whites and other Indian tribes with whom they had been associated.” The inquiry and Cass-Trowbridge manuscript and Weslager’s notes and commentary of both make it possible to reconstruct the social and traditional history of these people just prior to the move westward across the Mississippi River.

The experience of the Delawares in Missouri and Kansas began with hope and optimism and ended in heartbreak within two generations. Settled first along lands centering around James Fork of the White River near Springfield, Missouri, they were pressured to give up those lands for new federal guaranteed lands. The treaty that their Chief William Anderson negotiated in 1829 which gave lands at the junction of the Missouri and Kansas rivers seemed to promise the peace and security for which all yearned. Their stay in the new “promised land” lasted a scant thirty-eight years. Then, the Delawares along with other tribes were forced to surrender some fifteen million acres of “guaranteed” lands to the federal government to satisfy the demands of railroads, ranchers, and land speculators.

From Kansas, the tribe was moved to Oklahoma and merged with the Cherokee. For the next fifty years the Delawares struggled to maintain what remained of their tribal ceremonies and to maintain their separate identity from the Cherokees. The tribe also maintained that they were being denied moneys owed to them by the United States, the railroads, and by the Cherokees. Weslager leads the reader through the labyrinth of litigation that followed down to the final Supreme Court ruling of February 23, 1977, which awarded some $14,000,000 to the tribe; this was small compensation for their loss.

Weslager has performed a service both for the student of Indian history and for the Delawares themselves. It is a balanced albeit sympathetic account, and the printed manuscripts are invaluable. There is no bibliography, but at the end of each chapter are selected references.

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WESLAGER HAS PERFORMED A SERVICE BOTH FOR THE STUDENT OF INDIAN HISTORY AND FOR THE DELAWARES THEMSELVES. IT IS A BALANCED ALTHOUGH SYMPATHETIC ACCOUNT, AND THE PRINTED MANUSCRIPTS ARE INVALUABLE. THERE IS NO BIBLIOGRAPHY, BUT AT THE END OF EACH CHAPTER ARE SELECTED REFERENCES.

EDGAR W. MOORE

This book is a documentation of the craft stoneware industry, giving the scope and influence of this industry which flourished mainly in the Greensboro-New Geneva region of southwestern Pennsylvania during the nineteenth century and which went out of existence early in the twentieth century.

Red ware was produced in the region until 1849 when the first salt glazed stoneware made its appearance. After that date, the red ware was supplanted by the salt glazed stoneware. In 1859, there were six stoneware producers in the region but, by 1890, only one pottery was producing ware in New Geneva and two in Greensboro. The era came to an end in 1914 with the death of Arthur Robbins, the last surviving active potter.

The book fully details the production process of this type of pottery. Stoneware was thrown on a potter's wheel, ears or handles stuck onto the ware (where required), decorated, glazed on the inside with Albany Slip Clay, dried and fired in upright wood- or coal-fired kilns. Decorations were applied with a brush and were blue in color since a mixture of cobalt or smalt and clay was used. Flowers and fruit as well as abstract patterns were the most commonly used decorations. These were predominantly freehand during the 1850s and 1860s, but were later supplanted by stencil decorations due to competition and the necessity of economizing.

As soon as the thrown ware was decorated and glazed on the inside it was set out to air dry. This took from a day during dry weather to several days during wet or cold weather. The dried ware was then loaded in the kiln, mouth to mouth and foot to foot on top of each other in tiers. Thrown collars were used to separate tops and bottoms of jugs while elongated rolls of clay (cockspurs) were positioned between the vertical stacks to give stability during firing.

Loaded kilns were held at 200-250 degrees for six to eight hours to dry the ware thoroughly, and then an experienced fireman gradually brought the temperature to a dull red heat. At this point, fuel was added at an accelerated speed for twenty-four hours or more, depending on the size of the kiln, to the maximum temperature (2,200 to 2,300 degrees). The early kilns were fired with wood, but by the 1880s kilns were started with coal and finished with wood. Gas was possibly used in some kilns in the early twentieth century.

When maximum temperature was attained, salt (sodium chloride) was introduced through ports in the kiln walls. As the salt entered the hot kiln, it was vaporized and the sodium combined with the silica in the clay to form an alkaline silicate glass on the outer surface of the
ware, while the chlorine combined with hydrogen to form hydrochloric acid which was dissipated through the chimney. This was quite spectacular, as yellow flame would shoot out the salting ports and dense clouds of vaporous acid would rise like smoke into the sky. Afterwards, fired ware was removed from the kiln, graded, and sold.

Professor Schaltenbrand includes considerable material on the economic aspects of the industry. At first the local market absorbed most of the production. However, as the industry grew, more distant markets had to be developed. The chief method of delivery to these markets was by barge.

The volume is enhanced by many photographs of typical ware produced, with descriptive captions when available.

*Hall China Company*  
East Liverpool, Ohio

*B. W. Merwin*


Making extensive use of oral histories, and personal and official records in union, federal, and presidential archives, Melvyn Dubofsky and Warren Van Tine have undertaken to demythologize a life which frequently deliberately fostered myth in order to cloak power in a web of inscrutability. Like earlier Lewis biographers, Dubofsky and Van Tine uncover scant information about Lewis's private life. In fact only two chapters trace the unionist's obscure origins and his first steps to a career in union organizing. Other than occasional references interspersed throughout the book to Myrta Lewis's (John L. Lewis's wife) quest for expensive antiques, to Lewis's fine homes in Springfield, Illinois, and Alexandria, Virginia, or to the early death of one daughter and the obesity of the other, or to the rejection of his namesake — all of which caused Lewis considerable anguish — Dubofsky and Van Tine focus rather rigidly on Lewis as a public figure.

According to the authors, Lewis modeled his style as a labor leader after the fashion of American big-city politicos, veritably after New York's Boss Plunkitt. Like late nineteenth-century politicians, Lewis and such union cohorts as William Green, Daniel Tobin, and Phillip Murray viewed their work as a profession. This in fact is the