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<i>Recent Acquisitions</i>	<i>Browsing in our Archives</i>	<i>Gertrude Polk Brown Lecture</i>	<i>Sam Thomas</i>	<i>Rare Pamphlets</i>	<i>Architecture Collections</i>	<i>Filsonians List</i>
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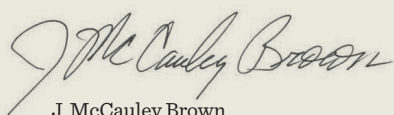
FROM THE PRESIDENT

In society, families are very special, made up of individuals who are defined by the unique bonds built through common heritage, experiences, and relationships. When we lose a family member, often we hold on to an item that reminds us of that bond, allowing us to carry forward those gifts we inherited. These heirlooms are not just the material gifts, but more importantly a means for conveying the intellectual and spiritual essence of the person lost. The “value” of these gifts is the opportunity to share them with future generations, so they can learn and grow within the spirit and culture of the family.

The community of Kentucky and the Ohio Valley Region is a great “family,” very diverse in its experiences and rich in its heritage. Our region is very complex, neither north or south, and neither east or west. As a border region, the Ohio Valley is not as clearly defined like other parts of the country, but its rich history reflects its central role in many of the defining stories of our nation. Understanding this vast community as a family is one of the benefits The Filson Historical Society provides for each of us.

The Filson has collected many artifacts and papers that represent our shared experiences and tell the story of our common heritage. Through its programming The Filson builds our emotional relationships so future generations can learn and develop a sense of belonging. Through the mission of The Filson to *collect, preserve and tell the significant stories of Kentucky and Ohio Valley history and culture*, this allows our greater family to think through important topics of the day and develop a perspective on how we want live and see the future. This is a valuable gift The Filson hands to our community.

In closing I would like to thank the Board and the staff for the tremendous work they are doing in creating increased opportunities for membership engagement. Further, I want to thank all our members for their continuing support which allows The Filson to fulfill its mission.



J. McCauley Brown
President

FROM THE DIRECTOR


A Century ago, Louisville's citizens thought the War of 1812 was so important to their collective memory that they staged a re-enactment of Admiral Perry's victory over the British Fleet on Lake Erie on the Ohio River. Today, The Filson's collections include an impressive amount of War of 1812 research items.

Today, the sesquicentennial of the Civil War and the bicentennial of the launch of the *Belle of Louisville* have upstaged our region's vital role in the War of 1812 and nationwide many people think about Francis Scott Key's "Star Spangled Banner," or the Battle of New Orleans, which took place just after the war ended, if they think of this war at all.

But Kentuckian Henry Clay and other westerners led the "War Hawks" in Congress, an especially vocal but small group who believed war was the only way to preserve national honor. They assured Congress "the militia of Kentucky alone are competent to place Montreal and upper Canada at your feet." Ultimately, more Kentuckians would die during the war than all other states combined.

October offered two opportunities to learn more about this very significant period in our region's past. First, our fall Conference, October 26-27, "The Long Struggle for the Ohio Valley, 1750 - 1815", covered a longer span of time and many topics (Native American Communities, Merchants and Trade, and Families, Clan, and Kin, to name a few) but concludes with the War of 1812. Many of the presenters were former Filson Fellows, whose research included information from our collections. Second, Director of Research Glenn Crothers led a book discussion of Alan Taylor's *The Civil War of 1812: American Citizens, British Subjects, Irish Rebels, and Indian Allies*, that offers new insights on this complex time period.

We will be featuring a collections essay in an upcoming issue of *Ohio Valley History* focusing on this time period. I encourage you to look for it and take a moment to visit our collections for more information on this pivotal time period.



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.

Recent Acquisitions



1. Program for the gold medal basketball game of the 1948 London Olympics, August 13, 1948.
2. Miniature of Virginia Perrin Speed, wife of William S. Speed, the son of James B. Speed. As always, The Filson very much appreciates these and the other donations made to it.
3. Glass lantern slide of children at the All-Prayer Foundlings' Home in Louisville, ca. 1920s.

Recent months have seen a number of welcome additions to The Filson's collection. David and Deborah Stewart donated his mother Laura Callis Stewart's scrapbooks from her childhood in Wilmore, Kentucky, and the 1948-1949 visit to Europe she and her husband Rev. David L. Stewart, Sr., made on their way to Africa as missionaries. They attended some of the basketball games, including the gold medal game. The U. S. team included five University of Kentucky players - the Stewarts must have almost felt like they were back home! Deborah Stewart also donated a collection of glass lantern slides relating to the All-Prayer Foundlings' Home in Louisville. The images appear to date from the early 1900s. Sue Speed donated several items, including a miniature of Virginia Perrin Speed, wife of William S. Speed, the son of James B. Speed. As always, The Filson very much appreciates these and the other donations made to it. Without them our collections wouldn't continue to grow and our collective memory and heritage would be the poorer.

