



HUMANITIES

FALL 2018 / WINTER 2019

MISSOURI'S TRAIL OF TEARS

INSIDE:

SNELSON-BRINKER ARCHAEOLOGICAL FINDS | TRAIL OF TEARS

DIGADOHI: A NEW DOCUMENTARY ABOUT LANDS, CHEROKEE, AND THE TRAIL OF TEARS

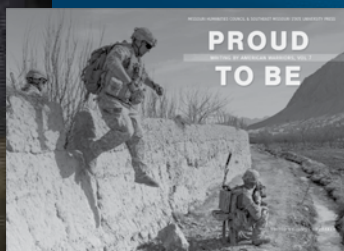
PROUD TO BE: Writing by American Warriors

Proud to Be: Writing by American Warriors is a creative writing anthology of poetry, fiction, essays, interviews, and photography submissions by and about veterans from across the nation. It is an annual series first released in November 2012.

The anthology preserves and shares military service perspectives of our soldiers, veterans, and their families, spanning generations. Each submission is both a product of self-expression and a historical documentation of our nation's wartime experience.

Proud to Be: Writing by American Warriors is published by Southeast Missouri State University Press in cooperation with the Missouri Humanities Council. Submissions are reviewed by a panel of judges for inclusion in the anthology, with a \$250 prize in each of the five categories listed above.

**To submit your work or to learn more about this program:
mohumanities.org/programs/veterans**



Join us on Saturday, December 8 for a live reading of original works from Volume 7 of *Proud to Be*. This free event will feature local and national book contributors.

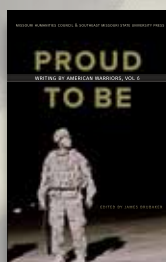
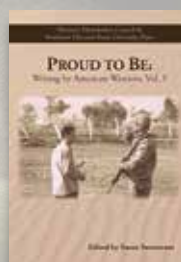
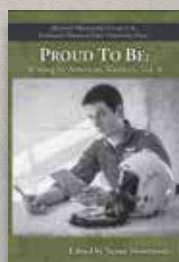
Community Room,
St. Louis Public Radio
1:30–3:30 PM

**PTB7 BOOK
RELEASE
SPECIAL!**

Volumes 1–6

\$5 EACH

**Purchase your copy of *Proud to Be* online:
mohumanities.org/ptbbookpurchase.**



BOARD

<i>Chair</i> John M. Robinson, III <i>Caledonia</i>	Adam Criblez, Ph.D. <i>Cape Girardeau</i>
<i>Vice Chair</i> Marcy Bennett <i>St. Joseph</i>	Erica A. Doerhoff, J.D. <i>St. Louis</i>
<i>Treasurer,</i> <i>Chair, Finance</i> Susanne Evens <i>Chesterfield</i>	Tom Hershewe, J.D. <i>Kansas City</i>
<i>Chair, Development</i> Deborah Taffa, Ph.D. <i>St. Louis</i>	Carla Jordan <i>Cape Girardeau</i>
<i>Chair, Membership</i> Michelle L. Ducre <i>Carl Junction</i>	Etta Madden, Ph.D. <i>Springfield</i>
<i>Chair, Grants</i> Blake Sherer, J.D. <i>Kansas City</i>	Jason McDonald, Ph.D. <i>Kirksville</i>
Ina Anderson <i>Kansas City</i>	Dorinda Nicholson <i>Raytown</i>
Laura Dierberg Ayers, J.D. <i>St. Louis</i>	Pamela Riggs <i>Marshall</i>
Thomas M. Brandom <i>Liberty</i>	Marvin Silliman <i>Sunrise Beach</i>
	Gay Wilson <i>Springfield</i>

STAFF

Steve Belko, Ph.D. <i>Executive Director</i>	Timothy G. Taylor <i>Fiscal Officer</i>
Clarice Britton <i>Director of Operations</i>	Marilyn Webster-Brown <i>Program Specialist</i>
Claire Bruntrager <i>Associate Director</i>	Erin Whitson <i>Archaeologist</i>
Lisa Carrico <i>Director of Family & Veterans Programs</i>	Greg Wolk, J.D. <i>Heritage Resources Coordinator</i>
Katie Gilbert, Ph.D. <i>Manager, Springfield Office</i>	Caitlin Yager <i>Director of Heritage Programs</i>
Maura Gray <i>Director of Public Relations</i>	
Monique Johnston, Ph.D. <i>Director of Education Programs</i>	
Sean Rost <i>Oral Historian</i>	
Austin Skinner <i>Director of Development & Community Engagement</i>	

MAGAZINE STAFF

Stephanie Arndt <i>Creative Director</i>
Andrew Doty <i>Editor</i>

MHC MISSION STATEMENT

To enrich lives and strengthen communities by connecting Missourians with the people, places, and ideas that shape our society.

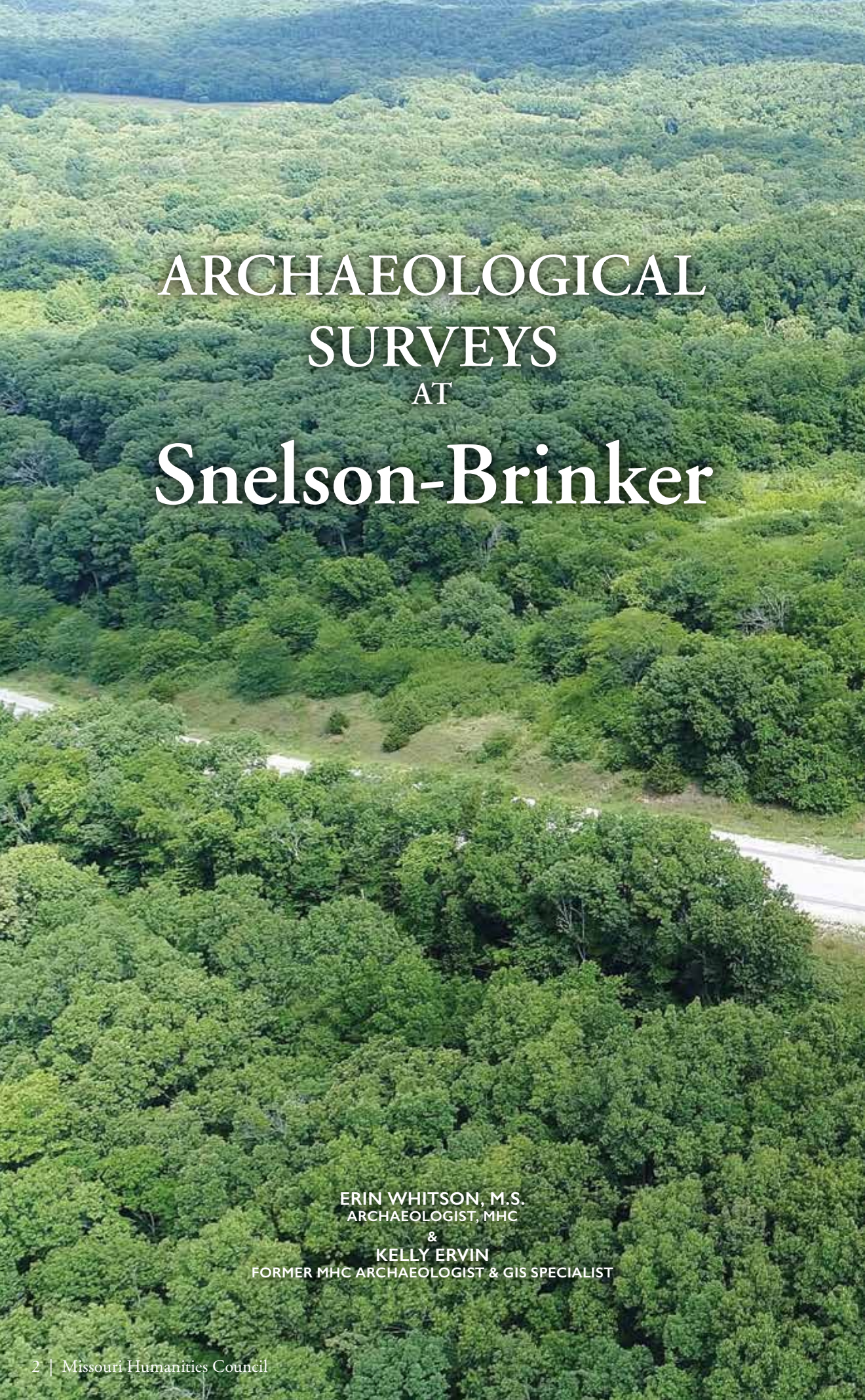
The Missouri Humanities Council (MHC) is a 501(c)(3) nonprofit organization that was created in 1971 under authorizing legislation from the U.S. Congress.

