Volume 9, Number 3
Fall 2009

The Filson

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

Recent Acquisitions **1**
Browsing in our Archives **2**
Whiskey Row **4**
The Development of Environmentalism **8**
Haunting Imagery **12**
Home Movie Day **14**
Appalachia **15**
Membership List **16**

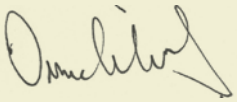
From the President

When someone asks about The Filson and what we do, I often respond that we "*collect, preserve and tell the significant stories of Kentucky and the Ohio Valley's history and culture.*"

This mission statement, however, provides only a partial picture of who we are and what we do. More specifically, The Filson is an historical society with archives, a library and a museum collection. We are a center for historical research and study. We are a resource not only for students and scholars but also for anyone interested in the history of Louisville, Southern Indiana, Kentucky and the broader Ohio Valley. We are open to the public. We are dedicated to lifelong learning. Each year our dozens of educational programs offer lectures, seminars, concerts and tours, most of which are free or available to anyone for a modest fee.

The Filson focuses heavily on collecting and preserving "paper." Our library and archives include extraordinary books and pamphlets, manuscripts, letters, diaries, documents, sheet music and official records, from the earliest days of the frontier to the twenty-first century. We also love images and objects. Our collections contain portraits, paintings and prints, maps and photographs, blueprints, plans and architectural drawings. Our museum items, moreover, range from china and porcelain, to weapons and uniforms, to Native American and prehistoric artifacts.

Finally, The Filson is an open, privately supported, non-profit historical society that anyone may join. You, our members and supporters, help us fulfill our mission and we are deeply grateful for your generosity.



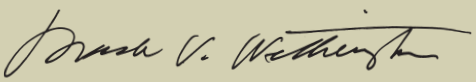
Orme Wilson, III
President

From the Director

This year not only marks the 125th anniversary of The Filson Historical Society, but also the 75th anniversary of the founding of the Southern Historical Association (SHA). The SHA's 2009 Annual Meeting will be held in Louisville from November 5-8 at the Marriott Downtown. "The Southern", as its members call it, draws 1,100 to 1,500 historians annually to hear the results of the latest research and interpretation regarding many aspects of Southern history. It is a reunion of scholars of Southern history from across the nation and abroad who are employed by colleges and universities, historical societies and museums, parks and historic sites, as well as independent scholars. It is a meeting that will put money into Louisville's economy.

The papers presented at the SHA represent years of research, analysis and interpretation based on research into primary and secondary sources such as those collected and preserved by The Filson. The topics examined at this year's meeting by former or current Filson fellows, interns, researchers, and staff include immigration, industrialization, Reconstruction, Civil War memory, the frontier, and violence - all significant stories in our region's history. A special SHA session at The Filson on Saturday, November 7th at 5 p.m. entitled "The Ohio Valley and Upper South: Exploring the History of a Southern Sub Region" describes the major research collections, and opportunities that represent the future of our field. Collectively, these stories shape the identity of our community, region and nation.

I hope that you will be able to join us here at The Filson or at one of the SHA sessions at the Marriott Downtown. All sessions are open to any and all who would like to attend – whether to sit in on sessions or simply browse exhibits. More information is available at www.uga.edu/sha/index.html under the "Annual Meeting" tab.



Mark V. Wetherington, Ph.D.
Director

The Filson

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COVER PHOTO:
The R E Wathan Distillery office on Main Street.

Recent Acquisitions at The Filson

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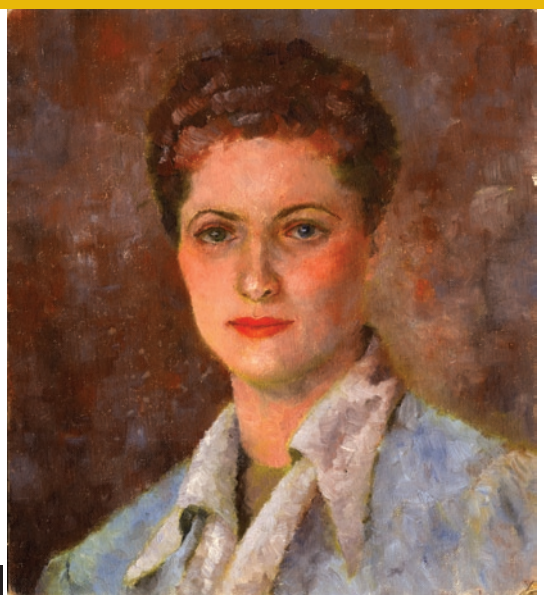

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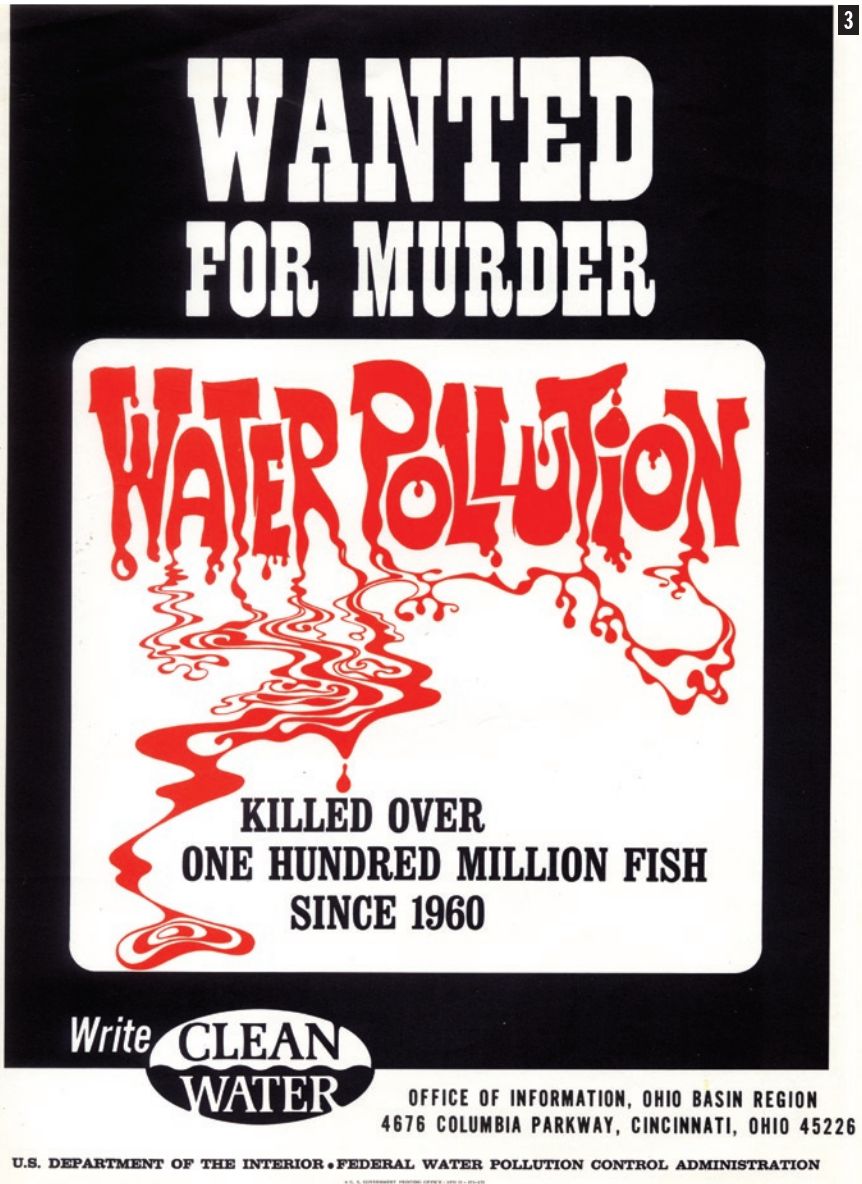

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Recent Filson acquisitions have run the gamut, from the artwork of Louisvillian Doris Leist to environmental collections of Stuart Butler and Carroll and Doris Tichenor. Our thanks to Ray Leist, Jr., Deborah Butler Monbeck, and Carroll and Doris Tichenor for donating these collections to The Filson. The Butler and Tichenor collections have already been cataloged and are available to researchers (see related article in this issue of The Filson). An example of Doris Leist's artwork is on exhibit in The Filson's first floor gallery.