Browsing in Our Archives

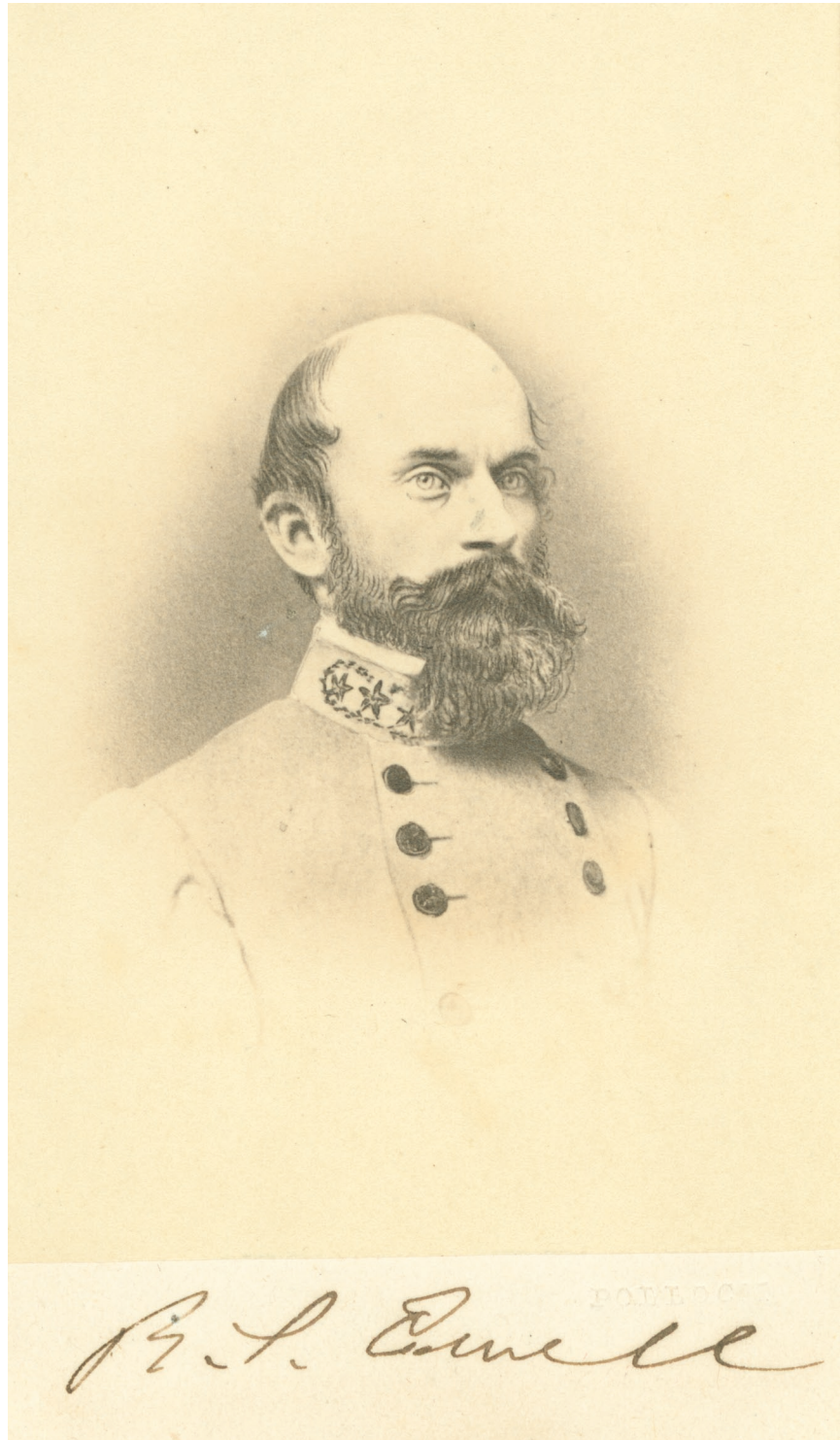
“This Place is as Good as Any Other”¹

BY JAMES J. HOLMBERG | CURATOR OF SPECIAL COLLECTIONS

Over the course of the current observation of the Sesquicentennial of the American Civil War, articles drawn from The Filson’s significant collection helping to document that tragic conflict have appeared in both *The Filson* and *Ohio Valley History*. These articles usually focus on some aspect of the war in Kentucky, the Ohio Valley, and the Western Theater. This “Browsing” piece shifts the focus to the Eastern Front and a Virginian with ties to Kentucky. Richard Stoddert Ewell was born on February 8, 1817, in Georgetown, District of Columbia, and raised in Prince William County, Virginia. He entered West Point in 1836, graduated in 1840, and spent most of the next twenty years on the western frontier. He acquitted himself well in the Mexican War and counted among his friends such famous future generals – for the North and South – as Ulysses S. Grant, William T. Sherman, George H. Thomas, and Simon Bolivar Buckner. Just before the Mexican War, during the winter of 1844-1845, Ewell was posted to Louisville on recruiting duty. In a letter to his brother Benjamin, Ewell noted that he was “perfectly delighted with Louisville” and the “number of beautiful women in this place.”²

One beautiful woman he’d known since childhood was his cousin Lizinka Campbell Brown. Lizinka was the daughter of Tennessee politician and diplomat George Washington Campbell. Born in Russia while her father was serving as Minister to Russia, she’d been named in honor of Czar Alexander I’s wife Elizabeth. It was Lizinka’s father who promised Ewell an appointment to West Point. Lizinka married James Percy Brown in 1839. Brown was the son of Dr. Samuel Brown, a Transylvania University medical school professor and one of the leading scientific men of his day. He died in 1844 leaving Lizinka with young children and quite wealthy. Cousin Richard had never ceased carrying a flame for Lizinka and maintained a correspondence with her.

By late 1860 Ewell had returned to Virginia on leave due to ill health. Like so many professional soldiers who had witnessed war and its suffering, he dreaded its approach. When the Civil War began in the spring of 1861 Ewell, like so many soldiers who believed they must remain loyal to their state, resigned his





commission after Virginia seceded from the Union and entered the service of the Confederacy. He quickly rose to the rank of general and served as an able commander under Stonewall Jackson. At the Second Battle of Bull Run, on August 28, 1862, Ewell was struck in the right knee by a bullet, shattering it and necessitating the amputation of his leg. He spent most of the next year recovering. It was during that convalescence that he married Lizinka. She took an active part in his recuperation and acted as his secretary. Her son George Campbell Brown (called Campbell) and future son-in-law Thomas Turner (who married Lizinka's daughter Harriot after the war) both served on Ewell's staff. Whether it was the loss of his leg, marriage, finding religion (he joined the Episcopal Church apparently at Lizinka's urging) or all three, the "Old Dick" Ewell that returned to active duty in May 1863 was not the same active and aggressive commander he had been a year earlier. At Gettysburg, The Wilderness, Spotsylvania, and other engagements, Ewell's leadership and decisions were criticized and in mid-1864 Robert E. Lee removed him from the field and placed him in command of Confederate forces guarding Richmond, Va. There he remained until the Confederate collapse in April 1865. Ewell and his troops evacuated Richmond and



"...the "Old Dick" Ewell that returned to active duty in May 1863 was not the same active and aggressive commander he had been a year earlier."



page 2

Autographed carte-de-visit photo of Confederate Lieutenant General Richard S. Ewell. Fondly known as “Old Dick” and even “Old Bald Head,” Ewell had piercing blue eyes. Taken during the Civil War, the photographer is unidentified.

page 3, left

Lizinka Campbell Brown Ewell. This portrait of Lizinka as a young woman by an unidentified artist captured her striking good looks.

page 3, right

George Campbell and Harriot Brown, children of Lizinka Campbell Brown Ewell. This undated carte-de-visit photo of brother and sister by an unidentified photographer dates from the Civil War period.

page 4

Carte-de-visit photo of George Campbell Brown by Dana of New York. This post war photo is estimated to date from the mid-1870s when Campbell was in his mid-30s.

moved west in an attempt to link up with Lee’s army. They never made it. Ewell and his men were captured on April 6, at Saylor’s Creek. The timing of their capture couldn’t have been worse. Within days Lee surrendered and his men were allowed to go home. Ewell however, being captured before the surrender, was considered a prisoner of war and he, Campbell, and other officers were imprisoned at Fort Warren in Boston Harbor. And there they stayed for the next several months until being paroled.

There are nine of Ewell’s letters to Lizinka while he was a POW in The Filson’s Brown-Ewell Family Papers.³ They chronicle not only his life as a prisoner but also his reflections on the war. The first letter in the collection is dated May 5 and the last July 11. There also are letters from Campbell Brown to his mother and sister Harriot, Lizinka to Ewell and Campbell, drafts of letters to various people, and letters from various officials regarding Ewell’s status. But, alas, this lengthy – but necessary – introduction to place Ewell and his letters in context leaves no room for the actual letters in this issue. Look for them in the next “Browsing.”

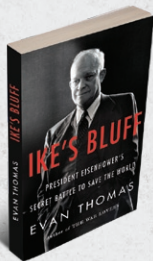
1. Richard S. Ewell, no place [Fort Warren, Boston Harbor, Boston, Mass.] to Lizinka C. Ewell, no place, July 1, 1865, Brown-Ewell Family Papers, The Filson Historical Society.
2. Percy G. Hamlin, ed., *The Making of a Soldier: Letters of General R. S. Ewell, Richmond, Va.*: Whittet & Shepperson, 1935, pp. 57-59.
3. The papers descended in the family of George Campbell Brown to his granddaughter Gertrude Polk Brown. “Trudy” Brown married George Garvin Brown II of the Brown-Forman Corporation. Their children, Dace Brown Stubbs, Laura Lee Brown, and George Garvin Brown III, donated the papers to The Filson in 1987. The Filson’s long running Gertrude Polk Brown lecture series is named in her honor.