TABLE OF CONTENTS

NATIVE-AMERICAN HERITAGE	
Archaeological Surveys at Snelson-Brinker	2
Rediscovering the Trail of Tears	7
Acknowledging Native History in Missouri	10
DIGADOHI	12
Native Foods, Native Peoples, Native Pollinators	14
Honoring Missouri's First People	17
MHC KANSAS CITY	
Kansas City Storytelling Celebration	18
MHC ST. LOUIS	
Missouri Educators Learn Effective Strategies to Teach About the Holocaust	20
Trailnet Community Rides	22
MHC OZARKS	
Flood Recovery and Economic Resilience Through the Humanities	24
Let's Jam	26
MHC Grants	28
New Staff Members	29
Missouri's American Indian Heritage Fund	30
UNIVERSITY PRESS	
The Architectural History of Missouri's Courthouses	34
Missouri History Through Its Courthouses	36
Brooks Blevins: <i>A History of the Ozarks, Volume 1: The Old Ozarks</i>	37
MHC PROGRAMS: VETERANS	
MHC Announces Veteran Anthology Winners	38
MHC PROGRAMS: FAMILY	
The Daniel Boone Regional Library Pilots Family Read from the Start	40
MHC PROGRAMS: EDUCATION	
The Glory That Was Missouri	42
Teaching American History Seminar	44
Missouri Conference on History	45
MHC PROGRAMS: HERITAGE	
Digitizing Missouri's German Heritage: Telling Stories Through Objects	46
2018 Debuts Statewide Cultural Heritage Workshops	48
When Freedom Came	50
Missouri Humanities Symposium: Humanities & Democracy	52
Partner Focus: Welcome to the "People's House"	53
Board Focus: What Are the Humanities?	55
Letter from the Executive Director	56
Support Your MHC	61

ON THE COVER:

THE TRAIL OF TEARS by Robert Lindneux.
Photo: Woolaroc Museum, Bartlesville, Oklahoma.

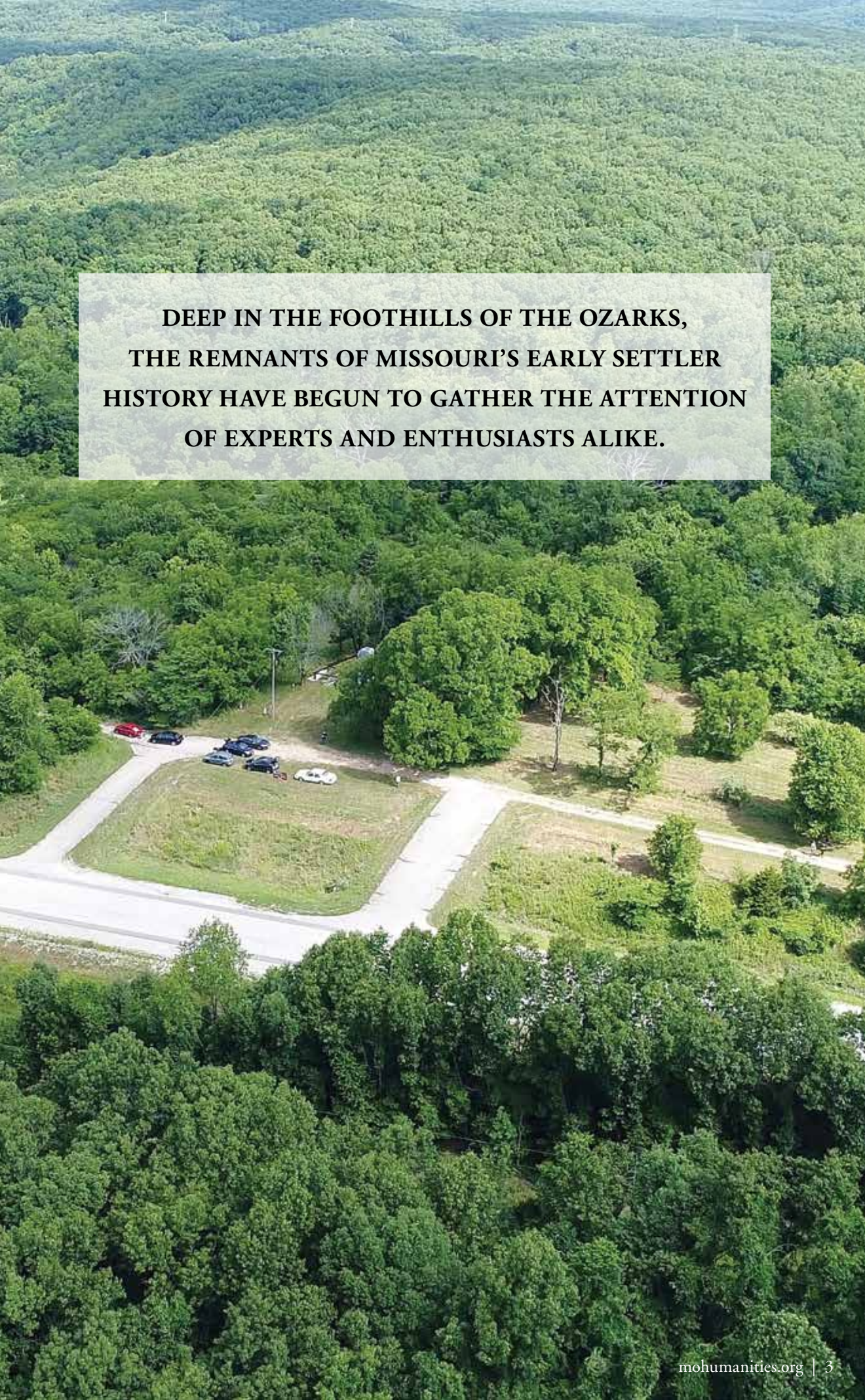


ARCHAEOLOGICAL
SURVEYS
AT
Snelson-Brinker

ERIN WHITSON, M.S.
ARCHAEOLOGIST, MHC

&

KELLY ERVIN
FORMER MHC ARCHAEOLOGIST & GIS SPECIALIST

An aerial photograph of a lush, green forested hillside. In the center, a paved road curves around a grassy area that serves as a parking lot. Several cars are parked in the lot. The surrounding landscape is densely wooded with various shades of green. A semi-transparent text box is overlaid on the upper portion of the image.

