HEMINGWAY, 1950S MEN’S MAGAZINES, AND THE MASCULINE PERSONA

ALSO IN THIS ISSUE:
- “THE INDIAN HATER” AND OTHER STORIES
- SCARS TO PROVE IT
- MURDER OF A JOURNALIST
- LETHAL WITNESS
## A Note from the Director

“Books are the bees which carry the quickening pollen from one to another mind.”

—JAMES RUSSELL LOWELL

I am pleased to welcome to our hardworking staff acquiring editor Joyce Harrison and editorial assistant Scott Bennett. Joyce brings to Kent State broad publishing experience gained at a number of university presses, and Scott joins us following his successful completion of an editorial internship here last year. And happily for the Press, Mary Young, who also began her publishing career as a KSU Press intern, became our managing editor last summer.

These dedicated professionals and their colleagues transform raw manuscripts into high-quality publications that further the humanities and preserve and promote a literate society. Our new titles for spring explore American literature, history, true crime, poetry, translation studies, sports, and the Ohio region. I invite you to peruse our catalog and sample this splendid collection.

Will Underwood

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Kent State University Press books are printed on acid-free paper for archival longevity, and most use paper made from 60% recycled pulp, with 10% post-consumer waste.

*Cover illustration from Rugged Men © 1956 Stanley Publications*
Hemingway, 1950s Men’s Magazines, and the Masculine Persona
David M. Earle

Hemingway as viewed through the lens of men’s pulp magazines

During the 1950s, Hemingway was in two plane crashes, won a Nobel Prize, published a best-selling novel, and had five movies released based on his work. He had always been a public figure, but during these years his fame rose to that of celebrity.

Splashed on the pages of men’s magazines were articles titled “Hemingway, Rogue Male,” “Hemingway: America’s No. 1 He-Man,” “Hemingway: War, Women, Wine, and Words,” and “Hemingway: King of the Vulgar Words and Seduction.” These articles appeared not in the mainstream men’s magazines like Esquire, Field & Stream, and Playboy, but in the pulp men’s adventure magazines of Vagabond, Rogue, Modern Man, Male, Bachelor, Sir Knight!, and Gent. Kitschy, extreme, and often misogynistic, these magazines capture the hyper-masculinity of the postwar decade. And Hemingway was portrayed as a role model in all of them.

Using these overlooked and sensational magazines, David M. Earle explores the popular image of Ernest Hemingway in order to consider the dynamics of both literary celebrity and midcentury masculinity. Profusely illustrated with magazine covers, article blurbs, and advertisements in full color, All Man! considers the role that visuality played in the construction of Hemingway’s reputation, as well as conveys a lurid and largely overlooked genre of popular publishing.

More than just a contribution to Hemingway studies, All Man! is an important addition to scholarship in the modernist era in American literature, gender studies, popular culture, and the history of publishing.

David M. Earle is assistant professor in the Department of English and Foreign Languages at University of West Florida in Pensacola. He is the author of Re-Covering Modernism: Pulps, Paperbacks, and the Prejudice of Form and has articles in The James Joyce Quarterly and the forthcoming Oxford Critical and Cultural History of Modernist Magazines.
The man who brought forensic pathology out of the laboratory

Sir Bernard Spilsbury was an early-twentieth-century British forensic pathologist who gained fame by testifying in classic murder cases, beginning in 1910 with the Dr. Hawley Harvey Crippen trial. His expert court testimony—he identified Crippen’s victim by detailed microscopic study of a scar—convinced the lay jury of Crippen’s guilt.

Considered the father of modern forensic pathology, Spilsbury became well known after he provided crucial prosecutorial evidence in the Brides in the Bath case (where a nurse nearly drowned in a laboratory experiment designed to prove his theories), the Blazing Car and Brighton Trunk murders, and the Hay-on-Wye arsenic poisoning trial. Knighted in 1923, Spilsbury performed 20,000 postmortem examinations and became the first and only “Honorary Pathologist to the Home Office.”

Controversial and dramatic, Lethal Witness charts Spilsbury’s rise and fall as a media star, revealing how he put spin on the facts, embellished evidence, and played games with the truth. In some notorious cases, his “positive evidence” led to the conviction and execution of men innocent of murder—gross miscarriages of justice that now demand official pardons.

Andrew Rose examines Spilsbury’s carefully nurtured image, dogmatic manner, and unbending belief in his own infallibility and exposes the fallacies of the man dubbed “the most brilliant scientific detective of all time.” True crime fans, students of forensics, and law enforcement professionals will enjoy this biography of Sir Bernard Spilsbury, the man who helped raise forensic science to an art.

