

73 Ohio Poets

Cornfield Review Special Issue

\$3.95

73 Ohio Poets

Cornfield Review Special Issue

73 Ohio Poets
Cornfield Review Special Issue
1978-1979

Editorial Board: David Citino, Editor
Paul Bennett
Alberta T. Turner

Editorial Address: The Ohio State University
Marion Campus
1465 Mt. Vernon Avenue
Marion, Ohio 43302

This special issue of the *Cornfield Review: An Annual of the Creative Arts*, published by The Ohio State University Marion Campus, is supported by a grant from the Ohio Arts Council.

Cornfield Review seeks quality writing, photography and art work and will consider submissions for its regular issue each year between October 1 and February 1. All submissions must be accompanied by a stamped, self-addressed envelope.

Copyright 1978 by *Cornfield Review*
Rights revert to contributor upon written request.

73 Ohio Poets
Cornfield Review Special Issue

Contents

INTRODUCTION

The Editors	46
-------------------	----

POETRY

Barbara Angell	7	Toyo S. Kawakami	57
Russell Atkins	8	James C. Kilgore	58
Franchot Ballinger	9	Edward Lense	59
John M. Bennett	10	Joel Lipman	60
Phil Boiarski	11	Sue Martin	61-62
Imogene L. Bolls	12	Joseph McLaughlin	63
William K. Bottorff	13	Susan Mernit	64
Deborah Burnham	14	Martha Mihalyi	65
Grace Butcher	15-16	John N. Miller	66
Zachary Cade	17	Jan C. Minich	67
Robert Canzoneri	18-19	Nick Muska	68
Carol Cavallaro	20	Stephen Nagy	69
Hale Chatfield	21-22	Jane Navarre	70
Mimi Brodsky Chenfeld	23	Gary Pacernick	71
Michael Cole	24	D. Pope	72
Robert Collins	25	Rose Mary Prosen	73
d steven conkle	26-27	Laurel Richardson	74
Bobbie S. Corley	28	Margaret Ricks	75
M. J. DeLaet	29	Lynne Carol Rose	76
Lawrence Jay Dessner	30-31	Michael Joel Rosen	77
Buz Ecker	32	Joel Rudinger	78
John D. Engle, Jr.	33	is said	79
Barbara Fialkowski	34	William S. Saunders	80
Robert Flanagan	35-37	David Shevin	81
Robert R. Fox	37	Elizabeth Ann Shiblaq	82
Christopher Franke	38	Patricia Sierra	83
Stuart Frieberth	39-40	Larry Smith	84
Gordon Grigsby	41-42	Dalene Workman Stull	85
Theodore Hall	43	Nancy Takacs	86
Peter Hargitai	44	Eva Sparks Taylor	87
Donald Hassler	45	Leonard Trawick	88
Terry Hermesen	46	Michael Waters	89-90
Margaret Honton	47		
Jacqueline Lucas Hoover	48		
David Hopes	49-50		
Eric Horsting	51		
Margaret E. Hoskins	52		
Ron Houchin	53		
Robert Hudzik	54		
Marcia Hurlow	55		
Rocky Karlage	56		

NOTES ON CONTRIBUTORS	91-96
-----------------------------	-------

Introduction

I

This collection contains eighty-two poems by seventy-three poets who are now living in Ohio or have spent most of their years in the state. The poems were selected from the more than fifteen hundred submitted by nearly three hundred writers.

Poems were solicited through newspaper and radio announcements and information sheets mailed to writers and writers' groups, literary magazines, schools and colleges, local arts councils and other persons and groups. All Ohio residents were eligible to submit previously unpublished poems for consideration by the Editorial Board, comprised of Paul Bennett of Denison University, Alberta T. Turner of Cleveland State University, and myself. We attempted to choose the best of the poems submitted.

From the beginning, we intended that this anthology present to the reader a sampling of voices, styles and sensibilities. We wished to achieve a "mix" of poets: those whose work had already established them as writers of "national reputation"; those who were well known within Ohio's borders or within a region or metropolitan area in the state; and those who were not yet afforded a wide audience for their work. I think we have achieved just such a "mix" in 73 *Ohio Poets*.

Of course, there are names missing from each category mentioned above. We would need a collection much larger than this one is able to be to publish all the Ohio poets whose work deserves to be here. But we are proud — extremely proud — to be able to gather in one volume the poems of a large, active and articulate segment of Ohio's literary community.

I would like to thank Paul Bennett and Alberta T. Turner, who readily agreed to serve on the Editorial Board and who donated many hours of their time to help judge what seemed at times an avalanche of submissions. Both are discerning critics; and both outstanding poets, as they say, *in their own right*; I learned much from them and relied heavily on their judgment. My thanks go too to C. Eugene Maynard, Dean and Director of the Marion Campus, and Harry K. McLaughlin, Administrative Assistant at O.S.U. Marion, who have from the beginning supported *Cornfield Review* (with words *and* dollars). And I extend my gratitude to the Ohio Arts Council, whose generous grant made possible this special issue. If Ohio is blessed with a wealth of literary activity, one of the reasons is surely the state's dynamic and progressive arts council.