1. Cover of "The Kentucky Caver" newsletter for September 1996. Butler Papers.
2. Self-portrait by Doris Leist, no date.
3. Water Pollution poster issued by the federal government, 1960. Tichenor Papers.
4. Portrait of unidentified man by Doris Leist, no date.

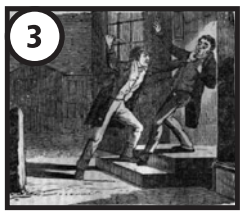
All images from the collections of The Filson Historical Society.

Browsing in Our Archives

The "Kentucky Tragedy"

BY JON FREE | FILSON INTERN

As we pass through yet another nadir of the national news cycle, during which our attention is directed to the most sensational and personality-driven stories of the day, it is helpful to remember that American popular culture has always been obsessed with outrageous and gossip-fueled journalism. Likewise, it is perhaps comforting to realize that as these stories come and go, the impact they make often fades with time. Recently, a new document was discovered in one of The Filson's newly acquired collections that adds a new wrinkle to a sensational story that made a significant cultural impression that has since faded from popular memory.



In 1825, Jereboam Orville Beauchamp, a young lawyer from Glasgow, Kentucky, stabbed and murdered Solomon P. Sharp, a former U.S. Representative who had just recently resigned as Kentucky's Attorney General to be elected to the state's General Assembly. Taken on its own, the murder would have made for a sensational story in the papers the next morning, but the Sharp murder was far from just a daring execution of a prominent public figure. The story of the murder and the subsequent trial and execution, which reporters would dub the "Kentucky Tragedy," overflowed with the stuff of great popular drama: romance, revenge, politics, and intrigue.

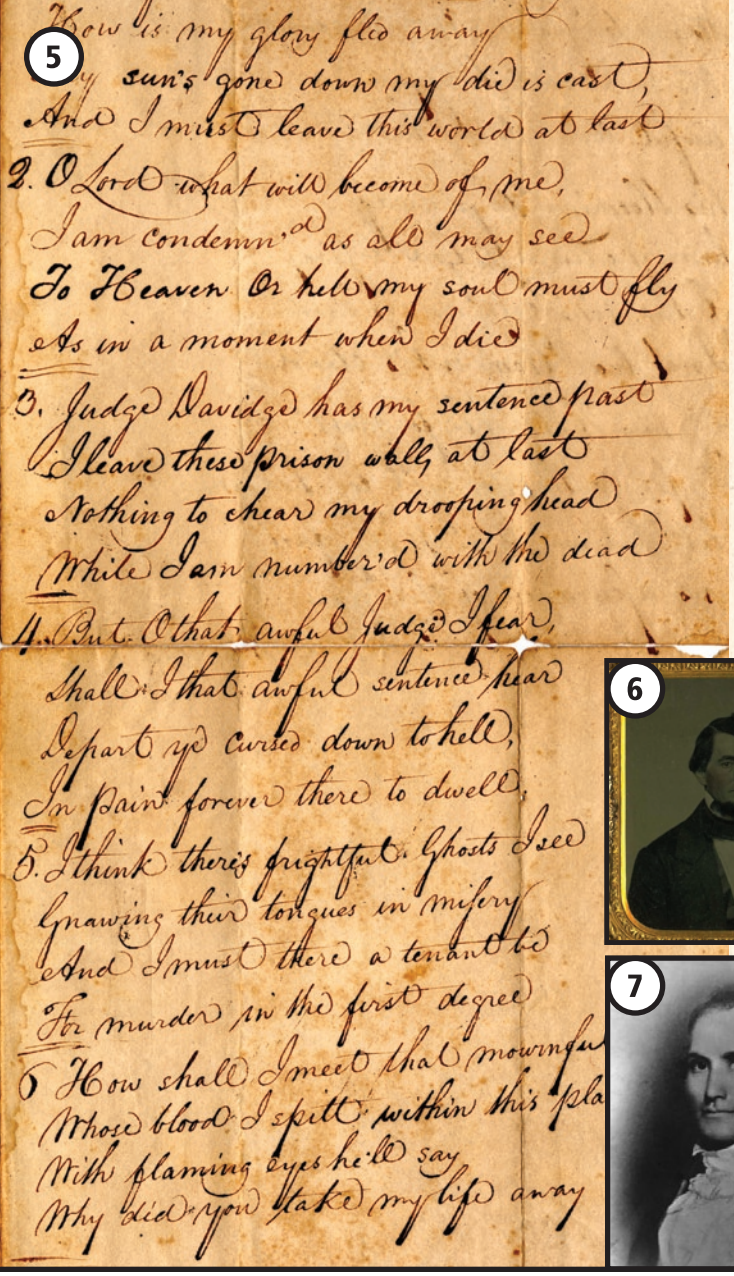
In the most dramatic style imaginable, Beauchamp approached Sharp's home in Frankfort at around 2 a.m. on November 7. Beauchamp knocked on the door and when Sharp answered, he stabbed him in the chest. Although Beauchamp had time to flee Frankfort the next day and return home to Glasgow, the authorities quickly named him as a suspect. It would seem that the murder had been a revenge killing, carried out on behalf of Beauchamp's wife. Sharp had previously been accused of fathering the stillborn illegitimate child of Anna Cooke, a charge which Sharp denied (some in Sharp's camp claimed that the child had been mulatto, and was actually the son of a Cooke family slave). Later, in 1824, Beauchamp married Cooke, allegedly after promising to avenge her honor through the murder of Sharp. Even beyond this passion-filled motive for the murder, the Beauchamps became a deep well for sensational storytelling. After Jereboam was convicted of the murder, Anna reportedly refused to leave his side, and instead stayed with him inside his cell as he awaited execution. While in the jail, the Beauchamps attempted suicide twice. The first attempt-- by poison -- was unsuccessful, but the second -- by knife -- resulted in the death of Anna. Jereboam would have died from his knife wound as well, but his jailers rushed him to the gallows. Upon their deaths, the Beauchamps' bodies were arranged in an embrace in a shared casket and buried together, as they had requested.

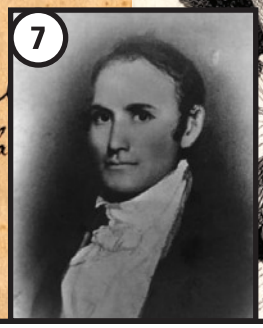
Beauchamp's confession, written while he awaited execution, became the inspiration for prominent 19th Century authors such as Edgar Allen Poe and William Gilmore Simms. But the validity of the confession has often come into question, with some wondering whether Beuchamp's crime was one totally of passion, or if it also had a political motive. Sharp had been a major player in Kentucky's Old Court-New Court controversy over the question of debt relief after the financial panic of 1819. Before he was murdered, Sharp was set to become the state's Speaker of the House, and would have assumedly worked to push through legislation in favor of the New Court faction, which Beauchamp opposed.

