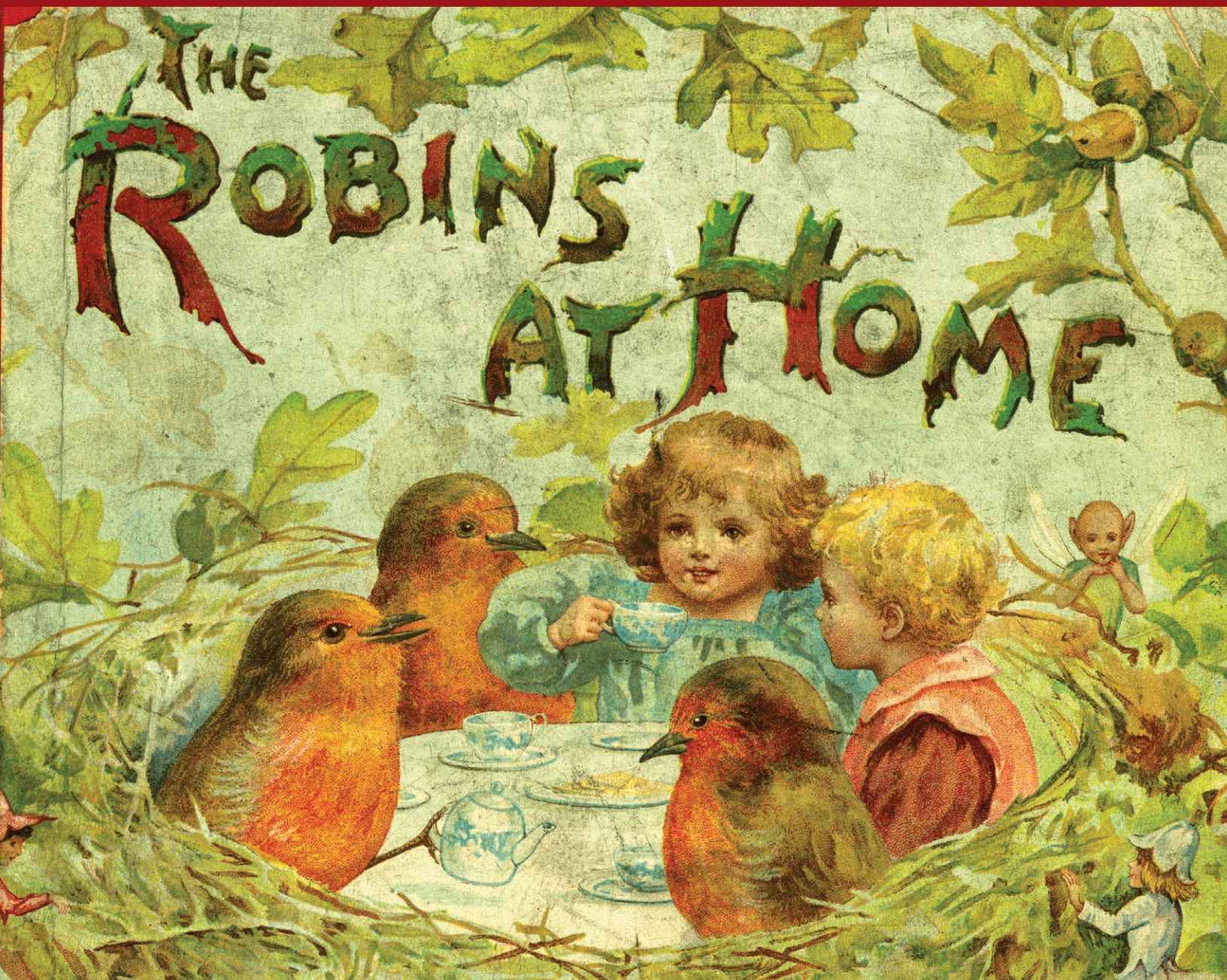


The Filson

A Publication of The Filson Historical Society, Kentucky's Oldest and Largest Independent Historical Society



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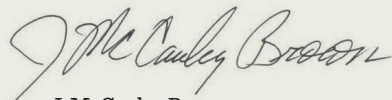
FROM THE PRESIDENT

Change is a topic with which we are constantly dealing. Either we are trying to manage changes that are thrust upon us or we are trying to create change to improve situations. Our lives are full of change and with change we are constantly required to make decisions. Sometimes these decisions are easy as we personally have the knowledge or experience to make the necessary choices. Other times change is a challenge and we need to look to the experience of others. So how does this relate to history and The Filson Historical Society?

History, from the Greek word *historia*, meaning "inquiry, knowledge acquired by investigation"*. Further, it is a term that relates to past events as well as the discovery, collection, organization, and presentation of information about these events. There are those who think about history in terms of just names, dates and places. From this perspective, an individual may develop a rather static view of the past given we are looking at specific experiences which often happened many years ago. Where history is a view of the past, in reality history is all about change and how we were able to manage through change. Thus from this perspective, history becomes most relevant when we are considering today's events and a potential course of action for the future. So with an interesting twist we can say history is not just about the past, but also about the future and the potential history we are going to make.

The Filson's role within our community is to gather our collective experiences (through the many documents, pictures, and artifacts) to enable us to learn about the events of the past and allow us some insight into the future. As an organization, The Filson plays an important role in supporting successful change in our community. It allows us the ability to understand past decisions and the consequences of those decisions. With this knowledge we should be able to make better decisions as we go into the future.

Change is a constant in our lives and history is the story of how we dealt with change. Understanding our past is a gateway to a better future. Unfortunately today, too many have not made this connection but with organizations like The Filson Historical Society, we can help make this connection and support positive change.



J. McCauley Brown
President

FROM THE DIRECTOR

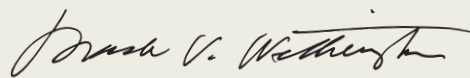
Beginning this March on each Wednesday from 10 am until 2 pm, patrons have an opportunity to tour the Ferguson Mansion and our outstanding portrait collection, as well as our Civil War exhibit "United We Stand, Divided We Fall: The Civil War in Kentucky and the Ohio Valley," as a part of the new docent program at The Filson.

These tours can accommodate your schedule and can be as short as half an hour or longer, and can be available for small group tours at special request. This collection features some of the most important 19th century portrait painters in the Ohio Valley Region, including Matthew Jouett, Oliver Frazer, and Joseph Bush, and includes paintings of George Washington and Daniel Boone, as well as sculpture by Enid Yandell. These paintings are featured in *Lessons in Likeness: Portrait Painters in Kentucky and the Ohio Valley, 1802-1920*, by Estill Curtis Pennington, and is available for purchase after the tour.

Because this tour takes you through all three floors of the historic Beaux Arts Ferguson Mansion, the most expensive home in Louisville at the time of its completion and our largest single artifact, you will have an opportunity to see impressive architectural details reflecting the outstanding craftsmanship of a century ago and learn more about life in this neighborhood.

The docents who lead these tours are Speed Museum volunteers who are giving their time to The Filson. Additional information can be found on page 13. The Filson would like to thank Jo Folsome for organizing the group of docents, and Jim Holmberg, curator of Special Collections, for the time that he spent training the docents.

