



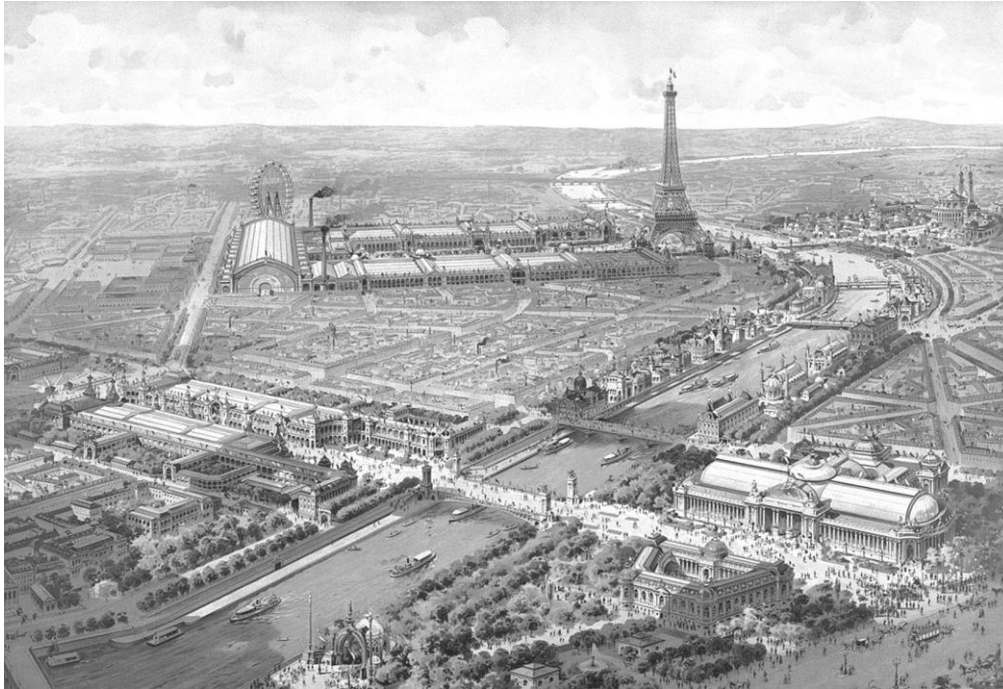
# THE HISTORICAL TIMES

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**LEFT:** A rendering of Central Paris 1900 captures major features of the 1900 *Exposition Universelle*, but the Eiffel Tower still dominates the scene.

**BELOW:** Spectators line up for the parade on East Broadway between Prospect and Pearl streets during the 1905 Granville Bicentennial celebration.

## Granville as a microcosm of pre-WWI era

Village in early 20<sup>th</sup> century contrasted with 'City of Lights'

By **DONALD G. SCHILLING**

Articles in *The Historical Times* logically focus almost entirely on the local history of Granville. As such, they constitute an invaluable archive documenting the evolution of the community from its settlement in 1805 to its emergence as a significant center of higher education in the later 19<sup>th</sup> century and development in the 20<sup>th</sup> century,



profiling major figures and institutions and their contributions to village life, cataloguing its changing material fabric, dramatizing the impact of fire, disease, crime, and much, much more. There are, however, potential problems with local history and those who write it. Carol Kammen in her book *On Doing Local History*, warns:

While topics deemed suitable for history have broadened over the years, the topics

ignored by local historians have remained fairly constant. Local historians have been, on the whole, antimodern and certainly antitechnological; they have been overly concerned with beginnings and with the distribution of land, without looking carefully at their own times. Local historians have rarely touched on topics that concern change.... As time has gone by, our local histories have repeated themselves—often to the point of reprinting earlier versions outright, without correction or addition....with only a few new chapters to account for the additional years.<sup>1</sup>

She also notes that “[l]ocal history is generally considered ... a way of building community; a way to ‘boom’ the town, ...” and thus controversial issues are often ignored. By its very nature local history is parochial and thus too often removed from the national and global contexts in which it is embedded and almost never comparative. This can deprive local history of enriching dimensions.

In this piece I seek to address this limitation by comparing Granville’s 1905 centennial celebration to the 1900 Paris *Exposition Universelle*, one of a number of world fairs held during that era. At first blush, it seems ridiculous to even think of comparing a local commemoration in a small central Ohio village to a world-class event held in arguably the preeminent city of its time, Paris, the city of light. Yet, I am suggesting that such a comparison is not only possible, but can also give us fresh understandings of Granville at the dawn of a new century. You, the reader, will judge whether my claim has merit or only reflects the boosterism of this local historian.