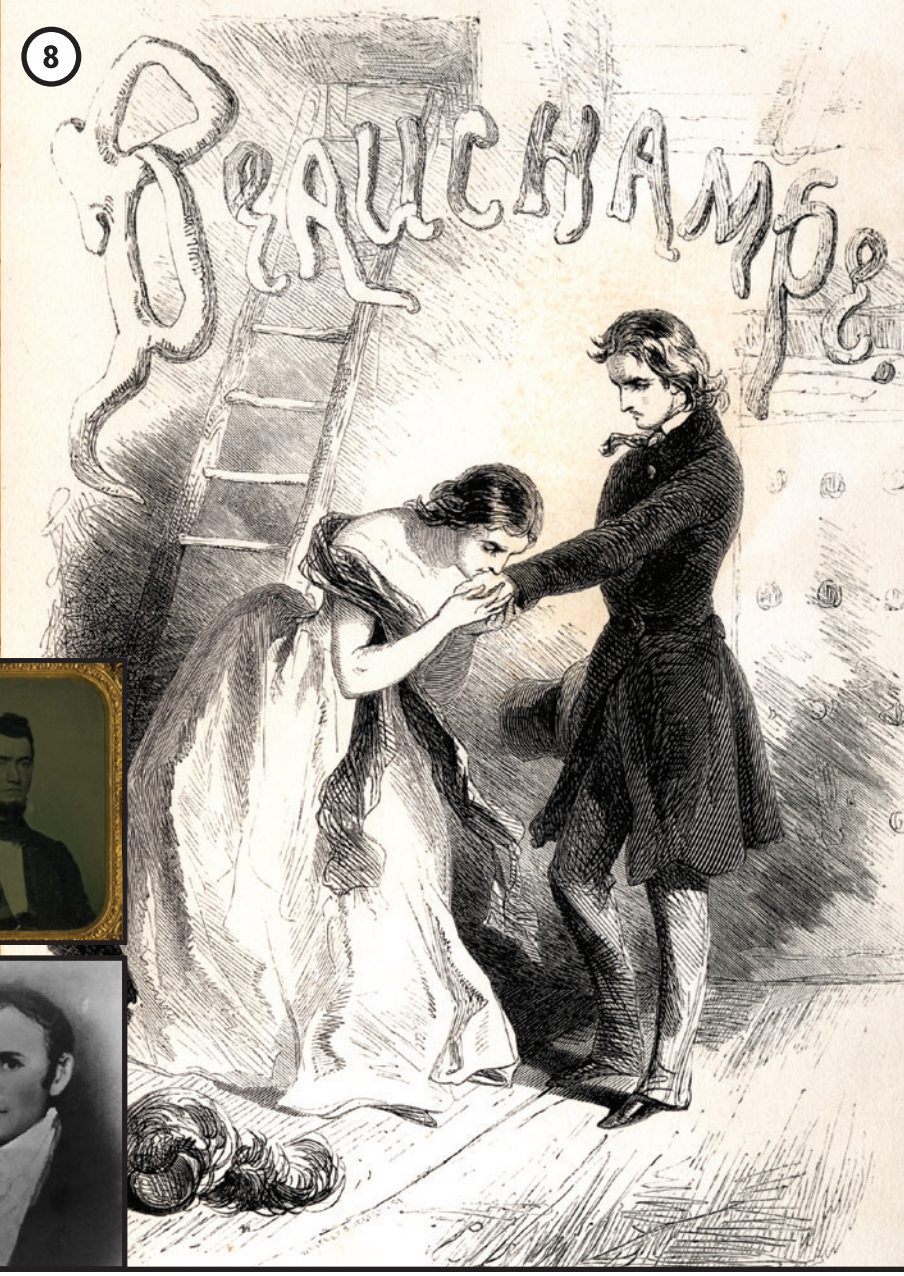
The original handwritten version of the confession is in The Filson's collection, along with a number of poems attributed to the Beauchamps, supposedly written during their stay in jail. A new handwritten poem attributed to Jereboam Beauchamp was recently found in a somewhat unlikely collection.

The collection belonged to S.I.M. (Samuel Ira Monger) Major, III, a U.S. naval officer who served from the 1890s through the 1920s, and saw action in the Spanish-American War, the Philippine-American War, and was the naval attache to the U.S. Ambassador in France at the outset of World War I. The poem stands out in the collection, in part because of chronology (while there are items in the collection belonging to S.I.M Major, II, from the 1840s and 1850s, the bulk of the collection ranges from 1890-1940), but also because of the nature of the item. Most items in the S.I.M. Major collection are personal correspondence Major received during his time in the Navy, with the poem being the only item that doesn't seem to relate personally to Major or his father.

The poem raises several questions. Most obviously, how did S.I.M. Major come into possession of it? This remains a mystery, but there is evidence to suggest a possible conclusion. On the night of the murder, Beauchamp stayed with Joel Scott, the warden of the







state penitentary. Joel Scott was also the grandfather of Mary B. Scott, S.I.M. Major's mother. It is possible, then, that the Scott family came into possession of the poem somehow through the brief association with Beauchamp and passed it down from generation to generation, or perhaps Major stumbled onto it while researching his family's history.

The discovery of the poem also opens the door for re-examinations of the validity of Beauchamp's confession and the other poems already in The Filson's collection, as well as the validity of the newly discovered poem itself.

Valid or not, both the poem and the Beauchamp confession offer a tantalizing – albeit brief – view of what secrets The Filson's collection holds. What other much celebrated but quickly forgotten public gossip lies waiting to be rediscovered here? It may not be the job of historians, both professional and amateur, to unearth these gems of our cheap and sultry cultural history, but they certainly can keep the job from becoming too dull.

1. Anna Cooke (ca. 1787-1826) married Jereboam Beauchamp in 1824, but apparently only after he promised to murder Solomon P. Sharpe

2. Jereboam Beauchamp (1802-1826) murdered Solomon P. Sharp on November 6, 1825.

3. In his confession, Beauchamp paints a dramatic picture of the murder. "I let go of his wrist," he wrote, "and grasped him by the throat dashing him against the facing of the door and muttered in his face, 'die you villain.' As I said that I plunged the dagger to his heart."

4. Beauchamp was hung on July 7, 1826.

5. The poem, attributed to Beauchamp while he awaited execution, reveals the fear and confliction of a man condemned to die for a murder he believed to be justified.

6. Solomon P. Sharp (1787-1825) was attorney general of Kentucky, as well as serving in the U.S. House of Representatives and the Kentucky General Assembly before being murdered by Jereboam Beauchamp.

7. Joel Scott was warden of the state penitentiary in Frankfort, and housed Beauchamp on the night of the murder. He was also the grandfather of S.I.M. Major, whose collection the poem was discovered in.

8. Engraving from the inner cover of *Beauchampe* a fictionalized retelling of the Kentucky Tragedy by noted 19th Century author William Gilmore Simms.

All images from the collections of The Filson Historical Society.

LOUISVILLE'S WHISKEY ROW

As the whiskey industry

grew in 19th century Kentucky, Louisville quickly became the center of the bourbon world. If a distillery wanted to ship their product to another city, they did that either by river or railroad. In either case the city of Louisville was the hub of transportation from which bourbon was sent to other markets. As the center of transportation in the state, the distilleries found it very profitable to have an office in the city. The result was that Main and Market Streets (from Floyd Street on the east and Ninth Street on the west) became known as "Whiskey Row".

The Filson Library has the published city directories dating back to 1832. Looking at these directories shows that the whiskey industry very quickly gravitated toward the river with Main and Market streets being the center of the movement. The city directories were not published every year in the first half of the 19th century, but when they do become a regular publication after 1855, the growth of Whiskey Row can be traced. The directories will also show how fluid the locations of distillery offices were on Whiskey Row. As companies grew in size they would move to larger buildings, often allowing smaller whiskey companies to move into their old offices as they took over the location of another distiller that purchased an even larger site on Whiskey Row. An example of this fluidity is that No. 121 West Main Street were the offices of distillers Cochran-Fulton Co. until 1889 when the building was sold to distiller William H. Thomas. In 1896 the property was sold to I. W. Bernheim who owned it until 1900 when the location was sold to W. L. Weller & Sons. Weller remained in the building until the end of prohibition.

Looking forward to the first decades of the 20th century, Whiskey Row was still a strong part of Louisville's waterfront. Main Street, Market Street and many of the connecting streets were home to companies selling whiskey. Using whiskey trade directories from Mida's Criteria dating from 1906, 1912 and 1914 and Bonfort's Wine and Spirits Journal from 1917, the location of whiskey merchants on Main Street in the early 20th century can be located. These directories show that Whiskey Row on Main Street had become a stable fixture of the waterfront with very little change

in location. Whiskey Row started on the east with the Rehm-Zeiher Company at 234 East Main Street and ran west on Main to 831 West Main Street with the offices of Taylor & Williams, Inc.