I hope to see you soon at one of these tours.



Mark V. Wetherington, Ph.D.
Director

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OUR MISSION:

To collect, preserve, and
tell the significant stories
of Kentucky and the Ohio
Valley history and culture.

* Joseph, Brian (Ed.); Janda, Richard (Ed.) (2008). *The Handbook of Historical Linguistics*. Blackwell Publishing (published 30 December 2004)

Recent Acquisitions

Wm. S. Collins is charged with having sent two sons to the Confederate army & furnishing them & others with powder & shot. Also harbored & concealed traitors in his house, was an active recruiter for the Rebel Army.

W. B. Allison
Col. 1st Regt. Pa.



The New Year has seen a number of Civil War related acquisitions by The Filson. From single soldier letters to a collection of some one hundred letters, together with photographs of some of the soldiers, we've been fortunate to add these items to our holdings. Two donations are of special note. Lisa Collins and her brother Thomas Collins donated family letters,

documents, photos, a watch and two portraits regarding their Collins and Wilson ancestors. The collection primarily regards their ancestral uncles Thomas and Joseph Collins. Both served in the 11th Kentucky Cavalry, CSA, under John Hunt Morgan and Thomas also participated in the famous raid on St. Albans, Vermont. Also included are manuscripts and a pair of spectacles of their ancestor John Wilson, a Union veteran of the war. Within days of receiving this gift, John and Denise Canaday donated, in honor of John's mother Bernice and the Canaday family, a collection of some one hundred letters written by his ancestor Isaac Little of the 84th Indiana Infantry to his wife Sally. They also donated family photos. One of Isaac Little's letters is highlighted in this issue's Browsing feature. A very good start to our acquisitions year!

Shown here are the charges against William Smith Collins as stated by a Col. Allison of the Union Army for his active support in various ways of aiding the "Rebel Army"; photos of a man believed to be Joseph Collins (on the left) and one known to be Thomas Collins; and Thomas Collins' memoir written soon after the war recounting some of his experiences, including visiting Chicago while operating as a Confederate agent and looking "over the prison wall at the Confederate prisoners" (one of the prisoners there at the time being his brother Joseph).

Browsing in Our Archives

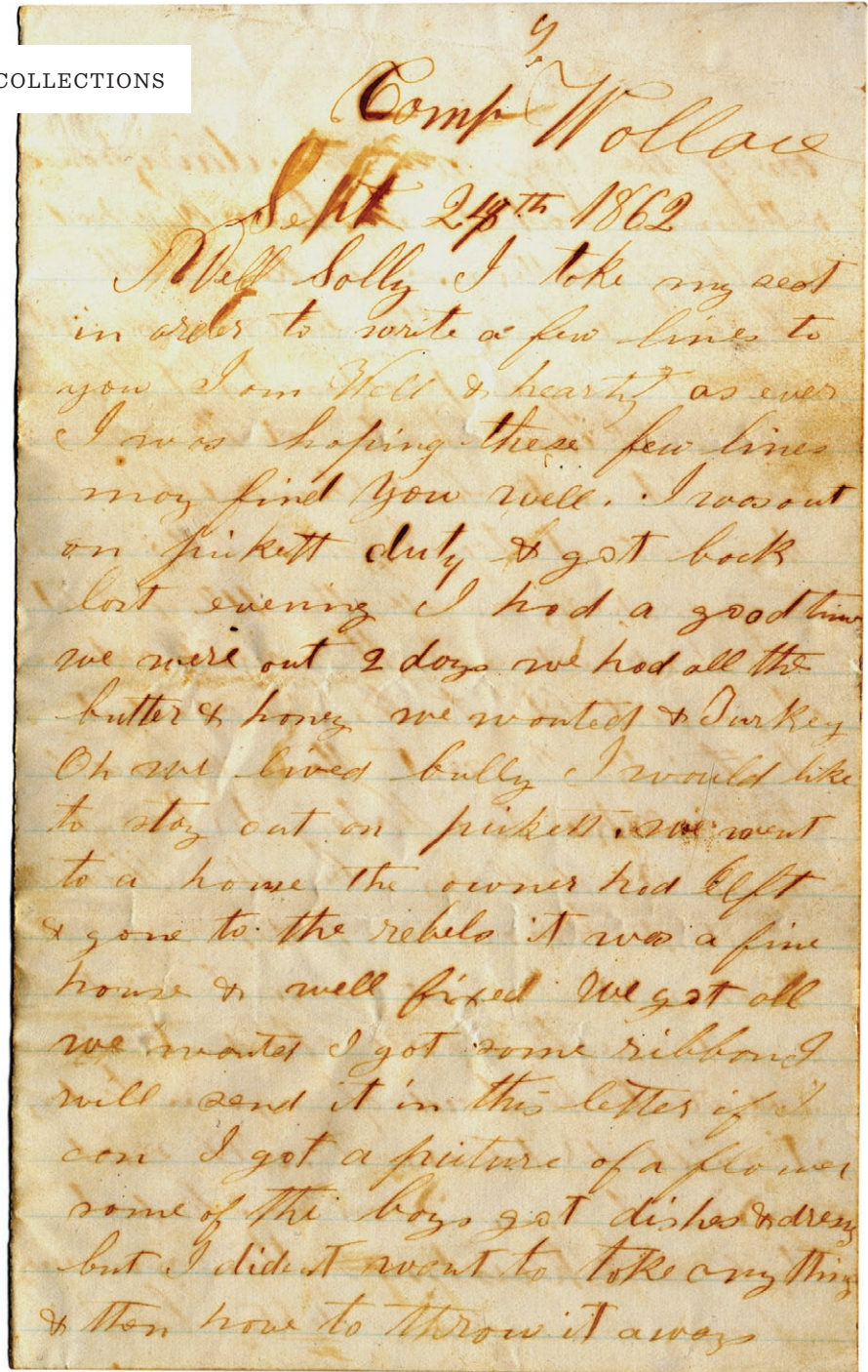
Isaac Little Goes to War

BY JAMES J. HOLMBERG | CURATOR OF SPECIAL COLLECTIONS

Isaac Little enlisted in Company H of the 84th Indiana Infantry Regiment in the late summer of 1862. The 84th was one of a number of Indiana regiments raised in response to the invasion of Kentucky by two Confederate armies. One, under Braxton Bragg, threatened Louisville. The other, under Edmund Kirby Smith, briefly captured Lexington and Frankfort and threatened Cincinnati. The 84th was raised in Richmond and Indianapolis, mustered into service on September 3, and dispatched to Cincinnati to help defend that city. Almost three years later, after service in Kentucky, West Virginia, Tennessee, Alabama, Georgia, and North Carolina the regiment was mustered out in Nashville, Tennessee, on June 14, 1865. Little, who had risen in rank from private to sergeant, served his three year enlistment with commitment and fortitude. Often homesick for his wife Sally back in Harrisville, Randolph County, Indiana, he confessed he'd rather be home but could not shirk from doing his duty in a war to save the Union.¹

Over the course of his service, Little wrote more than one hundred letters to Sally chronicling his experiences. His spelling and punctuation reflect a basic education but the content of his letters is excellent. They are consistently informative and interesting. While in the Cincinnati area in September of 1862 he wrote often to Sally describing life in the army and his activities. His letter of September 24 provides a good example. The experience was still relatively new, but he was already witnessing and learning the lessons of war. Fortunately for us today, Isaac Little recorded them in his letters.