“Ewell and his men were captured on April 6, at Saylor’s Creek. The timing of their capture couldn’t have been worse.”

GERTRUDE POLK
BROWN
LECTURE SERIES

♠ ♥ ♦ ♣ THE ♠ ♥ ♦ ♣
GAMBLER
★ ★ ★ ★ ★ AND ★ ★ ★ ★ ★
CHIEF

HOW EISENHOWER'S
POKER SKILLS PREVENTED
NUCLEAR HOLOCAUST



President Dwight Eisenhower is most often remembered as a genial, golf-playing, grandfatherly figure, a retired general with a beaming smile and poor syntax. In reality, Ike was a master at calculated duplicity. During the 1950s, remembered as a peaceful, prosperous, but boring, decade, Eisenhower faced off against China and the Soviet Union in the first days of the Cold War. Ignoring his own generals—many of whom believed a first strike was the only means of survival—Eisenhower, always the brilliant card player, used nuclear weapons as a bluff in a high-risk but ultimately successful strategy to avert Armageddon.



Thursday, November 15 - 6:30 p.m.
The Temple, Congregation Adath Israel Brith Sholom
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:
The Filson Historical Society, GPBL Tickets,
1310 S. Third St., Louisville, KY 40208

"Often derided as an inattentive national grandfather, Eisenhower emerges as a subtle, sharp-witted master statesman in this probing study of his foreign and security policies. Historian Thomas paints a colorful, richly detailed portrait....[Thomas's] vivid, compelling profile of Eisenhower—the man and the shrewd operator—should spark reconsideration of his presidency." — *Publishers Weekly*

"[A] valuable examination of Eisenhower as a crafty politician who navigated the treacherous waters of the early Cold War period with guile and cleverness, using the same competitive skills he displayed in his bridge and poker games to keep the peace with America's intransigent foes. Thomas's narrative is filled with insights, and his sources—both primary and secondary—are impressive....An important and well-written book; a valuable addition to any U.S. history or political science collection." — *Library Journal*



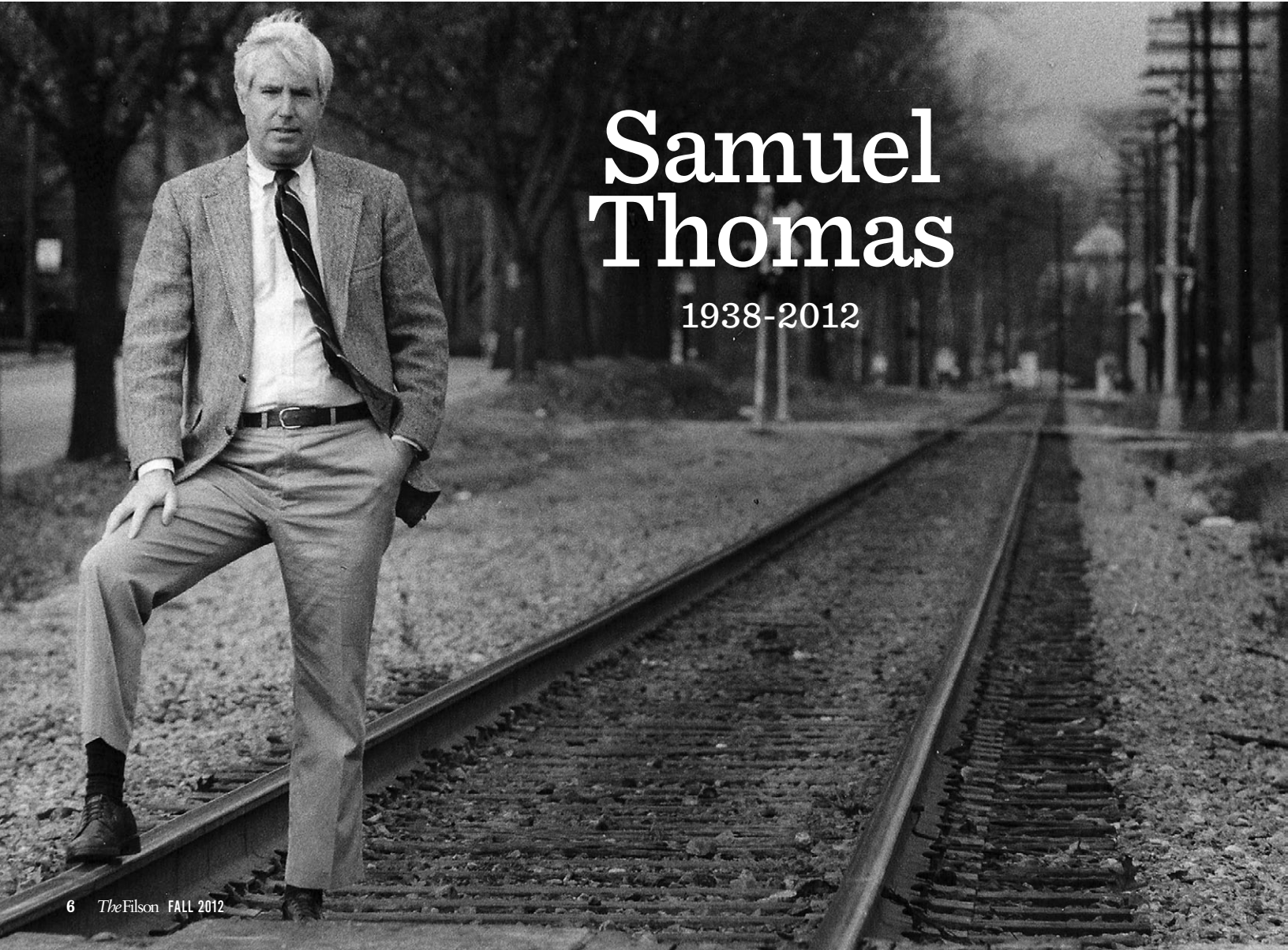
Evan Thomas is the author of eight books. He frequently appears as a commentator on TV and radio, and he teaches writing at Princeton. Thomas was editor-at-large of *Newsweek* until he left the magazine in 2010. He has won numerous journalism awards, including a National Magazine Award.

For many Louisvillians, their first entry into the world of Sam Thomas came in a May 5, 1963, story in *The Courier-Journal* by Marion Porter, at that time one of the newspaper's top feature writers. A graduate student at the University of Louisville, Sam was pictured with his brother, Jim, outside the log cabin where they lived as caretakers for Locust Grove, the early Kentucky home being restored on Blankenbaker Lane. With them was Clark, a German shepherd named for George Rogers Clark, who helped the two brothers protect the historic property.

Locust Grove was far more than a source of income and a shelter for a pair of college post-graduates. For Sam, who was doing research on the home's history, it was the beginning of a life steeped in Louisville lore, and for Jim, it was the beginning of a career that would lead to a long tenure as director of Shakertown at Pleasant Hill. For a pair of transplanted Philadelphians, it was a remarkable legacy. And from the early days of his work in Louisville, Sam considered The Filson Historical Society integral to his research. (Indeed, he served as an advisor for the restoration of the Ferguson Mansion after the society purchased it as its headquarters in 1986.)