These whiskey businesses on Main Street represented many different types of businesses. There were the small wholesale companies that purchased whiskey from distillers and then resold it in other markets. They often were representatives for one particular brand. Next there were the distillery offices. Even if the distillery was located elsewhere in the state, they often had offices in Louisville to handle their sales. Many of these companies would have smaller companies in the same building that were partially or even completely owned by the distilling company. These smaller companies were often the owner of particular brands made by the distillery. Finally there are the rectifiers. A rectifier was a company that would take whiskey and create a brand with a flavor profile and then blend whiskey to make that flavor profile. Some of the rectifiers were making excellent products that were simply a marriage of whiskeys from multiple distilleries. Others were making what would be considered a "blended whiskey" today, mixing aged whiskeys with neutral spirits to make their flavor profile. By the beginning of the 20th century, many of these rectifiers had purchased their own distilleries and were competing with the straight whiskey producers in the "Bottled-in-Bond" whiskey market. Other rectifiers would take the neutral spirits, artificial coloring and flavoring agents to make a blend that would contain little or even no real whiskey in the bottle.

Whiskey Row played a large role in the Louisville economy. Mida's Financial Index Directory, 1912 helps to understand the variety of companies located on Whiskey Row. The first thing noticed is that the smallest companies listed in the index are not to be found on Main Street. Mida's 1912 Directory shows the smallest company on Main Street was Old Pepper Spring Distillery Co. with a rating of "GG" giving them a value of $7,500 to $10,000. There are several of the companies, such as J. T. S. Brown & Sons and Bernheim Bros, with the "AAAA" rating with a value of $1,000,000 and above. Most companies fell somewhere in between. Whiskey Row represented a multi-million dollar segment of Louisville's economy.

A person living in 1912 Louisville and walking down Main Street would see many company names recognized now as part of today's bourbon industry. Starting in the east, there is Paul Jones and Co. at 118-120 East Main Street. The Paul Jones Co. started in Atlanta, Georgia after the Civil War. The company was forced out of Georgia because of prohibition and came to Louisville in 1886. One of their brands was Four Roses, a bourbon made today in Anderson County, Kentucky. The company is now owned by the Japanese firm, Kirin Brewery Company, Ltd. Continuing to travel west down Main Street, the traveler would find that there

A PERSON LIVING IN 1912 LOUISVILLE AND WALKING DOWN MAIN STREET WOULD SEE MANY COMPANY NAMES RECOGNIZED NOW AS PART OF TODAY'S BOURBON INDUSTRY.

were a cluster of familiar names in the first block of West Main Street. The J.T.S. Brown & Sons was on the north side of Main Street at 107 West Main. The Old Grand Dad Distillery Co. was across the street at 110 West Main and on the same north side J. T. S. Brown's younger brother's company, Brown-Forman was at 117 West Main. The office of W. L. Weller and Sons was at 121 West Main with Wright and Taylor next door down at 123 West Main. The James Thompson and Bros., Inc. was at 127 West Main Street. John Thompson Street Brown was the older brother of George Garvin Brown of Brown-Forman and they were both cousins to James Thompson, who owned the Glenmore Distillery in Owensboro. Marion Taylor, of Wright & Taylor, was a respected member of the Louisville Chamber of Commerce and owned the Old Charter Distillery at Chapeze, Kentucky. William LaRue Weller founded his company in 1849 and he was a founding member of the Baptist Orphans Home in Louisville.

The next block of West Main Street did not have many names that would be recognized today. Even so there were some names that were well recognized in 1912, such as W L Weller's son, Jno. C. Weller Co. at 205 West Main Street. He had left W L Weller and Sons two years before Julian Van Winkle and Alex Farnsley purchased controlling interest in the company in 1908. Just down the road at 215 West Main was the Nathan M Uri & Co. office. Uri was the brother-in-law and one time partner of Isaac Wolfe Bernheim and owned a distillery in Nelson County, Kentucky.

Continuing west down Main Street there would be at 528 West Main Street the Phil. Hollenbach Co., Inc., who owned the distillery at 28th and Broadway. His grandson Todd would later become County Judge of Jefferson County. At 620 West Main Street was the office of Bonnie & Co., who owned a distillery in Portland. The Bernheim Bros. had their office at 626-628 West Main Street but their distillery was on the southwest end of town at Bernheim Lane and the railroad tracks. Isaac Wolfe Bernheim would make a fortune in the industry, but used some of his fortune to patronize the arts and contribute to the community by paying for the statues of Kentuckians in the Capitol Rotunda in Washington, D.C. and the statue of Thomas Jefferson in front of the Court House in Louisville. He is most remembered today for his gift to the people in the form of Bernheim Forest. Finally, at the west end of Whiskey Row, Taylor & Williams, Inc. was found at 831 West Main Street. Taylor & Williams distilled and bottled Yellowstone Bourbon in Nelson County, Kentucky.

For more than 100 years, "Whiskey Row" was a major part of Louisville's riverfront economy. Prohibition put an end to "Whiskey Row" as improved roads and the automobile made the river a less important mode of transportation for whiskey. After prohibition much of the distilling industry moved out of the city with several distilleries built in what is now Shively. Trucks replaced railroads as the main source of shipping grain to the distilleries and bourbon to markets. It became less important for distillers to have an office downtown as automobiles allowed customers to travel to the distillery in very little time. Whiskey Row offices were closed and the buildings abandoned. A large part of these buildings became victims of "progress" as the Second Street Bridge was built in the late 20's and urban renewal came in the 1960's. Where much of "Whiskey Row" once sat are now hotels, office buildings and a convention center.

FOR MORE THAN 100 YEARS, WHISKEY ROW WAS A MAJOR PART OF LOUISVILLE'S RIVERFRONT ECONOMY.

page 4. The exterior of J T S Brown and Sons Old Prentice office on Main Street.
page 5. The R E Wathan Distillery office on Main Street.
page 6. The interior of J T S Brown and Sons on Main Street.

THE DEVELOPMENT OF ENVIRONMENTALISM

BY JON FREE | FILSON INTERN

Historians have begun to identify increasing concern and activism over environmental issues as one of the most prominent themes of late 20th century United States history. In order to support this development, The Filson has made a concerted effort to bolster its collection of environmentally related materials. Recently, The Filson's efforts resulted in the donation of two collections that highlight more than 40 years of environmental activism in Kentucky. Both collections contain information related to the social forces that fueled environmentalism, as well as new documentation on an important but rarely remembered 1967 protest hike to save Red River Gorge from a proposed dam. Furthermore, other materials in the collections offer the opportunity to complicate and broaden our understanding of environmentalism as it developed in the post-World War II era.

The Stuart Butler Papers and the Carroll and Doris Tichenor Collection both reveal efforts to protect and improve the environment from the late 1960s through the early 21st century. Stuart Butler was an engineer for Texas Instruments who became an active caver and who eventually led numerous caving expeditions throughout Kentucky. Alongside his conservation efforts related to caving, Butler became active in a number of environmental organizations, including the Cumberland Chapter of the Sierra Club and the Buckley Hills chapter of the Audubon Society. Butler was also active in an effort to protect Lake Cumberland from pollution caused by a nearby Fruit of the Loom factory during the 1990s. Carroll and Doris Tichenor were among the original organizers of the Cumberland Chapter of the Sierra Club, and provided a significant portion of the chapter's early energy. Like Butler, the Tichenors were avid recreationists and led numerous hikes through the Sierra Club's outings program. They also continued their activism through the early 21st century, when they worked to stop an electrical transmission cable from being constructed across their property.

Both the Butler Papers and Tichenor Collection reinforce one of the dominant threads of the literature on American environmentalism in the postwar period. Although Americans such as Henry David Thoreau, George Perkins Marsh and John Muir had warned about the dangers that industrial society posed to the environment during the 19th and early 20th centuries, the pace of industrial and technological development in the late 20th century enhanced these concerns. While it posed an increasing threat to the environment, industrial society also bred the conditions for its protection. The development of a broad middle class of American workers along with the construction of the interstate highway system and affordability of automobiles helped foster interest in the country's national parks. These factors combined with others to lead to an increase in the perceived importance of recreation in natural settings, which in turn aided the development of concerns over protecting the environment. For avid cavers such as Stuart Butler, the desire to conserve cave environments for future generations to enjoy was easily transferred to efforts to maintain clean water and air. Likewise, outdoors enthusiasts and hikers such as the Tichenors began to oppose development plans that would upset natural ecosystems like the one in Red River Gorge. It was as hikers that the Tichenors first approached the issue of the proposed Red River dam, and hiking which was used to draw attention to efforts to stop its construction.

