

The Filson

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



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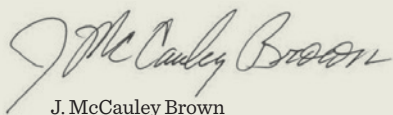
FROM THE PRESIDENT

In the book James Madison Rules America, William Connelly, Jr states, “*Congressional party leaders constantly face a constitutional conundrum, a strategic dilemma defined, at least in part, by the Constitution: compromise or confrontation,*” Unlike the British parliamentary system, where the majority party is the government, our Constitution empowers the minority party, requiring the majority and minority parties to work together to solve the problems of the people. This is democracy, and experience shows us it is difficult, messy, and frustrating but at the same time it allows us to have freedom and equality that makes us engaged, liberated and inspired.

History can help us understand many things about today’s world, as our experiences of the past are very relevant to the decisions of the future. When is the right time for our leaders to compromise or when is it best for them to stand fast? Through our knowledge of the past we can form opinions of how the future needs to look and collectively help our leaders choose between compromise and confrontation.

Organizations like The Filson Historical Society collect and preserve these past experiences so we can learn about the events of the past and allow us some insight into the future. By telling the stories as was shared in the recent conference on Civil Rights, The Filson enables us to think through important topics of today and form personal decision on how we want to live and see the future. This is the treasure The Filson offers our community and we welcome all who walk through the doors.

I would also like to welcome our newest Board member, Pat Northam, and thank the remaining Board and staff for their continuing support. Finally, I want to thank all our members and supporters for the generous contributions that enable The Filson to fulfill its mission to *collect, preserve and tell the significant stories of Kentucky and Ohio Valley history and culture.*



J. McCauley Brown
President

FROM THE DIRECTOR

Fifteen years ago, The Filson Historical Society established our Filson Fellowship and Interns program. Fellowships encourage the scholarly use of our collections by providing support for travel and lodging, while internships provide practical experience in collections management and care for graduate students.

This program is critical to our mission. Collecting and preserving historical materials are at the core of what we do as a historical society, but researching and telling the significant stories are central to our mission as an educational institution. Our Filson Fellows program provides the critical funding that has allowed hundreds of doctoral students, master’s candidates, interns, and post-doctoral fellows the time to spend with our outstanding collections. The outcome of their research in terms of articles, books, conferences papers, has given us a much better understanding of Kentucky and the Ohio Valley region’s history and culture.

I was reminded of the value of this program recently, when the Society of Civil War Historians met in Lexington, Kentucky. At the panel discussion entitled “Reassessing Kentucky and Kentuckians in the Civil War Era: A Broader Look at a Border States” (jointly sponsored by The Filson and the Kentucky Historical Society), most of the panelists were former Filson Fellows, including Christopher Phillips, head of the history department at the University of Cincinnati, who presided and remarked that the new generation of scholars represented on the panel had moved Kentucky toward the center of contemporary Civil War scholarship rather than on the margins and are increasing our understanding of the coming of the war, its progress, and postwar reconciliation. The Fellows and Interns program, directed by Glenn Crothers, has also helped us create a community of scholars who have worked in the field of Ohio Valley history in a wide variety of topical areas, providing us with a better understanding of our region’s past and how it continues to shape our lives today.



Mark V. Wetherington, Ph.D.
Director

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1310 South Third Street
Louisville, KY 40208
We welcome your feedback
and story ideas.
Phone: 502-635-5083
Fax: 502-635-5086
www.filsonhistorical.org
filson@filsonhistorical.org

OUR MISSION:

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

Cover Photo: *The Killing of Dave and John Craft (1899)* by David Lucas. Said to have been the result of a poker game and failed attempted robbery. Dave and John lost a good sum of money to John Mullins and came back to try and rob him at gun point. John drew on them and killed them both.

Recent Acquisitions



1



2



3



4



5

The Filson recently received an important bequest from the estate of Marjorie Anderson of Lexington, Kentucky. She left The Filson portraits of her ancestors Cornelius and Hannah DeWeese of Hunter's Bottom, Carroll County, Kentucky. The portraits were painted about 1853 by an unidentified artist (perhaps Charles Wolford of Louisville). While welcome additions in their own right, the really important part of the bequest are the two William McKendree Snyder paintings of the DeWeese home place in Hunter's Bottom. Painted in 1884, Snyder accomplished two views, one a study of the house with three generations of the family in the front yard, and including their African American servant "Aunt Lish," and the other a view from across the Ohio River showing the farm. Snyder was a noted artist of the late 19th and early 20th centuries, primarily identified with Indiana. These are two wonderful Snyder paintings and major additions to The Filson's collection.

1. Cornelius DeWeese, ca. 1853
2. DeWeese Place by William M. Snyder, 1884
3. Hannah DeWeese, ca. 1853
4. Snyder Signature
5. View of Hunter's Bottom, Carroll County, KY, and the DeWeese Place by William M. Snyder

Browsing in Our Archives

“The most wonderful thing that ever was...” Melville Otter’s Theater Memories

BY JENNIE COLE | ASSOCIATE CURATOR OF SPECIAL COLLECTIONS

At the tender age of four, Melville Otter’s father took her to see the famous stage actor Joseph Jefferson give his fourteenth performance of “Rip Van Winkle” at Macauley’s Theatre in Louisville, in November 1903. Although she retained no memory of her first theater experience (perhaps because she slept through most of it) the same could not be said of subsequent visits. Melville’s written accounts of theatrical performances she attended or was involved with throughout her teenage years ensured that she, as well as future generations, would not forget the Louisville theater scene of the nineteen-teens.