## THE PARIS EXPOSITION UNIVERSELLE

After the significant success of the 1889 exposition of which the Eiffel Tower was the stunning symbol, France was eager to repeat that triumph before too many years had passed. To preempt an assertive, muscular Germany from seizing the stage, the French government declared on July 13, 1892 (the eve of Bastille Day) that France would hold its fifth international exposition (the first occurred in 1855) from April to October in 1900. French prestige had to be upheld. As the organizers of the 1900 event would write, “The



**The entrance to the Paris exposition.**

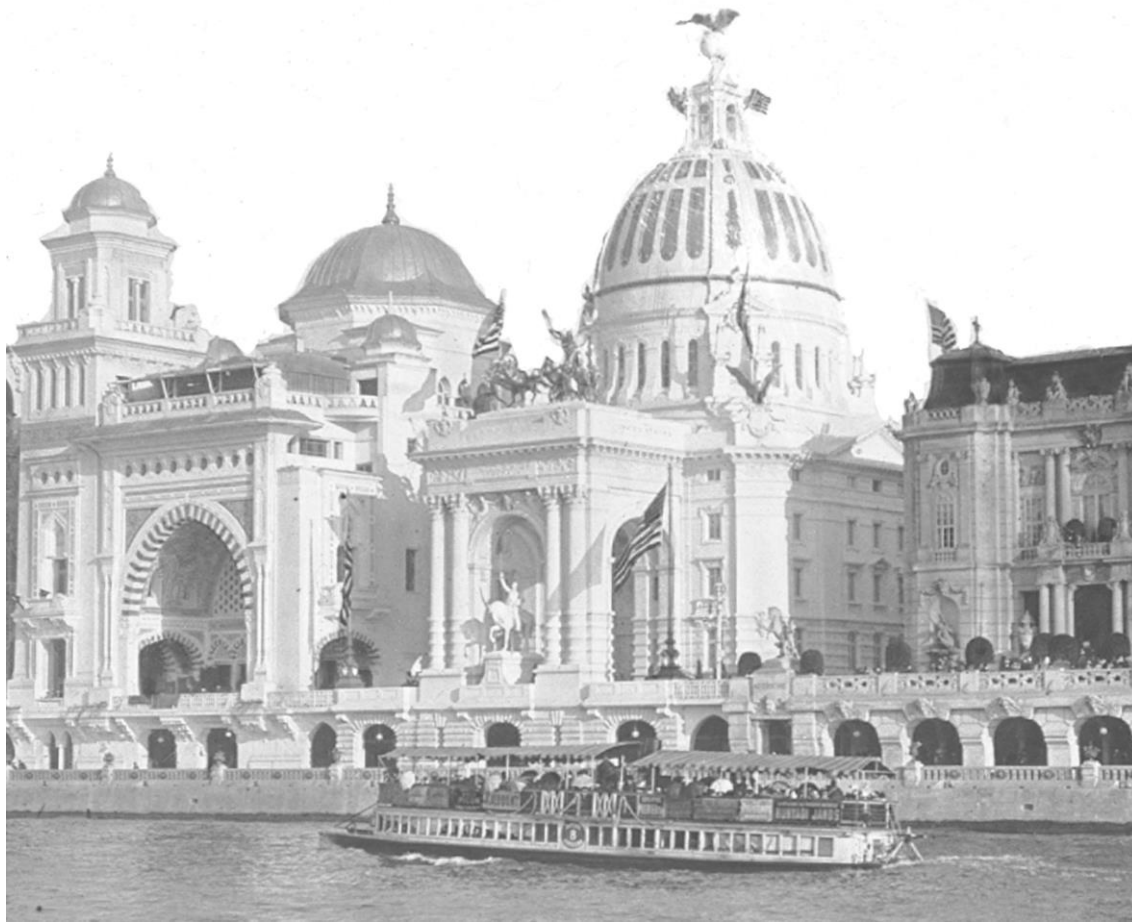
exposition of 1900 will define the philosophy and express the synthesis of the 19th century.”<sup>2</sup> France would not let Germany usurp its role to interpret the past century and set the tone for the new age. However, the accomplishments of 1889 would not be easily equaled.

Although the planners demarcated 543 acres for the exposition, the most extensive area to date, many of the forty-seven participating nations wanted more space than allocated and/or a prime location. The Americans, in particular, vociferously protested the absence of their pavilion from the Quai des Nations along the Seine with the other major powers, and exerted pressure on the French until their wishes were granted.

In addition, despite the best efforts of the French planners to find an exhibit to equal the Eiffel Tower, the task proved impossible. As noted by Arthur Chandler,

A number of less spectacular ideas were approved as “triumphs” for the exposition: the completion of the Pont Alexandre, perhaps the loveliest bridge in Paris; the construction of two permanent fine arts buildings, the Grand Palais and the Petit Palais; a ferris wheel; ... the opening of the new Metropolitan underground railway and the mammoth Gare d’Orsay. But none of the ideas, however worthy in its own right, could match the Tower.