Samuel Wilson Thomas died on October 4 at the age of 74 after a valiant struggle with pancreatic cancer. In the course of his 50-year career he became widely regarded as Louisville's leading historian. A prolific writer, he produced 18 books in his lifetime and, in his final months, was working on another with his wife, Debbie, about the legacy – real and perceived – of Frederic Law Olmsted on Louisville. The couple had last year completed the local bestseller, a coffee-table book about the neighborhood where they lived, *Crescent Hill Revisited*. In 1973, he and his brother, Jim, published "The Simple Spirit," a pictorial history of Shakertown.

Sam was a friend and colleague whom I first met back in his Locust Grove days. Among his great friends and patrons were Barry Bingham Sr. and his wife, Mary, who set Sam up in an office at *The Courier-Journal* and Times building, where he pursued his historical research while also serving as Jefferson County's historian and archivist. The newspaper's book division, which Sam also ran, produced some very popular local titles including the two-volume *Views of Louisville* series, the first of which came out in 1971. In his introduction to the first book, Barry Sr. had



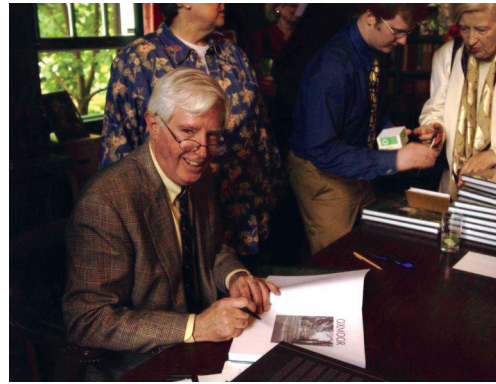
Samuel Thomas

1938-2012

praise for Sam's contribution: "Sam Thomas has sought to satisfy our curiosity about our municipal past, as far as the most diligent research into old records and pictorial documents will allow.... Dr. Thomas' book will, I believe, enrich any reader's understanding of the Louisville so many of us love, but so imperfectly know." In those days, Sam also wrote or edited two volumes of the work of Joe Creason, the beloved *Courier-Journal* columnist, as well as *Old Louisville: The Victorian Era*, with William Morgan (1975).

I've long felt that Sam's training in chemistry – a B.A. from the University of Louisville in 1960 and a Ph.D four years later – reflected the manner in which he explored of local history. He delighted in the most meticulous research, much like a chemist's experimentation. And from the painstaking process of going over city's archives and other records, he produced volumes that offered sweeping appraisals of our heritage. The one I admire most is his formidable *Architectural History of Louisville, 1778-1900*, a work that was twenty years in the making. Published by The Filson Historical Society to mark its 125th anniversary, David Mohny, dean emeritus of the University of Kentucky College of Design, wrote in *The Courier-Journal*: "This majestic volume is the result of Sam Thomas' nearly 50 years of research, observation and most of all, real affection for Louisville's architectural legacy." It remains available at local bookstores such as Carmichael's as well as on The Filson's website (www.filsonhistorical.org).

Among the most important influences in Sam's career was Clay Lancaster (1917-2000), who was the commonwealth's leading architectural historian. The two began corresponding in the early 1960s when, as a research assistant for The Filson, Sam



sought the older man's advice on the Locust Grove restoration. Later, Sam edited *Lancaster's Antebellum Architecture of Kentucky*, which the University Press of Kentucky published in 1991. Two years later, the University Press published *Barry Bingham: A Man of His Word*, a collection of the newspaperman's own writing, letters and excerpts from oral histories, which Sam edited. It was my pleasure to "read behind" Sam's typed manuscript, making suggestions for additions and deletions. But being a Thomas product, there wasn't much to change.

That collection, published after Mr. Bingham's death in 1988, was closely overseen by his widow, who had gotten to know Sam well when he undertook the massive job of providing research to refute or augment some of the books that were published in the wake of the sale of the Bingham Enterprises in 1986. It was a controversial task, but Sam undertook it with his characteristic scientific approach. In the end, one publisher decided to cancel publication of David Leon Chandler's *The Bingham of Louisville: The Dark History Behind One of America's Great Fortunes*. (In time, that book was published elsewhere and greeted with generally unfavorable reviews.) In a grim chapter in Kentucky's journalistic history, Sam Thomas played an important, little known role.

Sam's love of the community extended to his interest in younger people who shared his passion for Louisville. In the late 1970s, he invited me to join him and a small group of other young professionals, including Rick Northern and Bill Belanger, for periodic brown bag lunches in his office in the Jefferson County Courthouse (now Metro Hall). Always dressed in his trademark tweed sports coat, his thick shock of hair prematurely white, he was challenging, provocative and a perfect devil's advocate for my views (and the opinions of the newspaper where I was writing editorials). In a period when Louisville was developing a sensibility about historic preservation, Sam was a crucial player and he left his mark all over downtown. All of us who knew Sam remember his incisive humor and his love of laughter. His loss is one we share, but his legacy looms large and will instruct generations to come.

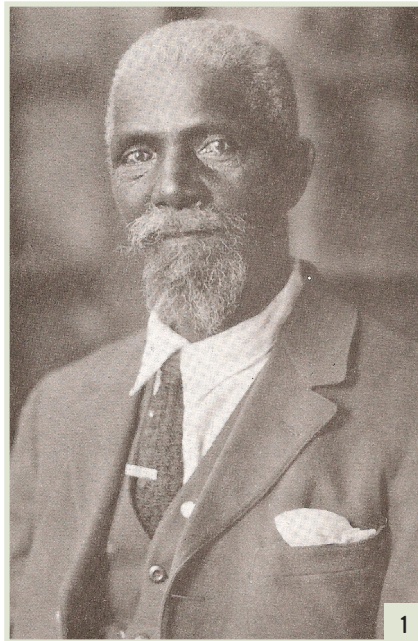
Keith L. Runyon retired in April as editorial page and book editor of *The Courier-Journal*, where he worked for 43 years.



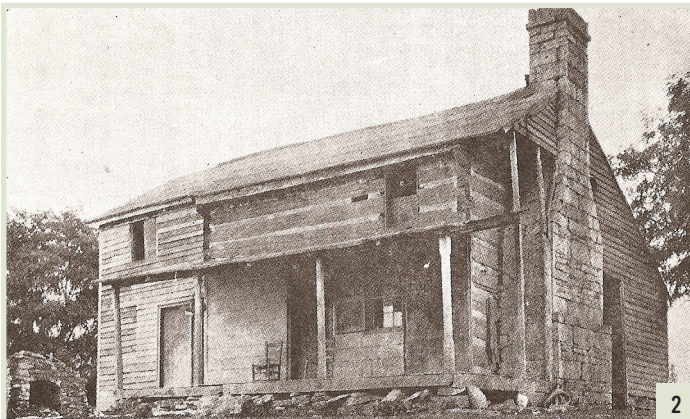
FROM SLAVERY TO SERVICE TO FREEDOM

THE BIOGRAPHY OF AN EXCEPTIONAL KENTUCKY SLAVE

JUDITH PARTINGTON, HEAD LIBRARIAN



Robert Anderson was a remarkable man. Born a slave in Green County, Kentucky in March of 1843, Robert was named after his owner, Robert Ball, a farmer and a stone mason with some seventeen slaves who grew flax and hemp on his plantation. Young Robert's mother had an "away-marriage" to a man who belonged to a neighboring planter, Alfred Anderson. Robert's father was known as Anderson's Billy or Billy Anderson. Robert never refers to his



