Comiskey to Reinsdorf*. He doubles as the Chicago White Sox team historian.

Photo: "Red" Faber. (The Sporting News)
A new look at some gruesome and riveting murders

In this grizzly and gripping collection of essays—some revised and updated, some never before published, but all new to American audiences—prize-winning English crime historian Jonathan Goodman turns his attention to a variety of British and American crimes from the 1820s to the 1980s, some high profile and others not.

With the author as detective, each of Goodman’s essays examines a particularly notorious murder and subsequent trial. He introduces the readers to the 1923 shooting at the Savoy Hotel in London of Prince Ali Kamel Fahmy Bey at the hands of his wife, Madame Marie-Marguerite Fahmy; he revisits the “Crime of the Century,” the kidnapping of the Lindbergh baby in March 1932 allegedly by Bruno Richard Hauptmann, and his subsequent execution for this crime, even though this case against Hauptmann has come under scrutiny; and he explores the 1980 serial killings committed by Michele de Marco Lupo, a gay man who coaxed other homosexuals to meet with him, then strangled and savagely bit them.

Goodman’s careful research, “forensic” work, and fascinating subject matter, together with his lively and engaging prose and fascinating subject matter, make these tales of murder a valuable addition to the field of true crime history.

Jonathan Goodman has been described by Jacques Barzun as “the greatest living master of true crime literature.” His books include Murder in High Places, The Killing of Julia Wallace, Bloody Versicles: The Rhymes of Crime (Kent State University Press, 1993), The Passing of Starr Faithfull (Kent State University Press, 1996), and Tracks to Murder (Kent State University Press, 2005).
A reappraisal of Anderson within the tradition of American progressive poetry

Famous for his modernist fiction, Ohio native Sherwood Anderson has long been recognized almost exclusively as a prose writer despite his prolific published output of poetry between 1915 and 1939. In *American Spring Song*, editor Stuart Downs reintroduces readers to a body of work rarely seen and never before studied.

With an experimental sensibility, Anderson’s poetry ranges from Whitmanesque to imagist to objectivist to surrealist, making its perspectives on the human spirit and consciousness, class, and gender especially interesting and relevant to contemporary readers. Downs’s comprehensive and contextual introduction reflects on Sherwood Anderson as a major American literary figure as well as on his deep commitment to his poetry. In his presentation and selection of poems, Downs illuminates a connection between Anderson’s poetry and its historical, cultural, personal, and literary influences.

*American Spring Song* underscores Anderson’s place in American literature—prose and poetry. This important collection will be welcomed by modernist scholars, Anderson specialists, and poets alike.

Stuart Downs holds an MFA in creative writing from Warren Wilson College and is employed as director of the Sawhill Gallery at James Madison University in Harrisonburg, Virginia. His poems have been published in *Virginia Quarterly Review, Syllogism, Fourteen Hills: The San Francisco State University Review, 26: A Journal of Poetry and Poetics, Painted Bride Quarterly*, and *Phoebe: The George Mason University Review*.

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**Poetry/Literary Criticism**

Paper $18.00s
May
144 pp., 6 x 9
notes, biblio.
Fiction that takes a hard edge to illness

“Plunging into one of Jay Baruch’s stories is like finding yourself in a busy Emergency Room at two in the morning—here you will meet characters whose lives are urgent and not always what they seem on the surface. Like his characters, Baruch’s writing is vibrant and intense, and his vision is prismatic. He speaks in many voices, among them doctor, patient, family member, medical student, and even ER janitor, and so examines the world of health and illness from many points of view.”

—Cortney Davis

An emergency physician and faculty member at Brown Medical School, Jay Baruch has long been fascinated by how illness can make people strangers to their own bodies, how we all struggle to maintain control as the body decays and life slowly becomes unrecognizable, and how health professionals discover and struggle with the limits of their own competence and compassion. In Fourteen Stories, Baruch doesn’t present a series of clinically based essays but a rich collection of short fiction that gives voice to a variety of people who, faced with difficult moral choices, find themselves making disturbing self-discoveries.

Baruch’s unique voice, reminiscent of William Carlos Williams, is a welcome addition to the genre of medical narratives—fiction and non-fiction alike—that is becoming increasingly important to medical and nursing schools’ and university curricula.