Melville Wortham Otter, daughter of businessman John Delaware Otter and former debutante Melvilla Carter Otter, was born in 1899 and grew up with her parents on St. James Court. Melville kept “memory books” during her teenage years (1912-1916) which were a cross between a journal and scrapbook. The Filson holds three volumes of Melville’s memories, and the Louisville theater scene featured prominently in the first two.

Within her memory books, Melville pasted tickets and programs and recorded her impressions of the theatrical productions she attended in Louisville and while on vacations. On the first page of her 1912 book she pasted an advertisement for Rebecca of Sunnybrook Farm and wrote, “I was a good deal disappointed in it because the book was so grand.” On the back of that page, she was all praise for Maude Adams in Chantecler, writing, “Saw Maude Adams play this and it was lovely, I thought. Some people didn’t care for it because she was so small to take the part...I was crazy about this but moreso about Maude Adams. I think she is simply grand.”

Melville attended plays at many of Louisville’s theaters – the Shubert Masonic, B. F. Keith’s, and of course, Macauley’s. Macauley’s, one of Louisville’s most opulent theaters, opened on 13 October 1873 at 329 West Walnut Street to rave reviews; a Louisville *Courier-Journal* reporter wrote, “It is difficult to find words to express the impression of refinement and elegance...it is entirely natural to feel that one has really stepped into the abode of the muses.” Bernard “Barney” Macauley, the owner and operator, as well as a veteran actor, performed as part of the resident stock company. He had hired the architectural firm J. B. McElfatrick and Sons, who specialized in theater design, to create his hall. In September 1879, Barney’s younger brother John took over management, eventually repurchasing the company from Barney’s



“I was crazy about this but moreso about Maude Adams. I think she is simply grand.”



creditors after a financial failure; this led to a division between the brothers, but the continuance of Macauley's as one of the premier theatres in Louisville.

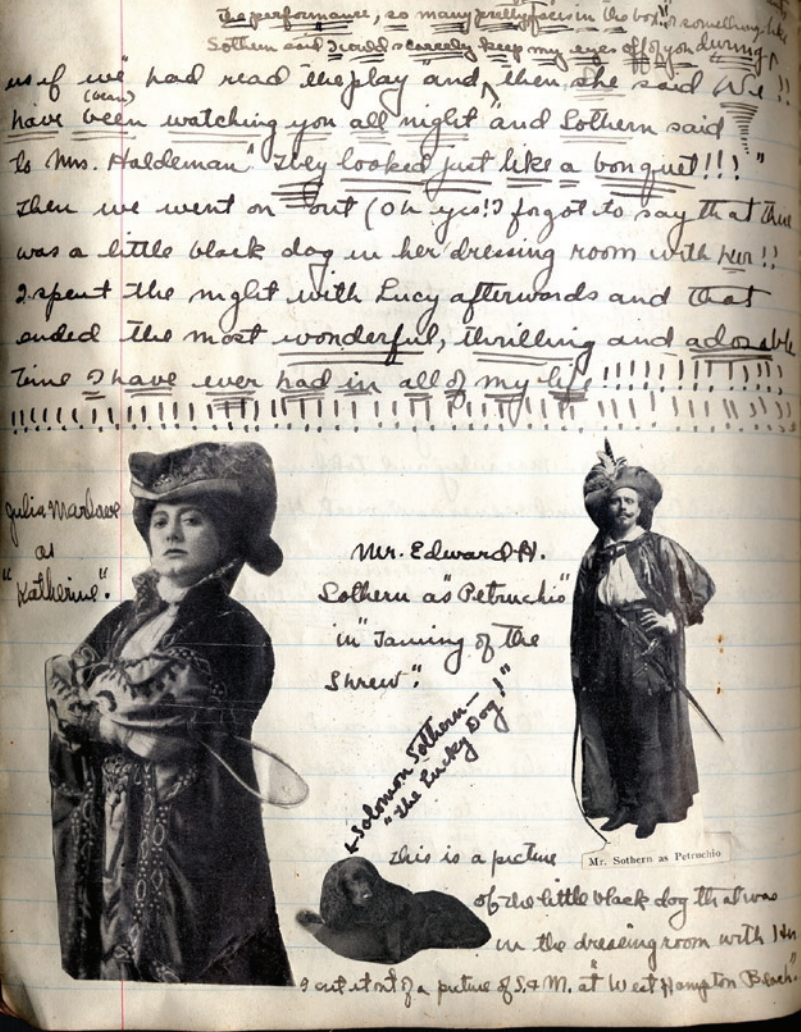
By the close of the nineteenth century the popularity of resident stock performers declined and they were replaced by traveling artists and performances. Two of Melville's favorite performers were part of such a traveling repertoire: Julia Marlowe and E. H. (Edward Hugh) Sothern, an acting couple who often performed together in Shakespearian plays. Together they managed the Sothern and Marlowe Repertory Company; Marlowe herself performed in over fifty plays at Macauley's in Louisville."

As a teenager, Melville delighted in watching Marlowe and Sothern perform. She saw them in March 1912 in *Hamlet* and *The Merchant of Venice*. "I never in my life have seen anything as grand as these two plays were. Julia Marlowe is simply adorable. Oh! J. M. is wonderful." In November of the following year, Melville saw the acting

duo again; and this time had an encounter with the actress and actor. "Went to see E. H. Southern and Julia Marlowe in *The Taming of the Shrew*... I have never never never and never will have such a wonderful time again... nearly every time they came out to bow they looked at us and just smiled." The chaperone for the evening, Mrs. Bruce Haldeman, was able to get Melville and her friends backstage after the show to meet their idol. "She looked perfectly beautiful, talked just as beautifully as she does on the stage...she called us dears, and patted me on the back..." Sothern also came to meet the girls, and indicated that he and his wife had been watching them throughout the play. Melville concluded, "That ended the most wonderful, thrilling, and adorable time I have ever had in all of my life!" (Lest you think Melville's reaction subdued, the journal entry - her longest - included over 150 exclamation points throughout the description, the longest run being over 60 at the end of the entry.)