**DEEP IN THE FOOTHILLS OF THE OZARKS,
THE REMNANTS OF MISSOURI'S EARLY SETTLER
HISTORY HAVE BEGUN TO GATHER THE ATTENTION
OF EXPERTS AND ENTHUSIASTS ALIKE.**

The Snelson-Brinker cabin, located on Highway 8 between St. James and Steelville, is compelling because in its vicinity lie the imprints of some of Missouri's earliest growing pains. The biography of the site includes a family—the Snelsons—pushing into the Missouri frontier after iron mines were opened in the area in the early 1830s. The property was soon sold to the Brinker family, who used the space as both a home and the county's first courthouse. During their first few years on the site, the family saw the birth of a daughter; the violent death of another daughter; tumultuous court proceedings over the incident, which ended in the execution of a young enslaved girl; and the results of federal Indian Removal policies that forced thousands of Southeastern Natives west across the state of Missouri into what became Oklahoma.

The Snelson-Brinker property is a historical witness site to the social struggles of the early 19th century. While many areas across the state of Missouri have ties to the Trail of Tears, the Snelson-Brinker property is one of the few that is mentioned by name in written accounts of the journey. What's more, accounts mention that four Cherokee—two small children and two older people—died while camped on the property. We hope that we may gain a better understanding of this period of time through archaeological research.

While a little archaeology has been undertaken on the Trail of Tears, we archaeological researchers still know very little about what life was like for those on

the Trail. We know very little of how they organized their camps, what things they may have brought with them along the way, how they and the landowners interacted, and how they coped with the situation. The Missouri Humanities Council hopes to dig deeper into this troubling time and place. We see this site as a unique chance to glimpse into early Missouri life during a time of intense social changes. The house and its grounds are compelling because they mark a moment when individuals and the government alike were trying to figure out what it meant to be American.

On November 4, 2018, the Missouri Humanities Council, along with the National Park Service and archaeologists affiliated with Lindenwood University and State University of New York at Binghamton began a three-day venture to survey the property using ground-penetrating radar (GPR). GPR is a method of investigating subsurface features on a landscape by sending radar waves into the earth. Those waves bounce off compressed soils, rocks, or objects that are different from the surrounding soil before returning. Individual images get relayed to a small meter, which then compiles them into a map of the larger space. The map generated at the Snelson-Brinker cabin shows there were likely several outbuildings around the main house as well as the boundaries of a cemetery roughly 300 feet east of the house.

As part of our efforts to uncover more information about the site, we also brought in experts from the University of Missouri in



LEFT: The Snelson-Brinker House in April 2002. RIGHT: The house today.

early spring to fly drones overhead and take hundreds of photos of the landscape. The photos were then patched together into maps, where individual features started to emerge.

On June 23 and 24, archaeologists with the Missouri Humanities Council led a metal-detecting survey of the Snelson-Brinker property. With help from volunteers, the survey resulted in the recovery of 164 artifacts, including materials dating to the Trail of Tears period in Missouri (ca. 1837–1841). Although the results of the survey support the notion that the Snelson-Brinker cabin was actively settled at the time of Indian Removal to Oklahoma, we still have many more questions to investigate.

The metal-detecting survey covered approximately 3,000 square yards, or over half an acre, of an open field clearing east of the current log cabin structure. The team, led by Erin Whitson, swept over the survey area with metal detectors by following north–south transects across the field. When metal objects were detected, the anomalies were flagged, marking the location for a crew member to dig a “shovel test” in search of artifacts. Over the course of the weekend, a total of 66 shovel tests were conducted, excavating many exciting and surprising artifacts! In addition to broken glass, historic ceramics, miscellaneous metal fragments, and an animal tooth, the shovel testing survey resulted in the identification of pre-Columbian (pre-1500s) Native-American chert (flint chips, also known as debitage) and bifacially worked stone tools. Finding these materials at Snelson-Brinker tells us that this area had been settled by Native peoples living in Missouri perhaps thousands of years before Europeans and Americans moved into the area. This was an exciting find for the crew!

The most thrilling find of the weekend was an 1841 pure silver half-dime, discovered by volunteers Raymond and Robin Salmons using their metal detectors. The coin features

Shovel tests conducted at the Snelson-Brinker cabin in June 2018.



Areas where square-cut nails (blue) were found as well as other metals (red) and glass (gold).



the *Seated Liberty* motif that appears on most United States–issued silver coinage from 1836 to 1891. This coin is the closest artifact we’ve currently recovered that dates the site to the Trail of Tears period.

In addition to the coin and pre-Columbian Native-American stone tools, we also found

a considerable number of hand-cut nails. These nails are characteristically known by their square heads and were manufactured from ca. 1800–1860. Spatial mapping using geographic information systems (GIS) allows us to see the spatial distribution and patterning of these nails. Based on the maps, the nails appeared to have been scattered throughout most of the field clearing, with a tight cluster and higher density in the east-central and southeastern portion of the surveyed area. Was there a once standing structure at this location of the Snelson-Brinker homestead



1841 silver half-dime recovered from the metal detecting survey, measuring 15.5 mm or just under 5/8 of an inch.



Iron-cut nails recovered in metal-detecting survey.

when the Cherokee detachment passed through? Was the structure a barn, shed, or slave quarters? We have more work to do before we'll have answers for these questions, but the recovery and mapping of these artifacts gives us a better idea of the history of settlement at the Snelson-Brinker site. Regardless, the project promises to be a fascinating and enriching engagement with a younger Missouri.

These surveys would not have been possible without the efforts made by volunteers and friends of the Missouri Humanities Council. Although we continue to search for where the campsite was located on the property, we have managed to create maps that show us where the most likely locations for a camp might have been. Archaeology is rarely easy or quick, but research at the Snelson-Brinker cabin site provides a rare glimpse into Missouri's rich past and provides us with

the unparalleled opportunity to reimagine what the Cherokee experienced on their march west to the Oklahoma Territory.

Although this was a tragic event for the Cherokee and other Southeastern tribes, historical documents and diary entries recorded along the Trail of Tears describe acts of kindness carried out by Americans that included offering lodging and supplies from their own homesteads to the weary travelers. The Snelson-Brinker family is one such example of the sympathy felt by many homesteaders for the Native Cherokee people as they passed through parts of Missouri.

We are eternally grateful to all volunteers who participated with the ground-penetrating radar survey, the drone survey, and the metal-detecting survey at the Snelson-Brinker cabin. The Missouri Humanities Council plans to organize future archaeological investigations at Snelson-Brinker and other Trail of Tears sites throughout Missouri, and we welcome and encourage volunteers of all shapes and sizes who are interested in getting their hands dirty.

If you would like more information about our upcoming excavations, please email our Executive Director, Steve Belko (sbelko@mohumanities.org), or our staff Archaeologist, Erin Whitson (ewhitsol@binghamton.edu).



Archaeologist Erin Whitson and volunteers in front of the still-standing spring and smokehouse.

Rediscovering the

TRAIL OF TEARS

CHRISTOPHER W.
DUNN, J.D.
GEOVELO.COM

Our entire way of life today was touched by how we mapped most of the nation's land west of the Appalachians. During the Antebellum period, the United States launched its most ambitious national program since the Revolution: the Public Land Survey System (PLSS), which employed thousands of rough men working in small teams under harsh conditions. The PLSS organized the western expanse into townships of approximately 36 square miles, then subdivided those townships into one-square-mile divisions known as sections. This effort allowed the new nation to raise much-needed revenue through the sale of these newly mapped western territories.