Andrew Rose became a member of the English Bar in 1968, specializing in crime, and is a former immigration judge in the United Kingdom. He is the author of Scandal at the Savoy and Stinie: Murder on the Common, which was a finalist for the Gold Dagger Non-Fiction Award of the Crime Writers’ Association.
Private detectives, crooked cops, gangsters, and bootleggers

The July 1926 murder of the editor of the Canton, Ohio, Daily News, Don R. Mellett, was one of the most publicized crimes in the 1920s. For less than a year, Mellett was the editor of the Daily News, owned by former Ohio governor and Democrat presidential candidate James Cox. Having promised Cox he would turn the unprofitable News into a success, Mellett combined personal conviction with marketing savvy and in 1925 embarked on an antivice, anticorruption editorial campaign. The following year, the Daily News and Mellett, posthumously, received the Pulitzer Prize for his columns.

His editorials were often aimed at the Canton police chief, S. A. Lengel, making the News law and order crusade personal. An unholy alliance of bootleggers and corrupt police, angered at Mellett’s interference with business as usual, hired an ex-con from Pennsylvania, Patrick McDermott, to attack and scare the editor. When the intended assault spiraled out of control and Mellett was murdered, the national press became outraged and saw this situation as an attack on the First Amendment, demanding justice in editorials appearing on the front pages of newspapers throughout the country.

Author Thomas Crowl, using newspaper and magazine accounts, interviews, and other primary source material (some previously unavailable), follows the investigation into the Mellett murder by a private detective who was hired by the Stark County prosecutor. The arrest of the prime suspect and the sensational trial of the cocky hitman received nationwide media coverage. The murder investigation also netted the two local hoodlums who hired McDermott. Additionally, a former police detective was arrested and convicted as the originator of the plot, and he in turn implicated police chief Lengel in the murder conspiracy. Nearly a year and a half later, however, Lengel was ultimately acquitted of the charges.

This compelling and intriguing story is the first in-depth study of the Mellett murder. Historians and true crime buffs will welcome this as a valuable addition to the field of true crime history.

Thomas Crowl is a veterinarian in Ohio. He is an amateur social historian and has published several articles in Timeline, History Magazine, and Man at Arms.
**SHANTY IRISH**

Jim Tully  
With an introduction by Paul J. Bauer and Mark Dawidziak  
Foreword by John Sayles

Memories of an Irish-American growing up log-shack poor in small-town Ohio

A hard-edged mixture of hilarious and heartbreaking memories, Tully’s autobiographical 1928 book digs deep into the soil of his native Ohio to show what life was like in the late nineteenth century for a poor Irish-American family. Within the covers of this acclaimed work, we meet the author’s father, also named Jim Tully, “a gorilla built” ditchdigger whose stooped shoulders carry “the inherited burdens of a thousand dead Irish peasants.” We meet his mother, Biddy, a “woman of imagination” who “had all the moods of April.” We meet his uncle, ruthless John Lawler, who was tried, convicted, and sentenced to fifteen years in the Ohio penitentiary for stealing horses. And we meet his grandfather, Old Hughie Tully, “born with the gift of words”—“capable of turning death into an Irish wake and pouring liquor down the throat of the corpse.”

Old Hughie, “never without a tale to tell,” emerges as the most vividly drawn character in a book packed with unforgettable characters. Tully’s most deeply personal book, *Shanty Irish* had a profound impact on readers and other leading American writers of the 1920s. “*Shanty Irish* is a chunk of real life,” wrote Upton Sinclair. “It made me feel human and humble, which is good for anybody.” H. L. Mencken said, “In *Shanty Irish*, it seems to me, he has gone far beyond any of his work of the past. The book is not only brilliantly realistic; it also has fine poetic quality.”

Indeed, a book soaked in mud and whiskey, *Shanty Irish* is at turns brutal, sentimental, ironic, lyrical, humorous, and tragic.

“*Shanty Irish* is a window, cracked and soiled, into a time and a place and a people before the moving pictures became an American obsession, people who had to create their own dreams, invent their own stories, and find escape from hopeless lives in hard liquor or the cold comfort of a promised Hereafter.”

—from the foreword by John Sayles
CIRCUS PARADE
Jim Tully
With an introduction by Paul J. Bauer and Mark Dawidziak
Foreword by Harvey Pekar

A facsimile reprint of this classic tale of the seamier side of circus life

Based on his time as a circus laborer, Circus Parade presents the sordid side of small-time circus life. Tully's use of fast-paced vignettes and unforgettable characters made this book one of his most successful, both commercially and critically. Among the cast is Cameron, the shifty circus owner; Lila, the lonely four-hundred-pound strong woman; and Blackie, an amoral drug addict.

This is by no means a romantic story about a boy joining the circus. Tully knows too well its seamier side. Instead, he paints a picture of life at the edges—earthly, wolfish, and brutal. Fans of Jack London, Jack Kerouac, John Steinbeck, Charles Bukowski, and hard-boiled writers of the 1930s will find a kindred spirit in Jim Tully.

“Jim Tully was one of the fine American novelists to emerge in the 1920s and '30s. He gained this position with intelligence, sensitivity, and hard work. . . . No matter how crazily violent or fantastic his stories are, readers accept them as nonfiction. Tully makes the improbable seem true.”