Melville saw Marlowe and Sothern perform *Romeo and Juliet*, *Twelfth Night*, and *Hamlet* over the next two days, giving each a rave review. "I have never been the least bit wild about *Romeo and Juliet* because it seemed so frightfully sentimental but now that I've seen it I don't think so because its (*sic*) so perfectly beautiful that it makes up for the horribly sentimental parts. It was dignified." On *Hamlet*, Melville wrote, "In the last scene I began to weep, I just couldn't





“Went to see E.H. Southern and Julia Marlowe in ‘The Taming of the Shew...’ I have never never never and never will have such a wonderful time again...”

help it...I don't know what was the matter with me, I hardly ever cry at the theatre...It was without doubt the most wonderful thing I've ever seen. Isn't it dreadful its (sic) all over till next year, oh I hope they'll come back.” Other Shakespearian actors could not compare; the Stratford-Upon-Avon Players, on their first American tour, were, “Quite good, but of course could not compare with Sothorn and Marlow.” Journal entries over the next few years continued to mention Marlowe; Melville sent her letters, requested her autograph, fretted when Marlowe was sick, and was outraged when a newspaper claimed that Marlowe and Sothorn were contemplating divorce. On 1 March 1914, almost-fifteen-year-old Melville very seriously wrote, “I have been thinking about how much gratitude America owes to Julia Marlowe.” This fascination with Marlowe, and theater in general, manifested in Melville's own engagement with theater.

Melville not only attended the theater, but also arranged and performed in some amateur productions. On the first page of the 1912 memory book held by The Filson, Melville glued the program to *The Spirit of Christmas Joy* a production given by the Court Girl's Club in order to raise money to fill baskets for the poor, probably in December 1911. (The club was a social organization of the young girls of St. James Court and the surrounding residential area.) She penned on the cover, “This is the first play that the [Court Girl's Club] ever gave. We were so proud and tickled and thought it was the most wonderful thing that ever was...we were at the time thrilled nearly to death...as we made about nine dollars.” *The Secret Garden*, was the second production of the Court Girl's Club, on 14 June 1912. They contacted the book's

author, Frances Hodgson Burnett, and received permission to dramatize her book; a stage, set, and electrical effects were installed on the lawn of one of the Court homes, and the girls were coached by an older friend. Author and Court resident Alice Hegan Rice read an introduction to the play, and the Club raised \$45 for the benefit of the Babies' Milk Fund.

Melville also engaged in dramatics for school. In January 1914, Melville began to mention working on Shakespeare scenes for a production at Semple Collegiate School; she played Rosalind in a scene from Shakespeare's *As You Like It*. Practice continued throughout the school year, culminating in the production on Shakespeare's birthday, 23 April. Melville described her scene: “Then Miss Baird read the synopsis of *As You Like It* and the curtain went up. We had the whole stage covered with dead leaves...I wasn't the least afraid and it was so much fun! I'm just wild to go on the real sure enough stage when I get thru school. Miss Baird was so pleased with the play because I don't think she expected it to be much and guess what she told mother! That I had quite a decided talent for these sort of things (dramatics). Oh I was so thrilled! I don't think I shall ever get over the fun and excitement we've had today!”

As she matured, Melville did “get over” the thrill of acting. The third memory book kept by Melville ended in May of 1916; one of the last pages included a program for the “Shakespeare Tercentenary – A Festival at Central Park,” held on 6 May. The festival was given by the Woman's Club with the assistance of Louisville's Drama League and many other local organizations. Several photographs slipped inside

This was our play and we made \$45 for the Babies Milk Fund.

I was so excited I didn't know what to do but after the curtain went up I wasn't a bit as all had a simply grand time and made \$45.50 cts. But we aren't going to send the .50 cts. to the milk fund.

"THE SECRET GARDEN"

By Permission of Frances Hodgson Burnett

Benefit of

Babies Milk Fund.

Interpretation of the play read by

Mrs. Alice Hegan Rice.

June 14, 1912.

8 P.M.

Mrs. Rice explained it but I couldn't hear her very good from behind scenes but everyone said she was fine.

I thought I was going to be awfully scared but I wasn't a bit. Mary Hunt did grand.

"THE SECRET GARDEN"

(BY PERMISSION OF FRANCES HODGSON BURNETT)

BENEFIT OF

BABIES' MILK FUND

JUNE 14, 1912. AT 8 O'CLOCK P. M.

AT 1463 ST. JAMES COURT

25 cts. Children 10 cts.

"THE SECRET GARDEN" IS GIVEN BY "COURT GIRLS"

SOCIAL ORGANIZATION PRESENTS DRAMATIZATION OF MRS. BURNETT'S BOOK.

At James Court turned out on massed evening to witness a very creditable performance of "The Secret Garden" given on the lawn of Henry A. Walker's home, 1463 St. James Court. The players were members of the Court Girls' Club, assisted by three boys, Fred Smith, Henry Baldwin and Henry A. Walker, Jr. A nice sum of money was raised for the Babies' Milk Fund.

The Court Girls' Club is not a dramatic club as the prevailing impression has been. It is purely a social organization composed of the smaller girls of St. James Court and adjoining residential sections. The desire to help the milk fund led to the plan to give a dramatic performance. After securing consent from Mrs. Frances Hodgson Burnett to do so, the girls dramatized the book and set about preparing the production.