Over the course of his service, Little wrote more than one hundred letters to Sally chronicling his experience.



Comp Wallace
Sept 24th 1862
Well Sally I took my seat
in order to write a few lines to
you I am well & hearty as ever
I was hoping these few lines
may find you well. I was out
on pickett duty & got back
last evening I had a good time
we were out 2 days we had all the
butter & honey we wanted & Turkey
Oh we lived bully I would like
to stay out on pickett. we went
to a house the owner had left
& gone to the rebels it was a fine
house & well fixed we got all
we wanted I got some ribbon I
will send it in this letter if I
can I got a picture of a flower
some of the boys got dishes & dress
but I didn't want to take anything
& then how to throw it away

Page 1 of September 24 letter.

Camp Wallace [Kentucky]²

Sept 24th 1862

Well Sally I take my seat in order to write a few lines to you. I am Well & hearty as ever. I was hoping these few lines may find you well. I was out on pickett duty & got back last evening. I had a good time. we were out 2 days. we had all the butter & honey we wanted & Turkey. Oh we lived bully. I would like to stay out on pickett. we went to a house the owner had left & gone to the rebels. it was a fine house & well fixed. We got all we wanted. I got some ribbon [&] I will send it in this letter if I can. I got a picture of a flower. some of the boys got dishes & dresses but I didnt want to take any thing & then have to throw it away.

One of the boys went to a dairy house & the man had just churned & had 22 lbs of butter in a buckett so the boys just took the butter & we eat it. we eat grapes peaches. I got to play on a Piano Forte at the rebels house. it cost about 3 hundred dollars. they left it too.³

I got a letter from Nate yesterday wrote the 11th of Sept. he had not got the county orders. I would like to know about it. I think I sent them by mail to [town of] Balaka to Nate. & I sent you 25 dollars by Wm Haworth. I dont know whether you got it or not[.] I want you to write & let me know all about it.

we are to be paid off[.] again to day. it will [be] 13 dollars. I will send some to you. you can keep it till Christmas then you may pay some of my debts. but I [will] let you know before but I think certain I will be home about the 4th monday in Oct to fix that deed.

Milt Benson was out on pickett with us & he went to shoot a goose but somehow his gun went off[.] & shot two of his fingers off of his right hand. some say he done it on purpose but I cant tell.⁴ we got 2 horses and a mule that were captured to our company while out picketting. all together we got some 8 horses & 3 prisoners. I was on the ground where the rebels camped but they found out we were fixed for them & they left double quick.⁵

the health of the company is good[.] there has not been more than 4 or 5 sick at a time. Frank Culp [Francis Kolp?] is not expected to live he has the Typhoid fever. he was sick & come out to camp to[o] soon.⁶

I have made a bottle of ink of polk berries. it [is] pretty good ink.

I put on a clean shirt & drawers this morning. I must get the others washed.

Well Sally I dreamed last night being at home with you & I wish I was for a week or two but am not & I will try & be satisfied. if the war was not for our country I wouldnt be here 2 hours but if I was at home I wouldnt feel right unless this war was settled but I think will all come out right yet. the men here say they think it will be settled before winter is over. Jim Mace thinks he will keep school there this winter.

I must quit. write soon as you can for I want to hear from you

good by from your Husband Isaac Little

Direct to Yours truly

Isaac Little

84th Regt Co H Ind Vol

Covington KY

What I send you I got in the secesh house

Special thanks to John and Denise Canaday for donating this collection of Little letters to The Filson in honor of his mother Bernice Canaday and the Canaday family. The Canadays are trying to locate additional letters scattered among the family that will hopefully join these.

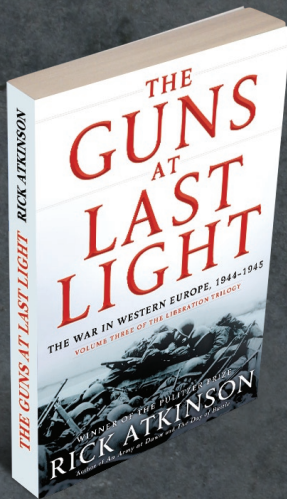


*Isaac Little and his third wife
Elizabeth late in life.*

1. Little states this in his letter of September 24, 1862, the letter printed in this article. Little was born in 1834 in Randolph County, Ind., and died either there or in neighboring Wayne County in 1907. At the time of the Civil War he and his wife Sally lived in Harrisville (due east of Muncie and north of Richmond near the Ohio state line. Sally Coats was his second wife. She was born in 1844 and died in 1872. They had four children. His first wife, Nancy Coffin, died in 1859; by this union he fathered three children. Little married for a third time about 1874 to Elizabeth Millet. No children apparently were born to this marriage.
2. Camp Wallace was one of a string of Union army camps and fortified positions constructed across the Ohio River from Cincinnati in northern Kentucky. Some of the locations bear those names still today – Fort Mitchell and Fort Thomas for example. Camp Wallace was located on the south side of Covington along those perimeter defenses. Little rarely used periods at the end of his sentences. They have been added for clarity's sake.
3. Although a loyal Union state, tens of thousands of Kentuckians fought for and sympathized with the Confederacy. Soldiers crossing the Ohio into Kentucky often wrote home declaring that they were now in "Dixie." Being a slave state, and with a significant minority of its citizens fighting for, aiding, or quietly cheering for the South, Kentucky was often looked on with suspicion and thought of as one of the states in rebellion. Kentuckians, whether loyal or disloyal to the Union, were sometimes the victims of scavenging and looting Union troops (not to mention the growing guerrilla problem as the war progressed). Who these unnamed Kentuckians were whose property Little and his fellow soldiers helped themselves to might be recorded in a claim filed in government records or might never be known.
4. An interesting mention, early in the war, of a soldier possibly maiming himself in order to avoid possible battle and continued service. In a letter from this same period, Little notes that he would never shoot himself to avoid serving in the army.
5. A number of skirmishes took place along the outer ring of Cincinnati's defenses in northern Kentucky but Kirby Smith's army never seriously threatened the city.
6. Disease was the greatest cause of death among troops both North and South in the Civil War. The close quarters of camp life and lack of medical knowledge and care to avoid and treat illness and wounds led to hundreds of thousands of deaths. The 84th Indiana lost five officers and eighty-two enlisted men to the battlefield and two officers and one hundred and forty-five enlisted men to disease (http://www.nps.gov/civilwar/search-regiments-detail.htm?regiment_id=UIN0084RI).

GERTRUDE POLK BROWN LECTURE SERIES

RICK ATKINSON



Rick Atkinson is the reigning chronicler of World War II. More than 15 years ago he set out to write the most comprehensive story of the Allied Forces in Europe and North Africa through three books he named the "Liberation Trilogy." The first book in the series, *An Army at Dawn: The War in North Africa, 1942 – 1943*, won a Pulitzer Prize for History and was a New York Times best seller, as was the second book, *The Day of Battle: The War in Sicily and Italy, 1943 – 1944*.

