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The Search for Thomas F. Ward, Teacher of Frederick Delius. By Don C. Gillespie

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long separations, how men and women coped with death and fear and divided political loyalties. It is a compelling dialogue on family and gender relations during the Civil War. More importantly, *Rose Cottage Chronicles* brings this significant collection to a wider audience.

Sheila B. Cohen

The Search for Thomas F. Ward, Teacher of Frederick Delius. By Don C. Gillespie. Gainesville, Florida, 1996. University Press of Florida. xvi, 180 pp. Illustrations. Notes. Bibliography. Index. Cloth – \$29.95.

The youth who trains, or runs a race,
Must bear privations with unruffled face
Be called to labour when he thinks to dine,
And, harder still, leave wenching, and his wine.

These lines from Byron's "Hints from Horace" symbolize the work ethic instilled in the pupil Frederick Delius, who later became a musical master. Delius learned these lines from his teacher, Thomas F. Ward, a Brooklyn-educated music instructor. Delius subsequently recalled that Ward's tutelage during several months in Florida provided "the only lessons from which I ever derived any benefit." Years later a music student, Don Gillespie of the University of Georgia, stumbled upon a recording of Delius's most famous work, "Appalachia: Variations on an Old Slave Song," which evoked images of South Georgia and North Florida. Gillespie's professor urged his student to explore Ward's fundamental influence on Delius's early musical experiences. Thus began an insatiable curiosity which shaped the writing of this book, and the result is a kind of first-person narration of the author's search for Ward.

Gillespie traces Ward's steps from his childhood in a Catholic orphanage in Brooklyn, New York, to his early interest in music and his training as a organist and choirmaster. In 1883 Ward contracted tuberculosis, and his doctors recommended that he relocate to Florida. Leaving Brooklyn for Jacksonville, Ward took a job as an organist at the Church of the Immaculate Conception. Within weeks Professor Ward was supplementing his income by offering piano lessons, through which he met Frederick Delius. Private lessons at Delius's orange grove on the St. Johns River followed and, according to Gillespie, provided the young aspiring musician a spiritual revelation in idyllic physical surroundings. And it was there that Delius made steady musical progress under the guidance of a strong intellect and sympathetic comrade.

In 1887 Ward moved to St. Augustine, where he found the town's Catholic heritage much to his liking. However, after a fire destroyed the cathedral, he moved on, first to Palatka, and then finally to St. Leo College, which offered him a teaching position in 1894. Located in West Central Florida, thirty-five miles north of Tampa, the four-year-old college combined a military regimen with a three-year curriculum of commercial and liberal arts courses. While at St. Leo, Ward made the decision to prepare for the priesthood. But during his training, he reached a spiritual crisis, sparked by serious doubts about his own fitness for the priesthood. He also harbored nagging questions regarding the circumstances of his birth. Gillespie is convinced that Ward knew, or at least suspected, that he was the illegitimate son of a priest, and thus needed a

special dispensation to become a priest. And even if this was granted, Ward would have had to live a life of special penance. With this secret, combined with his aching feeling that his temperament was not suited to the priesthood, Ward faced a psychological and spiritual dilemma. His behavior became erratic, and a mental breakdown seemed imminent. Soon Ward was forced to admit that he had no vocation in the religious life. He was discharged from the college and released from his vows. Proceeding to Tampa and then to New Orleans, Ward continued a downward spiral, finally ending in a Catholic graveyard in Houston, Texas.

An interesting piece of historical detective work, this book will be of interest mainly to Frederick Delius enthusiasts and those curious about the early history of St. Leo College.

James M. Denham

Pacheco's Art of Ybor City. By Ferdie Pacheco. Gainesville, Florida, 1997. University Press of Florida. 66 pp. Illustrations. Cloth – \$39.95.

This is the last book of a trilogy by Ferdie Pacheco which seeks to recapture the flavor of life in Tampa's immigrant community. Like *Ybor City Chronicles*, and *The Columbia Restaurant Spanish Cookbook* (co-authored with Adela Hernandez Gonzmart), *Pacheco's Art of Ybor City* blends history, autobiography and Ybor City lore in a collection of stories that convey the "sense of daily life" in Tampa's Latin colony in the 1930s and 1940s, when the author was growing up there. In the previous books, Pacheco's drawings complemented the stories, but here, the colorful images that constitute the hallmark of his people's art take center-stage. The first portrait pays homage to one of the masters who most influenced Pacheco's artistic development – Mexican muralist Diego Rivera.

After a brief history of the immigrant community and a brief autobiography of the author/artist, Pacheco introduces the reader to his memories of Ybor City by telling the stories behind the thirty-three paintings that make up the book. Some of the most evocative images depict the working environment that defined this multiethnic community where Cubans, Italians, and Spaniards lived and worked side by side. In the redbrick cigar factories that dotted the Ybor City landscape, hundreds of cigar workers produced the Clear Havana cigars that made Tampa famous. Seated at their tables, the cigar makers would hand roll the cigars, sipping the Cuban coffee served by the *cafetero* and listening to the commanding voice of the *lector*, who read to them daily as they worked. Other paintings provide a glimpse of the immigrant community's social life – family picnics, trolley trips to the beaches in summer, dances at the clubhouses of the mutual aid societies, and heated debates at the local cafes about the topic of the day.

Community leaders are also represented in Pacheco's paintings, ranging from the much-revered Victoriano Manteiga, founder of the newspaper *La Gaceta*, to the fondly remembered county commissioner (and later Mayor) Nick Nuccio. And there are less prominent, but perhaps more colorful, community characters like the *piruli* man who sold the cone-shaped candy to Ybor City children or the ever-present vendor of bolita numbers (the illegal lottery game). Pacheco also recreates some of the political events that affected the community in the tumultuous decade of the 1930s, notably the crooked municipal elections of 1935 and the