The entrance to the exposition, *La Porte Monumentale Paris*, was intended to make a powerful aesthetic statement while also serving the utilitarian function of housing fifty-six ticket booths. For a



The American pavilion pictured in the center between those of Austria and the Ottoman Empire, as part of the *Exposition Universelle*. Denison Professor Amon U. Thresher judged it “a noble structure, spacious, dignified, a worthy representative of a great country.”

number of critics, however, “the monumental gateway was ornate, strange and lacking in taste and considered by exhibition goers to be the ugliest of all the exhibits.”<sup>3</sup> Some judged the fifteen-foot female statue topping the monument and representing Paris as better evoking a prostitute only reinforced negative judgments.

Nonetheless, from April 14<sup>th</sup> when this world’s fair opened, despite being far from finished, to November 12<sup>th</sup> when it closed, over 50 million visitors, significantly exceeding the attendance for 1889, passed through this grandiose portal hoping to be entertained and inspired by the many wonders of the modern world and the cultural riches of nations and colonies from around the globe. Those rushing to be among the early attendees were sorely let down. As Denison professor A. U. Thresher, who arrived in Paris in late spring, warned readers of the *Granville Times*, “My first visit to the Exposition on May 1<sup>st</sup>... was altogether disappointing. ... In all buildings visited on that date there were great vacant spaces, and occupied spaces were everywhere littered with the debris of unpacking and setting up of exhibits—almost no exhibits

actually installed and ready for public view.”<sup>4</sup> In late June, while “the debris of unpacking lies about, and there are even now many vacant places yet to be occupied,” Thresher found, “[e]nough and more, is in place to fill one with admiration for the cunning and skill and achievement of human hands and heads and hearts....”<sup>5</sup>

Once visitors passed through the monumental gateway they typically encountered old Paris (a medieval village theme park) and then a moving sidewalk transported them to various colonial pavilions featuring exotic displays such as “the leering skulls at the Dahomey hut”. But most came to be amazed by wonders of science and technology. According to Chandler, “The 1900 exposition boasted a number of significant firsts: the first exposition display of x-ray machines, wireless telegraphy, automat food service, and sound-synchronized movies. There was an immense area given over to automotive exhibits, and even a section devoted to ‘flying machines’.” In addition, the great Paris ferris wheel (which would end up in Vienna), the largest refracting telescope ever built with a focal length of 187 feet, the Gallery of



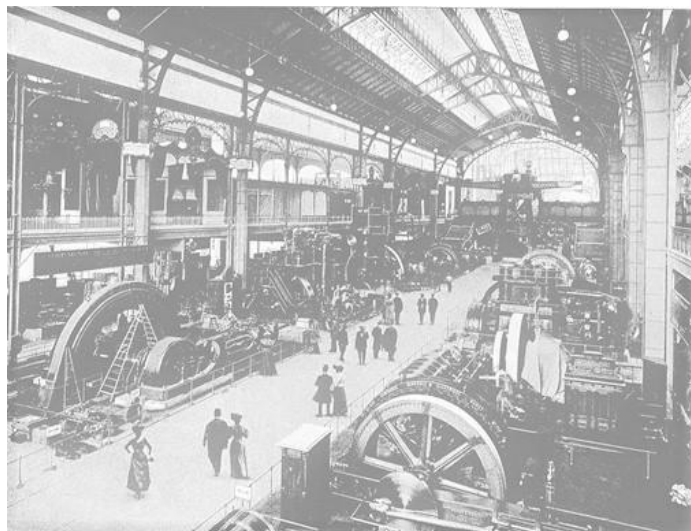
Machines, the Palace of Electricity, and the *Globe Céleste* (an early type of planetarium), highlighted the 19th century's immense progress. For one visitor, the notable Henry Adams, the dynamos in the Gallery of Machines exquisitely captured the essence of the new age while linking it to early Christianity. As he recounted (employing the third-person) in his autobiography *The Education of Henry Adams*:

To Adams the dynamo became a symbol of infinity. As he grew accustomed to the great gallery of machines, he began to feel the forty-foot dynamos as a moral force, much as the early Christians felt the Cross. The planet itself seemed less impressive, in its old-fashioned, deliberate, annual or daily revolution, than this huge wheel, revolving within arm's length at some vertiginous speed, and barely murmuring, – scarcely humming an audible warning to stand a hair's-breadth further for respect of power....<sup>6</sup>

The dynamos that so captivated Adams provided energy to generate the electricity powering virtually all of the exhibitions, including the Palace of Electricity whose nightly display, according to the exposition's *Hachette Guide* "is illuminated by 5,000 multicolored incandescent light bulbs, eight monumental lamps of colored glass, and lanterns sparkling on the pinnacles and along the upper ramps. In the evening this openwork frieze is a veritable luminous embroidery of light and shifting colors." The effect of the lights was magnified in the shimmering Water Chateau in the foreground, creating a fairyland for awestruck visitors.