The Guns at Last Light: The War in Western Europe, 1944 – 1945 completes Atkinson's masterwork (a total of nearly 3,000 pages) as he tells the story of generals and grunts, of battles and liberation in the ETO from operation Overload – the D-Day invasion of Europe – to the final surrender of Nazi Germany and the Axis powers, and the Allies' triumphant victory in Europe.

"His lively, occasionally lyric prose brings the vast theater of battle, from the beaches of Normandy deep into Germany, brilliantly alive. It is hard to imagine a better history of the western front's final phase."
–*Publishers Weekly*

"Atkinson brings his Liberation Trilogy to a resounding close... the author's long account is masterful and studded with facts and figures"
–*Kirkus*



June 4, 2013 - 6:30 p.m.
The Temple, 5101 US Hwy. 42, Louisville



Tickets are \$10 for non-members.
Free for members of The Filson Historical Society.

Send ticket requests with a self-addressed,
stamped envelope to:
**GPBL Tickets, 1310 S. Third Street,
Louisville, KY 40208.**



READING ROOM IN THE FERGUSON MANSION

CAMPUS EXPANSION PROGRESS REPORT

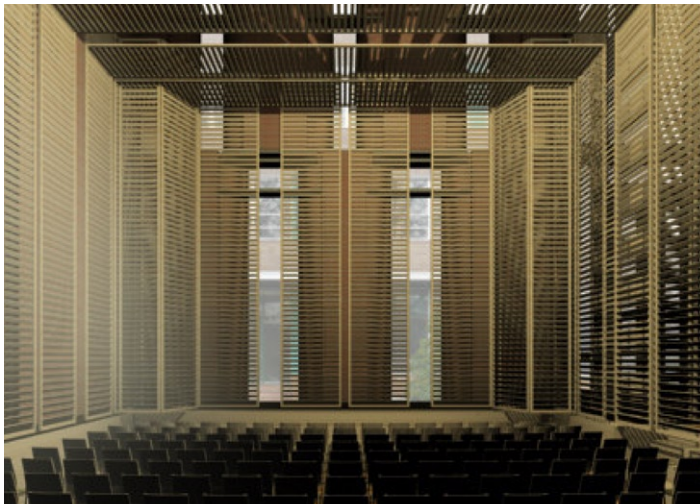
FINANCIAL SUPPORT FOR PROJECT REACHES \$8 MILLION

BY RICK ANDERSON, DIRECTOR OF DEVELOPMENT,
THE FILSON HISTORICAL SOCIETY

Since our last progress report in early 2013, financial commitments to our Old Louisville Expansion Project have grown by over \$3 million, more than \$8 million. The total reflects our qualifying for, and receiving, the entire \$1 million challenge grant awarded to us in mid-2012 by the James Graham Brown Foundation. In addition to that generous grant, strong, leadership level support has come from many individuals – including current and former Filson directors—foundations, and businesses.

While we have much yet to accomplish to make the Project a reality, our fund-raising for the Project is ahead of schedule, and we are within \$3 million of our total goal of \$11 million. We intend to maintain our excellent momentum, achieve our total goal, and commence construction on the Expansion in 2014.

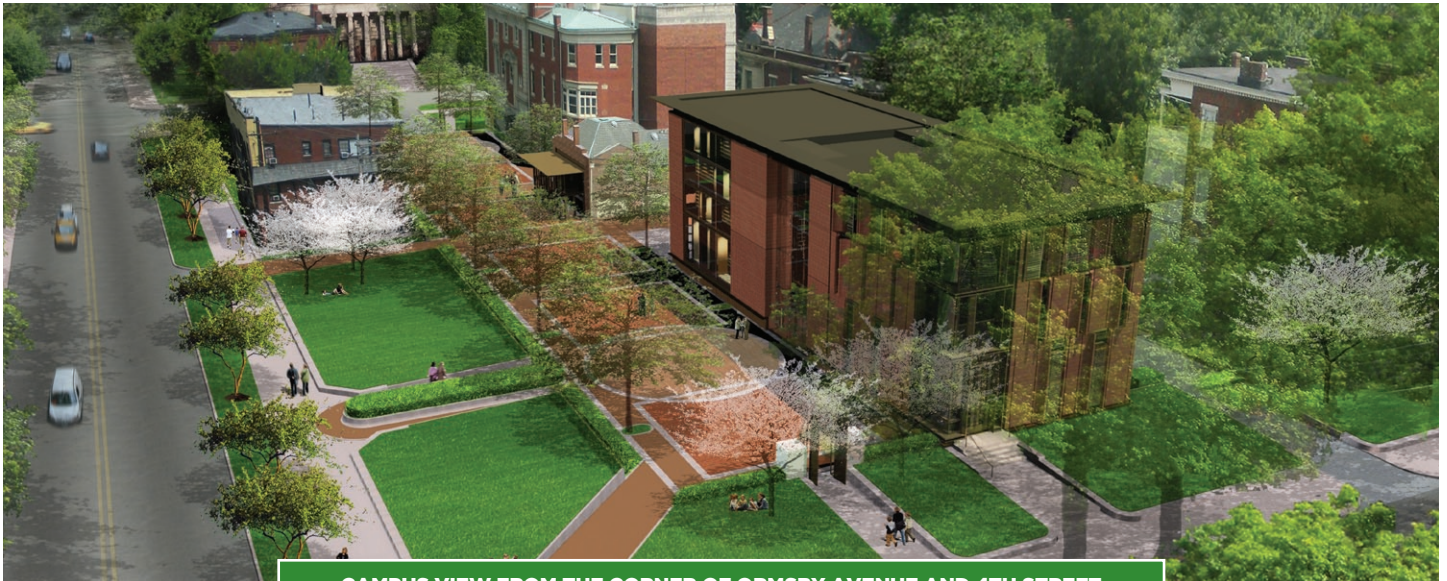
The Filson will continue to provide you with regular campus expansion progress reports here and on our website, www.filsonhistorical.org, where complete information about the Project including a virtual tour, is available. If you want to make a financial commitment in support of the Expansion, please contact Rick Anderson, our Director of Development, at (502) 634-7109 or pra@filsonhistorical.org.



**LECTURE HALL IN THE NEW BUILDING WITH FLEXIBLE
AUDITORIUM-STYLE SEATING FOR 260**



SKY TERRACE EVENT AND EXHIBIT SPACE IN THE NEW BUILDING



CAMPUS VIEW FROM THE CORNER OF ORMSBY AVENUE AND 4TH STREET



NORTH VIEW OF THE NEW BUILDING, FEATURING THE RIBBON STAIRCASE IN THE GLASS LOBBY



WEST VIEW OF THE NEW BUILDING

How 'A Dear
Little Couple'
Went Abroad.

By
Mary D. Brine.