It is our hope that what you find in this collection will prompt you to seek out more poetry by the poets represented here and by others who live and work in the state of Ohio. As you turn the pages which follow, stop reading; listen to the vibrant chorus of seventy-three fine voices: listen.

David Citino
The Ohio State University Marion Campus

II

Having shared — with two poets whose taste and writing I admire — in the selection of these poems by seventy-three Ohio poets, I should perhaps state briefly the basis for my judgments. Such a statement may be one person's definition of a poem; or — as is more likely — it may be merely the confession of limitations and deficiencies I have generated in a lifetime devoted to the study of the elusive art called poetry.

In a poem I look for a distinctive experience, an experience that is self-certifyingly fresh and memorable and complex, hence an experience that adds to what I already know about life. Yet even as I undergo, by empathetic reading, my version of the experience the poet has created, I am hopeful to discover — perhaps at an instinctual or intuitional level — what I sense to be true about life. In short, in a good poem I look for the wonder of a vital experience rendered in an organic melding of idea, language, and form. And to say one word further on language and form: I hope they will be the simplest possible that honor the complexity of the idea of which they are a part.

Because I believe a poem grows from private vision rendered memorable at a personal level I am delighted when I find the energy of the poem moving from the inside out rather than from the outside in. Robert Frost phrased that notion better when he said: a poem is like a cake of ice on a hot stove; it moves in its own melting.

How many of the poems by these seventy-three Ohio poets move in their own melting and meet my or — more importantly — *your* definition of good poetry is for you to decide, but I think we all can take pride in the existence of such a large number of Ohio poets working at or near a professional level of competence. And if you are thumbing this collection, trying to decide whether it can offer you a good poem, let me refer you to these: Butcher's "Responsibilities," Flanagan's "Once You Learn You Never Forget," Friebert's "Growing Together," Grigsby's "First To Be Human," Kawakami's "Sequence of Haiku," Martin's "Arrivals," and Pope's "Winter Bed." But these are merely a generous half dozen appetizers; you'll find the main course delicious.

Paul Bennett
Denison University

III

73 Ohio Poets is an accurate but also a misleading title. These seventy-three do, for the most part, live in Ohio, but some have come from elsewhere, and some of the poems in this collection have been written elsewhere and about other places and cultures. The list contains many of the Ohio names familiar throughout the state and outside it, but several equally familiar names are absent. Many of the poems deal with Ohio landscapes (rural, suburban, and urban), but most of these landscapes could be duplicated in other parts of the United States. They deal with the problems of identity, personal relationships, and survival common to Ohioans but equally common to all Americans. By no stretch could *73 Ohio Poets* be called a regional collection, in the sense that the gold-rush poems of Alaska or the ballads of the North West logging camps could be called regional.

Rather, the book's unity and interest lie in its coring more deeply into the layers of a rich national loam than could a collection sponsored by a commercial press or gathered by an editor who must use published reputation, technical sophistication, and the anticipation of national reviews as his guides. Though several of the Ohio poets best known nationally are not here, the poets who have written poetry all their lives as a hobby and published locally are well represented, and the poets who teach in the Ohio Poets-in-the-Schools program and in Ohio college and university creative-writing programs, the editors of Ohio poetry magazines, the regulars at Ohio community workshops, the publishers of Ohio small press series, and the receivers of Ohio Arts Council grants. Not all of these; but enough to demonstrate that the poet's craft in Ohio today is conceived of as seriously and practiced as carefully and as copiously as it is anywhere in the nation.

Of course, because it can't be as selective as a national commercial venture, the quality is bound to be uneven. But also because it can't be as selective, it furnishes some good surprises. Who could have foreseen the startlingly effective structure of Mimi Chenfeld's "In the Playground" or the simultaneously bleak and tender tone of Leonard Trawick's "Foundations" or the creeping irony of Margaret Honton's "Abortion Poem" or the final transformation into metaphor of Edward Lense's "Going Home" or the fresh imagery of Nick Muska's "Fork-Lift Poem/Winter"? And though the seventy-three poets write mostly in the near-prose rhythms of contemporary American free verse, the reader will be surprised by the occasional sonnet, rhymed stanzas, prose poem, song. Only visual (concrete) poetry and musical settings are absent.

On the whole this collection shows that Ohio poets are writing independently of each other and independently of state lines. Theirs is private poetry, often low-keyed, but with great energy, and it is carefully constructed. These poems indicate the value of writing poetry to the American individual. They take themselves seriously, and they richly deserve that we take them seriously too.

Alberta T. Turner
Cleveland State University