This system still organizes most of the nation's land to the present day. Tied to that system are hundreds of thousands of yet-uninvestigated records relating to the Trail of Tears in Missouri. These documents often lie unnoticed in historical

archives as deeds to private lands, and in county courthouses, historic societies, libraries, and collections of family correspondence. For decades, historians, local volunteers, and organizations, including the National Park Service, have made efforts to improve the accuracy of our maps and determine the true paths taken during the Trail of Tears. In some areas, we know the general areas where camps were made and creeks and rivers were crossed. Our work now seeks to refine our spatial understanding to the point where we can confidently identify individual campsites, exact paths taken, and even graves to allow the Cherokee Nation to properly honor and attend to their lost members.

I run a small geographic information systems (GIS) business in Columbia, Missouri, using a GIS to map things like crime scenes and civil boundary disputes, and I do some mapping for businesses and organizations that desire more insight into their properties. GIS combines data, skilled

people, mapping software, cool tools, and complex techniques to produce electronic maps that contain lots of information (think Google Earth on steroids).

The Missouri Humanities Council contacted me to convert the surveyor's annotations from an 1838 road plat into the more modern notations of coordinate geometry, then overlay that across a map of the state. In an old document archive, held by what is now the Missouri Department of Transportation, Dr. Bill Ambrose, a volunteer and member of the Missouri chapter of the Trail of Tears Association, discovered a previously unknown document establishing a new state road between Ste. Geneviève and the "Courtois Mines," signed by Tom P. Masterson on the 23rd day of January, 1838. Masterson was a land surveyor who recorded 401 individual distance and direction measurements to ensure the new road was marked for travelers. That plat describes an already established trail being used by people to travel.



The southern, all-black line shows the route as the surveyors recorded it on the 1838 road plat. The northern line, with red dots, shows the route corrected for the 1837 survey team's omission of corrections for the difference between true and magnetic north. The two westerly end points are 10.7 miles apart.

The road, just under 100 miles long, was among the first roads authorized by the Missouri state government. Further, journals and other documents from the period indicate the road is likely the northern route taken through the state by the Cherokee. It closely follows the list of sites recorded in the journals of the officers who commanded the Cherokee's passages. The road route started at the courthouse in Ste. Genevieve, Missouri and traveled westerly to the Massey Iron Works on the Phelps–Crawford county border. However, the Cherokee only followed the route westward from Farmington, Missouri. The facts gave me every indication that converting the road survey's annotations into an accurate map wouldn't take much time. The project appeared very straightforward.

Instead, I found that once I translated the handwritten

distances and directions from chains and links into feet and displayed the path within my mapping system, the route's endpoint, which was supposed to end at the Iron Works, instead ended up 10.7 miles to the south-southeast. That is a huge discrepancy.

I soon realized that, unlike most of the survey work created during that period, our surveyors had failed to distinguish between true north and magnetic north. No annotations addressing the orientation of the survey have been found. By default, I had to assume the surveyors were shooting straight magnetic north azimuths. Fortunately, the United States Geologic Survey (USGS) provides an authoritative reference if you ever find that you need to determine what the difference was between true north and magnetic north for any place and time in the past. In 1837, when the survey crews were

in the field, the difference was 8.10° to the east at Ste. Genevieve and 8.85° to the east at the Iron Works. Thus, there is $\frac{3}{4}$ of a degree of magnetic drift along the route itself. Today, the difference between magnetic and true north for these sites is 1.58° west for the Massey Iron Works and 0.48° west for Ste. Genevieve's Courthouse.

Once I started correcting for the magnetic declination error, I still wasn't getting the resulting accuracy I expected. From his road plat, I could see the paths and unique road patterns surveyor Masterson had drawn in 1837 closely matched many of the patterns and paths still visible on the surface of Missouri over 181 years later. But, when compared to the accurate measurements available now, they indicated to me that there was a higher level of error in the original survey than I expected.

In my research to solve the problem, a map of Missouri's geologic magnetic field strengths revealed that the Earth's magnetic field is significantly influenced by the types of iron ores in the soil, and geological concentrations could account for much of the error. As the Earth's magnetic field flows through high concentrations of magnetite, the ore slightly deflects compass needles. The Ste. Geneviève–Massey Iron Works route happened to cross one of these areas. Modern smart phones measure magnetic fields in units of microteslas (μT). A working toaster within a few inches of your smart phone can throw out a magnetic distortion field equal to the subsurface geology of our study area, which can throw off a model 1837 compass by a few degrees. Fortunately, these distortion fields are

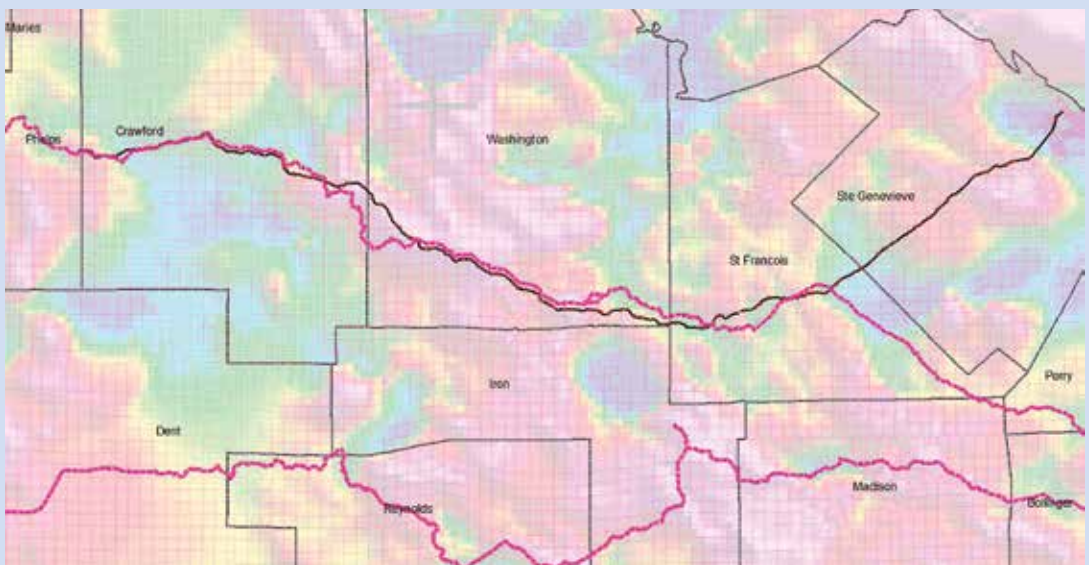
now well documented, and a little math helps remove some of the guesswork involved in mapping the route.

The MHC team's goal is to present an authoritative body of work to the National Park Service to obtain their certification of the trail segments we can document and define. We use transparent GIS best practices to assemble the information we collect because it is critically important to ensure that each bit of geospatial information is represented accurately and precisely.

We have assembled a geospatial database containing over 10,000 geospatially accurate electronic map files from multiple sources. This basemap phase allows historians to place events within a geographic context by allowing them to see

the state as it was at the time of the Trail of Tears, with modern maps to help facilitate locational reference points. The next phase of the project is to begin inserting those important events in the historic documentation that have some sort of geographical reference.

MHC team members are clear that the Missouri Trail of Tears story includes the relationship between the settlers of Missouri and the Cherokee as they endured the violence, outrage, and inhumanity of their forced relocation. By knowing where and how early Missouri settlers and the Cherokee made use of local resources and interacted, both positively and negatively, we can offer the richer and truer story of how these events unfolded. These are exciting times to be a mapmaker.