—from the foreword by Harvey Pekar

Jim Tully (1886–1947) was born in St. Marys, Ohio. He is the author of numerous novels and is credited with originating the hard-boiled writing style. Paul J. Bauer is a used and rare book dealer in Kent, Ohio. He is the coauthor of Frazier Robinson’s autobiography, Catching Dreams: My Life in the Negro Baseball Leagues (1999). Mark Dawidziak has been the television critic at the Cleveland Plain Dealer since 1999. A theater, film, and television reviewer for about thirty years, his many nonfiction books include The Barter Theatre Story: Love Made Visible (1982), The Columbo Phile: A Casebook (1989), Mark My Words: Mark Twain on Writing (1996), The Night Stalker Companion: A 25th Anniversary Tribute (1997), Horton Foote’s The Shape of the River: The Lost Teleplay about Mark Twain (2003), and The Bedside, Bathtub & Armchair Companion to Dracula (2008). He is also a novelist and a playwright.

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Black Squirrel Books

The Black Squirrel Books imprint includes reprints of valuable studies of Ohio and its people, including historical writings, literary studies, biographies, and literature.
A countdown of the Cleveland Indians’ greatest games

It’s far too easy to allow the national media and disparaging fans to undermine Clevelanders’ views of their professional sports teams. While the Browns, Indians, and Cavaliers have certainly caused more than their fair share of frustration and heartbreak over the past century, there are countless moments of glory in the fertile athletic history of Northeast Ohio that receive little notice east of Shaker Heights or west of Rocky River. Jonathan Knight’s Classic Cleveland series sets out to combat this trend, bringing together the most memorable moments of Cleveland’s beloved athletic clubs. In three separate volumes, Knight ranks the fifty greatest games of each franchise with entertaining accounts of every contest, properly placing them in the broad landscape of civic history.

Regardless of what the current editions of the Browns, Indians, and Cavs accomplish, each contest is another chapter in an epos that connects succeeding generations of fans to those that came before. The Classic Cleveland series colorfully illustrates that regardless of today’s final score, the simple continuation of the saga is reason enough for reflection and celebration.

Classic Tribe counts down the fifty greatest Cleveland Indians games, from wild ninth-inning comebacks to dazzling pitching performances to spellbinding playoff encounters. The storied history of Cleveland’s endearing baseball franchise is sprinkled throughout these tales, from weekday matinees at cozy League Park at the dawn of the twentieth century to unforgettable autumn nights at Jacobs Field.

Knight ranks World Series masterpieces alongside incredible individual performances and historic achievements: two perfect games seventy-three years apart, the most memorable of the 1954 Tribe’s record 111 victories, and the greatest comeback in baseball history. Included in these pages are the heroics of Tribe legends like Stan Coveleski, Bob Feller, Lou Boudreau, Rocky Colavito, and Omar Vizquel to name just a few. Whether played on a balmy summer night on the lakefront or on a golden October afternoon at the corner of Carnegie and Ontario, each game included in Classic Tribe is worth remembering and revisiting. Sure to spark interest and debate, Classic Tribe will appeal to Indians fans everywhere.

A lifelong follower of Cleveland athletics, Jonathan Knight has written four books on Cleveland sports history, numerous articles, and a biweekly Cleveland Browns newsletter for eight years. He has a degree from Ohio University’s E. W. Scripps School of Journalism and worked as a sportswriter in Columbus, Ohio, for seven years. Knight is currently a staff writer/editor at Franklin University.

Photo from Cleveland State University Library’s Cleveland Press Collection.
A facsimile edition of the celebrated 1953 history of the Phillies

Fred Lieb and Stan Baumgartner’s history of the Philadelphia Phillies was originally published in 1953 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 the genre and have become prized collectibles for baseball readers and historians.

Together Lieb and Baumgartner chronicle the Phillies franchise’s turbulent past—from its frustrating early decades, through its heartbreaking loss to the Boston Red Sox in the 1915 World Series, to its exciting “Whiz Kids” pennant of 1950. Phillies legends like Grover Cleveland Alexander, Chuck Klein, and Ed Delahanty fill these pages, and their colorful anecdotes are woven into the fabric of each season’s story.

In addition to its comprehensive and intimate examination of the team’s history, The Philadelphia Phillies addresses the challenge of rooting for an often-struggling home team in a city known for its passionate baseball fans. Lieb’s devotion to his hometown Phillies and overall love of the game and Baumgartner’s unique insight as a Philadelphia sports writer and former player often lead to thoughtful advice and comfort for long-suffering Phillies fans. A trip through a rocky but remarkable past, The Philadelphia Phillies is another enjoyable addition to the Writing Sports Series.