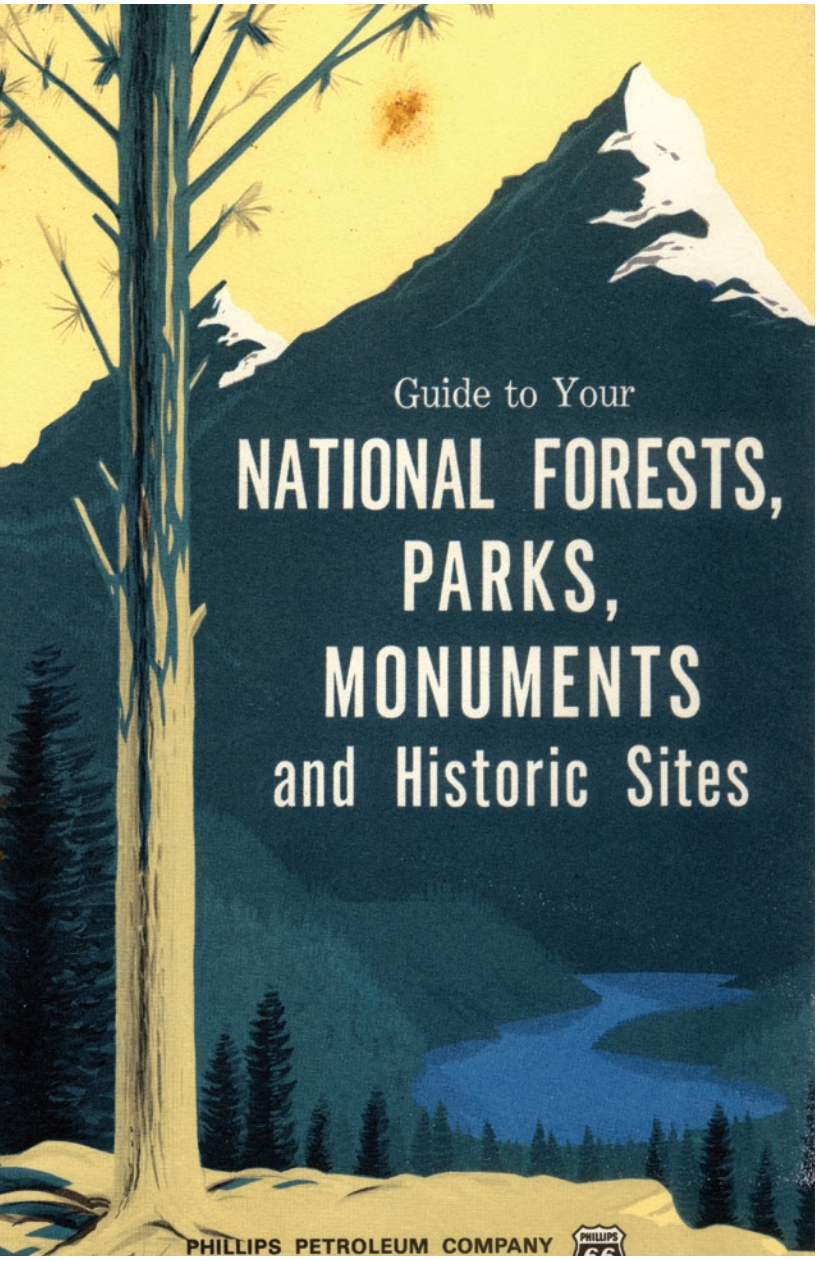
Both the Tichenor Collection and the Butler Papers contain records from the early years of the Cumberland Chapter of the Sierra Club, which achieved its first major organizing effort

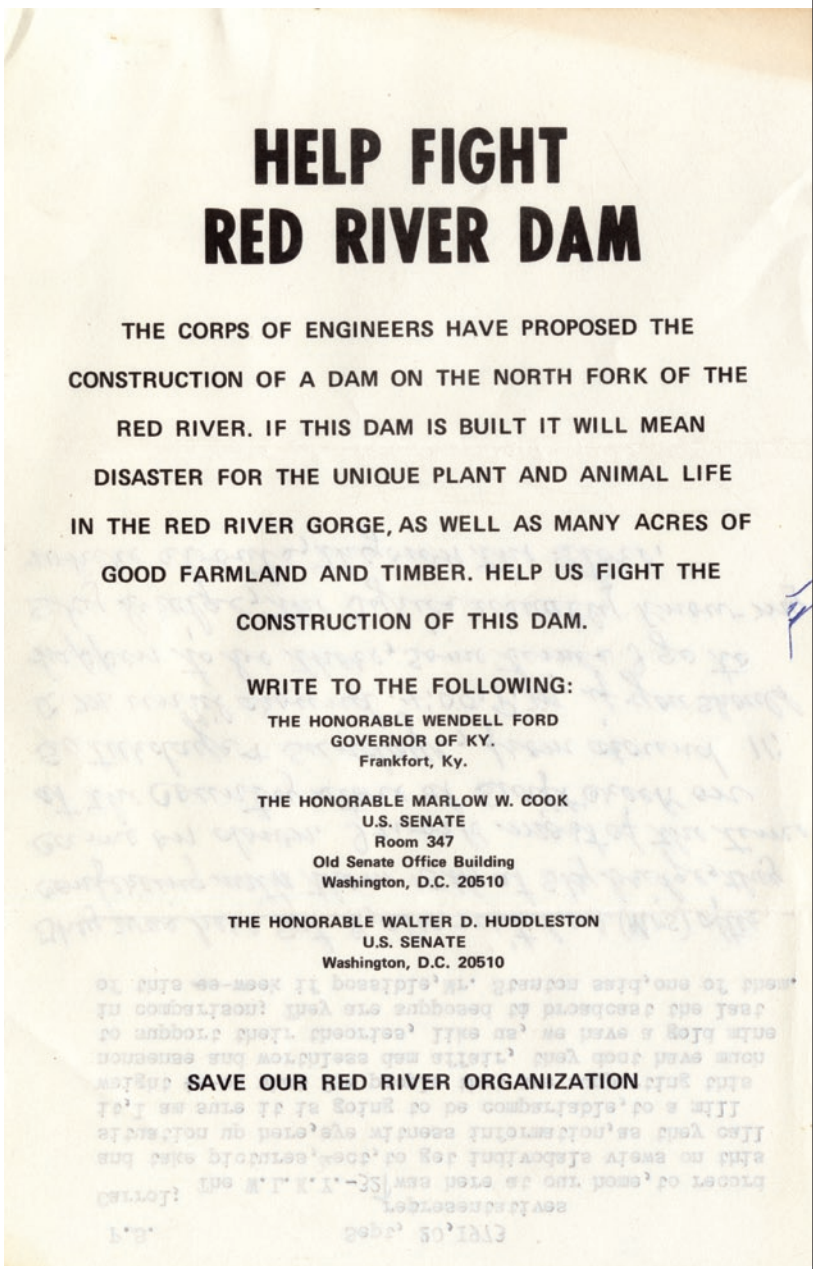
ROOM to ROAM

a recreation guide to the public lands

with the protest hike in Red River Gorge in November 1967. Although the hike does not hold a vital place in the popular memory, it was a major event that spurred a longer struggle that ultimately saved one of Kentucky's greatest natural attractions.

Plans to build a dam on the Red River, in order to create a reservoir and to control flooding downstream, had been underway since 1958 and were nearly half complete by 1966. Red River Gorge, which would be flooded by the proposed dam, had become a popular destination for nature lovers, however, and when the local chapter of the Sierra Club was organized in early 1967, protecting the gorge was a major priority. Carroll Tichenor later remembered that in the fall of that year, he saw a television news story featuring U.S. Supreme Court Justice William O. Douglas hiking with his young wife. Douglas was not only a Supreme Court Justice, but was also a prominent environmentalist who had served on the Board of Directors of the Sierra Club from 1960-1962. The news story led Tichenor to remark to fellow Sierra Club member Jim Kowalsky "that someone like that was who we needed to call attention to the Gorge issue." About a month later, Kowalsky wrote Douglas about leading a hike through the gorge and to his and Tichenor's surprise, received a favorable response. "Douglas responded with a postcard saying he would come if we would pay for his air ticket to Lexington and get him back to Washington by the next morning because the court was in session," Tichenor later remembered. "None of us had any money but thankfully we had some friends who did."