A stage was erected on the Walker lawn, scenery was painted and electrical effects installed by James McChesney and Angus McDonald. The players were coached by Miss Mary Edith Walker. The thoroughness with which Miss Walker accomplished her task was evident last night, when the entire performance was gone through without a hitch of any kind and a total absence of nervousness on the part of the actors.

Mrs. Alice Hegan Rice read the story of the play before the curtain was raised. The cast was as follows: Colin Craven, Melville Otter; Mr. Craven, Henry Baldwin; Mary Lennox, Mary Hunt; Dickon, Rosh Smith; Mrs. Medlock, Elsie Bohannon; Barbara, Barbara Watkins; Mr. Craven, Henry Baldwin; Footman, Laura Todd; Trained Nurse, Elizabeth Washburn.

COURT GIRLS' CLUB WILL PRESENT DRAMA TONIGHT

"The Secret Garden" Dramatized Through Graciousness of the Author.

A dramatization of Mrs. Frances Hodgson Burnett's novel, "The Secret Garden," will be given tonight at 8 o'clock at the residence of Mrs. Henry Walker, 1463 St. James Court, by the Court Girls' Club, an organization of young girls who are making a study of dramatics. The girls will be assisted in their production by the boys living in St. James Court, and the receipts will be used for the benefit of the babies' milk fund.

Mrs. Burnett graciously consented to allow the children permission to dramatize and present her story for the worthy charity, and Mrs. Alice Hegan Rice has generously offered to read the prologue and explain the scenario. The cast is as follows:

Colin Melville Otter
Mary Lennox Mary Hunt
Dickon Rosh Smith
Ben Weatherstaff Henry Walker
Mrs. Medlock Elsie Bohannon
Barbara Barbara Watkins
Mr. Craven Henry Baldwin
Footman Laura Todd
Trained Nurse Elizabeth Washburn
Stage Manager Mary Edith Walker

We have an auto-

graphs Mrs. Telling draws play

page 2

Exterior shot of Macauley's Theater, Undated. The Filson Historical Society Photograph Collection (FHS).

page 3, top left

Party favor cover, an image of actor E. H. Sothorn. Melville O. Briney Papers, FHS.

page 3, top right

Melville's signed picture of Julia Marlowe in *The Taming of the Shrew*. Melville O. Briney Photograph Collection.

page 3, bottom

Maude Adams publicity photo for *Chantecler*, 1912. Heineman Theatrical Collection, FHS.

page 4, left

Image of Melville's memory book page discussing her meeting the actors Julia Marlowe and E. H. Sothorn in 1913 (note the exclamation points). Melville O. Briney Papers, FHS.

page 4, right

Photograph of the Court Girl's Club circa 1912. Melville O. Briney Papers, FHS.

page 5, top

Image of Melville's memory book pages on the Court Girl's Club production of *The Secret Garden* in 1912. Melville O. Briney Papers, FHS.

page 5, bottom

Melville as Juliet from the Shakespeare Tercentenary, 1916. Melville O. Briney Photograph Collection, FHS.

the program, as well as a note penned in the book, indicate that Melville played the role of Juliet. Her journal does not describe any of the practices that one assumes took place for the festival, and it seems clear that her interest in theatrics was waning in the face of dinner parties and dancing, which had become the main focus of her entries.

Melville did not have a future career on the stage, although she did pen a play, *A Portrait of Harry*, in the 1950s. Instead, she became a journalist in the early 1920s and then a wife and mother, marrying Russell Briney in 1926. In the late 1940s, inspired by writing down some of her father's memories as a youth in Louisville, Melville began penning a weekly column in the *Louisville Times* of reminiscences of Louisville's past. These columns included her memories of the Louisville stage, covering topics such as Macauley's Theatre [31 March 1949] and actresses such as Julia Marlowe [24 August 1950] and Mary Anderson [3 November 1949]. In this way, Melville Otter Briney transitioned from writing down her own personal memories to reminding a city of its memorable past.





The Filson Historical Society and Kent Masterson Brown present

WITNESSING HISTORY: Daniel Boone and The Revolutionary War in Central Kentucky GUIDED BATTLEFIELD TOUR and SEMINAR SERIES

October 11 - 14, 2012 / Tour Guide: Kent Masterson Brown

The two and a half day bus tour will be headquartered in Lexington, Kentucky. On Thursday evening, **October 11**, there will be a lecture on the Transappalachian Revolutionary War. On Friday, **October 12**, we will visit the cave where Daniel Boone spent the winter of 1769-70, Fort Harrod; the sites of Boiling Spring, Crow's, Clark's, Logan's and Paint Lick Stations; Boonesboro and Boone's Station. On Saturday, **October 13**, we will visit the sites of Bryan's Station, the Battle of Blue Licks, and Ruddle's and McClellan's Stations. We will also visit the only log cabin that remains standing that Daniel Boone built; it stands on Brushy Fork. For those who would like to stay, on Sunday morning, **October 14**, we will travel to Frankfort to visit the gravesite of Daniel and Rebecca Boone overlooking the Kentucky River. That trip is totally optional and attendees will travel by means of their own automobiles. Lunches on Friday and Saturday will be held at the Boone Tavern, Berea and the Blue Licks Battlefield State Resort Park. The Daniel Boone tour is a joint venture between Witnessing History, LLC and The Filson Historical Society of Louisville, Kentucky.

For more information or to place your name on the waiting list, please call The Filson at 502-635-5083.

TOUR DETAIL

October 11-14, 2012 / Space is limited.