Jay Baruch holds a medical degree from the State University of New York at Stony Brook. His fiction has been published in numerous magazines, including Inkwell, The Salt River Review, and Other Voices.
FIELD O’ MY DREAMS
The Collected Poems of Gene Stratton-Porter
MARY DEJONG OBUCHOWSKI

A fresh look at the poetry of this midwestern writer

In Field o’ My Dreams, Mary DeJong Obuchowski presents the collected poems of Gene Stratton-Porter, an Indiana writer and naturalist who is best known for her young adult fiction and other early-twentieth-century novels and nonfiction writings about her midwestern and California environments. She is far less well-known for her poetry, however, despite having published two books of poetry as well as hundreds of her more whimsical, rhyming poems in such popular magazines as McCall’s and Good Housekeeping.

In her introduction to Porter’s work, Obuchowski argues that the natural and spiritual themes of Porter’s poetry mirror the self-same concerns regarding nature and social issues found in her fiction and nonfiction. Reflecting, and in some cases reacting against, current social attitudes at a time of political and demographic change, she was in demand as a columnist for popular magazines and a widely read fiction writer. Porter wielded considerable influence over her reading public, and in that role she acted as a reformer, particularly regarding the environment but also on behalf of women, children, and education.

Field o’ My Dreams, which includes previously published poems as well as an unpublished poetry manuscript, will be a welcome addition to the libraries of Porter fans and poetry readers.

Mary DeJong Obuchowski is professor emerita of English at Central Michigan University. She has published articles in MidAmerica, Nature Study, Children’s Literature Review, Great Lakes Review, Dictionary of Midwestern Literature, and An Encyclopedia of American Literature of the Sea and Great Lakes.

Photo: Gene Stratton-Porter in 1924. Courtesy of Indiana State Library.
The autobiography of a legendary Ohio politician and legislator

For many Ohioans, Vern Riffe is a household name. His thirty-six years of service earned him his legendary status, and he still is described as the most talented legislator in Ohio’s political history.

Riffe came to Columbus in 1958 from the Appalachian region of southeastern Ohio. He became Speaker in 1975, a position he held for a state record of twenty years. He flourished in this role, during which time no law passed in Ohio without his blessing.

Known for being a pragmatic problem solver and for putting Ohio’s interests ahead of regionalism and politics, Riffe counted among his major accomplishments his making the General Assembly a coequal of the executive branch, believing Ohioans expected the General Assembly to be an equal partner with the governor in controlling the state. He also played an important role in the rise of black Democratic legislators in the Statehouse, due to a strong partnership with Rep. C. J. McLin, a Democrat from Dayton. He fought hard to develop his native, impoverished southeast Ohio, which led to the Southern Ohio Correctional Facility in Lucasville, the uranium enrichment facility in Piketon, and Shawnee State University.

Riffe’s popularity led people to speculate about a possible bid for governor, but he was a realist: he knew he was most effective working behind the scenes, and he was unsure of how voters in ethnic northeast Ohio would respond to his unfamiliar name and southern Ohio manner.

This honest and revealing autobiography will be welcome by anyone interested in Ohio and its rich political history.

Vernal G. Riffe Jr. was hailed as “the greatest legislator in Ohio’s history” by U.S. senator George V. Voinovich. He served in the Ohio House of Representatives for thirty-six years, of which he spent a state record twenty as Speaker.

Cliff Treyens was communications director for the Ohio House Democratic Caucus during Ohio House Speaker Vern Riffe’s final two terms in office. He continued to work with Riffe on his memoirs after his retirement and until his death in 1997. Prior to that, Treyens worked as communications director for Mississippi governor Ray Mabus (1988–91). A former journalist, Treyens was part of the Jackson, Mississippi, Clarion-Ledger reporting team that won the 1983 Pulitzer Prize for Distinguished Public Service for coverage of education reform in Mississippi.

Photo: A pensive Speaker Riffe presiding over his very last session in 1994. Courtesy of the Riffe Family
The biography of one of Cleveland’s leading philanthropists

Flora Amelia Stone, born in 1852, was the youngest daughter of New England–born entrepreneur Amasa Stone and his wife, Julia. Stone, who settled on Cleveland’s Euclid Avenue, earned his fortune in railroads and bridge building, and was president and director of numerous railroads and other industrial and financial corporations. In 1881 Flora wed her neighbor, Samuel Mather, a marriage that united two of Cleveland’s—and the nation’s—wealthiest and most influential families. The couple, recognized as a true love match, not simply a marriage of convenience, had four children.