Children's Literature and The Filson Library's Collection

by Kathryn A. Bratcher

Part 1 - A Bit of History

The roots of literature can be traced back to the oral stories and songs told and retold from one generation to the next. Children's Literature descends from these stories and songs that adults told their children before publishing existed. Since printing became more widespread, many classic tales that were originally created for adults have been adapted for a younger audience. Although originally children's literature was often a re-writing of other forms, since the 1400s there has been much literature aimed specifically at children, often with a moral or religious message.^[1]

A few hundred years later we find that children's literature boomed during the 1800s. Paper and printing became widely available and affordable, and more people were learning how to read. The population boom across Europe meant there was a greater children's market, and European colonization spread books, including those for children, around the globe.^[2] Children's literature in Western Europe and the United States also began to change in the 1800s. The didacticism of the previous age began to make way for more humorous, child-oriented books.^[3] Danish author and poet Hans Christian Andersen traveled through Europe and produced many well-known fairy tales in the first half of the century,^[4] and the brothers Jakob and Wilhelm Grimm began to preserve traditional tales told in Germany.^[5]

Many of the classics of children's literature in English appeared during the latter half of the nineteenth century, including Lewis Carroll's *Alice's*



We'd dig a hole and bury it.

Adventures in Wonderland in 1865, Louisa May Alcott's *Little Women* in 1868-69, Robert Louis Stevenson's *Treasure Island* in 1883, Mark Twain's *Adventures of Huckleberry Finn* in 1884, and Rudyard Kipling's *Jungle Book* in 1894.^[13]

"This period also saw the emergence of the picture book, in which the illustrations – and the artist's vision – were at least as important as the text." We can see the accomplishments of many great children's book illustrators. George Cruikshank illustrated for Charles Dickens, and Richard Doyle became famous for his pictures of fairies and elves. "In the second half of the nineteenth century technical and artistic innovations led to the emergence of children's book illustration as a major artistic genre"^[13] and book artists were aided by technical advances in printing and a demand for their work by a growing middle class. Some noteworthy artists of the late nineteenth and early twentieth centuries whose works delight both adults and children are Edmund Evans, Randolph Caldecott, Edmund Dulac, Kay Nielson, Arthur Rackham, Howard Pyle, and Jessie Wilcox Smith.

Lewis Carroll's fantasy *Alice's Adventures in Wonderland*, which appeared in 1865 in England, was considered the first "English masterpiece written for children."^[6] Its publication opened the "First Golden Age" of children's literature in Great Britain and Europe that continued until the early 1900s.^[7] It is also considered a foundational book in the development of fantasy literature.^[1] Children's book publishing was much slower throughout Great Britain and most of



Europe between World Wars I and II. The main exceptions in England were the publications of *Winnie-the-Pooh* by A. A. Milne in 1926 and *The Hobbit* by J. R. R. Tolkien in 1937.^[2]

In the United States, Clement Moore's Christmas classic *A Visit from St. Nicholas* appeared in 1822, and is still widely read today in its current title of *'Twas the Night Before Christmas*. Publisher and writer Peter Parley began publishing his geography, biography, history, science and adventure stories, "selling a total of seven million copies by ... 1860."^[2]

Children's publishing in America entered a period of growth after the Civil War ended in 1865. During this time Oliver Optic published over 100 books written for boys; and Louisa May Alcott's *Little Women*, a fictionalized autobiography, published in 1868, established the genre of realistic family books in the United States. "Mark Twain released *Tom Sawyer* in 1876, and in 1880 another bestseller, *Uncle Remus: His Songs and His Sayings*, a collection of African American folk tales adapted and compiled by Joel Chandler Harris, appeared."^[2]

American children's literature saw the publication of one of its most famous books in 1900, when L. Frank Baum's fantasy novel *The Wonderful Wizard of Oz* was published in Chicago. North America saw continued growth in the field, due in large part to the growth and influence of libraries in both Canada and the United States. Children's reading rooms in libraries, staffed by specially trained librarians, helped create demand for classic juvenile books. Reviews of children's releases began appearing regularly in *Publishers Weekly* and *The Bookman* magazine, and the first Children's Book Week was launched in 1919. That same year, Louise Seaman Bechtel became the first person to head a juvenile book publishing department in the country. She was followed by May Massee in 1922 and Alice Dalgliesh in 1934.^[2]

The American Library Association began awarding the Newbery Medal for children's books in 1922, the first children's book award in the world.^[8] The Caldecott Medal for illustration followed in 1938.^[9] The first book by Laura Ingalls Wilder about her life on the American frontier, *Little House in the Big Woods*, appeared in 1932.^[5] Theodore Seuss Geisel, known as Dr. Seuss, published his first book, *And to Think That I Saw It on Mulberry Street* in 1937.^[1]

The already vigorous growth in children's books became a boom in the 1950s and children's publishing became big business.^[2] In 1952 American journalist E. B. White published *Charlotte's Web*, "one of the very few books for young children that face, squarely, the subject of death."^[5] Maurice Sendak illustrated more than two dozen books during the decade, establishing himself as an innovator in book illustration.^[2]

Part 2 - Children's Literature in The Filson Library

The Filson Library has some well known children's books such as: *A Child's Garden of Verses* by Robert Louis Stevenson, *The Adventures of Huckleberry Finn* by Samuel Clemens aka Mark Twain, *Mrs. Wiggs of the Cabbage Patch* by Alice Caldwell Hegan, and the *Little Colonel* series by Annie Fellows Johnston. Three of these authors all have ties to Kentucky.

Samuel Clemens' mother Jane Lampton was born in Columbia, Kentucky. She and her husband John M. Clemens eventually moved to Hannibal, Missouri and had several children, including Samuel who wrote under the name of Mark Twain.

Alice Caldwell Hegan [Rice], who wrote over two dozen books, was born in Shelbyville, Kentucky in 1870; and later moved to Louisville where she and several other authors formed the Authors Club of Louisville. Hegan also volunteered in a poor area of Louisville known as the Cabbage Patch, where she was inspired by a resident Mary Bass, on whom she based the character of Mrs. Wiggs. The 1901 story was made into a play in 1903; later there were at least three Hollywood versions of it.^[10]

Annie Fellows [Johnston] was born and raised in McCutchanville, Indiana. After years of school and travel, she married William Johnston who had three young children. Unfortunately he died in 1892 leaving her to raise his children; and it was at this time she began writing. "Most of the characters in Mrs. Johnston's semi-biographical works were based on actual people, places and experiences. For the *Little Colonel* series, she fictionalized Pewee Valley, Kentucky, just outside Louisville, as Loydsborough Valley." The character of the *Little Colonel* was based on a feisty young girl from Pewee Valley named Hattie Cochran. The *Little Colonel* was also the basis for the 1935 film, of the same name, starring Shirley Temple.^[11]

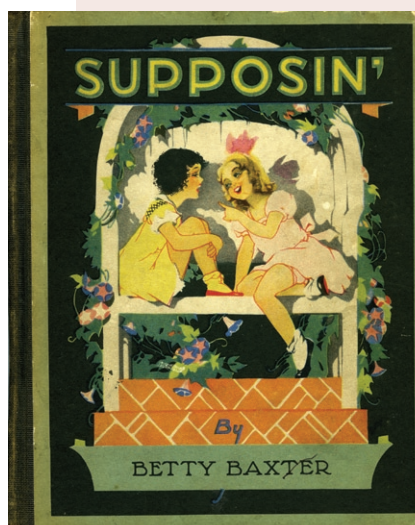
The Filson library also has several illustrated children's books. A 1933 edition of *Sleeping Beauty* by Charles Perrault, and *The Robins at Home*, published by Ernest Nister, both have pop-up illustrations; while *Let's Play Circus* and *My Peek-a-boo Show Book* by Carrie Dudley have 'cut out' boards with alternating pages that slip in to tell the tale.