The tour will be based at:
Crowne Plaza Lexington
Hotel & Resort
1375 South Broadway
Lexington, KY 40502
(859) 255-4281 ph

Be sure to ask for the special room rate of \$119.00 per night, which includes a complimentary hot breakfast buffet

- Participants are responsible for their own rooms and meals, except as explicitly set forth herein.
- A 55 seat Coach Bus will be provided for the two-day field tour.

The cost of the Tour and Seminar is \$265.00. It includes mid-morning and mid-afternoon refreshments, lunches at the Boone Tavern in Berea, Kentucky and Blue Licks State Resort Park, bus transportation, maps and reading materials.



HATFIELD MCCOY FEUD

OPPOSING PERSPECTIVES

Kara Hennis, Reference Specialist

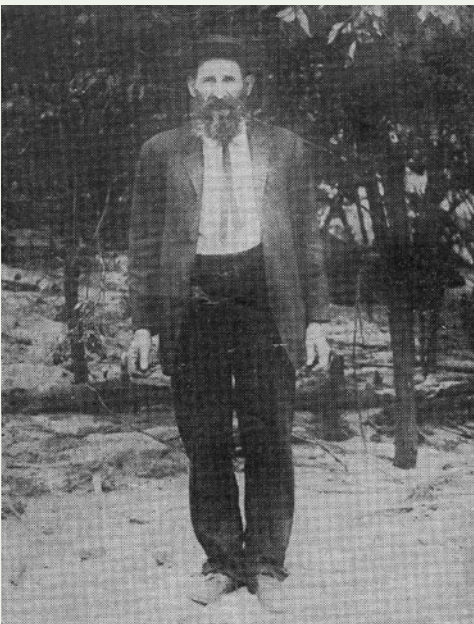
Throughout American folk history, areas of Pike County, Kentucky and Mingo County, West Virginia have long endured a reputation for being a place of turmoil where an intense family feud accounted for countless tragedies. In 1917 Chas. G. Mutzenberg, from Harlan, Kentucky wrote a comprehensive account of Kentucky vendettas after speaking with the actors from them along with the aid of official court and military records. Mutzenberg's introduction to *Kentucky's Famous Feuds and Tragedies* gives some insight into the history behind these feuds allowing a better understanding of the passion with which they were so clearly fought.

According to Mutzenberg, Kentucky's geography and wildlife, including mountains with dense forests, the abundance of bear, deer, etc. constituted what he described as "a hunter's paradise."¹ The natural resistance of the Native Americans to the pioneers' invasion in addition to the harsh terrain, however, proved an extremely difficult existence to many Kentucky back woodsmen. This kind of life often bred men who were quick to fight and avenge an enemy.² Meanwhile, as schools, churches, functioning court

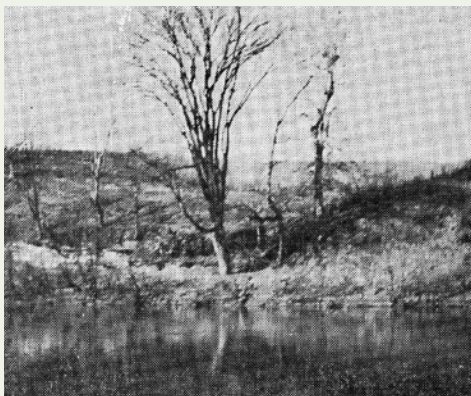
systems, and other modern institutions developed quickly throughout the East, North, and on the plains after the end of Native American/pioneer hostilities, development of these institutions proved to be much slower in mountains. A somewhat primitive lifestyle begins to explain the foundation upon which these families were built.

Perhaps the most infamous of them all, the Hatfield-McCoy feud has recently been brought to our attention with the History Channel miniseries, *Hatfield's & McCoys*. As the leaders of these families, William Anderson "Devil Anse" Hatfield and Randall McCoy were true patriarchs whose pride and honor often determined bloody outcomes of many hostile situations. Their omnipresence has sparked the primary interest in what became known as one of the deadliest and desperate localized conflicts in American folk history.

It is unclear of the exact event/situation that set the Hatfield-McCoy feud in motion. Some claim it was started because of a dispute over a hog, while others claim it ignited due to the murder of Bill Staton



Captain Anderson (Devil Anse) Hatfield
This picture of the famed feudist was taken not long before his death in 1921.



This is the scene where the three McCoy's, Floyd, Tolbert and Richard, were tied to some pawpaw bushes and killed after the death of Ellison Hatfield whom they had mortally wounded on the memorable election day. The scene is located on the Kentucky side of the Tug river just above Matewan, West Virginia.



"If Ellison dies—your sons die." (He Put Faith in the Law)

in 1882. Mutzenberg asserts that a general sense of antagonism developed as a result of disputes during the Civil War involving each family's protective forces surrounding their land.³ The close proximity of these families in terms of land/territory often sparked quarrels about who had the right to be where. The Civil War strife, however, did not incite violence comparable to that of the 1880s and 90s, but was merely a precursor to the animosity that would later occur between the Hatfield and McCoy families.