Upon her father’s sudden death by suicide, Flora assumed many of his philanthropic responsibilities and undertook charitable endeavors of her own. She was at the center of many charities and organizations that addressed the physical, intellectual, cultural, and spiritual needs of Clevelanders, especially the poor, women, and children. Credited with establishing the Goodrich House settlement, she also supported the Children’s Aid Society and gave generously to promote women’s education at Western Reserve University.

In her philanthropy, Flora gave unsparsingly of herself—her time and energy as well as her money—and never sought credit for her many contributions. Flora Stone Mather died from breast cancer in 1909. The region and city still benefit from her generosity, compassion, and foresight.

Rich with regional history, this biography of an influential Clevelander will be important reading for students of women’s studies and the history of philanthropy as well as those interested in Ohio’s Western Reserve and its people.

Gladys Haddad is professor of American studies at Case Western Reserve University, director of the Western Reserve Studies Symposia, and professor emerita of American Studies at Lake Erie College. Her other publications include Anthology of Western Reserve Literature (Kent State University Press, 1992), with David Anderson, and Ohio’s Western Reserve (Kent State University Press, 1988), with Harry Lupold.
From Broadway to Cleveland
A History of the Hanna Theatre

John Vacha

A noteworthy history of Cleveland’s showcase for touring shows

Built by Daniel R. Hanna as a tribute to his theater-loving father, Marcus Hanna, the Hanna Theatre opened its doors on March 28, 1921, with an adaptation of Mark Twain’s *The Prince and the Pauper* starring William Faversham. Billed as a “Broadway-style theater,” the Hanna was located not on Euclid Avenue but around the corner on the side street of East 14th. Its interior decor was opulent, finished in what was described as a combination of Italian Renaissance and Pompeian style, and the stage was described as “large enough . . . to present the best plays offered; but intimate enough to present the quietest comedy or drama to the best advantage.”

For three generations of Clevelanders, “I saw it at the Hanna” was a bragging point that could only be trumped by “We saw it in New York.” During its first two decades, the Hanna hosted such touring Broadway shows as *The Student Prince* and the Marx Brothers in *Animal Crackers.* There were also significant world premieres, including Noel Coward’s *Design for Living,* starring Alfred Lunt and Lynn Fontanne and Coward himself, and Maxwell Anderson’s *High Tor,* with Burgess Meredith. The postwar era brought the golden age of the American musical theater to the Hanna, from *Oklahoma!* to *Hair.* The mirrors in its star dressing room have reflected the images of Ethel and John Barrymore, Helen Hayes, Katharine Cornell, and Henry Fonda. Since reopening a decade ago as a cabaret theater, the Hanna boasts the longest run in Cleveland theatrical history with *Tony 'n' Tina’s Wedding.*

John Vacha received the Herrick Memorial Award from the Early Settlers Association of the Western Reserve, given in recognition of his theatrical history, *Showtime in Cleveland* (Kent State University Press, 2001). He has also written *The Music Went 'Round and Around: The Story of Musicarnival* in the Cleveland Theater Series published by Kent State University Press.

Tickets courtesy of Barbara Thatcher Williams
A regional view of Finnish immigration

In 1874 the first Finnish immigrants came to Northeast Ohio’s Lake Erie port towns to work on the docks loading coal or unloading iron ore from ships sailing the Great Lakes or to work on the railroads. As with most immigrant groups, the Finns clustered in the same area, hoping to retain their language, customs, and culture, even in the New World.

The Finnish American Heritage Association of Ashtabula County was organized in 1995, and one of its first projects was the interviewing and taping of elderly Finnish Americans to obtain historical accounts of early immigrants. These first-person accounts were written as the narrator told them. Many of the first- and second-generation Finns were in their eighties or nineties at the time of their interviews, yet their recollections of times gone by were told with frankness and clarity. Photographs representative of these early years are also included in this volume.