The exposition entertained, dazzled, enthralled, and amazed attendees with the exhibits described above, but it also sought to promote tolerance for and cultural understanding of other peoples through the "Tour of the World" pavilions of Japan, Siam, Korea, and India that featured indigenous architectures as pictured here.

It was also the case that while the colonial exhibitions claimed to represent genuine Africans accurately enacting aspects of their cultures, in fact they were little more than human zoos "consisting of Africans who were paid to come from Africa to act in 'authentic' African ways and contained in artificial pavilions designed by Europeans."<sup>7</sup> Africans were portrayed as exotic and inferior but capable of



**Dynamos in the Gallery of Machines at the Paris Exposition Universelle.**



**The Palace of Electricity with the Water Chateau at night dazzled visitors at the Exposition Universelle.**

advancing because of the Europeans' civilizing mission.

For visitors wanting to experience Europe's cultural superiority in the arts, they only had to spend time in the *Petit Palais*, housing an exhibit on French decorative arts and emphasizing the latest style, Art Nouveau, or the *Grand Palais* featuring over 6,000 paintings by such artists as David, Ingres, Courbet, Renoir, Monet, Degas, Cezanne, Roualt, Klimt, Whistler and the youthful Picasso. Thresher found this work "marvelous" and enthused, "That in this day of unmatched activity in other fields, artists are among the liveliest of the lot, their heads fairly buzzing with new ideas and aspirations."<sup>8</sup> The building also contained a sculpture garden, but to find the work of Europe's greatest sculptor, August Rodin, one had to go outside the exposition grounds

to his special exhibit, there to marvel at a plaster caste of the stunning Gates of Hell with its surface embellished by 180 individual figures.

The *Paris Exposition Universelle* of 1900 can be judged a great success as suggested by Richard Cavendish, "The Exposition Universelle in Paris in 1900 is widely regarded as the most brilliant event of its kind."<sup>9</sup> Furthermore, in area, the number of exhibits and concessions, and attendance it surpassed all previous expositions. However, it was "so expensive to organize and run that the cost per visitor ended up being about six hundred francs more than the price of admission and the exhibition lost a grand total of 82,000 francs after six months in operation." Parisians who had bought shares to help fund the exposition lost their investments.<sup>10</sup>

Despite justifiable claims that "it secured Paris' reputation as a leading city of the modern age and showed the world that it was in the forefront of technological innovation...," the exposition sent mixed messages.<sup>11</sup> While Art Nouveau was celebrated as the style for the new age, much of the architecture in the pavilions and exhibition halls was traditional, drawing on Greek, Roman, Renaissance, Baroque and Rococo motifs; the theme of "Progress and Peace" had to compete with "Profit" (commercialism); the celebration of the modern had coexisted with nostalgia for the past; cultural tolerance was undermined by unflattering stereotypes of "exotic" peoples and the unambiguous claim that Europe was the center of the world with its powerful, dynamic, civilization marking highest stage of human development.

### **GRANVILLE CELEBRATES 100 YEARS**

Five years after the Paris exposition and many thousands of miles away, Granville, a small community in Central Ohio, proudly celebrated the centennial of its founding in 1905 with the high point of its commemoration falling on the week of September 3<sup>rd</sup> through the 9<sup>th</sup>. Prodded in 1903 by front page letters in the *Granville Times* by Henry Bushnell, author of the 1889 history of Granville, and Francis Wayland Shepardson, stellar academic from Chicago and devoted son of Granville, urging that planning for the event begin soon, the women of the Travelers' and Fortnightly clubs seized the moment to convene a meeting of representatives of

all the women's organizations in the village. The result, by December of that year, was the formation of the Women's Centennial Association (W.C.A.) with Kate Shepard Hines, president, Helen Munroe, secretary, Dora Howland Case, corresponding secretary, Mrs. G.T. Jones, treasurer, and a committee structure that would expand as planning advanced. Membership in the W.C.A. was open to any interested woman who paid \$1 a year in dues. From the beginning the women made it clear that "they do not seek to usurp the role of the men in this enterprise; they are just getting the ball rolling and will keep it moving until the men are ready to step in" and that they "seek to act only in conformity to the highest good of the community while recognizing the fact that what comprises the 'greatest good to the greatest number' can not be determined hastily."<sup>12</sup>

Be that as it may, the women of the W.C.A. were ambitious for Granville arguing from the beginning that the centennial required a major memorial:

Nothing *less* than a building suitable for the proper care of the Historical collection, with perhaps room for a library and a reading room, is to be thought of, while the women of the Association have even dared to dream of a far more imposing structure, one more worthy of the town and its history, its population and its prestige.<sup>13</sup>

Such a building would require substantial fundraising, but although the women were zealous in their efforts through bazaars, bake sales, community dinners, the sale of souvenir postcards, stationery, and buttons, a very successful music festival in April 1905, and a lecture series, the amounts raised were modest—a net total of \$650—and the laudable goal of a memorial building was postponed. Granville would not be able to compete on this level with the Paris exposition with its palaces whether *Grand* or *Petit*.