"Carrie Douglas Dudley [Ewen], one of Kentucky's most talented artists, was born on March 31, 1894 in Flemingsburg, Ky. She attended the Art Institute of Chicago and lived in New York and Chicago before moving to Louisville in 1963."^[12] In addition to her two 'peek-a-boo' books, The Filson also has several books that she illustrated for other authors. There are three other children's books, two by May Justus – *Gabby Gaffer*, and *At the Foot of Windy Low*; and one by Betty Baxter – *Supposin'*. Four cookbooks by Ida Bailey Allen – *Dainty Desserts*, *Luscious Luncheons* and *Tasty Teas*, *Delightful Dinners*, and *Satisfying Salads* have adorable illustrations that make cooking look fun. Several of Carrie Dudley Ewen's oil paintings and watercolors are also in The Filson collection, including a wonderful self-portrait.

The Filson library was recently gifted several new books for our children's literature collection. *The Big Book of Fairy Tales*, published by Whitman Pub. Co. in 1929; and an 1898 edition of Grimm's Fairy Tales published in Philadelphia by Henry Altamus. *Nursery Tales: a collection of the Old Favorites* published in Chicago by W.B. Conkey Co., belonged to Miss Anita Evans; and *The Peerless Reciter* compiled and edited by Henry Davenport Northrop, was presented to Gracie Geary by her mother on May 25, 1895. These treasures of the past have been preserved and can now be enjoyed by anyone who wants to do research at The Filson.

PHOTOS

1. Front cover of Book
2. Back cover of *Let's Play Circus*
3. From *My Peek-a-Boo Show Book*
4. *Supposin' we were pirates*, original watercolor from *Supposin'*
5. Cover of *Supposin'*
6. From *Supposin'*



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★★★★★ ★★★★★★

THE FILSON CIVIL WAR FIELD INSTITUTE

EAST TENNESSEE IN TURMOIL

JUNE 6-8, 2013

"From the first days of the Civil War, East Tennessee stood as a bastion of unionism nearly surrounded by regions loyal to the newly minted Confederacy. Home to important unionist politicians like Andrew Johnson, "Parson" Brownlow, and Horace Maynard, East Tennessee was a jewel for both the Union and Confederacy. Unionists feared for their lives because of the armed Confederates in their midst and the Confederates lived in constant fear of unionist guerrilla attacks. As a result, the Civil War in East Tennessee saw street fights, shootouts, skirmished, battles, bridge burnings, and executions. On our tour, we will visit many of the most important Civil War sites in East Tennessee where many of the region's signature events played out."

- Brian McKnight

The Filson Historical Society will host another Civil War Field Institute whose mission is to explore the complex history of the Civil War era in Kentucky, The Ohio Valley region and the Upper South through a series of field trips and lectures that allow participants to follow the footsteps of the armies and stand on the grounds where they fought.

We will be headquartered in Greeneville, TN and travel by coach bus to various sites over the course of two days.

FIELD TRIP FEE

\$280 for Filson members

\$330 for non-members

Price includes all admission fees to museums and parks, Chartered Bus, two lunches, a reception and one dinner (Thursday evening)

All participants are responsible for their travel arrangements to and from Greeneville, TN and making their own hotel accommodations and dinner on Friday evening. During the fieldtrip we will travel by chartered bus as a group.

OUR TOUR GUIDE

Brian D. McKnight is Associate Professor of History at the University of Virginia's College at Wise where he teaches southern history and courses in the Civil War era. His first book, *Contested Borderland: The Civil War in Appalachian Kentucky and Virginia* (Kentucky, 2006), won the James I. Robertson Literary Prize in Confederate History. His most recent book, *Confederate Outlaw: Champ Ferguson and the Civil War in Appalachia*, tells the story of the Confederacy's most notorious borderland guerrilla and was awarded the Tennessee Historical Commission's award for the Best Book on Tennessee History for 2011. Additionally, he coedited *The Age of Andrew Jackson* and appeared on the Ashley Judd episode of NBC's *Who Do You Think You Are?*

PLACES OF INTEREST

- Bleak House, soldiers' graves on the grounds, served as Longstreet's headquarters during the 1863 siege, cannonballs embedded in the walls, and wall drawings of men killed on the grounds.
- Dickson-Williams mansion- John Hunt Morgan spent his last night on Earth here as a guest of the family. We will visit the spot on which he died.
- In Greeneville, we will visit Andrew Johnson National Historic Site where his home, his tailor's shop, his grave, and the museum are located.
- Saltville-Battlefield Tour - Champ Ferguson's activities. The battlefield has excellent vantage points where we can see the influence of terrain on the battle and learn about the importance of salt in the Civil War while touring a replica salt shed with kettles.

These are a small sampling of the historic sights we will see on this trip.

TO MAKE RESERVATIONS

A non-refundable deposit of \$50 (due by 4/22/2013) per person is required at time of registration and balance is due to The Filson by May 28, 2013. *Space is limited.*

To assure your field trip reservation, fill out form (attached) and send along with payment to:

The Filson Historical Society
c/o Scott Scarboro CWFI
1310 S Third Street
Louisville, KY 40208



PORTRAIT TOURS

The Filson is offering guided tours of the Ferguson mansion and sharing little known but often very significant stories of the artwork within our walls. A special thank you goes to Jo Folsome, who has organized a group of tour leaders who were previously docents for The Speed Art Museum. We would also like to thank Jim Holmberg, curator of special collections, for the hours that he spent educating the docents on The Filson's collections.

Many of the portraits featured were listed in *Lessons in Likeness: Portrait Painters in Kentucky and the Ohio Valley, 1802-1920* by Estill Curtis Pennington. These tours focus on the stories of the people whose likenesses were cast. When the docents first toured The Filson, they took extensive notes from Jim and each will be focusing on the artwork and stories that resonated with them. For instance, one docent will focus on the story of the Rev. John and Julia Tevis, who ran the Science Hill Academy in Shelbyville. Their portrait can be found in the

program room. Other topics will be the story of Reuben Durrett, the Jouett portraits, Joshua Fry and Fanny Henning Speed, and the history behind the house, especially the French made stone fireplace.

These tours will be offered every Wednesday at The Filson between 10:00 a.m. and 2:00 p.m. and will last approximately 30 minutes, although they can be longer depending on the group touring. We are grateful for these docents who have been well trained at the Speed in art and are now well trained in history. This program is a wonderful opportunity to come in and tour The Filson's art collection with experienced docents. Groups are welcome to schedule a guided tour of the art collection and/or our Civil War exhibit, "United We Stand, Divided We Fall: The Civil War in Kentucky and the Ohio Valley." Offering these tours seems most appropriate because the mission of The Filson is to collect, preserve and tell the significant stories of Kentucky and the Ohio Valley history and culture.

IN Hope of FREEDOM

KINSEY MORRISON

12th grade, St. Francis

“ When you have robbed a man of everything, ”
he is no longer in your power. He is free again.