Genealogists and those interested in immigration studies will find these first-person accounts valuable research tools and fascinating testimonies to the migrant experience.

Noreen Sippola Fairburn is a third-generation Finn whose four grandparents all emigrated from Finland in the late nineteenth century and settled in Ashtabula County. A former employee of Kent State University’s Ashtabula Campus, Fairburn is a freelance writer with an interest in local history.
Essays on Melville and the culture of the Pacific

“Like the young Melville, those who imagine Polynesia from the perspective of Europe or North America tend to envision a tropical garden set in a shining sea. But the Pacific experienced by a runaway American sailor in an earlier century presents a different picture, and the Pacific experienced by indigenous peoples of today a different one yet.”

—from the Introduction

Herman Melville had a lifelong fascination with the Pacific and with the diverse island cultures that dotted this vast ocean. The essays in this collection articulate the intersection of Western and Pacific perspectives in Melville’s work, from his early writings based on ocean voyages and encounters in the Pacific to Western modes of thought in relation to race and national identity. These essays interrogate familiar themes of Western colonialism while introducing fresh insights, including Melville’s use of Pacific cartography, the art of tattooing, and his interest in evolutionary science.

Using a variety of methodologies and approaches—postcolonial theory, cultural studies, linguistics, performance theory—“Whole Oceans Away” offers a valuable body of criticism for students of nineteenth-century American literature and history, cultural studies, and Pacific Rim studies.

Jill Barnum was professor of literature and writing and Morse-Alumni Distinguished Teaching Professor at the University of Minnesota. She published Melville Sea Dictionary: A Glossed Concordance and Analysis of the Sea Language in the Nautical Novels of Herman Melville (Greenwood Press, 1982) and Encyclopedia of American Literature of the Sea and Great Lakes (Greenwood Press, 2001).


A long-awaited compilation of historical essays

“Geoffrey Blodgett was a much-loved professor and a distinguished scholar of American history who dedicated his entire academic career to Oberlin College and its students. This anthology . . . of subtle and sophisticated work . . . illuminates the history of a great college, the intellect of a gifted historian, and the character of an extraordinarily humane and gentle man.”

—from the Foreword by Nancy S. Dye, president of Oberlin College

It was during the tumultuous years of the late 1960s and early 1970s that Geoffrey Blodgett turned his attention to the rich history of Oberlin College and its surrounding northern Ohio community. He understood that well-researched and thoughtfully interpreted history can help a community better understand its mission and values and address its current dilemmas, and his aim for these essays was to help put contemporary campus crises and conflicts into historical context.

Although several essays included in Oberlin History were originally published in scholarly journals, Blodgett clearly wrote these for an Oberlin audience. Elegantly written and grounded in wide-ranging historical scholarship, Blodgett’s work is far more sophisticated than most local and institutional histories.

Geoffrey Blodgett (AB Oberlin, 1953; Ph.D. Harvard, 1960) was the Robert S. Danforth Professor of History at Oberlin College. His specialties included American intellectual history, American political history, and the social history of American architecture. He was the author of Oberlin Architecture, College, and Town: A Guide to Its Social History (Kent State University Press, 1985) and Cass Gilbert: The Early Years.

Illustration courtesy of the Oberlin College Archives.
As one reviews and reflects on the events of the past century, it is easy to see the emergence of a new geography of the world and how that has trickled down to Ohio. From World War I into the 1950s, Ohio was part of the preeminent manufacturing heart of the United States. Now, formerly proud industrial cities have little or no manufacturing, and the economic base has shifted toward the service sector. These changes have affected the people of Ohio and impacted the environment; consequently, the physical and human geography of the state has been significantly altered.

The social upheavals of the 1960s and the oil crisis of the 1970s, which eventually led to the economic recessions of the 1980s, are events contributing to the demise of industry in many towns throughout the state. These events profoundly affected the demographics of Ohio. In The Geography of Ohio numerous scholars describe and discuss how the state has evolved.

Using a systematic and thematic approach, The Geography of Ohio serves as the definitive study of both the state’s landscape and people scape. Standardized and updated maps are featured throughout in full color, as well as current census and demographic data. With the addition of sidebars, study questions, a glossary, and an extensive bibliography, The Geography of Ohio is the essential text for an understanding of Ohio’s place in the “new order.”