During the approximately eighteen months of planning, the W.C.A. met regularly to hear reports from its various committees (e.g., the Memorial, Local History, Historical Collections, Ways and Means, Village Improvements, Celebration and Program, Art Souvenir, Arts and Crafts, Music) and to make decisions on key issues. Those included how to organize the commemoration—by April 1905 the basic schedule was firmly in place—and



The logo for the Granville Centennial stationery and buttons

when in the year to hold it. On this question three options were initially proposed—spring, in June at the time of Denison’s commencement, and the second week in October. The last was favored by the W.C.A. and approved after discussion at a general community meeting held on May 20, 1904. However, in the fall, thanks in part to a *Times* column by F.W. Shepardson advancing persuasive arguments for a week in early September, the change in dates was made.<sup>14</sup> Shepardson also wrote a series of articles on Granville’s history, which both heightened *Times*’ readers appreciation for and knowledge of their community’s past and imbued the centennial with deeper meaning.

True to their pledge the women welcomed the men as they stepped forward in the final stages of planning for and implementation of the commemoration week. In late spring 1905 they changed the organization’s name from the Women’s to the Granville Centennial Association. Village officials appointed a group of prominent male citizens to represent its interests in the centennial and they were quickly integrated into the leadership structure of the expanded organization. In addition other local luminaries such as John Sutphin Jones, J.S. Graham, and A.M. Nichol were elected to a newly constituted Finance Committee. As the *Times* observed, “For nearly two years the women have been working and planning in the confident assurance that ‘when the proper time came’ the men would take up the burden of responsibility and by superior strength and ability—as financiers would simply sweep aside all obstacles and carry the thing to a triumphant and successful conclusion.” As they moved into positions of influence the men were

gracious enough to acknowledge “that the women of the association deserve great credit for taking up the burden of the centennial and carrying it thus far almost alone so far as the village is concerned.”<sup>15</sup>

Just as the French had understood the vital importance for their reputation of staging the universal exposition in 1900, the leaders of Granville grasped that “this celebration should be regarded as an opportunity for advertising Granville such as will never again be offered to the men of this generation and no expense, no trouble should be spared in making it memorable, an affair which will bring a glow of pride to the hearts of all the lovers of Granville, whether they be present in person or only read accounts of it in the daily press.”<sup>16</sup>

No effort was spared to encourage all the sons and daughters of Granville who were no longer residents of the village to return for the commemoration. A year before the event the *Times* announced plans to compile a register of the names and addresses of “all persons in the world who are likely to be interested in attending the Granville Centennial.” As of April 1905, the paper was being sent to former Granvillians around the world to inform them of unfolding plans for the celebration, while a month later a blank book was placed in Ackley’s drug store in which anyone could register the names and addresses of former residents and Denison alumni who were to be officially invited to the homecoming. In addition to regularly publishing the names of people joining the Women’s/Granville Centennial Association, the *Times* also regularly identified those who planned to return for the festivities. Included was Mrs. Amanda Wilkin Huston, of Sewickly, Pa., and an 1874 graduate of the



**Ready for the Granville Day Parade during the 1905 centennial observance.**

Granville Female College, who wrote, "Dear Mrs. Case: Enclosed please find check (\$5) for entry of names of my family upon the 'Granville Centennial Homecoming' list. We have been watching your progress as written each week in the Times, with much interest, and certainly hope and believe you promise an occasion of rare enjoyment which no loyal Granvillian ... can afford to miss."<sup>17</sup>

As the first week of September approached local residents 'busily engaged in giving the finishing touches to the decorations with which public buildings and private dwellings are put into holiday dress. A great deal of care has been expended in putting every part of the town in the trimmest array possible; and the success of the effort is attested by the fresh paint, the smooth green lawns and immaculate streets that greet the eye on every hand."<sup>18</sup> Almost every Granville home was ready to receive guests from out of town.

With all the planning and advanced preparations complete, Granville welcomed its week of celebration. As the *Granville Times* enthused,

Decked like a Princess, radiant with the brilliancy, beauty and grace of a fairyland court, overflowing with the truly loyal cordiality of warm hospitable American hearts, Granville has thrown open her gates to strangers and friends alike, and all week the old town has been crowded with those who are come together to celebrate the hundredth anniversary of her birth.