The Filson Historical Society library has an abundance of materials regarding this legendary feud as well as the history of the families themselves. Two specific pamphlets, however, are particularly worthy of discussion, because they clearly portray the story from two different angles. The first was written by a Kentucky author in 1924. Harold Wilson Coates, who served as the Sunday Editor of the Cincinnati Commercial Tribune, put the story behind the feud into narrative form after researching Kentucky newspapers and court records. Coates went on to write about many other Kentucky feuds as well. Calvin Holmes and the Holmes-Darst Coal Corporation later compiled these stories into a book entitled *Stories of Kentucky Feuds*, in which he wrote a Foreword describing Coates as an author and individual.⁴ Holmes believed that Coates used every avenue to provide "true and accurate descriptions" of these feuds.⁵

The second pamphlet, entitled *The True Story of the Hatfield and McCoy Feud* was written by L.D. Hatfield, who was the grandson of Anderson "Preacher Anse" Hatfield, a cousin to "Devil Anse" Hatfield. This version was originally published in 1945 by the author himself. Even after extensive internet research, there is little to be found on L.D. Hatfield besides the fact that his first name was Lawrence and he was born in approximately 1898 in Kentucky.⁶ The sole indication of his credibility was written by him on the title page of his pamphlet as a description that reads, "It is a compilation of data received from reliable sources and is not meant to be a reflection on either side."⁷

Both authors claim to be simply presenting facts that are completely unbiased and yet, because an author's perspective and individual ideas can almost always be found within their work it is not difficult to discern which family Coates and Hatfield favor. It is clear, for example; that Hatfield focuses mostly on "Devil Anse" and undoubtedly knows the story from his own family's perspective. Coates, on the other hand, aims to tell the story from the McCoy side as he primarily uses their voices (and mostly Randolph McCoy's point of view) for the narrative and even as the narrator refers to the Hatfield family as "human devils."⁸

Many of the same events and facts can be found in both pamphlets, but the details that differ between the authors paint extremely distinct pictures. Facts, for instance such as the fight that occurred between Ellison Hatfield and the three McCoy brothers (Framer, Tolbert, and little Randolph) resulting in Ellison's death and the subsequent assassination of the McCoy brothers are discussed by both authors quite distinctly. Coates writes that the McCoy brothers acted in pure self-defense while Hatfield claims that an innocent joke Ellison told at the brothers' expense provoked the brothers to become violent. Similarly, both authors describe the Hatfield attack on the McCoy home in Kentucky, which resulted in a devastating fire as well as the deaths of Calvin and Alifaire (Allefair) McCoy. Hatfield explains that the young McCoy

girl, Alifaire was accidentally shot because she was taken for Bud McCoy (who the Hatfields suspected had killed Jim Vance, a notorious Hatfield family member).⁹ Coates recounts, however; that Jim Vance ordered the Hatfield clansman, Ellison Mounts to shoot Alifaire point blank. According to Coates, Ellison held his rifle against young Alifaire's chest and shot her in cold blood.¹⁰ Additionally, it is interesting that when Hatfield describes the violence that occurred between the families, the actions of the McCoy's are typically outlined in graphic and gory detail while the actions of the Hatfields are inexplicit with little detail given at all. A complete reading of both of these pamphlets reveals two distinct perspectives that put an intriguing spin on the story of this infamous feud. While many other details surrounding the facts about this feud differ according to Harold Coates and L.D. Hatfield, both authors portray the indisputable animosity shared between these two families. Interestingly enough, while the violence between these families has long ended, the present descendants of the Hatfields and McCoy's signed an official truce on June 14, 2003.¹¹

For a more in-depth look at each of these pamphlets, they are available for public viewing in the Filson Historical Society Library along with many additional resources regarding the Hatfield and McCoy families and their feud including *The Hatfields and McCoy's* by Virgil Carrington Jones, *The Tale of the Devil: The Biography of Devil Anse Hatfield* by Coleman C. Hatfield and Robert Y. Spence, *The Hatfields* by G. Elliott Hatfield, *The McCoy's: Their story* by Truda Williams McCoy, *The Devil's Brigade* by John L. Spivak, *The Hatfield-McCoy Feud Reader* by Shirley Donnelly, *The True Facts about the Famous Hatfield - McCoy Fued* by George T. Swain, *Their Ancient Grudge* by Harry Harrison Kroll, *The Hatfields and the McCoy's* by Otis K. Rice, *Feud: Hatfields, McCoy's and social change in Appalachia, 1860-1900* by Altina L. Waller, *Big Sandy* by Jeanette Thomas, and *Blue Ridge Country* by Jeanette Thomas. Most of what The Filson has on this subject can be found in the library, but additional non-published items may be found in the Special Collections department.

FOOTNOTES

¹Chas G. Mutzenberg, *Kentucky's Famous Feuds and Tragedies* (New York: R.F. Fenno & Company, 1917), 15.

²Ibid., 18.

³Ibid., 32.

⁴Calvin Holmes, "Foreword" in *Stories of Kentucky Feuds* (Knoxville, TN: Holmes-Darst Coal Corporation, 1923).

⁵Ibid.

⁶"Anderson C 'Preacher Anse' Hatfield," Potter Family and Friends, <http://yeahpot.com/gedcom/hatfieldanderson/pafg02.htm>.

⁷L.D. Hatfield, "He Put Faith in the Law," *True Story of the Hatfield and McCoy Feud* (L.D. Hatfield, 1945).

⁸Harold Wilson Coates, *Stories of Kentucky Feuds* (Cincinnati: Holmes-Darst Coal Company, 1924), 40.

⁹Hatfield, *True Story of the Hatfield and McCoy Feud*, 34-5.

¹⁰Coates, *Stories of Kentucky Feuds*, 37-8.

¹¹Rome Neal, "Official End of Legendary Feud," CBS News, http://www.cbsnews.com/2100-3480_162-558660.html.