“Lieb and Baumgartner remind readers that it’s easy to root for a winner, but some of us fall in love with a team in defeat probably because of our ability to relate. Rooting for the Phillies, then, is like rooting for ourselves. After all, people tend to ‘lose’ in life a lot more than they ‘win.’ What really matters is how they rebound from the loss. Such ability makes ‘winning’ so much more special when it finally occurs.”

—from the foreword by William C. Kashatus

Hall of Fame writer Frederick G. Lieb wrote seven of the team histories for the Putnam Series. He was perhaps one of the most revered baseball writers in the first half of the twentieth century and in 1973 became one of the first living baseball writers elected to the writers’ wing of the Hall of Fame. Stan Baumgartner was a former baseball player with the Phillies and Athletics. After his baseball career, he became a sportswriter for the Philadelphia Inquirer. William C. Kashatus holds a doctorate in history from the University of Pennsylvania. He is the author of ten books on Philadelphia baseball, including September Swoon: Richie Allen, the ’64 Phillies and Racial Integration and Almost a Dynasty: The Rise and Fall of the 1980 Phillies.

Writing Sports Series
Richard “Pete” Peterson, Editor
The Writing Sports Series publishes reprints of classic sports books and original manuscripts of literary quality. The series is open to submissions from all sports fields, though its emphasis is on baseball because of its historical standing as the national pastime. The series publishes fiction and nonfiction and is interested in diverse topics dealing with the role of sports in defining culture and society.

See page 24 for related baseball books.
A collection revealing the joys, fears, intimacies, and transcendent moments shared by a nurse and her patients

What is it like to be a student nurse washing the feet of a dying patient? To be a newly graduated nurse, in charge of the Intensive Care Unit for the first time, who wonders if her mistake might have cost a life? Or to be an experienced nurse who, by her presence and care, holds a patient to this world? Poet and nurse practitioner Cortney Davis answers these questions by examining her own experiences and through them reveals a glimpse into the minds and hearts of those who care for us when we are at our most vulnerable. *The Heart’s Truth* offers the joys, frustrations, fears, and miraculous moments that nurses, new and experienced, face every day.

In these finely wrought essays, Davis traces her twin paths, nursing and writing, inviting readers to share what she discovers along the way—lessons not only about the human body but also about the human soul. Rich, intimate, and never shrinking from the realities of illness, the grace of healing, or the wonder of words, *The Heart’s Truth* will inspire student caregivers, intrigue readers, and affirm those who have long worked in nursing, a profession that Davis calls “odd, mysterious, humbling, addicting, and often transcendent.”

“The Heart’s Truth should be required reading at every nursing school in the country. It offers a powerful and moving portrait of what it means to be a nurse. In writing that is of the highest quality, the reader is swept up in the drama of nursing and the compassion with which it is perfused.”

—Richard Selzer, surgeon and author

“Davis has perfectly captured the broader arc of movement from awkward, insecure novice to competent, often morally exhausted, clinician, with a poet’s touch.”

—Amy M. Haddad, Ph.D.

A literary collection that illumines the darkness of Alzheimer’s disease

Alzheimer’s disease is now estimated to affect one in two persons over the age of eighty and is being diagnosed in people as young as fifty. For the many people now trying to cope with a loved one suffering from this tragic disease, this collection will provide solace and valuable insight for family members as well as for those in the medical community who work with anyone afflicted with Alzheimer’s disease.

*Beyond Forgetting* is a unique collection of poetry and short prose about Alzheimer’s disease written by 100 contemporary writers—doctors, nurses, social workers, hospice workers, daughters, sons, wives, and husbands—whose lives have been touched by the disease. Through the transformative power of poetry, their words enable the reader to move “beyond forgetting,” beyond the stereotypical portrayal of Alzheimer’s disease to honor and affirm the dignity of those afflicted. With a moving foreword by poet Tess Gallagher, this anthology forms a richly textured literary portrait encompassing the full range of the experience of caring for someone with Alzheimer’s disease.

Because the writers share their personal stories as well as their poems and prose, this collection will be a valuable companion to anyone embarking on this difficult journey. In their honest, deeply moving, and compassionate portrayals, the voices collected here help illumine the darkness of this passage and help us see, as one of the contributors put it, “the unlikely light shining deep within it.”

**Holly J. Hughes**’s chapbook *Boxing the Compass* was published in 2007, and her poems and essays have appeared in a number of literary journals and anthologies, including *Dancing with Joy: 99 Poems*. A graduate of the MFA program at Pacific Lutheran University, she teaches writing at Edmonds Community College in Washington, where she codirects the Convergence Writers Series.
History as Fiction’s Muse

“When the first cannon sounded over Charleston Harbor in 1861, it announced the beginning of an American literary phenomenon. Readers North and South hungered for imaginative writing about the escalating war, and canny publishers were swift to deliver. . . . Today even the most conservative estimate would place the total number of Civil War novels at well over one thousand, and this figure does not account for the thousands of war-related stories published in journals, newspapers, and magazines since 1861.”