If Alligator Hill and Flower Pot, Mt. Parnassus and Sugar Loaf, and the Silent Brotherhood of the Welsh Hills could lift their

voices in one grand commemoration ode, they would find a theme worthy of a Lowell or an Emerson. Standing sentinels over the stately march of the years, they bury in their faithful breasts stories of struggle and suffering, of life, and love, and laughter, that make the sum of Granville's century of honor.

The centennial's organizing committee had determined that each day have its particular theme. Sundays (the 3<sup>rd</sup> and 10<sup>th</sup>) were devoted to religious observances, giving thanks for God's providence in the founding and nurturing of Granville. Monday, Labor Day, highlighted the role of Presbyterian Church, the first congregation in the village, and memorialized the first settlers. Tuesday, Patriotic Day, honored veterans and those who died fighting for the nation. In the morning a parade of veterans, village officials, school faculties, students and school children, and citizens marched from the Presbyterian Church to the Old Colony Burying Ground where F. W. Shepardson spoke on "Pioneer Patriots of Granville" and called on the younger generation to care for the old cemetery. That afternoon an elaborate program with a flag tableau featured Ohio's Lieutenant Governor Warren G. Harding, who spoke on "The Ideal Patriot" and held the audience "spellbound." Wednesday, Education Day, included an addresses by William O. Thompson, the president of The Ohio State University, "whose words were heard with great interest" and past Denison presidents Purinton and Andrews, currently presidents of the universities of West Virginia and Nebraska respectively. Additional programs focused on Granville's educational institutions with representatives speaking from Denison, Shepardson College, and the Young Ladies' Institute. Granville Day on Thursday showcased a grand parade that seemingly included virtually every resident of Granville; Friday, Home-Comer's Day, gave special attention to Granville's Welsh heritage culminating in a concert of Welsh music by the Cambrian Club of Columbus, judged to be "one of the finest musical events ever heard in Granville." A large crowd also gathered on Saturday to honor fraternal groups—the Masons, Odd Fellows, and Knights of Pythias—and their roles in village life.

The erection of two monuments also commemorated Granville's founding, On Monday the Presbyterians dedicated the stone tree stump



listing the names of the founders of the first Granville church and its pastors. The Rev. George Little, a son of Granville and of the church's most famous 19<sup>th</sup> century pastor, Jacob Little, offered "a most eloquent and interesting address" as part of the dedication. He appropriately emphasized "the hope that past and present gives us for the future." Little embodied the ties between past and present for he was the youngest member of the congregation at its 50<sup>th</sup> anniversary in 1855 and had seconded the motion that fifty years hence the church gather for its centennial.

On Granville Day "the crowning event of the week" occurred with the dedication of the Pioneer Monument on Sugar Loaf hill consisting of a rectangular granite base from Massachusetts, with the inscriptions "A tribute to the Pioneers" on one side and "Erected by Mary Case Minton in Memory of Mary Case Williams, Daughter of Captain Levi Rose and Polly Stowe" on the reverse, on which sat a five-ton native granite rock. Attached to the latter was a bronze plaque with the words:

In grateful remembrance of the members of the  
Licking Land Company  
Who Came from Granville, Massachusetts,  
And founded this town in the wilderness  
November 17, 1805.  
They built better than they knew.  
To God be the glory forever and ever. Amen.

The dedication ceremony was organized by the Masons of the Granville Star Lodge and included Masons from lodges in Central Ohio, the Grand Lodge officers of Ohio, and the Newark Knights Templar. They constituted an impressive procession as they marched from Broadway to the top of Sugar Loaf where "the foundation of the monument was laid in due Masonic form." Ohio governor, Myron T. Herrick, welcomed by 90 young girls bearing flowers, made his first visit to Granville to offer a few remarks at this event. F.W. Shepardson delivered the memorial address; he dwelt "upon the historic significance of the event and eloquently referred to the trials and accomplishments of the early pioneers." Representatives from Granville, Massachusetts, including the grand-daughter of Timothy Cooley, the pastor of the congregation from which the original



**The stone stump monument on the front lawn of First Presbyterian Church honors the founding of Granville's first church. It was dedicated during Granville's 1905 Centennial celebration.**

settlers came, reinforced the links between past and present and the two Granvilles.