ancestry library edition

1850 U.S. Federal Census - Slave Schedules

Gender:	Male	
Race:	Black	
Age:	6	
Home in 1860:	District 1, Green, Kentucky	
Name of Slave Owner:	Robert Ball	
All Slaves Owned:	Age	Gender
	<u>46</u>	Male
	<u>36</u>	Female
	<u>26</u>	Male
	<u>26</u>	Male
	<u>22</u>	Female
	<u>17</u>	Female
	<u>18</u>	Male
	<u>17</u>	Female
	<u>14</u>	Male
	<u>12</u>	Female
	<u>11</u>	Female
	<u>9</u>	Male
	<u>6</u>	Male
	5	Female
	3	Male
	<u>2</u>	Male
1	Male	

A 13 H. Art'y. U.S.C.T.
Robert Anderson
 Co. 13 Reg't U.S. Col'd H. Art'y.
 Appears on
 Company Descriptive Book
 of the organization named above.
 DESCRIPTION.
 Age *18* years; height *5* feet *5* inches.
 Complexion *Dark*
 Eyes *Dark*; hair *Dark*
 Where born *Green Co. Ky*
 Occupation *Laborer*
 ENLISTMENT.
 When *Feb 9*, 1865.
 Where *Lebanon Ky*
 By whom *Capt. G. H. Adams*, term *3* y'rs.
 Remarks:
E. H. Adams
 (3049) Copy 4

mother's given name, saying only that she was a house servant and a cook, which afforded the family better living quarters than the other slaves on the plantation. So it was in a log cabin about eight miles from the county seat of Greensburg that Robert was raised with a brother, William and three sisters, Silva, Agga and Emma. Although he never mentions his mother's name, he does say with pride that both of his parents were fully African and that neither he nor any of his siblings were mulatto.

Robert describes his master as kind and pleasant. His mistress, however, was anything but. By the age of two she had Robert working in the garden pulling up weeds for hours at a time. Barely a toddler, his mistress was even reluctant to let him take a drink of water during the day. When there was a falling out between the "Missis" and Robert's mother, Mr. Ball sold Robert's mother to a trader who took her South to the sugar cane fields in Louisiana. Robert was six years old, and he never saw his mother again. Silva, his oldest sibling, took over their mother's work on the plantation, buying provisions, cooking meals, knitting and sewing and making clothes. She was around fourteen at the time. When Robert turned fourteen and was still working around the house and yard, Mrs. Ball began to abuse

"By the age of two she had Robert working in the garden pulling up weeds for hours at a time."



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6

him severely. Once she whipped him so badly he was unable to walk for a week. The next time she tried to whip him he grabbed the rawhide from her hand and began to beat her, chasing her around the dining room before she was able to run through a door and out into the yard, calling for help all the while.

When Mr. Ball arrived home, Mrs. Ball was in her bed, moaning and crying with pain and indignation. She demanded that her husband sell Robert. He refused, telling her that he had already sold off his best help because she had gotten angry at them and demanded that they be sent away. Robert said that it was the first time he ever saw his master take a stand against her. Always in the past, the "Missis" had gotten her way. This time she was told: "I won't sell Robert, and you have to let him alone. That is final." Shortly thereafter, Robert was sent to the fields where the work was hard, but he was not bothered by the hours or the difficult labor. Then, when Robert turned eighteen in 1861, the Civil War broke out. Robert and his siblings were told little about the war and emancipation, except that they would probably never be free. Robert bided his time and on February 9, 1865, just as the war was about to end, he enlisted in the 13th United States Colored Heavy Artillery.* General Lee's surrender came exactly two months later on the 9th of April in 1865. Gradually the other Confederate commanders gave up their arms and the war was over. Instead of being able to fight for his freedom as he would have wished, Robert was transferred to Missouri and served out the remainder of his three-year term in Indian Territory.

After his discharge, he returned to the old plantation to find the slave community in chaos. The change from slavery to freedom had been so sudden that most were unprepared for the ramifications that followed. Robert saw immediately that there were too few jobs for the workforce available, so he went north to Davenport, Iowa. Before parting from his siblings, they all agreed to take the surname of their father, Billy Anderson.

Robert Anderson's journey to becoming a landholder was not an easy one. When he first went to Davenport, Iowa he worked at various odd jobs. He had saved his pay from the army, and it was here that he bought his first piece of land sight-unseen. The real estate man had represented the acreage as "fine farming land." As soon as Robert saw it, he realized that the land was so rough that it could not be farmed. He left Davenport and went to Glenwood,

Arkansas, County Marriages Index, 1837-1957

Name:	Robt Anderson
Gender:	Male
Age:	79
Birth Year:	abt 1843
Residence:	Forrest City, St Francis, Arkansas
Spouse's Name:	Daisy Graham
Spouse's Gender:	Female
Spouse's Age:	22
Spouse's Residence:	Forrest City, Saint Francis, Arkansas
Marriage Date:	19 Mar 1922
Marriage License Date:	18 Mar 1922
Marriage County:	St Francis
Event Type:	Marriage
FHL Film Number:	1022685

7



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arriving with \$.75 in his pocket. Eventually he found work in a brickyard in Fremont County. After finishing his stint there, Robert worked for a farmer by the name of G.D. Gregory for three years, saving his money all the while. Finally, in the spring of 1870, he left to become a homesteader in Nebraska. Lincoln was a little village at the time, and the nearest railroad was over two hundred miles away. Here Robert bought some railroad land, but lost it due to crop failure. One year the grasshoppers came, and they were followed by four years of drought.

Over the years while he was living in relative safety in Nebraska with a sense that his neighbors and others were his friends, Robert's home state of Kentucky was going through a terrible upheaval during Reconstruction. In March of 1871 six Black citizens of Kentucky compiled a Memorial of a Committee Appointed at a Meeting of Colored Citizens of Frankfort, Ky., and Vicinity, praying the Enactment of Laws for the Better Protection of Life.* It was presented to the first session of the 42nd Congress and ordered to lie on the table and be printed on April 11, 1871. The men who drew up this pamphlet were Henry Marrs, a teacher at the Colored School, Henry Lynn, a livery stable keeper, H.H. Trumbo, a grocer, Samuel Demsey, B. Smith and B.J. Crampton, a barber. Together they drew up a list of 116 incidences, beginning in November of 1867 and ending in February of 1871, which described in vivid detail how freedmen and their families were under attack in Kentucky. Briefly, some entries read: "William Sheldon, Pleasonton Parker, Daniel Parker, Willis Parker, hung by mob in Laurel County, May 14, 1870; Colored school-house on Glen Creek, in Woodford County, burned by incendiaries, June 4, 1870; Mob attacked jail in Whitley County, two men shot, June 1870; Mob releases five prisoners from Federal officers in Bullitt County, April 11, 1870; Dr. Johnson whipped by Ku-Klux in Magoffin County, December, 1871," and, finally, "Ku-Klux, to the number of 200, in February, came into Frankfort and rescued from jail one Scroggins who was in civil custody for shooting and killing one Colored man named Strader Trumbo."