—from the Introduction

This examination of the interaction between fictional representations of the Civil War and the memoirs and autobiographies of Civil War soldiers argues that veterans’ accounts taught later generations to represent the conflict in terms of individual experiences, revealing how national identity developed according to written records of the past.

Author Craig A. Warren explores seven popular novels about the Civil War—*The Red Badge of Courage*, *Gone with the Wind*, *None Shall Look Back*, *The Judas Field*, *The Unvanquished*, *The Killer Angels*, and *Absalom, Absalom!* His study reveals that the war owes much of its cultural power to a large but overlooked genre of writing: postwar memoirs, regimental histories, and other narratives authored by Union and Confederate veterans. Warren contends that literary scholars and historians took seriously the influence that veterans’ narratives had on the shape and character of Civil War fiction.

*Scars to Prove It* fills a gap in the study of Civil War literature and will appeal to those interested in the literature, military writing, and literary studies related to the Civil War.

Craig A. Warren is assistant professor of English at Penn State Erie, The Behrend College.
The return of popular nineteenth-century short stories of the early American frontier

“The Indian Hater” and Other Stories, by James Hall returns to print an important and popular writer from an often-overlooked moment in American literary history. In the decades before the Civil War, when readers and writers in both the United States and England thought about writing from the American West they thought about James Hall (1793–1867) and his stories “The Indian Hater” and “Pete Featherton.” Between 1828 and 1836, Hall wrote dozens of short stories in a wide variety of genres while working as an editor, politician, and businessman, first in frontier Illinois and after 1833 in Cincinnati. Many of his stories were immediately reprinted on both sides of the Atlantic and achieved success with both the popular audience and the critics, despite their unorthodox treatment of the frontier.

Born a younger son to a prominent Philadelphia literary family, Hall first heard many of the stories that inspired his later fiction as a lawyer and judge riding the circuit in 1820s Illinois. Describing more common subjects than the sweeping narratives of James Fenimore Cooper or Francis Parkman, Hall's stories depict complex cultural collisions and exchanges: French settlers still populate his southern Illinois, and their more humane treatment of their Indian neighbors is contrasted with that of the Anglo-Americans Hall saw flooding the region; his white men are complicated and often corrupted, hardly confirmations of the myths of Daniel Boone or Cooper’s Leatherstocking; his Indian characters are complex and humanized, unusual depictions in a moment of race-based Manifest Destiny; and Hall's West is simultaneously tragic, violent, comic, and deeply conflicted. James Hall was popular and important in his moment, and his stories embody very progressive sentiments. His most famous story, “The Indian Hater,” is Hall's fictionalization of a real-life settler who, to avenge earlier attacks on his family, periodically hunted and murdered Indians at random. He wrote two versions of this tale, both included in the current volume, the second of which ends with a successful interracial marriage, a very controversial theme at the time.

To read these stories is to rediscover an American frontier too often left out of the history books, one rendered by the hands of a master prose stylist. The lack of quality of nineteenth-century texts coupled with the growing interest in early American writers make “The Indian Hater” and Other Stories, by James Hall an important addition to both U.S. history and literature.

Edward Watts teaches English and American Studies at Michigan State University. His previous books include In This Remote Country: Colonial French Culture in the Anglo-American Imagination, 1780–1860 (2006) and An American Colony: Regionalism and the Roots of Midwestern Culture (2002), both of which discuss Hall's work. He lives in East Lansing and Saugatuck, Michigan, is married, and has two sons.
A new, revised, and expanded edition of a translation studies classic

Translating Slavery explores the complex interrelationships that exist between translation, gender, and race by focusing on antislavery writing by or about French women in the French revolutionary period. Now in a two-volume collection, Translating Slavery closely examines what happens when translators translate and when writers treat issues of gender and race. The volumes explore the theoretical, linguistic, and literary complexities involved when white writers, especially women, took up their pens to denounce the injustices to which blacks were subjected under slavery.

Volume 1, *Gender and Race in French Abolitionist Writing, 1780–1830*, highlights key issues in the theory and practice of translation by providing essays on the factors involved in translating gender and race, as well as works in translation. A section on abolitionist narrative, poetry, and theater has been added with a number of new translations, excerpts, and essays, in addition to an interview with the new member of the translating team, Norman R. Shapiro.

Volume 2, *Ourika and Its Progeny*, will contain the original translation and analyses of Claire de Duras’s *Ourika* by Massardier-Kenney and Salardenne and new essays and translations.

This revised and expanded edition of Translating Slavery will appeal to readers and students interested in women’s studies, African American studies, French literature and history, comparative literature, and translation studies.