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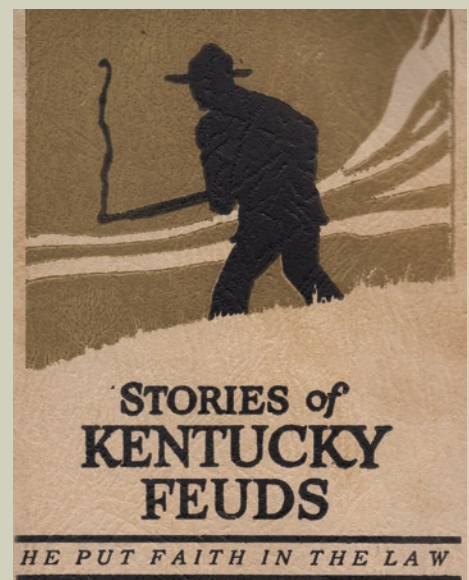
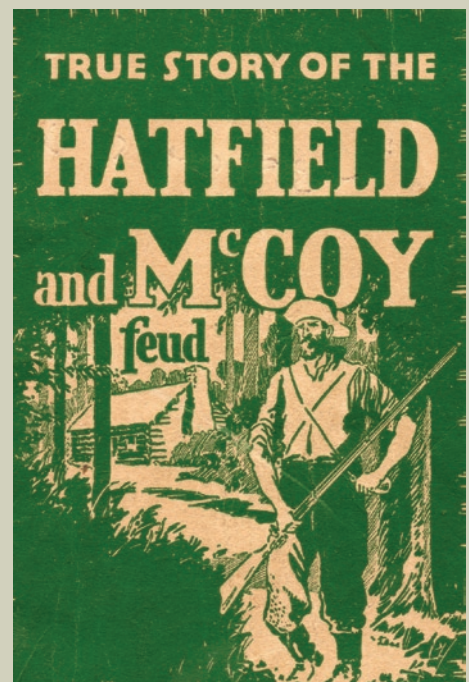
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THE LONG STRUGGLE FOR THE OHIO VALLEY

FRIDAY, OCTOBER 26, 2012

Keynote Speech: Eric Hinderaker and François Furstenberg

PANEL 1

VIOLENCE AND WARFARE IN THE OHIO VALLEY

David Preston

"La Bataille de la Malengueulee, 1755:

New Perspectives on the French and Indian Forces at Braddock's Defeat"

Rob Harper

"Government Sponsored Escalation and the Revolutionary War in the West"

Brandon Downing

"Ending Kentucky's Indian Menace: How Kentucky Frontiersmen and Ohio Valley Indians Shaped War in the Northwest Territory, 1787-1815"

Commentator: John Hall

LUNCH

PANEL 2

NATIVE AMERICAN POLITICS AND COMMUNITIES

Tyler Boulware

"These Norwards or French Indians':

Destabilizing the Southeastern Borderlands, 1748-1754"

Kristopher Ray

"Cherokees and Franco-British Confrontation in the Tennessee Corridor, 1748-1754"

Patrick Bottiger

"Prophetstown, Vincennes, and the Invasion of the Miami Borderland, 1795-1825"

Commentator: Christina Snyder

PANEL 3

THE ILLINOIS COUNTRY AND THE PROBLEM OF EMPIRE:

Robert Michael Morrissey

"Poor Inhabitants . . . in a State of Slavery':

George Morgan, Trade, and Empire in the Ohio Valley Backcountry, 1765-1780"

Jacob F. Lee

"A New World?: Kinship, Power, and Empire in the Illinois Country, 1763-1778"

M. Scott Heerman

"The Manner of Execution Cannot be too Cruel: Slave Power and Imperial Authority in the Illinois Country"

Commentator: Jay Gitlin

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2012 *Events*





Page 12 (Clockwise from top right)

1. Dr. Mark V. Wetherington at *Our Shared History*, giving a talk on steamboat disasters along the Ohio River, April 18, 2012.
2. Dr. Larry J. Sabato, the spring 2012 guest speaker for The Gertrude Polk Brown Lecture Series, April 17, 2012.
3. Dr. Luther Adams answers a question during his talk at the spring 2012 public conference *National Issues, Local Struggles: The Civil Rights Movement in the Ohio Valley and Beyond*, May 18, 2012.
4. Author Michael A. Peake signing a book following his lecture, *Blood Shed in This War: Civil War Illustrations by Captain Adolph Metzner, 32nd Indiana*, March 7, 2012.
5. Sam Thomas gives a lecture on George Herbert Gray's vision of Oxmoor, April 9, 2012.

Page 13 (From top)

1. Patrons view the *20th Century African American Collections* at The Filson exhibit, May 17, 2012.
2. Members of the cast of *We Sing America* perform for The Filson Historical Society, February 1, 2012.
3. Local teachers participating in an in-service day, March 2, 2012.
4. The winners of the 3rd Annual High School Essay Contest received their awards at the spring 2012 Gertrude Polk Brown Lecture. From left: Overall winner Grace E. Daly, Sacred Heart Academy; Runner up Emily K. Allen, South Oldham High School; Runner Up Gabriel N. Sutkamp, Saint Xavier High School, April 17, 2012.

**You are cordially invited to the
19th Annual House Tour**

Distinctive Dwellings

Sunday, September 30, 2012

Filson members and their guests are invited to The Filson's Annual House Tour, celebrating the distinctive beauty of Louisville homes. At the end of the tour, please join us for a cocktail reception at the home of Mr. and Mrs. Neville Blakemore, Jr.



Distinctive Dwellings

Sunday, September 30, 2012
Tickets are \$125 each

To make reservations, please call or email Scott Scarboro at sscarboro@filsonhistorical.org, (502) 635-5083, or clip this registration form and return it to:

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Attn: Scott Scarboro
1310 S. Third St.
Louisville, KY 40208

Please send ____ ticket(s) for The Filson's Nineteenth Annual House Tour

Member Name(s) _____

Guest Name(s) _____

Please mail tickets and tour notes to:

Street Address _____

City _____ State _____ Zip _____ Phone _____

Method of Payment (Please make all checks payable to The Filson Historical Society):

Check ____ Visa ____ MC ____ Card Number _____ Expiration Date _____

Name on Card _____ Signature _____

Filson Fellowship Awards

SPRING 2012

The Filson Historical Society is pleased to announce the winners of the spring 2012 round of Filson Fellows. These fellowships encourage the scholarly use of our nationally significant manuscript collections by providing researchers with financial support for travel and lodging. The fellowship candidates were chosen from a strong pool of applicants from around the country and overseas with research interests related to the history and culture of Ohio Valley and Kentucky.