Obviously, Blacks were not safe in Kentucky, not even in the hands of civil or federal authorities. Green County, where Robert Anderson was born, probably fared no better than the counties listed in this memorial to Congress. By holding onto the tenacity and courage he had developed in childhood and his later years in the army, Robert was spared this kind of a life through his own exceptional and remarkable traits of character.

In 1881, Robert again lost everything he had, so he returned to Kansas to begin working in a railroad construction camp as a cook. When winter arrived he went back to work on a farm. He also went to school for the first time in his life. He was thirty-eight years old and could not write his own name. The farmer paid Robert well and treated him as he would any hired laborer. Still, Robert was not satisfied. As he expressed it: "The idea of owning my own land and being independent had been given me while I was still in the army, and I had never been able to get rid of that idea. It is to that determination, formed when a soldier, that I owe my independence today."

1930 United States Federal Census

Name:	Robert Anderson												
Gender:	Male												
Birth Year:	abt 1843												
Birthplace:	Kentucky												
Race:	Negro (Black) [Black]												
Home in 1930:	Lawn, Box Butte, Nebraska												
Marital Status:	Married												
Relation to Head of House:	Head												
Spouse's Name:	Daisy Anderson												
Father's Birthplace:	Virginia												
Mother's Birthplace:	Virginia												
Household Members:													
	<table><thead><tr><th>Name</th><th>Age</th></tr></thead><tbody><tr><td><u>Robert Anderson</u></td><td><u>87</u></td></tr><tr><td><u>Daisy Anderson</u></td><td><u>29</u></td></tr><tr><td><u>William Graham</u></td><td><u>24</u></td></tr><tr><td><u>Ernest Graham</u></td><td><u>22</u></td></tr><tr><td></td><td><u>[20]</u></td></tr></tbody></table>	Name	Age	<u>Robert Anderson</u>	<u>87</u>	<u>Daisy Anderson</u>	<u>29</u>	<u>William Graham</u>	<u>24</u>	<u>Ernest Graham</u>	<u>22</u>		<u>[20]</u>
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	<u>[20]</u>												

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After working and saving for another three years in Kansas, Robert returned to Nebraska in 1884 and settled in Box Butte County and took up a tree claim. It was here that he built his sod house before returning to work on a Burlington railroad construction crew. Robert held this job for three years. In the meantime, the Kinkaid homestead law went into effect, and homesteaders were permitted to file on a section of land instead of just a quarter section. Robert filed a claim on the land adjoining his tree claim. Together he had a total of 640 acres. Working his land hard, Robert lived alone for years. After a number of years had passed, he began travelling all over the United States. It was on one such trip that he met Daisy, a young teacher in Forest City, Arkansas, who was able to write down his story. On March 19, 1922, shortly after his 79th birthday, Robert married a Miss Daisy Graham of Forrest City, St. Francis, Arkansas.

Nine years later the 1930 United States Federal Census lists Robert and Daisy as living in Lawn, Box Butte, Nebraska with her two younger brothers. Robert was eighty seven at the time and Daisy was twenty nine. As you can see from the pictures, the sod house is gone, replaced by a sound, clapboard structure where Robert would live out his life. After Robert died, Daisy joined one of her sisters in Colorado.

Before he died Robert was happy and highly satisfied with his life. He made the statement that: "I have friends all over the United States, and cannot help but feel that everyone in Box Butte County, and western Nebraska, regardless of color, is my friend and I am proud of it." Indeed, Robert had a right to be proud. Few men, white or black, could have accomplished what Robert did alone. He was truly an exceptional man.

* United States 42nd Congress. Memorial of a Committee Appointed at a Meeting of Colored Citizens of Frankfort, Ky., and Vicinity, Praying the Enactment of Laws for the Better Protection of Life. Washington, D.C., 1871.



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#1: Portrait of Robert Anderson as a freedman and a United States citizen.

#2: A picture of the Robert Ball's plantation home taken years later. The old fireplace at the left shows where the kitchen used to be.

#3: The Slave Schedule of 1850, the year Robert's mother was sold South. Robert Ball owned 17 slaves at the time. Young Robert is on the 5th line from the bottom.

#4: On February 9, 1865 Robert joined the 13th Heavy Artillery of United States Colored Troops in Lebanon, Kentucky. He was 22 years old at the time.

#5: Robert is the Color Bearer in this picture taken of a few members of the Grand Army of the Republic.

#6: The original sod house of Robert Anderson who is homesteading in Nebraska on 640 acres.

#7: Taken from the Arkansas County Marriages Index on Ancestry's Library edition, this record shows that Robert was married shortly after his 79th birthday to a Miss Daisy Graham of Forrest City, St. Francis County, Arkansas. Daisy was 22 at the time of their marriage.

#8: Daisy Anderson pictured on the steps of their home in 1922 shortly after their marriage.

#9: The U.S. Federal Census of 1930 shows Robert as the head of a household in Lawn, Box Butte, Nebraska with his wife Daisy and what must be two of Daisy's younger brothers... William and Ernest Graham.

#10: A front view of Robert and Daisy's home.

#11: A side view of the home. The windmill in the background supplied enough power to transport water to the house and the cattle on the farm.

Footnotes: All of the actual photos and information were taken from: Anderson, Daisy or Brown, Rita Williams. *From Slavery to Affluence: Memoirs of Robert Anderson, Ex-Slave*, printed by The Steamboat Pilot, Steamboat Springs, Colorado, c. 1927, 1967 & 1986. The Filson Historical Society Library has a copy signed by Daisy Anderson in 1986: "Thank you for purchasing my book. I hope you will find it interesting and worthwhile." The call number is *Rare Pamphlets 326.092 A549*. The documents of census records, slave schedules, Robert's enlistment, etc. came from AncestryLibrary edition.com

UNROLLING LOUISVILLE'S PAST

THE D. X. MURPHY + BRO., ARCHITECTS RECORDS
BY SARAH-JANE M. POINDEXTER

The Filson is pleased to announce that after years of preservation and cataloging efforts, the D. X. Murphy & Bro., Architects Records (1854 – 1949) are complete and open to researchers.

This massive collection of historical architectural drawings and business records documents 95 years of Louisville's rich architectural history, mainly through the business records and drawings generated by two of the city's most renowned architects: Henry Whitestone (1819–1893) and D. X. Murphy (1853–1933). Whitestone was famous for his work on the original Galt House and the L & N headquarters (located at the corner of Main & Second Streets which now anchors Whiskey Row) while Murphy's firm was responsible for the iconic grandstand and twin spires at Churchill Downs and today is still extant as Lockett & Farley, Inc..

An astounding benefit to the preservation of and access to a collection such as this is the range of information it provides. In many ways these archival materials enhance our understanding of the past, enrich our present, and inform our future. Many of the grand buildings which once graced Louisville's downtown and outlying residential areas are documented in this collection, providing an invaluable glimpse of the city's former architectural landscape. Additionally, a variety of late-19th and early-20th century Louisville building contractors and businesses are represented in the collection which provides valuable information on regional businesses, industry and technology, as well as substantive insights into architectural and decorative arts.