**Doris Y. Kadish**, Distinguished Research Professor of French and Romance Languages at the University of Georgia, continues to promote the emerging field of French slavery studies. Her publications include *Slavery in the Caribbean Francophone World: Distant Voices, Forgotten Acts, Forged Identities*, *Sophie Doin, La Famille noire*, and *Charlotte Dard, La Chaumière africaine*. Two other edited books are forthcoming: Marceline Desbordes-Valmore’s *Sarah* and Charles de Rémusat’s *L’Habitation de Saint-Domingue*. **Françoise Massardier-Kenney** is professor of French and Director of the Institute for Applied Linguistics at Kent State University. She is the editor of the American Translators Association Scholarly Series and coeditor of the journal *George Sand Studies*. Her publications include the monograph *Genre in the Fiction of George Sand* (2001) and translations of Sand’s *Valvèdre* (2007) and Antoine Berman’s *Toward a Translation Criticism: John Donne*. 
Françoise Massardier-Kenney’s translation of Antoine Berman’s *Toward a Translation Criticism* makes available for the first time in the English-speaking world one of the twentieth-century’s foundational texts in translation studies. Berman’s book, published posthumously in France, develops an original concept of “criticism of translation” and a methodology to anchor the practice of this criticism. He demonstrates how the work of translation is a critical process as well as a creative one. Moving away from nonsystematic evaluative approaches that focus on the shortcomings of translations or the normative approaches that study the cultural and literary systems into which the translations are inserted, Berman applies the notion of ethics he developed in his earlier works, calling for a translation that is nonethnocentric and stipulating that the creativity required by translation be focused on the re-creation of the original in the other language without being over-determined by the personal poetics of the writer-translator. Berman achieves a rare combination of hermeneutic and stylistic analysis, of commentary on the original and analysis of its translations, giving the reader access both “to the language of the original—to the way in which poetry and thought are deployed—and to the actual work of translation.”

*Toward a Translation Criticism* is divided into two separate but inter-linked parts, each focused on one element of the ethics of translation: theory (reflection) and practice (experience). In the first part Berman presents what he calls a general “productive criticism,” while in the second part he applies the general theoretical principles of this criticism to the analysis of the translations of John Donne’s work into French and Spanish. The translation of Berman’s text is accompanied by an introduction placing Berman’s thought in its intellectual context and by supplementary notes that complete the bibliographic material presented in the French-language version. This study is essential reading for translation studies scholars, readers interested in the creative literary process, in the nature of literary criticism, and in the philosophy of language. It will also be of interest to John Donne specialists.

**Antoine Berman** (1942–91) was a French translator, historian, and theorist of translation. **Françoise Massardier-Kenney** is professor of French and Director of the Institute for Applied Linguistics at Kent State University. She is the editor of the American Translators Association Scholarly Series and coeditor of the journal *George Sand Studies*. Her publications include the monograph *Gender in the Fiction of George Sand* (2001), the translation of Sand’s *Valvèdre* (2007), and *Translating Slavery, Volumes 1 and 2*, both of which she coedited with Doris Y. Kadish.
The history of African American entrepreneurship has produced a number of studies of economic development on the national level, but very few have examined this growth at the local level. *Confronting the Odds* was written to bridge that gap, and Bessie House-Soremekun provides this historical analysis of African American entrepreneurship in Cleveland, Ohio, from the early 1800s to the present. Additionally, in examining these historical and current trends, House-Soremekun presents brief biographies of several successful entrepreneurs, among them George C. Fraser, best-selling author; Robert P. Madison, internationally acclaimed architect; Leroy Ozanne, founder of Ozanne Construction Company; and Rachel Y. Daniel, Chief Customer Experience Officer, Synergy International Limited, Inc. and Decision Point Marketing and Research, Inc.

House-Soremekun’s statistical analysis of the factors that contributed to the success of African American businesses in Cleveland is supported by extensive research, and her policy recommendations about how entrepreneurship could be stimulated through public and private programs are thought provoking. *Confronting the Odds* documents life histories of business owners, compares African American male and female business owners, and offers insights into why some businesses succeed and others fail.

**Bessie House-Soremekun** is a nationally recognized leader, advocate, and expert on entrepreneurship and economic development. She received her Ph.D. in international studies from the University of Denver in 1988. She is the Public Scholar in African American Studies, Civic Engagement, and Entrepreneurship at Indiana University-Purdue University in Indianapolis. She is also director of the Entrepreneurial Academy of Greater Cleveland.
Canal Fever
The Ohio & Erie Canal, from Waterway to Canalway
Edited by Lynn Metzger and Peg Bobel
Illustrations by Chuck Ayers

Original essays on the past, present, and future of the Ohio & Erie Canal

Combining original essays based on the past, present, and future of the Ohio & Erie Canal, Canal Fever showcases the research and writing of the best and most knowledgeable canal historians, archaeologists, and enthusiasts. Each contributor brings his or her expertise to tell the canal’s story in three parts: the canal era—the creation of the canal and its importance to Ohio’s early growth; the canal’s decline—the decades when the canal was merely a ditch and path in backyards all over northeast Ohio; and finally the rediscovery of this old transportation system and its transformation into a popular recreational resource, the Ohio & Erie Canalway.