Alexander Solzhenitsyn

During the winter of 1856 – one of the coldest in Ohio Valley history – the Ohio River froze as solid as the divide between the northern and southern states that it separated. The unusual weather created the final leg of the route by which Margaret Garner, a 22 year old slave woman, and her family could escape their master and life in bondage at the Maplewood Plantation in Northern Kentucky. In the dead of night on January 28, Margaret’s husband Robert stole his master’s horses and sleigh, along with his gun, and drove his family to the Kentucky-Ohio border, just west of Covington. At daybreak they abandoned the horses and approached the Ohio River, which, as luck would have it, was frozen solid enough for

them to cross. But as soon as they stepped foot from ice to shore – and supposedly from slavery to freedom – their luck quickly began to run out.

When the Garners’ party of seventeen reached Ohio, they divided in order to avoid detection. Nine of the fugitives made it to safe houses in Cincinnati, and eventually to free Canada through the Underground Railroad; the other eight – Margaret, Robert, his father Simon, Simon’s wife, Mary, and the four Garner children, Thomas (six), Samuel (four), Mary (two and a half), and Priscilla, an infant – reached the cabin of Margaret’s free uncle, Joseph Kite. Kite left to meet with abolitionist Levi Coffin, who agreed to help the Garners escape the city and send them



to the next northern “station” of the Underground Railroad. But before Kite returned, U.S. marshals and Margaret’s master, Archibald Gaines, had surrounded the cabin. When the slave-catchers stormed the house, Robert Garner emptied the six-shooter he had stolen from Gaines, severely injuring one deputy. Only then did Gaines and the Marshals discover the worst “scene of horror”: determined to protect her children from ever being “taken to Kentucky” and returned to slavery, Margaret had slit her daughter Mary’s throat with a butcher knife, nearly decapitating her, and begun attacking her other three children with the knife and a coal shovel, planning to kill them and herself.

The Marshals subdued Margaret and took her entire living family into custody with the warrant Gaines had received under the terms of the 1850 Fugitive Slave Law; the inconsolable Archibald Gaines rushed from the Kite cabin carrying the murdered baby Mary in a white shroud. Gaines was only the first person distraught over the infanticide. For the abolitionists of the North, it was infuriating proof of slavery’s inhumanity; for the slave-holding South, it was self-assuring evidence that blacks were, indeed, not people. The main question of Margaret’s case – the longest and most complicated ever for a fugitive slave – was not whether she was guilty or what she would be sentenced to, but what her crime even was. Margaret Garner’s trial electrified the United States and, like the frozen river she had crossed to reach short-lived freedom, solidified the irreconcilable difference between the North and South which would arm America for a war against itself.

Every move throughout Margaret’s entire life was dictated by white men. The slaveholders who owned, raped and sold her decided her daily tasks; a Congressman she never met would determine her ultimate fate. Henry Clay, the prominent politician from Kentucky and “Great Compromiser,” designed his final work in an effort to hold the country together. The Compromise of 1850 only held the North and South together for eleven years after it was passed, but would hold the Garners in bondage for the rest of their lives. The Provisions of this compromise mostly catered to the Northern mindset: all of California was admitted as one free state and slavery would be decided in New Mexico by popular sovereignty, even though a great part of California and New Mexico were south of the extended Mason-Dixon, which under the Missouri Compromise would have automatically made them slave states.

The only major concession to the slave-holding South was a much stronger Fugitive Slave Law, whose avowed purpose was to render the looser Fugitive Slave Act of 1793 “adequate to the constitutional guarantees” that slave holders had been given. The act passed because “no one was hardy enough, upon the floor of the senate, to deny the right of the owner of the fugitive slave, in virtue of the Constitution, to be restored to his property.” The law meant that even if a slave escaped to a free state, their owner could track them down and bring them back to slavery with a

warrant, and the local law enforcement was legally obliged to help capture the fugitives.

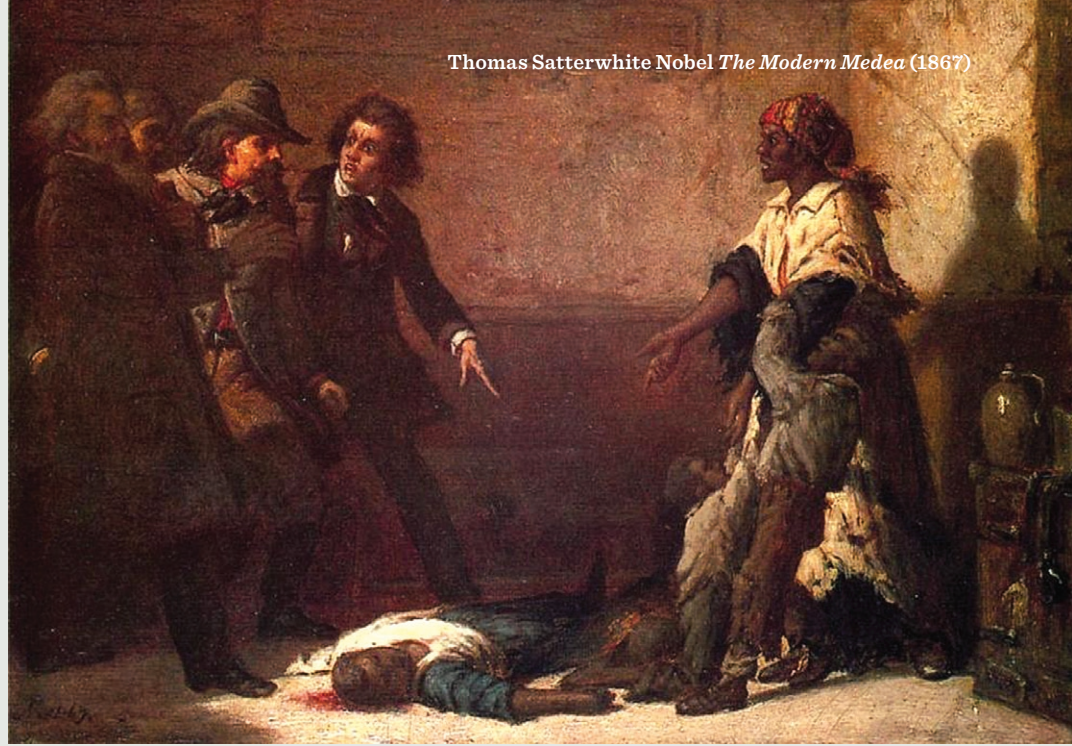
Like many other “robbed” slave holders, Archibald Gaines took full advantage of the new Fugitive Slave Law, but instead of leaving Kite’s cabin with all of his slaves as he had hoped, Gaines staggered out carrying only the slaughtered Mary. His anguish may have stemmed from knowing the child was not only his slave, but his daughter. Archibald likely fathered Samuel, Mary and Cilla, Margaret’s youngest children, all three were mulattos, and Mary was described as “almost white.” More evidence comes in the pattern of Margaret giving birth to her children just a few months after each of Elizabeth Gaines’ births. Though she typically lacked any reproductive control, Mrs. Gaines could have denied her husband sex in the last half of her pregnancies and the timing of the children’s births imply that this is when he’d resort to sex with Margaret. But if Gaines did feel he had a special relationship with Mary, he never showed it until after she was dead.