This graphic shows the highly variable magnetic field strength anomalies caused by the ferrous minerals content of the upper crust of the earth in eastern Missouri. As early surveyors were mapping the road from Ste. Geneviève to the Courtois Mines (Merrimack Iron Furnace), they would cross several times from a fuchsia-colored area to a dark blue area. The underlying magnetic fields would throw their compass off magnetic north by as much as 1.2° both east and west. The black line is the 1838 road plat adjusted for the Earth's magnetic drift, whereas the magenta lines are the NPS Trail of Tears routes.

Acknowledging NATIVE HISTORY IN MISSOURI

MOLLY TOVAR

DIRECTOR, KATHRYN M. BUDER CENTER FOR AMERICAN INDIAN STUDIES
PROFESSOR OF PRACTICE, BROWN SCHOOL AT WASHINGTON UNIVERSITY IN ST. LOUIS
& CHRIS LEIKER

LEAD PUBLICATIONS EDITOR, CENTER FOR SOCIAL DEVELOPMENT,
BROWN SCHOOL AT WASHINGTON UNIVERSITY IN ST. LOUIS

*Take what you please for my
Grand Father since you ask me
for it.... I have done all that you
have asked... I give almost all
my land to my Great Father.*

—PAWHUSKA, CHIEF OF THE
GREAT OSAGES, NOVEMBER 10, 1808

On an autumn day in 1808, elders of the Osage Nation gathered at Fort Clark, a new outpost overlooking the Missouri River near what is now Sibley, Missouri. The council assembled to consider a treaty with the young American republic, a treaty requiring them to give up over 52 million acres of Osage land east of the fort.

The treaty was proffered with a threat: sign or become enemies of the United States.

Earlier in 1808, Osage interactions with encroaching settlers prompted Meriwether Lewis to act. Then the governor of the Louisiana Territory, Lewis encouraged neighboring nations to “wage war against [the Osage]... to cut them off completely or drive them from their country.” The prospect of war certainly colored the council’s deliberations on the treaty.

Over 100 elders signed it, ceding most of what is now Missouri and half of what would become Arkansas. In exchange, the Osage received the promise of the republic’s protection, \$1,200 in cash, and merchandise of similar value. The compensation amounted to .005¢ per acre. In accepting the terms, the Osage evaded annihilation by consenting to removal. Similar treaties were presented to the Missouria, the Oto, and other peoples, with the same result.

ACKNOWLEDGING HISTORY, ACKNOWLEDGING LOSS

In Canada, Australia, and elsewhere, institutions routinely open public events with indigenous acknowledgment statements. “The purpose of these statements,” wrote Delilah Friedler in *Teen Vogue*, “is to show respect for indigenous peoples and recognize their enduring relationship to the land. Practicing acknowledgment can also raise awareness about histories that are often suppressed or forgotten.” The Australian Parliament starts each workday with an acknowledgment. Northwestern University, the University of Washington, and Arizona State University have issued formal acknowledgments.

This fall, some 210 years after the 1808 Osage treaty, the Brown School at Washington University began encouraging organizers to open public events by reading a short acknowledgment. The campus sits on land ceded in the treaty, and the effort recognizes that the university community, as the beneficiary of land acquisition, bears responsibility for preserving this history and acknowledging harms. The effort is designed to familiarize the community and visitors with Missouri’s indigenous peoples, their cultures, and a history that reaches ten millennia into the past.

Although organizers are free to craft their own language or to forgo acknowledgment, sample statements are available. The school has asked the university’s chancellor to encourage such statements at the start of all on-campus events.

SAMPLE STATEMENTS FOR NATIVE ACKNOWLEDGMENT

1. “[Organization name] acknowledges that it is located on the ancestral lands of Native peoples who were removed unjustly and that this community is the beneficiary. We honor our heritage of Native peoples and what they teach us about stewardship of the earth.”
2. “We would like to acknowledge that [organization name] is located on the traditional, ancestral, and unceded territory of the Illini Confederacy. We thank the Illini people for their hospitality and support of our work.”
3. “The process of knowing and acknowledging the ground beneath our feet is a way of honoring and expressing gratitude for the people on this land before us. It familiarizes visitors with the cultures and histories of Missouri’s indigenous tribes as well as with their ties in the St. Louis region.”
4. “I’d like to get started by acknowledging the indigenous culture of Missouri.”
5. “We acknowledge that we are on the traditional lands of the Illini people.”
6. “I would like to acknowledge that this meeting is being held on the traditional lands of the Illini people and pay my respect to elders both past and present.”
7. “I want to respectfully acknowledge the Illini people, who have stewarded this land throughout the generations.”
8. “We would like to begin by acknowledging that the land on which we gather is the occupied/ unceded/seized territory of the Illini people.”
9. “I would like to begin by acknowledging that we are in St. Louis, the ancestral and unceded territory of the Illini people.”

HISTORY’S WEIGHT

Histories typically omit or downplay the seizure of Native lands and attending harms, but ancestral ties persist, and the losses remain vivid in the hearts of Native peoples.

In 2009, the Osage Nation purchased the last of the once numerous prehistoric Native structures that gave St. Louis the nickname Mound City. Captured by *Osage News*, the comments of then-Chief John Gray illustrate the impetus for acknowledging Native history in Missouri: “Hundreds of years of the Osage people’s past have simply been erased from the landscape.... There is nothing we can do to bring back what was destroyed... but the Nation can impact what happens to Sugarloaf Mound today and can help educate Osages and the citizens of St. Louis about us and where they live.”



LEFT: Sketch of Chief White Hair (Gilcrease Museum). ABOVE: Hillman Hall (Brown School, Washington University)

DIGADOHI

As part of the Native American Heritage Program, the Missouri Humanities Council has funded a new documentary film for a national public television audience: *DIGADOHI: Lands, Cherokee and the Trail of Tears*. “Digadohi” is a Cherokee word meaning “lands,” and the story of their removal is recorded in the archaeology at places like the Snelson-Brinker farm in Missouri and in the traditions and family histories of the Cherokee today.

On July 4th, 2017, the historic Snelson-Brinker cabin was burnt to the ground and a criminal investigation was launched. The Missouri Humanities Council stepped in to help preserve the site and sponsored an archaeological assessment of the historic property.

Using cutting-edge archaeological methods; science, technology, engineering, and mathematics (STEM); and archival research, a group of archaeologists and community activists began work to rescue the historic property from the arsonist’s flames and identify the graves of the Cherokee who died there on the Trail of Tears. Filming for *DIGADOHI* began in November 2017 at archaeological and historic sites along the northern route of the Trail of Tears, from Cherokee homelands in the East to Oklahoma.

The film chronicles a year of those investigations and weaves the family stories—European, African, and Native—that were unearthed there into the national story of America. Listed on the National Register of Historic Places, the Snelson-Brinker cabin is part of a unique cultural landscape of early industry in the American West centered on the Massey Iron Works. What is now forested state land and an idyllic park was a thriving industrial community in 1839, when the Cherokee moved through the region. The company town that emerged around the Iron Works was home to 400 workers, families, and slaves that formed a community of some size for the period. Levi Lane Snelson, who established the farm, was employed by the Iron Works.

Family stories and the preservation of historic spaces along the Trail are the major themes of the film. Producer and Director Monty Dobson, an archaeologist and documentary filmmaker, points to the role of archaeology in helping discover little-known or lost histories. “Archaeology tells us a local story, one site, one hole, one shovel at a time,” says Dobson. “But each site is, in turn, part of a larger history of place. And here in Missouri at the Snelson-Brinker farm, you have prehistoric Native stories, European settlers, the African-American experience of slavery, all coming together in one place. That’s the story of America, and the shared landscape of our history ties us together in profound ways.”