Information about Louisville's economic and political climate can be extracted from curious sketches dated 1916 of an unidentified theater. The sketches are thought to be of the much anticipated but never constructed Louisville Auditorium. In July of 1912, the city's love for the arts and need for a public auditorium prompted

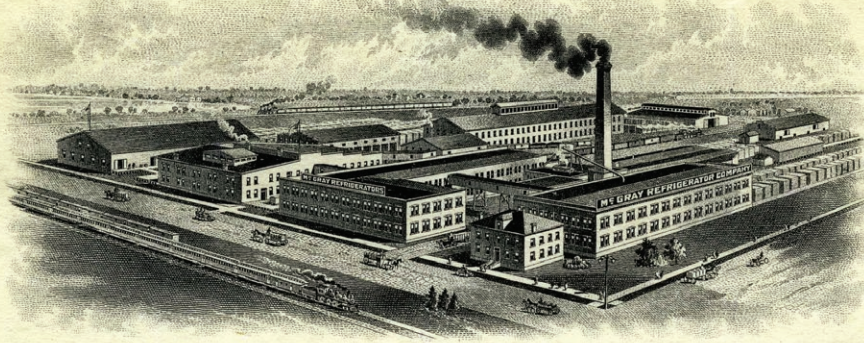
a formal movement to raise monies for a structure. However, the economic climate was weak and progress in gathering the funds was slow. A final barrier to the auditorium came when the United States entered the first World War in April 1917, at which point the federal government prohibited unessential building and other operations that might interfere with the war effort. After the war, the need for a public auditorium persisted. The Louisville Auditorium Association discarded the preliminary plan by D. X. Murphy and chose a proposal by famous memorial architect Thomas Hastings, renowned for designing the Arlington Memorial in Washington, D.C. and the New York Public Library. Hastings' auditorium design would additionally serve as a patriotic structure honoring the citizens of Jefferson County who served in the Great War. The building, known as the Louisville War Memorial, still stands today on the corner of Fourth and Kentucky streets, and meanwhile, all that remains of the Louisville Auditorium are the sketches which surfaced in the D. X. Murphy collection, suspected to be the original approved pre-war design. If the economic and political climate of the 1910s had been different, this grand theater might be standing today on Broadway.

The D. X. Murphy & Bro., Architects Records also provide vital insight on Louisville's under-documented African American

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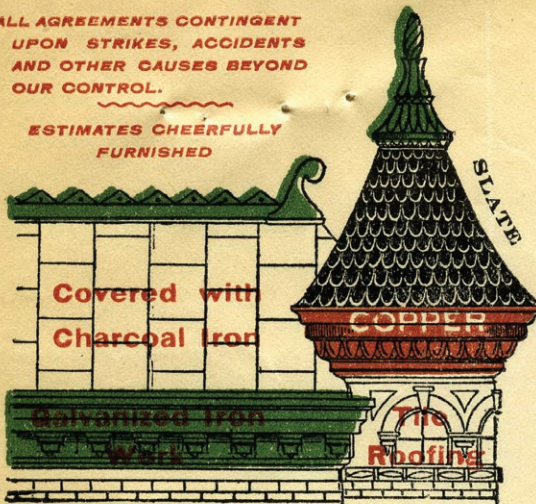
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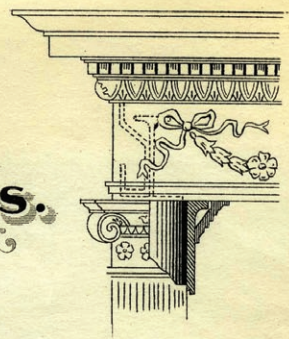
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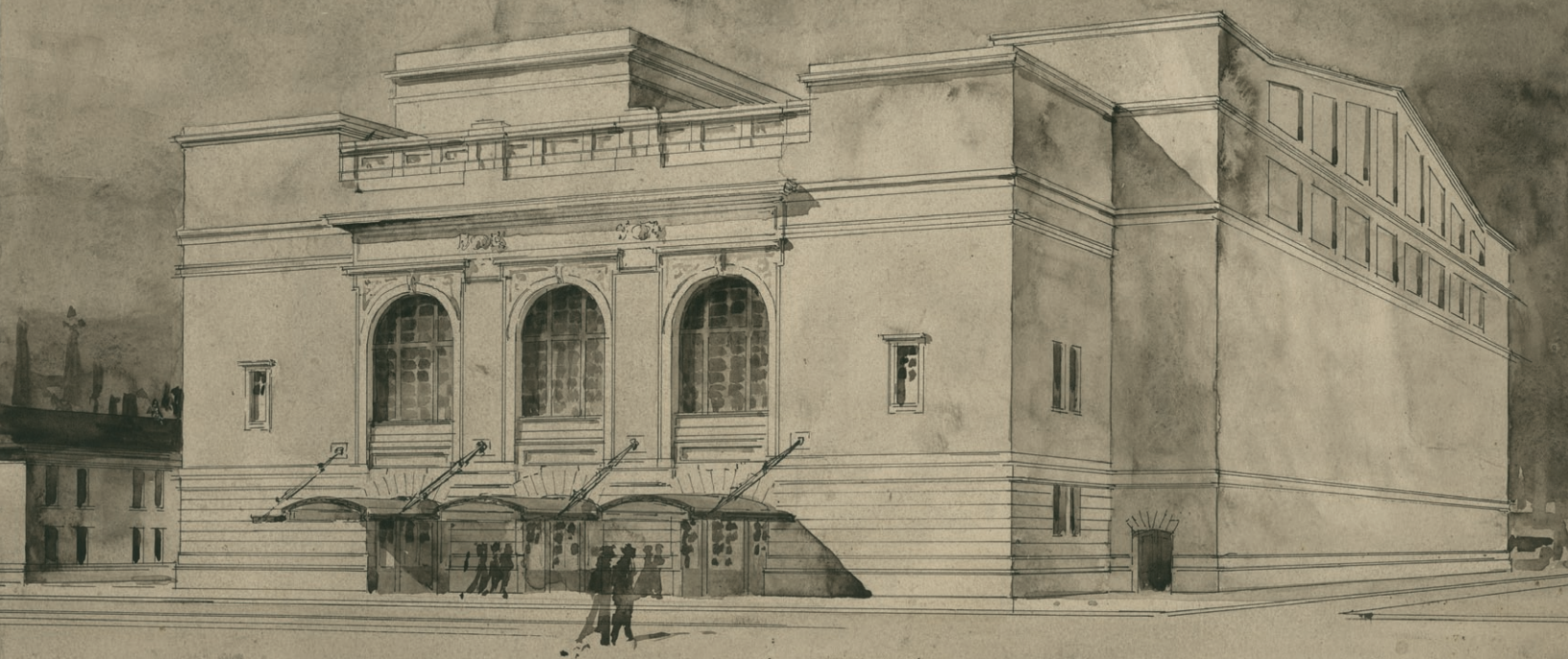