Perhaps Gaines was devastated by Mary’s murder simply because she was a wasted investment. It would take an unprecedented two-week trial until his property was returned to him; business at his plantation would surely suffer with its workforce held up on the wrong side of the river when in Gaines’ mind, his right to the Garners was laid out in the constitution as clearly as “all men are created equal” was stated in the Declaration of Independence. One would think this equality promise might be troublesome for slave-owning Gaines – at the very least inconvenient – but the South avoided the conflict between its practices and the founding fathers’ self-evident truths by asserting that slaves were not human.

Angela Brown, who played Robert’s mother in the opera, *Margaret Garner*, explains how this mindset shaped Margaret’s trial: “The question becomes, do we try her for murder or destruction of property?” The Garners’ lawyer, John Joliffe, argued that she should be tried for murder, a more severe crime, but one that would allow her to be tried in the free state of Ohio. This was so she could serve her time in prison, rather than in slavery, and her surviving children would have a chance at freedom. Joliffe contended that since Archibald’s brother, Major John Pollard Gaines – who previously owned Margaret – had taken her on an 1840 family trip to Cincinnati when she was seven, the Gaines family had voluntarily freed Margaret sixteen years earlier. Archibald’s lawyers claimed that Margaret could have fantasized the trip, and even if it had happened, she would not have been free unless she asked for her emancipation on the trip and a court had granted it to her. They also insisted that Margaret’s crime was property damage, under the federal Fugitive Slave Law, because that way Ohio would lose its claim to her case and Gaines could regain the human property he still had left.

As the exceedingly complicated trial dragged on for weeks, the courtroom audience swelled and more than 1,000 people

“There’s an understanding of slavery, ‘the greatest wrong inflicted on any people (Lincoln),’ that no one can find in a textbook.”



Thomas Satterwhite Nobel *The Modern Medea* (1867)

From the University of Southern Indiana

waited outside the courthouse. A typical fugitive slave case was resolved in hours, but this one was anything but ordinary. Federal courts rarely decided cases in which someone with the same legal status as a suitcase in the South committed a capital crime in the North. The trial fired up abolitionists, who believed Margaret’s crime showcased the horrors of slavery: how could a civilized country still employ a practice so torturous that mothers killing their own children to save them from it could be seen as an act of love? Southerners saw the scene of “horror” as proof of slaves’ barbarism; only a savage mother could slit her own daughter’s throat. Ironically, it took this unthinkable image to force many people to think about slavery and form a definite opinion on it; the conflict that was simmering before Mary Garner’s murder was now boiling over as newspapers across the country followed her mother’s trial.

Henry Clay had proposed the Fugitive Slave Law six years earlier, and now the presiding judge – yet another white man – would carry it out, sentencing Margaret to life in the worst of prisons: slavery. At age seven, during her first trip to Ohio with the Gaines family, she had missed her one opportunity for legal freedom. The hope of eventually being up for parole was gone, and soon the Garners were up for sale. In an effort to avoid Ohio authorities who had obtained an extradition warrant from the Governor to try Margaret again, this time for murder, Gaines shipped her family downriver to his brother’s plantation in Arkansas. The boat they were on crashed into another seventeen hours into the trip, and shackled baby Cilla drowned. Two years later, after two failed suicide attempts, Margaret finally met the same fate as her daughters and died of typhoid fever, free at last.

Margaret’s story not only increased the antagonism between the North and the South that set off the first shot at Fort Sumter, it also foreshadowed the following conflict. Her child-murder was its own Civil War. She attacked her own flesh and blood to

save it from itself; her daughter’s corpse only one of the first in what would be the bloodiest war in our nation’s history.

But what makes Margaret Garner truly remarkable is that she still influences the United States today; her presence has not faded but grown stronger in the 154 years since her death. She will never be as famous as fellow fugitive slave, Dred Scott, and in fact, many people she impacts never know she was a real person. Her gripping tale has inspired Thomas Satterwhite Nobel’s painting, *The Modern Medea*, Frances Harper’s poem, “The Slave Mother: A Tale of Ohio,” Stefan Lano’s opera, *Margaret Garner* and most notably, the Nobel-Prize-winning author Toni Morrison’s novel, *Beloved*. None of these works are a perfect historical account of her life, because they don’t have to be. It is her gut-wrenching, desperate love for her children that makes the insanity of her crime somehow relatable to people today as they’re left to ask themselves, “What would I have done?”

In *Beloved*, Morrison writes, “She told them that the only grace they could have was the grace they could imagine. That if they could not see it, they would not have it.” Margaret Garners’ gift to her daughter and to the future was such sight. She saw a freedom for her children that she had never known, but could imagine, and did the one thing she could try to help them reach it. Her story gives us the best type of view into our country’s most powerful narrative, our history: a sight into the past which you can feel, not just recite. There’s an understanding of slavery, “the greatest wrong inflicted on any people,” that no one can find in a textbook. It’s the understanding you only get when you realize, in her unfathomable circumstances, you might have done the same unfathomable things. Margaret Garner’s legacy forces Americans to confront the past that she helped shape, so we can imagine and create a brighter future. If we cannot see it, we will not have it. Her last words to her husband would, I believe, be her advice to us: “never marry again into slavery, but live in hope of freedom.”

The Filsonians

February 2013

How can you give a gift that will provide the greatest benefit to you and The Filson Historical Society? Through Planned Giving.

By informing us of your intent to include The Filson Historical Society in your estate, you are helping to ensure The Filson's ability to meet our mission of saving and sharing the significant stories of Kentucky and Ohio Valley history and culture. Your commitment allows us to remain a strong and vital educational resource for our community both today and tomorrow.

Planned gifts create opportunities for both you and The Filson Historical Society. Choosing the right type of commitment for you and your needs is just as important as making the gift. It could be something as simple as naming The Filson as a beneficiary to a more complex trust arrangement. In addition to the tangible benefits of planned giving, you will have the joy of knowing that your commitment helps The Filson continue to be a steward of the past and ensures our future as a resource for Kentucky and the Ohio Valley. To learn more about planned giving options, please contact Rick Anderson at 502-635-5083.

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JORDAN SANGMEISTER

HUNTING DOWN HISTORY

PRESENTED BY THE YOUNG FILSONIANS

The Young Filsonians are planning our first scavenger hunt of Louisville to take place this summer. Who are the Young Filsonians? Come and join this group of young professionals who support the Filson on Saturday, June 22. Individuals or teams will preregister with the Filson to learn more about the city and have fun with history. Simply give us a call at (502) 635-5083 or go to our website at www.filsonhistorical.org to register.

Participants will receive a list of clues leading to historical sites and landmarks around the city such as: "This old girl has been floating between Kentucky

and Indiana since 1914." Each team will head to their vehicle and explore Louisville while learning historical facts. Back at the Filson, participants will have a party with complimentary spirits and a bite to eat. Once the points are tallied the prizes will be awarded.

The winning team will receive the grand prize which includes 2 day passes to the Forecastle Music, Art, and Activism Festival. All prizes will consist of tickets, merchandise and gift certificates from local businesses and organizations. Be on the lookout for more information on this exciting event in the warmer months.