To make Granville's history more accessible to early 20<sup>th</sup> century Granvillians, the revitalized Granville Historical Society "gathered together an array of priceless heirlooms that would dazzle the eyes of the relic hunter. ... On every hand various articles that were in common use one-hundred years ago, contributed by the good people of Granville and vicinity, greet the eye of the visitor." Throughout the week those who streamed through the Linden Flats building could imagine themselves "in the very abode of one of the Pilgrim mothers." For persons looking to see evidence of the creative talents of current residents, a trip to the Arts and Crafts display in the new gymnasium of Denison's Cleveland Hall delivered a "gratifying surprise." It would no doubt fail to measure up to the exhibitions in Grand and Petit Palaces and various world pavilions, featuring world-class artists and craftsmen, but as the *Times* admonished, "No one who visits Granville this week should fail to see this exhibit of what her people have





**At the Centennial dedication of the Pioneer Monument on Sugar Loaf hill: left to right: J.V. Minton, Dora Howland Case, Ed F. Hobart, Mary Case Minton (the giver), Burton Case (brother), Helen Case Hobart (sister).**

done.”

In addition to all the major programmatic elements defining each day of the commemoration, the week was full of musical events including multiple concerts by the Columbus Rifles Band, “one of the finest musical organizations in the state;” an enthusiastically received concert by Arthur Judson, Denison’s talented violinist and director of the Conservatory of Music; Aunt Polly Bassett’s Singin’ Skewl, whose singers and instrumentalists dressed in old-time costumes as they performed for a packed house; and an inspiring performance by the centennial chorus composed of local singers and carefully trained by Clara Sinnett White.

The week was also rich in social interaction as residents offered “royal hospitality” to family members, old friends, and the alumni of Granville’s colleges returning to the village for the homecoming. As Dora Howland Case observed, “Old friendships were renewed, new ones cemented, and—who knows ? many an ancient wrong forgiven.”<sup>19</sup>

“Among the entertainers,” noted the *Times*, “Mr. and Mrs. John Sutphin Jones stand preeminent for the magnificent hospitality extended to visitors.” Among the more than two hundred persons who graced their lovely home, Monomoy Place, during

the week were such luminaries as Governor Herrick, Lieutenant Governor and Mrs. Harding, Attorney General Judge Galloway, and many eminent men of business. The *Times* warmly praised Granville’s most prominent couple:

Mr. Jones has been the heart and soul of the Board of Managers, and it is to his zeal, enthusiasm, and generosity that the whole affair was made the success it undoubtedly was. Mrs. Jones also, as Chairman of the Entertainment Committee, did much to lend éclat to the week’s event.

They were not alone, however, as the *Times* offered plaudits to key figures who brought the centennial to fulsome fruition. First, to Dr. Francis W. Shepardson who early on called for staging a major centennial celebration, tilled the soil with his historical articles, pushed the planning process forward through timely suggestions, and played a key role in the commemoration including several “brilliant addresses.” Then, to Kate Shepard Hines, Dora Howland Case and the women of the W.C.A. who did so much of the essential work to insure that idea became reality. And to “all Granville people [who] are to be congratulated upon the success of the program.”

At the celebration’s conclusion, the *Granville*

*Times* provided a fitting reflection:

Granville's Centennial is over. The hundredth birthday of the quiet little college town among the hills has been royally celebrated. As was eminently fitting among this progeny of Puritan ancestry, Sabbath observances were the two golden links binding this happy week to the chain of the past and of the future. The Granville of 1805 was not far from that ideal of theocracy which shone as the guiding star above the Mayflower's stormy course; the Granville of 1905 centers about those foundations of New England government, its meeting houses and its town hall.

## CONCLUSION

If the Paris exposition "secured Paris' reputation as a leading city of the modern age," what claims can be made for Granville's centennial? Certainly, the latter could not match the former in international attention, attendance, scope, or cost. However, if judged in relative terms, Granville, given its size and resources, compares well. First, the complex planning process leading up to celebration reveals not only the central role assumed by Granville women, but it also empowered the community to take ownership of this seminal moment in its history thus propelling Granville into the future with pride and confidence. Second, Granville's centennial was not just a local event; newspaper coverage went well beyond the *Times* and twenty thousand postcards heralded the event in every part of the country providing invaluable advertising for the community. Third, while getting an accurate count of attendance proved impossible, visitors, coming from all regions of the nation and as far away as China and Japan, crowded the village during the celebration. Those who came were often moved by their experiences. As reported in the *Times*, "One visitor, standing this week in the shadow of the birthplace he had not visited for thirty-five years, declared that Granville was nearer his conception of Heaven than any other place on earth." A bit of hyperbole, perhaps, but reinforced by a story shared by one of the featured speakers that the Russian Czar secretly sent out agents to investigate modes of life in other countries. One of them wrote back "of

an ideal village which he had found among green hills and valleys of America; a village where education, religion and culture join hands for the uplifting of the people, and where the banner over them is Peace and Love. A more glowing eulogy never crowned the palmiest days of Athens or Rome. And this village was Granville!" Fourth, unlike the Paris exposition the Granville centennial was delivered on time at minimal cost. And finally, the Paris exposition emphasized Europe's global dominance, cutting-edge technology, and sophisticated culture, while Granville's celebration stressed its history, values and the institutions, especially those of family, church, and democratic government, that made it a thriving community. Granville looked toward a future built on these foundations and the significant achievements of the centennial itself. While wanting to impress, it did so confidently without the need to assert its power and dominance.