HELP FIGHT
RED RIVER DAM

THE CORPS OF ENGINEERS HAVE PROPOSED THE CONSTRUCTION OF A DAM ON THE NORTH FORK OF THE RED RIVER. IF THIS DAM IS BUILT IT WILL MEAN DISASTER FOR THE UNIQUE PLANT AND ANIMAL LIFE IN THE RED RIVER GORGE, AS WELL AS MANY ACRES OF GOOD FARMLAND AND TIMBER. HELP US FIGHT THE CONSTRUCTION OF THIS DAM.

WRITE TO THE FOLLOWING:

THE HONORABLE WENDELL FORD
GOVERNOR OF KY.
Frankfort, Ky.

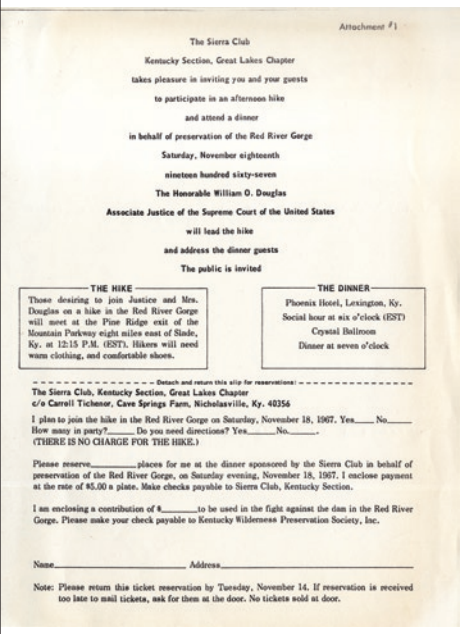
THE HONORABLE MARLOW W. COOK
U.S. SENATE
Room 347
Old Senate Office Building
Washington, D.C. 20510

THE HONORABLE WALTER D. HUDDLESTON
U.S. SENATE
Washington, D.C. 20510

SAVE OUR RED RIVER ORGANIZATION

The hike was held on the morning of November 18, 1967, with a fundraiser dinner that night. It was successful at drawing attention to the issue. The hike attracted a large crowd of opponents and

supporters of the dam, including some who carried signs reading "Sierra Club Go Home," and "Wolf County Wants the Red River Dam." The controversy—and Douglas's celebrity—ensured that the hike was also a major news event. Louisville's ABC-TV affiliate, WLKY, sent a young Diane Sawyer to report on the hike (in order to navigate the narrow paths, Sawyer was forced to carry the camera equipment herself and once slipped, prompting Justice Douglas to ask, "Are you new at this, dear?"). The hike was also successful at prompting change and building momentum for an eventual victory for environmentalists. Four days after the hike, Secretary of the Interior Stuart Udall called for a compromise between supporters and opponents of the dam that would avoid flooding the gorge. It was not until Governor Julian Carroll withdrew state support for the dam in 1975, however, that the threat to the gorge finally subsided.



Attachment #1

The Sierra Club
Kentucky Section, Great Lakes Chapter
takes pleasure in inviting you and your guests
to participate in an afternoon hike
and attend a dinner
in behalf of preservation of the Red River Gorge
Saturday, November eighteenth
nineteen hundred sixty-seven
The Honorable William O. Douglas
Associate Justice of the Supreme Court of the United States
will lead the hike
and address the dinner guests
The public is invited

THE HIKE

Those desiring to join Justice and Mrs. Douglas on a hike in the Red River Gorge will meet at the Pine Ridge exit of the Mountain Parkway eight miles east of Slade, Ky., at 12:15 P.M. (EST). Hikers will need warm clothing, and comfortable shoes.

THE DINNER

Phoenix Hotel, Lexington, Ky.
Social hour at six o'clock (EST)
Crystal Ballroom
Dinner at seven o'clock

Detach and return this slip for reservations:

The Sierra Club, Kentucky Section, Great Lakes Chapter
c/o Carroll Tichenor, Cave Springs Farm, Nicholasville, Ky. 40356

I plan to join the hike in the Red River Gorge on Saturday, November 18, 1967. Yes____ No____
How many in party?____ Do you need directions? Yes____ No____.
(THERE IS NO CHARGE FOR THE HIKE.)

Please reserve_____ places for me at the dinner sponsored by the Sierra Club in behalf of preservation of the Red River Gorge, on Saturday evening, November 18, 1967. I enclose payment at the rate of $5.00 a plate. Make checks payable to Sierra Club, Kentucky Section.

I am enclosing a contribution of $_____ to be used in the fight against the dam in the Red River Gorge. Please make your check payable to Kentucky Wilderness Preservation Society, Inc.

Name_____ Address_____

Note: Please return this ticket reservation by Tuesday, November 14. If reservation is received too late to mail tickets, ask for them at the door. No tickets sold at door.

While the Butler Papers also contain information on the early years of the Cumberland Chapter and its efforts to save the Red River Gorge, material found in the Tichenor Collection may do the most to expand our understanding of environmental activism in the late 1960s. Included in the information on the gorge in the Tichenor Collection is correspondence from H.B. Farmer of nearby Stanton, Kentucky, who joined in the fight to save it. The correspondence from Farmer, who, at 70-plus years, bought his first typewriter in order to facilitate his one-man letter writing campaign, reveals that although urban middle class recreationists were one of the driving forces behind the expansion of environmentalism in the second half of the 20th century, they were not the only social class concerned with environmental issues. The rural working and poor have often been ignored by historians of the environmental movement, but their absence from the historical record does not make their contributions any less important.

The correspondence of H.B. Farmer offers historians the opportunity to rectify this omission. In one typical jeremiad-style call to action, Farmer wrote:

"Wherever you may live in the broad land of ours, who likes pure fresh air, crystal clear streams unpolluted, respond at once. Thousands of acres of virgin agricultural land overshadowed with mountains of hardwood timber and other species. Towering cliffs, creeks sparkling clear, and cool branches . . . GODS handicraft . . . sounds of the forest, scores of song birds and wild life . . . and their natural habitat is questioned as to survival if this dam is built.

Everywhere they are saying, save the environment from pollution. That is the theme of this letter exactly, to try and prevent men in government and all high places from polluting Red River with a filthy dam. The features of the good it would do, if any, and the odds to the contrary would be eight to two against it. Only from a commercial standpoint and a stagnated play pond with millions of the taxpayers' money in the bottom of it."

While some of his peers advocated for the transformation of the gorge from a forest habitat to a reservoir, Farmer and others like him felt that the intrinsic value of the gorge as a natural refuge outweighed its value as facilitator of water control. The Farmer correspondence in the Tichenor collection complicates the notion that rural people put less value in nature for its own sake than their urban counterparts.

By making materials related to environmental issues a priority in its new acquisitions, The Filson has begun the important work of supporting the study of changes in the way we view our place in nature. The Butler Papers and Tichenor Collection offer vital contributions to the study of environmentalism in Kentucky during the late 20th and early 21st centuries. Certainly, however, there are countless other collections still in private hands that will only expand on our growing knowledge of our environmental past.

BY MAKING MATERIALS RELATED TO ENVIRONMENTAL ISSUES A PRIORITY IN ITS NEW ACQUISITIONS, THE FILSON HAS BEGUN THE IMPORTANT WORK OF SUPPORTING THE STUDY OF CHANGES IN THE WAY WE VIEW OUR PLACE IN NATURE.

page 9. By the late 1960s, the increase in recreation time for American workers, affordability of automobiles, and better access to national parks facilitated by the construction of the interstate system increased the concern to protect the environment. This pamphlet, produced by the U.S. Department of the Interior in 1969, provided a comprehensive list of public lands for recreational use.

page 10. Left: Often, the use of National Parks was promoted by oil companies, as this guide published by the Phillips Petroleum Company in 1968 illustrates.

page 10. Right: Red River Dam Brochure: Although some local residents supported the dam, others organized letter-writing campaigns to halt its construction.

Page 11. A copy of the original invitation to the hike and dinner.