Included are many voices from the past, such as canalers, travelers, and immigrants, stories of canal use through various periods, and current interviews with many individuals involved in the recent revitalization of the canal. Accompanying the essays are a varied and interesting selection of photographs of sites, events, and people, as well as original maps and drawings by artist Chuck Ayers.

Canal Fever takes a broad approach to the canal and what it has meant to Ohio from its original function in the state’s growth its present-day function in revitalizing our region. Canal buffs, historians, educators, engineers, and those interested in urban revitalization will appreciate its extensive use of primary source materials and will welcome this comprehensive collection.

Lynn Metzger is a cultural anthropologist and is semiretired from the University of Akron. She has a B.A. and an M.A. in history from the University of Akron and a Ph.D. in Anthropology and American Studies from Case Western Reserve University. In addition to her work as a faculty member, she has coordinated community-based research and archaeology and resource interpretation in the area. Metzger and her husband have been involved in various ways in the development of the Ohio & Erie Canalway. Peg Bobel, a native of Akron, Ohio, worked for over 30 years as a social worker and nonprofit administrator. She enjoys writing and editing, often combining her interests in natural history and regional history. She and her husband, Rob, have written or edited several popular guides to the local area, including Trail Guide: Cuyahoga Valley National Park, The Nature of the Towpath, and Towpath Companion.
“The books in the Wick Poetry Series present exciting writing by new and emerging poets. Diverse, surprising, and politically and emotionally charged, this series has published some of the best new poetry being written, chosen by many of our most beloved and respected poets. The Next of Us Is About to Be Born is a valuable addition to the landscape of contemporary poetry.”

—Harvey Hix, Finalist for the 2006 National Book Award in Poetry for CHROMATIC

The Next of Us Is About to Be Born is an anthology of fifty-five poets published in the Wick Poetry Series celebrating the twenty-fifth anniversary of the Wick Poetry Center at Kent State University. Designed to be an eclectic grouping, the anthology illustrates the exciting new directions poets have been taking from the early 1990s to the present, in keeping with the Wick Poetry Center’s mission of encouraging new voices.

Since 1992 the Wick Poetry Series has published first books of poems by many of the country’s best young and emerging poets, including Victoria Redel, Richard Tayson, Honoree Fannone Jeffers, Kate Northrop, Lee Peterson, and others. The Stan and Tom Wick Poetry Prize is offered annually and judged by well-known poets, including Gerald Stern, Lucille Clifton, Marilyn Hacker, Li-Y oung Lee, Philip Levine, Yusef Komunyakaa, and C. K. Williams. The Wick Center also sponsors a series of chapbooks by Ohio poets selected through two competitions—one for students enrolled in Ohio colleges and universities and one for any poet living in Ohio. This series, edited by Maggie Anderson, has published early work by many poets now publishing their second and third books, such as Thomas Sayers Ellis, Jeanne Bryner, Diane Gilliam, Joe Bonomo, Matthew Cooperman, and Mary Ann Samyn.

Including two to three poems by each poet, the range of form and subject matter of The Next of Us Is About to Be Born is varied and far-ranging. Since some of the poets were still in undergraduate or graduate programs when these poems were written, the collection makes an excellent text for use in college and university poetry workshops. In addition to the now well-known poets, there are many whose work is just beginning to be published.

Maggie Anderson is professor of English at Kent State University and director of the Northeast Ohio MFA program. She also directs the Wick Poetry Center and edits the Wick Poetry Series of the Kent State University Press. She has published Windfall: New and Selected Poems, Cold Comfort, and A Space Filled with Moving and is coeditor of two anthologies, After the Bell: Contemporary American Prose about School and Learning By Heart: Contemporary American Poetry about School.
“Mindi Kirchner possesses an unblinking honesty and wit that is at once enchanting and heartbreaking. Her agile, beautifully crafted poems address the disappointments and sorrows of our uncrafted, ordinary lives and the painful distance between reality and imagination. She celebrates the joy in spite of, not because of, what is. Like a Buddhist she wishes for no other life, no reincarnation. And yet, as her reader, I can’t wait to see more, more lives, or at least many more books, from this talented new voice.”

—Nin Andrews

“Mindi Kirchner’s poems are rich with vivid detail and full of passion and spirit. Song of the Rest of Us recognizes and celebrates ‘the rest of us,’ people whose lives sometimes get overlooked, ignored, by elements of our larger culture. These poems resonate and linger like the best songs, the songs that touch us, the songs that make us want to move, to dance.”

—Jim Daniels, Judge 2007 Open Chapbook Competition

Mindi Kirchner was born in Lancaster, Pennsylvania. She graduated from Penn State University in 2002 and the NEOMFA program in August 2007. She enjoys teaching at Youngstown State University and reading poems voraciously. She lives in Youngstown, Ohio, with a wonderful dog and a terrible cat.