“A strong recommendation of this book for anyone interested in exploring the foundations of Ohio cultural and physical landscapes.”
—The Ohio Journal of Science

“Ohio residents could improve their sensitivity to Ohio’s ecological concerns and better appreciate the state with this compilation.”
—Akron Beacon Journal

“The book belongs in every school and public library.”
—Ohioana Quarterly
“Jason Gray’s How to Paint the Savior Dead rethinks the complex traditional connections among women’s bodies, spirituality, and art. Gray is not afraid of hard work, hard thought, and big vision just because the subject of his fascination has been both exalted and besmirched by tradition, both enriched and impoverished by the hands of our predecessors. Gray throws himself into the mix of muses, amore, and immortality with more—much more—than common wit, passion, and intelligence. As he separates out mortal beauty from immortal, he ignores, as one of his poems says, ‘what is heavenly for what is Heaven.’”

—Andrew Hudgins

“Jason Gray ends his sequence ‘Meditations of the Tomb Painters’ with the lines: ‘Here is my heart in paint, a stowaway / Inside the art that only God would see.’ And indeed, in all of Gray’s work there is a sense that the heart, the faithful and abiding heart, is best (and most safely) transported via the artefact of poetry. From the heart-wrenching, blank-verse ekphrastic ‘My Daughter as the Angel Gabriel . . . ’ to the heartily clever nonce ‘You Put Your Right Hand In. . . ,’ this is work that is always worshipful of its medium.”

—Kathy Fagan

“The ekphrastic poems in How to Paint the Savior Dead celebrate and enact the power of words to exhume a living body—a human’s or a god’s—from the stilled depths of the painted image. Jason Gray, a chiaroscurist drawn to the drama at the border between light and dark, the seen and the hidden, and the sacred and the profane, writes wisely, wryly, wonderfully, and, at times, wickedly about the ‘common beauty’ of the quotidian and the ‘mundane miracle’ of the divine.”

—Eric Pankey

Jason Gray is the author of Adam & Eve Go to the Zoo (2003) and his poems have appeared in Poetry, The Kenyon Review, The Threepenny Review, and elsewhere. He holds an MFA from the creative writing program of The Ohio State University.

“There is a sadness to McBride’s poetry that only a deep thinker can recreate, someone who has been inside the beautiful dark hollows of disappointment. It is encouraging to read the powerfully rendered thoughts of a vulnerable mind in a cynical time—here is a poet unafraid to be hurt; here is a poet bleeding in his own glass crop. Encouraging? Yes, because McBride understands that defensive poetry has no value.”

—Larissa Szporluk

“Somehow simultaneously metaphysical and down-to-earth, Matt McBride’s poems are a worthy read, reminding us of our hubris in assuming the rain ‘intends’ to hit us and how it’s okay to feel unromantic, even when surrounded by beauty. He’s a writer who uses his street smarts to tackle the ineffable. His work confirms why the Wick Poetry Series is so vital in finding new voices. Keep an eye on this guy.”

—Kevin Griffith

Matt McBride is an instructor in the General Studies Writing Department at Bowling Green State University. He is the recipient of a Devine Poetry Fellowship and has published poems in the Nut House, Ghoti, Chiron Review, and Cooweescoowee.

Wick Poetry Chapbook Series Four, #2
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Paper $6.00t  March
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c. 32 pp., 5½ x 8½

Manuscripts for the Wick Poetry Chapbook Series are selected through an open competition of Ohio poets and through a competition for students enrolled in Ohio colleges and universities. For guidelines, write to Maggie Anderson, Director, Wick Poetry Center, 301 Satterfield Hall, Kent State University, P.O. Box 5190, Kent, Ohio 44242-0001, or visit the Center online at http://dept.kent.edu/wick.
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JONATHAN GOODMAN
English crime historian Jonathan Goodman visited a number of cities where notorious murders occurred as he embarked on a 6,000-mile train trip across the United States. As a true crime book, *Tracks to Murder* is witty and informative and enriches the classic American murder cases by placing them within their original settings. As a travel book, it presents the seasoned reflections of a cultivated English writer on American manners and morals observed during his transcontinental journey.
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Paper $18.00
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DUSK & SHADOW—
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