Haunting Images

Nineteenth Century Post-mortem Art and Photography

ROBIN L. WALLACE | ASSOCIATE CURATOR OF SPECIAL COLLECTIONS

1

Images of death are all around us. Yet the pervasive intimacy with death that was experienced by our ancestors is foreign to those of us making our way through the 21st century. While the occurrence of death in decades past was mundane, the effect was profound. The rise of industrialization and the slow disintegration of communal life that began in the 19th century brought death into the heart of the family unit to be experienced in increasingly personal and painfully intimate ways.[1] This evolving view of death was reflected within the new and popular medium of photography. Post-mortem photography became a very vital part of the grieving process, particularly for those who could afford the luxury.

The tradition of recording a deceased person's image certainly pre-dates photography. However, visual representations of grief from the early 19th century and prior decades did not always depict the individual as deceased. Quite often, the only indication that the subject of a momento mori is dead is the presence of special symbols, such as broken flowers, stormy seas, cracked columns and withered flowers.[2] Tombstones and weeping willows were used most often, as depicted on the sheet music cover "Lone Grave by the Sea" by William Shakespeare Hays, 1862 from The Filson's sheet music collection. The style or medium of the image can also indicate the deceased, as seen in The Filson's miniature of Susan Henning Hobbs. The portrait is a grisaille painting (executed in tones of gray), which indicates that the subject has passed from the realm of the living.

The practice of photographing people after death was adopted very early in the history of the medium, and was performed as a special service by portrait photographers. Post mortem photographs were often considerably more expensive than other types of photographs.[3] The higher price reflected not only the unique circumstances of the portrait, but also an increasing demand for these photos in an era when the child mortality rate was very high, and even the lives of adults were often cut short in an untimely manner. These images which can seem so disturbing to us today served as treasured mementos for the family members of the deceased in a time when the taking of a likeness was much less common and therefore, all the more precious.

While early postmortem photographs tended to depict the subject as still living, propped up and eyes open, the later prevailing trend was to pose the subject as if they were sleeping. In a photograph of John Christian Bullitt Jr. from The Filson's collection, the child is posed with a blanket pulled up to his chin as if he were slumbering in his bed. It is not generally until the early 20th century that we begin to see the deceased more frequently photographed in their coffins in an acknowledgement of their passing, as seen in a post-mortem photograph of a child of the Giltner Family.

Despite the increasingly intimate nature of death and mourning during the 19th century, photography's relationship with death was certainly not limited to private grief. While families became more insular, and death more personal, it would also be played out in the grim panorama of the Civil War. The ravages of the Civil War provided our country with some of the first realistic images of tragic death. The photographs of Mathew Brady, the so-called father of photojournalism, are the most striking and best known representations of this terrible moment in history. Brady and his traveling group of field photographers produced images which were later used as engravings in publications of the period. In 1862, Brady also held an exhibition of his photographs taken at Antietam in his New York gallery, shocking the public with the graphic images of corpses on the battlefield. These are not the safe and sanitized images of death that people were used to clinging to. Rather they were faced with death in a brutal and invasive manner.

Although the practice of post-mortem photography as a memorial continues today, it has, by and large, fallen out of fashion. However, these haunting images from the past still a hold a strange fascination for us, and are highly sought after by collectors of 19th century photography.

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[1] Dan Meinwald "Memento Mori: Death in Nineteenth Century Photography," CMP Bulletin 9, no.4 (1990) 2.
[2] Meinwald 2.
[3] Meinwald 2.

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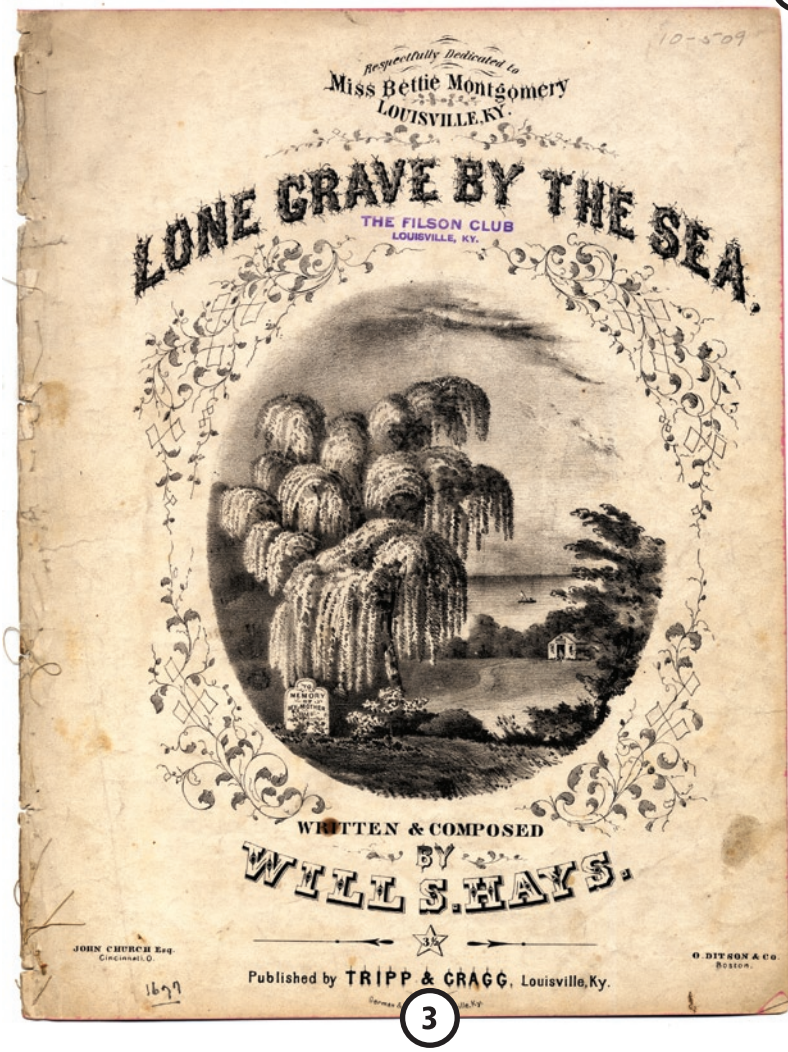
1. Susan Henning Hobbs, ca.1835-1839.
2. Child of the Giltner Family, undated
3. Lone Grave by the Sea, William Shakespeare Hays, Tripp and Cragg, Louisville, KY, 1862.
4. John Christian Bullitt, Jr., "Little Johnny," 1861"

2


Respectfully Dedicated to
Miss Bettie Montgomery
LOUISVILLE, KY.
LONE GRAVE BY THE SEA.
THE FILSON CLUB
LOUISVILLE, KY.
WRITTEN & COMPOSED
BY
WILL S. HAYS.
JOHN CHURCH Esq.
Cincinnati, O.
O. DITSON & Co.
Boston.
Published by TRIPP & CRAGG, Louisville, Ky.

3

4

International Home Movie Day

BY HEATHER FOX | SPECIAL COLLECTIONS ASSISTANT

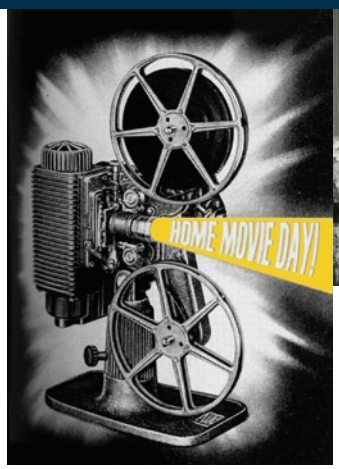
On Saturday, October 17, 2009, the Seventh International Home Movie Day will be observed in more than 50 cities worldwide. The Center for Home Movies initiated Home Movie Day as a means of highlighting both the cultural significance of home movies and the need to properly preserve these important artifacts.

Created in 2002 by a group of film archivists, Home Movie Day (free and open to the public) is the world's leading effort to honor and preserve small format films. Intended as a "bring-your-own-film" event, people can bring their home movies to a designated venue where equipment to inspect and project the film is provided. The event encourages audience discussion of the films, the filmmaker, and the images shared.