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Elements of this article come from the inaugural lecture of the Dale and Tina Knobel Program Endowment that Professor Schilling presented in May, 2017. The Granville Historical Society will publish a significantly expanded treatment of the topic in an upcoming Pocket History.

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*Denison Professor Emeritus of History Donald G. Schilling is a former president of the Granville Historical Society, served in many Granville community activities and was Chair of the Department of History and Dean of First Year Studies, and Chair of the Faculty among other activities before retiring to Williamsburg, Virginia.*

## FOOTNOTES

<sup>1</sup> *On Doing Local History*, 32. The next quote is on p. 66.

<sup>2</sup> "The Paris Exposition Universelle of 1900" @Arthur Chandler.com, expanded and revised from *World's Fair Magazine*, VII:3 (1987). Subsequent quotations from Chandler also come from this article.

<sup>3</sup> [https://en.wikipedia.org/wiki/Exposition\\_Universelle\\_\(1900\)](https://en.wikipedia.org/wiki/Exposition_Universelle_(1900))

<sup>4</sup> *Granville Times*, June 28, 1900, Letter of May 14, 1900.

<sup>5</sup> *Granville Times*, August 2, 1900, Letter of June 23, 1900.

<sup>6</sup> As quoted in Philipp Blom, *The Vertigo Years*, 10.

<sup>7</sup> [https://en.wikipedia.org/wiki/Exposition\\_Universelle\\_\(1900\)](https://en.wikipedia.org/wiki/Exposition_Universelle_(1900))

<sup>8</sup> *Granville Times*, August 2, 1900, Letter of June 23, 1900.

<sup>9</sup> "Close of the Paris Exposition Universelle," *History Today*, 50:11 (November 2000), Available on line at <http://www.historytoday.com/richard-cavendish/close-paris-exposition-universelle>.

Thresher himself observed in his letter of June 15th the exposition "management were dismayed by the falling off in attendance in the last half of May" and required large crowds from mid-June through August "to pull the enterprise out of its financial hole." (*Granville Times*, August 9, 1900).

<sup>10</sup> *Ibid.*

<sup>11</sup> [https://www.parisinsidersguide.com/paris-ex-](https://www.parisinsidersguide.com/paris-ex-position-1900.html)

[position-1900.html](https://www.parisinsidersguide.com/paris-ex-position-1900.html)

<sup>12</sup> See *Granville Times*, March 3, 1903, Sept. 25, 1903, Nov. 26, 1903, and Feb. 25, 1904.

<sup>13</sup> *Granville Times*, Feb. 25, 1904.

<sup>14</sup> See *Granville Times* from March 24, 1904, May 26, 1904, Sept. 9, 1904.

<sup>15</sup> *Granville Times*, May 11, 1905.

<sup>16</sup> *Ibid.*

<sup>17</sup> Quotes from *Granville Times*, Sept. 8, 1904, and Aug. 3, 1905.

<sup>18</sup> *Granville Times*, Sept. 7, 1905. The information and quoted material in the rest of this section come from either this issue of paper or that of Sept. 14, 1905, unless otherwise noted.

<sup>19</sup> *Granville Times*, July 12, 1906. The following quote comes from the edition of September 14, 1905.



## Leading the GHS in 2018

**The 2018 Granville Historical Society Board of Managers: Seated, from left -- Emeritus Board member Maggie Brooks, President Chuck Peterson, Vice President Dave Skeen, Secretary Amy Welsh and Treasurer Jane Wilken. Second row – Cynthia Cort, Rita Kipp, Janet Procida, Theresa Overholser and J. David Rinehart. Back row – Ron Sherwood, Tom Martin, Wayne Piper and Anne Aubourg.**

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## THE HISTORICAL TIMES

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## GET CONNECTED, JOIN THE SOCIETY

The Granville Historical Society is an all-volunteer, non-governmental not-for-profit 501(c)(3) organization with membership open to all. Joining the Society is a delightful way to meet people who share a love of and interest in Granville's rich, well-documented history. Monthly programs, quarterly publications, and a museum that is open five days a week during the season are some of the ways that enable Society volunteers to share facets of what makes Granville so fascinating with members and guests. Volunteers are welcome in the Archives and Museum Collections areas, as well as museum hosts.

Please visit [Granvillehistory.org](http://Granvillehistory.org) for further information about all that we do and how you can get involved.

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