The Cherokee story is one of survival and of passing on a living culture and tradition to their children. Dobson states, “One of the main points that all the Cherokee we worked with made was: ‘Yes, our Ancestors were victimized, but they did not allow themselves to be victims. They persevered, and we are thriving today because of them.’” Interviewing elders, researchers, Cherokee Nation officials, and the descendants of Levi Snelson who built the farm, *DIGADOHI* explores this dark chapter of America’s history from the perspective of the families whose stories intertwine at that one place in Missouri.

Produced by the award-winning production company Stratigraphic Productions LLC (SPLLC), *DIGADOHI* premiered at the National Trail of Tears Association annual meeting October 26th, 2018 in Decatur, Alabama. An official premiere is being planned for Spring 2019. SPLLC was founded in 2014 by archaeologist Monty Dobson and historian Andrew Devenney to produce films about science, history, and culture.

For more about the film and to watch the trailer, visit trailoftearsfilm.org.

A Film Presented By



DIGADOHI

Lands, Cherokee, and the Trail of Tears

DIGADOHI means lands in Cherokee and the story of their removal is recorded in the archaeology at places like the Snelson-Brinker farm in Missouri, and in the traditions and family histories of the Cherokee today. July 4th, 2017 the historic Snelson-Brinker cabin was burnt to the ground. A criminal investigation was launched. Using cutting edge archaeological methods, STEM, and archival research a group of community activists and Cherokee leaders work to rescue a historic property from the arsonist's flames and identify the graves of the Cherokee who died there on the Trail of Tears.

Directed by Monty Dobson
Edited by Daniel Braecken - Written by Monty Dobson,
Deborah Taffa, Andrew D Devenney, and Joshua D Koenig
Original Music Christian Groves

A Stratigraphic Productions LLC Film

www.trailoftearsfilm.com

Native Foods, Native Peoples, Native Pollinators: An Initiative of the Saint Louis Zoo WildCare Institute Center for Native Pollinator Conservation

EDWARD M. SPEVAK, PH.D.
CURATOR OF INVERTEBRATES, SAINT LOUIS ZOO
DIRECTOR, CENTER FOR NATIVE
POLLINATOR CONSERVATION,
SAINT LOUIS ZOO WILDCARE INSTITUTE

Winona LaDuke, Anishinaabe environmentalist, economist, and author, said, “Food for us comes from our relatives, whether they have wings or fins or roots. That is how we consider food. Food has a culture. It has a history. It has a story. It has relationships.”

Food is not always thought of in consideration of conservation actions, yet it is intimately linked to the conservation of wildlife and wild places. If people do not have food and the other necessities of life, there is little thought about conservation. Additionally, in order to support food security, it is essential to support the conservation of wild places and wildlife, in particular, the pollinators. To address these interconnections, the Saint Louis Zoo WildCare Institute Center for Native Pollinator Conservation (CNPC) has launched a new initiative called Native Foods, Native Peoples, Native Pollinators. The initiative focuses on the intersection of wild and cultivated foods, cultural traditions and food sovereignty, healthy environments and people, and nature (as exemplified by pollinators), and is helping develop a new direction for zoo-based conservation efforts.

The work and direction of the initiative is guided, in part, by the four Rs of Indigeneity: Relationship, Responsibility, Reciprocity, and Redistribution (as defined by La Donna Harris and Jacqueline Wasilewski). Each of the four Rs is illustrated in the connections within this program.

Relationship is the kinship obligation, the relationship between all living things and the environment for the common good. Relationship is exemplified by the squash bee. The squash bee is a specialist pollinator



The squash bee (*Peponapis pruinosa*), a specialist on squashes and melons, is the flagship species of the Native Foods, Native Peoples, Native Pollinators initiative.

of squashes. When wild squashes and melons were first domesticated, the squash bee found them as attractive as their wild relatives. As the cultivation of squashes spread throughout North America with Native-American agriculture, the squash bee followed. It is currently the only known pollinator to move with agriculture. The squash bee perfectly exemplifies that connection between food, people, and pollinators and is used as the symbol of the initiative.

Responsibility is the community obligation. We have a responsibility to care for all of our relatives. Many of our native bees and pollinators are disappearing, as well as the habitat on which they and we depend. We have a responsibility to all these members of the community.

Reciprocity is the cyclical obligation. In nature, things are circular, and at any given moment, the exchanges going on in a relationship may be uneven and are based on long, relational dynamics. For example, during part of a year, we supply pollinators with floral food resources of nectar and pollen. Their hard work then supplies us later with fruits and vegetables from their labors.

Redistribution is the sharing obligation and is meant to balance and rebalance relationships. We need to look at how land is distributed and shared, and allow enough for both wildlife and sustainable farming.

The CNPC is working with Native-American nations and tribes to restore and improve pollinator habitats for wildlife and food production and help promote traditional, culturally relevant foods in order to improve food security and food sovereignty.

In 2017, the CNPC and the Ho-Chunk/Winnebago Tribe of Nebraska started a project called the Ho-Chunk Traditional Food and Pollinator Habitat Restoration Project by planting hundreds of milkweed plants and native forbs (wildflowers) for pollinator habitats, and native fruit and nut trees and shrubs (which are both traditionally used as foods and are pollinator dependent), thereby increasing pollinator

habitats. Both Seed Savers Exchange and Baker Creek Heirloom Seeds provided generous donations of heirloom corn, beans, and squash (the traditional “Three Sisters”) to plant and improve food security and provide native bees with pollen and nectar. Seeds were also shared with the Omaha Nation and the Ponca. The CNPC secured a donation of milkweed from Monarch Watch, which was planted on Nebraska Indian Community College campuses. Milkweeds provide two benefits to the program: they are the only plant monarch caterpillars eat, and they are a traditional food of the Ho-Chunk and Omaha people.

In 2018, the CNPC supplied additional heirloom corn and vegetable seeds to the Ho-Chunk and Omaha for planting in community gardens. With the Center for Rural Affairs, the CNPC conducted classes on native bee biology and building “bee hotels” for nesting native bees for Omaha Elders and community gardeners. On the Pine Ridge Reservation of the Oglala Lakota, the CNPC supplied heirloom fruit and vegetable seeds to the Thunder Valley Community Development Corporation (CDC) to support their mission of “empowering Lakota Youth and families to improve the health, culture, and environment of our communities through the healing and strengthening of cultural identity.” The CNPC is looking forward to



Installing “bee hotels” (nests for native bees) around an apple orchard on the Winnebago Reservation.

continuing its work with Thunder Valley CDC to establish pollinator habitats that will support their food production, planting traditional food plants, and developing outreach and education programs focused on pollinators and food for schools, youth, and community members.

The CNPC is starting work with the Confederated Salish and Kootenai Tribes of the Flathead Nation in Montana to restore pollinator habitat and understand which pollinators pollinate particular plants, such as huckleberries. The CNPC will also work with the Salish and Kootenai,

Omaha, Ho-Chunk, and Sac and Fox (Meskwaki) of the Mississippi in Iowa in developing bison management programs and projects that support pollinators. As bison graze on more grasses than forbs compared to domestic cattle, bison pastures can be managed that will support bison, for their cultural, spiritual, and food health connection, as well as pollinators.

The issues surrounding Native-American food security and health and pollinator habitat and health are nationwide and ongoing. The Native Foods, Native Peoples, Native Pollinators initiative looks to expand its efforts where needed. The Saint Louis Zoo and the CNPC see an unrealized niche in pollinator conservation and human and cultural health within the conservation community.



Staff from the Winnebago Wildlife and Parks Department and Ho-Chunk youth planting native fruit and nut trees on the Winnebago Reservation.