As an advocate for preserving the past and gateways to past culture, The Filson Historical Society is hosting a day of home movie viewings on October 17 in observance of Home Movie Day. Community members are invited to bring films (16mm, 8mm, Super 8 or video transfers of old home movies) to The Filson starting at 9 a.m. The Louisville Film Society will be on hand to inspect, repair and clean the films. Following the cleaning and inspection phase, the films will be screened. Those without films to bring are still welcome to visit us on this day to enjoy seeing these artifacts of lives past. You never know what kinds of gems you may have in your collection. One Kentucky film has already been selected for preservation by the Library of Congress and added to the National Film Registry.

Under the terms of the National Film Preservation Act, each year the Library of Congress names 25 films to the National Film Registry that are "culturally, historically or aesthetically" significant, to be preserved for all time. These films are not selected as the "best" American films of all time, but rather as works of enduring significance to American culture. In 2007, "Our Day," a film shot in the 1930s by Kentucky filmmaker Wallace Kelly was named to the Nation Film Registry. Kelly's film was discovered at a Home Movie Day event.

Please join us for this auspicious occasion. Doors will open at 9 a.m. for intake of films, inspection and cleaning. Screening will begin at 1 p.m. and continue until no later than 5 p.m. The Filson will be screening some of the early 20th century home movies from our own collection, which include footage of the American Legion Parade in Louisville in 1929, polo playing on Bowman Field and a young girl dancing the Charleston on the sidewalk of Napoleon Boulevard. The Filson will also offer a fee-based transfer service. Pricing schedules will be available the day of the event.



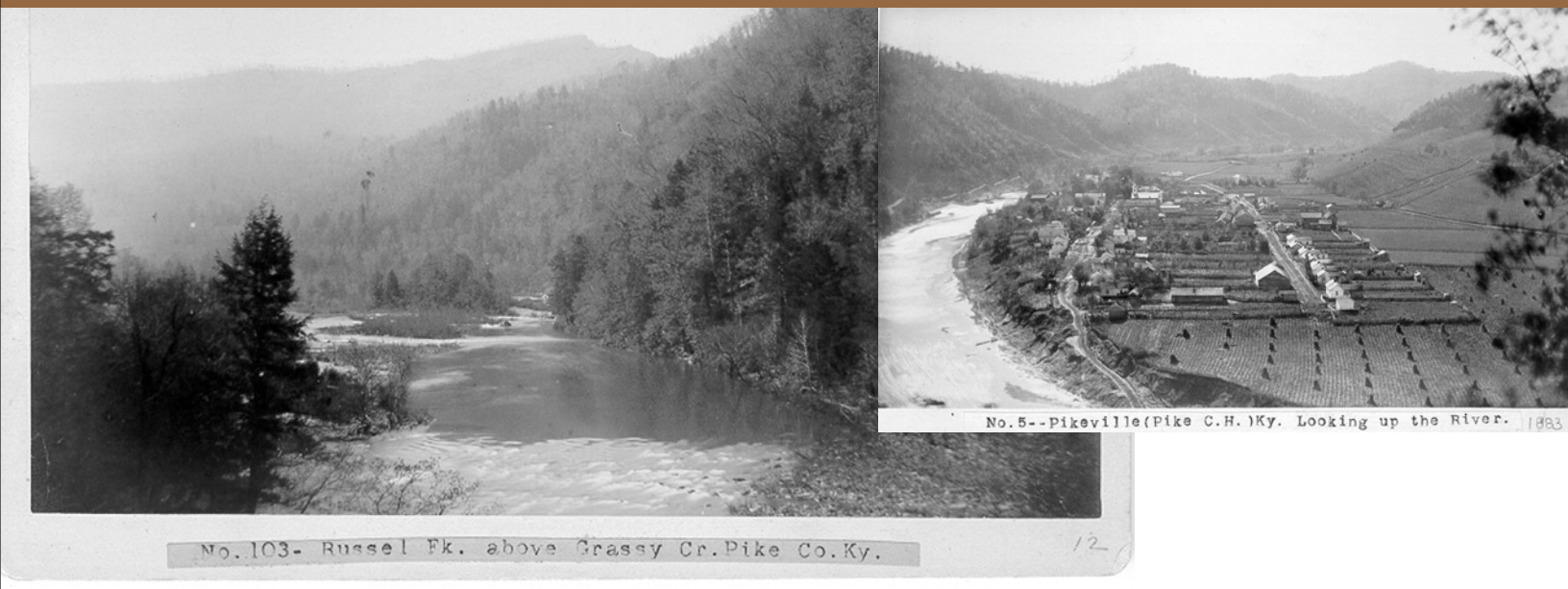
Filson members enjoy themselves at a party in 1984 in this film found in the Filson collections.

"FILM IS HISTORY. WITH EVERY FOOT OF FILM THAT IS LOST, WE LOSE A LINK TO OUR CULTURE, TO THE WORLD AROUND US, TO EACH OTHER, AND TO OURSELVES."
– Martin Scorcese

All images from the collections of The Filson Historical Society.

The Filson Historical Society
Fall Institute 2009

The Changing Faces of Appalachia: Problems, Promises and Perspectives



The Appalachian region of the United States has long been a source of conversation, myth and often controversy. The people of the region have served as the poster children for the war against poverty within various political administrations. Despite the existing stereotypes imbedded in our minds by old and contemporary media, it is also a region rich with natural resources, communities with strong heartstrings attached to their heritage and a deep love for the mountainous land that is difficult for outsiders to comprehend. It is a region that gives Kentucky much of its identity.

Join The Filson Historical Society as we look into the history, the present and the future of Appalachia. We will learn about the trials and tribulations of the community and its people, the battles with big businesses over land use and how the two coexist. We will discover how Appalachia has often been a bellwether in cultural preservation, environmental activism and education, as well as discuss Appalachia as a microcosm for the rest of the country.

The Filson Historical Society welcomes our Thursday night keynote speaker author, educator and historian Dr. Ron Eller. Originally from southern West Virginia, Eller has spent the last 30 years writing and teaching about the Appalachian region. A descendent of eight generations of families from Appalachia, Dr. Eller is the former director of the Appalachian Center and Professor of History at the University of Kentucky where he coordinates research and service programs on a wide range of Appalachian policy issues including education, health care, economic development, civic leadership and the environment.

November 12-14, 2009

On Friday and Saturday, The Filson will host an array of guests providing insight to the Appalachian region and its people. Throughout these two days, we will be exposed to Appalachian film, music and general culture. Environmental, ethical and artistic issues will all be discussed as we are introduced to the members and artists of Appalshop (a "media collective documenting and preserving Appalachian culture and tradition while working to improve quality of life"), films from both Appalshop and the Appalachia Media Institute and music from the Clack Mountain String Band. We will also learn of organizations whose mission in Appalachia is to bring healing and positivity – such as Operation Unite, which combats the region's issues with illegal drugs by providing support to families struggling with addiction as well as Hooked on Fishing, an organization whose mission is to get children "hooked" on the great outdoors rather than drugs. Also see a debate between Tom Fitzgerald, representing environmentalists, and Bill Caylor, a representative from the coal industry, as they discuss the pros and cons of the controversial, very heavy presence of "Big Coal" in Appalachia.

Please join us as we learn more about this all important region of our state with its unique history, struggles, folklore and roots of stereotypes. For more information or to make a reservation, please call The Filson at (502) 635-5083 or visit our website at www.filsonhistorical.org.

The Filsonians June – August 2009

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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"WE MAKE A LIVING BY WHAT WE GET; WE MAKE A LIFE BY WHAT WE GIVE."

— Winston Churchill

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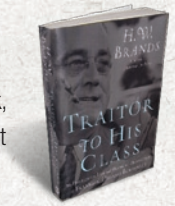
H.W. Brands / Gertrude Polk Brown Lecture – October 15, 2009 / 6:30 p.m.

The Filson welcomes university professor and author H.W. Brands to the Gertrude Polk Brown Lecture Series! Brands will discuss his latest book, *Traitor to His Class: The Privileged Life and Radical Presidency of Franklin Delano Roosevelt*. In his book, Brands provides a sweeping biography of the man generally considered the greatest president of the 20th century, admired by Democrats and Republicans alike.



This event is free for members and $10 for non-members. To receive a ticket to the Gertrude Polk Brown Lecture, please send a self-addressed stamped envelope to:
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Gertrude Polk Brown Lecture
1310 S. 3rd Street, Louisville KY 40208