Wick Poetry Chapbook Series Four, #5
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—Cate Marvin

Liz Tilton was awarded her Ph.D. in English literature in June 2008 from the University of Cincinnati, where she now works in the Center for the Enhancement of Teaching & Learning. Her poems have been published in Southern Review, New Orleans Review, Southern Humanities Review, Valparaiso Poetry Review, and others.

Wick Poetry Chapbook Series Four, #6
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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 their website at http://www.kent.edu/wick.
Twenty-Five Years Of Wick Poetry

In collaboration with the Kent State University Press, the Wick Poetry Center sponsors an annual poetry chapbook competition for Ohio writers, as well as the $2,000 Stan and Tom Wick Poetry Prize. Winning manuscripts are published by the Kent State University Press, and the winners are also invited to give a public reading of their work on campus.

The Wick Poetry Center promotes opportunities for emerging and established poets and poetry audiences locally, regionally, and nationally. In 1984 Robert Wick, a sculptor and former art department faculty member at Kent State University, and his brother, Walter Wick, established what is today known as the Wick Poetry Center in memory of their sons Stan (1962–80) and Tom (1956–73).

**CHAPBOOKS BY OHIO WRITERS**

The annual Chapbook Prize is awarded to students attending an Ohio college or university (Student Competition) and to any poet living in Ohio (Open Competition). Two to four manuscripts are selected for publication in the Wick Chapbook Series annually. The Kent State University Press has published the following Chapbooks:

<table>
<thead>
<tr>
<th>Student Competition</th>
<th>Open Competition</th>
</tr>
</thead>
<tbody>
<tr>
<td>Against the Simple</td>
<td>Sunk Like God Behind the House</td>
</tr>
<tr>
<td>Robert Miltner</td>
<td>Kent Maynard</td>
</tr>
<tr>
<td>Animals of Habit</td>
<td>Surge</td>
</tr>
<tr>
<td>Catherine Pierce</td>
<td>Matthew Cooperman</td>
</tr>
<tr>
<td>Any Kind of Excuse</td>
<td>Tornado</td>
</tr>
<tr>
<td>Nin Andrews</td>
<td>Ted Lardner</td>
</tr>
<tr>
<td>The Auctioneer Bangs</td>
<td>Toward Evening and the Day Far Spent</td>
</tr>
<tr>
<td>His Gavel</td>
<td>Stephen Frech</td>
</tr>
<tr>
<td>Benjamin S. Grossberg</td>
<td>Twenty Questions for Robbie Dunkle</td>
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<td>J. Gabriel Scala</td>
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<tr>
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<td>Vanishings from That Neighborhood</td>
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<tr>
<td>Cloud Tablets</td>
<td>Joe Bonomo</td>
</tr>
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<td>F. Daniel Rzicznek</td>
<td>Weeks in This Country</td>
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<td>The Genuine Negro Hero</td>
<td>Vivé Griffith</td>
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<tr>
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<td>white</td>
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<td>The Heart’s Pangea</td>
<td>Mary E. Weems</td>
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<tr>
<td>Susan Neale</td>
<td>White Sustenance</td>
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<td>History in Bones</td>
<td>Kat Snider Blackbird</td>
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<td>Jason Gray</td>
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<td>Rooms by the Sea</td>
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<tr>
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<td>Mary Ann Samyn</td>
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<tr>
<td>The Lazarus Method</td>
<td>SABISHI: poems from japan</td>
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<tr>
<td>Kate Hancock</td>
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</tr>
<tr>
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<td>Salt</td>
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<td>Liz Tilton</td>
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<td>The Secret Turning of the Earth</td>
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<td>Anthony Libby</td>
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<tr>
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<td>The Several World</td>
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<tr>
<td>Colin Hamilton</td>
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<tr>
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<td>Sleepwalking with Mayakovsky</td>
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<td>Jim Murphy</td>
<td>Robert Brown</td>
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<tr>
<td>Morning Song</td>
<td>Song of the Rest of Us</td>
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<tr>
<td>Joanne Lehman</td>
<td>Mindi Kirchner</td>
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<tr>
<td>Nixon and I</td>
<td>The Space Between Stars</td>
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<tr>
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<td>Matt McBride</td>
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<tr>
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<td>Spotlight Girl</td>
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<td>Kevin Oberlin</td>
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<tr>
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</tr>
<tr>
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<td>Karen Craigo</td>
</tr>
<tr>
<td>Recipe for Blackberry Cake</td>
<td>Stranger Truths</td>
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<tr>
<td>Diane Gilliam Fisher</td>
<td>Maureen Passmore</td>
</tr>
</tbody>
</table>
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This First Book Prize awards the winning poet with $2,000 and publication of their first full-length book of poetry by the Kent State University Press. The competition is open to any poet writing in English who has not yet published a book. A nationally acclaimed poet is selected each year to judge the competition.

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<th>TITLE</th>
<th>PRICE</th>
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