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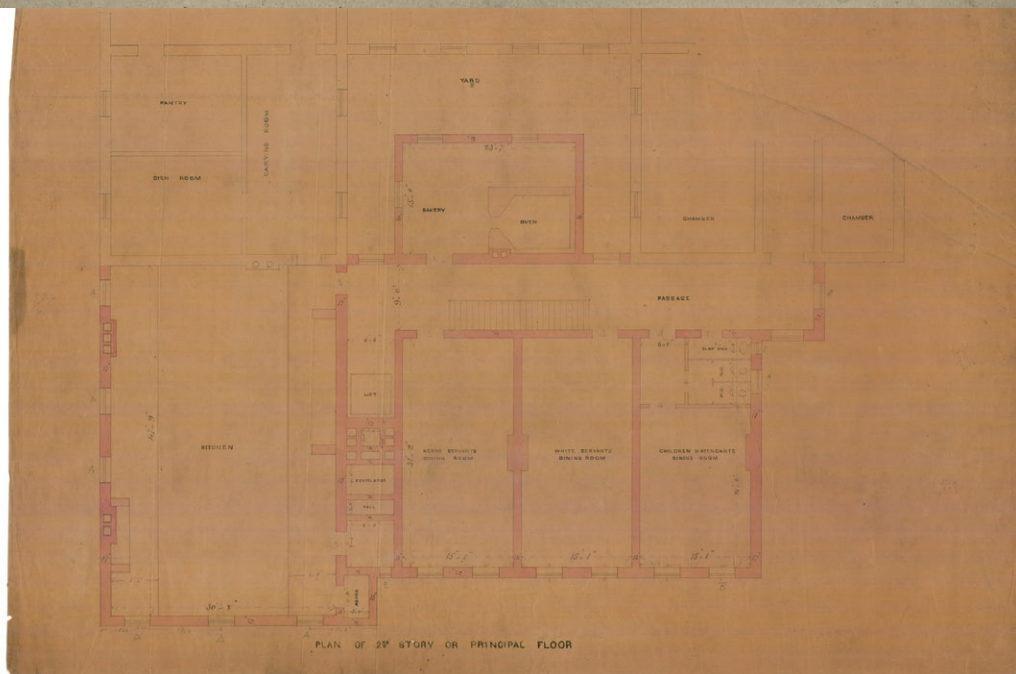
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community during segregation. Upon close examination, a floor plan of the Louisville Hotel from an 1873 addition by Henry Whitestone reveals segregated sleeping quarters and dining rooms for “negro” servants distinct from those of “white” servants. These are particularly interesting because they are designs of the pre-Jim Crow era, years before legally mandated “separate-but-equal” facilities, and provide a greater understanding of the spatial arrangement as well as cultural and political plight of racial relations in the Ohio Valley region.

More so than any other type of building, the variety of Louisville’s residential architecture reflects the city’s history and development and gives depth and diversity to its built environment. The recently cataloged architectural drawings chronicle grand homes such as those which once flanked Broadway, a street much changed from its days as the epicenter of Louisville’s most elegant and expensive homes. For example, in the collection one can view John Marshall Harlan’s Italianate house located on the south side of Broadway between 1st & 2nd Streets. It was built between 1861 & 1877 by Whitestone, arguably Louisville’s most chic residential designer of the mid-1800s. Harlan was a U. S. Supreme Court Justice, famous for his dissenting opinion on the 1896 *Plessey v. Ferguson* case. His home represents an era when Broadway was considered a fashionable streetcar (mule-drawn) suburb of downtown Louisville. Later, the encroachment of industrialization and the central business district along with advancements in transportation options such as interurbans and automobiles spurred residents to move further out. Harlan’s home no longer stands. The area which it formerly graced is now a home for those without and for travelers: it is occupied by



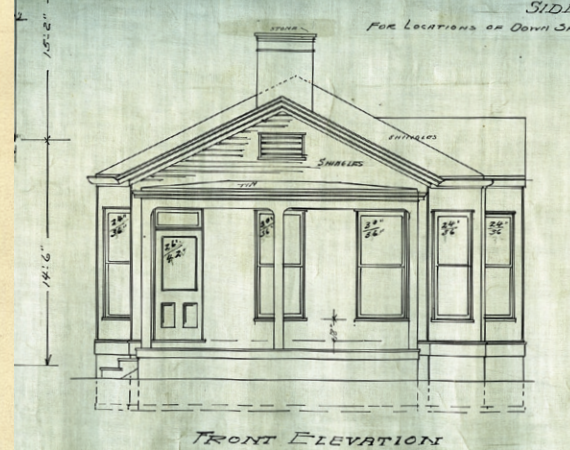
Hotel Louisville and the Wayside Christian Mission.

To the opposite extreme from Broadways’ extravagant homes, the architectural collection reflects a residential building type found among Louisville’s historic working class neighborhoods, that of the workman’s cottage, or what are commonly referred to as “shotgun” houses. In the years following the Civil War, the number of shotgun houses in Louisville began to rise, correlating to booming industrialism and an increasing population of laborers. A set of 1906 plans by D. X. Murphy depict a row of three workmen’s cottages located on 33rd Street, between High and Rudd Streets. They were commissioned by J. O’ Donnell and to this day all three are still intact and inhabited.

The D. X. Murphy & Bro., Architects Records undoubtedly provide us with an idea of how public space was considered, developed, and utilized during Louisville’s past. While most of



FRONT ELEVATION
OF
GEN. JOHN M. HARLAN HOUSE
BROADWAY.



the drawings in the collection are in excellent condition, a number of them have become severely brittle with time as well as exposure to fluctuating environment conditions, which hastened the breakdown of the papers' composition. Until rescued in the 1970s by local preservationists and historians Mary Jean Kinsman and Penny Jones, the collection resided for years in the turret of the old Louisville Trust building where it was exposed to the elements and an overly cozy population of pigeons. The fragile nature of the collection as well as the dense amount of historical information it contains made processing and stabilizing the historical drawings a slow process.

This work could not have been completed without the assistance of two dedicated, patient interns, Lori Wilson and Lena Gimbel, both of whom worked at The Filson while completing their Master's in History at the University of Louisville. Lori Wilson surveyed, arranged, re-housed and described project files, correspondence, business records, and account books associated with the D.X. Murphy & Bro. architectural firm and its predecessor Henry Whitestone. Lena Gimbel indexed, preserved, and described architectural drawings representing nine decades of the area's residences, churches, and medical, industrial, commercial, and federal buildings.

More than just documenting buildings, the D. X. Murphy & Bro., Architects collection exemplifies the wide range of research uses architectural collections can provide. From reflecting the city's social history to mirroring the rise and fall of economic fortunes, architectural collections shine light on the deep influences contributing to our built environment.

page 13

Letterhead in the collection reflects the variety of contractors and construction-related businesses in the Ohio Valley region during the late-19th to early-20th centuries.

page 14, top

Presentation sketch presumed to be the Louisville Auditorium which was slated for construction in 1917 on Broadway between Brook and Floyd Streets.

page 14, bottom

An 1873 addition by Henry Whitestone to the Louisville Hotel located on the south side of Main Street between 5th and 6th Streets provides an early example of segregated architecture. This drawing specifies a "negro servants dining room," alongside of a "white servants dining room."

page 15, left

Elevation of the Harlan house by Henry Whitestone, undated.

page 15, top right

One of three "workman's cottages" designed for J. O'Donnell by D.X. Murphy, 1906.

page 15, bottom right

Gothic funerary vault designed by Henry Whitestone in 1867 for steamboat captain J. F. Irvin, Cave Hill Cemetery, Louisville, Ky.

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