Honoring Missouri's First People

THE NATIVE PARTNERSHIPS AND PROGRAMMING ALLIANCE

JO MALIA MILNER

RESEARCH ASSISTANT

KELLIE THOMPSON

ASSISTANT DIRECTOR

KATHRYN M. BUDER CENTER FOR AMERICAN INDIAN STUDIES

A new initiative began this year in St. Louis; a group of community organizations united together to advance Native partnerships and programming statewide. This collaborative effort is a product of cooperation between educational and cultural institutions in Missouri. The Native Partnerships and Programming Alliance is comprised of the following organizations:

- **Kathryn M. Buder Center for American Indian Studies at Washington University in St. Louis:** Molly Tovar (Comanche/Hispanic), Ed.D., Director, and Kellie Thompson (Seneca), M.S.W., Assistant Director
- **Lutheran Indian Ministries:** Galen Gritts (Cherokee), Liaison
- **Missouri Historical Society:** Emily Underwood, Director of Community Programs
- **Missouri Humanities Council:** William "Steve" Belko, Ph.D., Executive Director, and Deborah Taffa (Yuma/Laguna Pueblo/Latina), writer and activist
- **Saint Louis Art Museum:** Alexander Brier Marr, Ph.D., Assistant Curator for Native American Art, and Renee Franklin, M.A.T., M.B.A., Director of Audience Development
- **Saint Louis Zoo:** Edward Spevak, Ph.D., Curator of Invertebrates and Director of the Center for Native Pollinator Conservation, and Lisa Kelley, Ph.D., WildCare Institute

The Alliance is dedicated to designing, implementing, and encouraging programming and cross-organization collaboration that reflects Native traditions and practices. By building strong bonds between major institutions in the St. Louis area, Missouri, and beyond, knowledge of American Indian cultures will be better disseminated, outreach improved, and programming fortified. In a state crossed by the Trail of Tears, preserving Native history is of particular importance. Celebrating Missouri's resilient Native languages, arts, traditions, and cultures, from pre-contact to today, provides an opportunity for residents to enrich their understanding of this state's unique heritage.

By establishing the Native Partnerships and Programming Alliance, the Kathryn M. Buder Center for American Indian Studies and our partner organizations take a strong step toward recognizing, respecting, and honoring the first people of Missouri.



19TH ANNUAL KANSAS CITY STORYTELLING CELEBRATION

November 7–10, 2018

ADAM KISLER
COMMUNITY EDUCATION COORDINATOR,
METROPOLITAN COMMUNITY
COLLEGE–MAPLE WOODS

Storytelling is interactive. Storytelling uses words. Storytelling uses actions such as vocalization, physical movement, and/or gesture. Storytelling presents a story and encourages the active imagination of the listeners. Storytelling consists of narratives and experiences from all genres, from Native-American tribal tales to African folk songs, to urban legends and Asian folklore, stories for all ages. At the Kansas City Storytelling Celebration, storytellers shared the spotlight to bring the audience a unique understanding of the world at large and of their own lives. Storytelling is not just a pastime to entertain—it teaches lessons, sparks imagination, and develops listening skills.

Metropolitan Community College–Kansas City has been sponsoring the Kansas City Storytelling Celebration since 1999, and with the help of the River and Prairie Storyweavers, the event has grown from a small group of local tellers to a city-

wide event. The original goal of fostering healthy dialogue about diversity and community involvement has grown to include a wider number of individuals each year and has impacted nearly 300,000 area children and adults to date.

The event has continued to grow in size, scope, and imagination, connecting diverse neighborhoods on both sides of the river throughout the greater Kansas City metropolitan area. Each year the Celebration is both creative and innovative. The tellers share stories of personal, ethnic, and family traditions. Our tellers encourage audience participation through open and spontaneous communication. As audiences become engaged with tellers, dialogues are developed, allowing the tellers to tailor the stories to each audience. Each performance is unique, with tellers creatively responding to audience feedback.

The Celebration featured 40 local, regional, and nationally acclaimed storytellers in 225 performances and related events throughout the Kansas City area. An estimated 13,000 people participated



in these family-friendly events led by professional storytellers who represent a wide range of cultures and performance styles. The event consisted of several free performances by the four featured, internationally acclaimed storytellers. The performances included a spooky night of ghost stories; scores of 45-minute to one-hour storytelling performances at schools, libraries, and other community venues; and several storytelling workshops.

Roughly a third of participants were from low-income, disadvantaged families, for whom the Kansas City Storytelling Celebration may be their only exposure to the arts during the year. The Celebration brings together the rich tapestry of a diverse Kansas City through the art of storytelling. The spoken word can unite individuals and communities like no other art form; it lacks the abstraction that musical and visual arts sometimes possess, making it easy for audiences to take away a greater understanding of the artist's message. Delivered with humor, music, and drama, listeners recognize and consider feelings about themselves and others. Storytelling draws audiences together as neighbors, appealing to all age groups and demographics.

The Storytelling Celebration was held over a four-day period. The kickoff event was a dinner held on the Maple Woods campus, featuring a private showcase from the four featured tellers. Over the next several days, storytelling sessions were held city-wide at multiple sites, including schools, libraries, detention centers, and senior homes. The program benefits from the expertise and diverse community reach of the Steering Committee, which is composed of members including storytellers, community volunteers, representatives from sponsoring organizations, and MCC staff.

We couldn't provide this experience to Kansas City for free each year without the help of our generous sponsors, host sites, and participating venues. Your support allows our employees and community partners to work year-round in making each festival bigger and better than the last.



kcstorytelling.mckc.edu

THIS YEAR'S FEATURED TELLERS

Jasmin Cardenas - Jasmincardenas.com

Jasmin Cardenas is a Colombian-American bilingual storyteller, actress, educator, and social activist. Jasmin enjoys exploring the uncomfortable truths found when you grow up between cultures. Born to Colombian immigrants, Jasmin has always lived between worlds, being told she's not fully American in the U.S. and a gringa in South America. This Chicagoan cares about her comunidad and world and pursues artistic and community work that will make a difference, changing one heart at a time.

Bil Lepp - Leppstorytelling.com

A nationally renowned storyteller and five-time champion of the West Virginia Liars Contest, Bil's outrageous, humorous tall tales and witty stories have earned the appreciation of listeners of all ages and from all walks of life.

Donna Washington - Dlwstoryteller.com

A highly animated performer, Donna has been entertaining, educating, and inspiring audiences with her vocal pyrotechnics, elastic face, and deep characterizations that bring folklore, literary tales, and personal narratives to life for over 30 years. Donna has performed at thousands of schools and libraries and numerous storytelling festivals throughout the country. Donna is also a multiple-award-winning recording artist.

Tim Lowry - Storytellertimlowry.com

Tim Lowry has been telling stories of the people, by the people, and for the people for 15 years. Telling a variety of folk tales and stories from American history, Tim has presented thousands of educational programs for schools across the country. At festivals, Tim entertains audiences with a mixture of folk tales and personal narrative.

Missouri Educators Learn Effective Strategies to Teach About the Holocaust

DANIEL A. REICH
CURATOR AND DIRECTOR OF EDUCATION,
HOLOCAUST MUSEUM AND LEARNING CENTER

With the generous support of the Missouri Humanities Council, the St. Louis Holocaust Museum and Learning Center (HMLC) presented a summer institute for teachers on the effective teaching of the Holocaust and its lessons. A dozen educators from throughout the state, including New Madrid and Peculiar, gathered at Webster University from June 17–19 for an immersive pedagogic experience. Coordinated by Dana Humphrey and Lolle Boettcher, both Teacher Fellows for the United States Holocaust Memorial Museum in Washington, DC and active committee members of the HMLC’s education committee, participants attended workshops facilitated by scholars and specialists from Webster University and Washington University and representatives of the HMLC.