The following candidate has been selected as a Breaux Fellow: **Dr. Nichole Etcheson, Alexander M. Braken Professor of History, Ball State University**, "The Suffrage in the Post-Civil War United States."

The following candidates have been selected for a two week Filson Fellowship: **Ms. Megan L. Bever, Phd candidate, University of Alabama**, "Drinking and Temperance in the American Civil War"; **Dr. Kent McConnell, Instructor of History, Phillips Exeter Academy**, "A Time-Stained God: Religious Lives, Civil War Deaths, and the Remaking of Religion in America."

The following candidates have been selected for a one-week Filson Fellowship: **Mr. Adrian Brettle, Ph.D candidate, University of Virginia**, "Confederate Expansionist Ambitions in the Upper South and Ohio Valley during the Civil War"; **Dr. Cynthia Bouton, Associate Professor of History, Texas A&M University**, "Subsistence, Society, and Culture in the Atlantic World in the Eighteenth Century and Age of Revolution"; **Ms. Abigail Cooper, Ph.D**

candidate, University of Pennsylvania, "'Until I Reach My Home': Inside the Refugee Camps of the American Civil War"; **Ms. Nancy Morgan, Ph.D candidate, Temple University**, "'Fraught with Disastrous Consequences for Our Country': Cherokee Removal and Nullification, 1824-1839"; **Mr. Jeffrey T. Perry, Ph.D candidate, Purdue University**, "Religious Discourse and Legal Development in Frontier Communities, 1750-1820"; **Mr. Miles Smith, Ph.D candidate, Texas Christian University**, "Turning Up Their Noses at the Colonel: Western Democracy, Eastern Aristocracy, and Richard Mentor Johnson"; and **Ms. Maggie L. Yancey, Ph.D. Candidate, University of Tennessee**, "Death in the Bottle: Alcohol and the American Civil War."

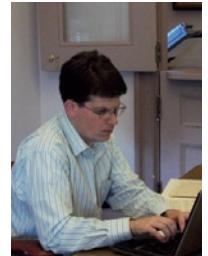
The following candidate has been selected as a M.A. Fellow: **Mr. Rory Krupp, M.A. student, University of Cincinnati**, "Fashion and Fervor: How Internal Shaker Revolts Changed the Shaker Chair."

The following candidate has been selected as a Boehl Intern: **Ms. Emily Hikes, MLIS, University of Pittsburgh (2011)**.

Since its founding in 1884, The Filson Historical Society has preserved the region's collective memory, not only of Kentucky but also of the Ohio Valley and the Upper South. The Filson continues to collect and tell the significant stories of the region. An independent historical society, The Filson serves the public through its extensive research collections and numerous educational opportunities. The Filson is headquartered in the Ferguson Mansion in Old Louisville and houses a library, a museum and a special collections department.



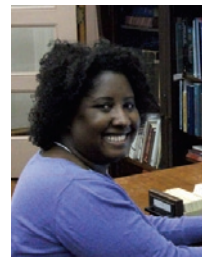
Allison Friedette



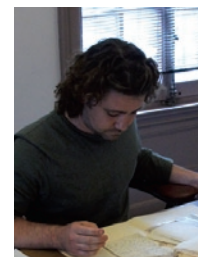
Michael Bernath



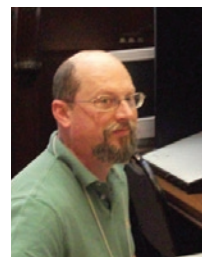
Ben Wright



Rabia Belt



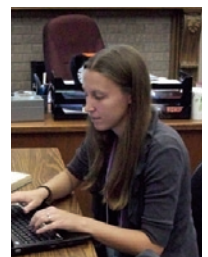
Jeffrey Perry



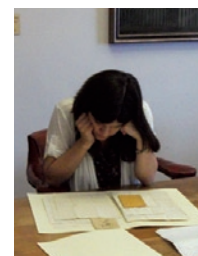
Rory Krupp



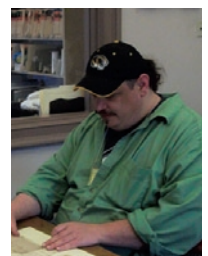
Matt Stanley



Sarah Paulus



Megan Bever



William O. Lewis

For more information about our fellowship program, please visit www.filsonhistorical.org.

The Filsonians

March - May 2012

Filsonian listing reflects membership renewals received through May 31, 2012.

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 to 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 Judy Miller at 502-635-5083.

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Saying Farewell

This summer, The Filson said goodbye to longtime employee Robin Wallace. Robin joined the staff of The Filson in 1999, serving first as a Reference Specialist in the library until 2006, when she moved to Special Collections as an associate curator. Along with her tenure at The Filson, Robin has been active in the Society of American Archivists and the Kentucky Council on Archives.



“My years at The Filson have been very rewarding and a rich experience. I will always treasure the opportunity I had to work with such amazing people and the wonderful collections at The Filson.”

While we are sad to see her go, we are excited for Robin and her husband James Beeby. They are moving to Tennessee, where James has accepted a position as the chair of the History Department at Middle Tennessee State University. Other big changes are in store for the family; Robin and James are expecting the birth of twin girls later this year.