The focus of the institute was to educate and provide teachers with resources and strategies to teach the challenging subject of the Holocaust in their classrooms. Beginning with a rationale and best practices for dealing with this complex material, sessions delved into issues including prewar Jewish life, collaboration and complicity, the legacy of Nuremburg, and using film and literature in the classroom.

A day at the HMLC in Creve Coeur focused on the permanent collection and the museum’s archival holdings. Participants heard the powerful testimony of a child survivor of the Holocaust as well as second- and third-generation testimonies—family histories presented by the children and grandchildren of survivors.

As one participant noted, “I hope to awaken in my students the compassion to care and the resolve to end all forms of prejudice,

discrimination, and persecution against all other human beings, no matter their faith, creed, or ethnicity. Workshops like this teachers’ institute are extremely beneficial because they help me learn best pedagogical methods to use with my students.”

Recent surveys have indicated that with the passing of time, knowledge and awareness of the Holocaust are decreasing. Yet the lessons resonating from the Holocaust remain more relevant than ever. In a state like Missouri, which doesn’t mandate Holocaust education, the HMLC’s strategy has been to stress the importance of this material and enable teachers by providing the necessary resources so that educators feel equipped to teach this important, multilayered history.

Additional support was provided by the Gloria and Rubin Feldman Family Educational Institute of the Holocaust Museum and Learning Center.



RIGHT: Teachers diagram techniques for effectively teaching the Holocaust.



Jewish Federation
OF ST LOUIS
HERE FOR GOOD



What does **HERE FOR GOOD** mean?

It means we will be here tomorrow to help people live with dignity, meaning, and purpose.

Learn more at JFedSTL.org.

TRAILNET COMMUNITY RIDES



ABOVE: On a Trailnet ride exploring art in St. Louis, riders made their way downtown to the Central Library to view *Butterflies*, a beautiful steel and aluminum sculpture by Manolo Valdes.



MARCIA QUINT
DEVELOPMENT OFFICER, TRAILNET

Trailnet is proud to have partnered with Missouri Humanities Council on our community ride series—Learning About St. Louis on Two Wheels. Together, while promoting safe bicycling, we brought history to life as we biked to historic and cultural sites across the city. The series covered a vast array of topics:

The Juneteenth Community Ride, also supported by the National Endowment for the Humanities, the Missouri History Museum, and the National Coalition of 100 Black Women Metropolitan Saint Louis Chapter, was a fun, easy, and social bike ride celebrating Juneteenth! Riders learned about the significance of this historic holiday while visiting important landmarks throughout the city.

The Tour de Museum, September 29, highlighted works at several local art museums, including the Pulitzer Arts

Foundation, Citygarden, Museum of Contemporary Religious Art, World Chess Hall of Fame, and the Contemporary Art Museum St. Louis, and featured a scavenger hunt for specific pieces at each location.

The Connecting St. Louis Vision Tour on October 7 started at Cortex's @4240 Building and showcased the environmental and economic development impact of bike infrastructure in St. Louis.

Ghosts of the Past: The Bellefontaine Cemetery Community Ride on October 20 was an opportunity to experience history and botanical beauty from a whole new perspective. Participants learned about local, national, and international legends laid to rest at the cemetery from docent Harold Karabell.

The Soldiers Memorial Slow Roll on November 3 included attending the grand reopening.

BELOW: A ReVitalize St. Louis docent educated riders about Tom Otterness's sculpture *Kindly Geppetto* at Chestnut and 8th in Downtown St. Louis.



Flood Recovery and Economic Resilience



TAMI HALE
PRESIDENT, OZARK VITALITY

What does it mean to be rich? By most economic measures, the sparsely populated counties in the southeast Missouri Ozarks would be considered poor, with over half their populations having low to moderate income and nearly one in four people living in poverty. But this largely unknown area of the Ozarks is rich in cultural heritage and unspoiled natural beauty.

In the spring of 2017, major flooding devastated small communities across the Ozarks. Not long after, natural disasters throughout the country threatened to drain federal and nonprofit recovery resources. It then became critical to find ways for these struggling communities to leverage the Ozark's cultural wealth and natural assets to repair what was broken and build resilience for the future.

Tourism was the hardest-hit industry in southeast Missouri. Van Buren, the anchor for regional tourism in the Ozark National Scenic Riverways, was the hardest-hit community: 280 homes and 38 businesses were flooded, as was the community's disaster shelter and all local government

operations. More than a year after the flood, government officials continue to operate out of temporary trailers with no running water, and families continue to rebuild their homes and lives. Convincing tourists to come back remains a challenge, as perceptions of damage are hard to overcome.

We want to help communities like Van Buren not only survive, but thrive, and believe the humanities can play a crucial role. With support from the Delta Regional Authority and the Center for Disaster Philanthropy, Ozark Vitality produced two short film documentaries, episodes in a series called *My Ozarks*, to demonstrate the power of art to educate and change perceptions. The first episode introduces Jerica, a 15-year-old girl who gigs for suckers on the Current River with her dad, a tradition passed down for generations. She embraces the temporary reprieve from cell phone service and social media to connect with people in real life. The second episode tells the story of the 2017 flood and what makes it worthwhile to stay and rebuild from the perspective of a six-year-old boy whose mother, grandmother, and great-grandmother all lost homes to the flood in Van Buren. Both episodes are available to view online at myozarks.org.

Through the Humanities



Going forward, with support from Missouri Humanities Council and the U.S. Economic Development Administration, we will produce additional short film documentaries as part of a two-year project to expand tourism and provide career opportunities for media professionals and filmmakers in the Ozarks. Through this project, we will bring accomplished filmmakers into the southeast Missouri Ozarks as part of an artist-in-residence program to develop high-quality short documentary films for the *My Ozarks* series. Local artists and videographers will help produce the films while receiving on-the-job training and coaching and participating in professional development workshops covering advanced techniques.

In the near-term, the project will generate economic opportunities for artisans and local businesses across the region. It will expand the limited tourism season by time and variety of activities and expand the markets for artisan goods and cultural experiences available to tourists when they come to the area. In the longer term, we hope to create an environment in the Ozarks where rural artists can earn a living through art without leaving the communities they love.



TOP: Photo courtesy of Sean Loftin.
RIGHT: Photo from the filming of *My Ozarks*, courtesy of Corey Cho.



LET'S *Jam*

BOB MCGILL
ADVISOR, OZARK MOUNTAIN MUSIC

In 1669, a young and enterprising London printer, John Playford, published what is thought to be one of the oldest music books in the English language, *Apollo's Banquet*. To gather material for the book, Playford and his friends scoured the countryside of the British Isles searching for tunes composed by local musicians in the backwoods and hills of England. Many tunes from throughout the British Isles were printed in this early songbook, including the first known fiddle tunes of Scottish origin.

Apollo's Banquet was kept alive in the archives of musical libraries in the British Isles and America. Today, occasional reference to John Playford and his publishing is made in music appreciation courses. In the current resurgence of fiddle music, more and more attention is being paid to the book and its early contributions to American fiddle music.

On Monday, August 6, a dozen old-time Ozark musicians gathered, as they have done for the past 50 years, at a stately, old, refurbished general store in McClurg, Missouri to play old Scottish tunes from that era as well as a succession of tunes fashioned in the 350-year interlude between the publication of *Apollo's Banquet* and

today. The musicians were carrying on a long tradition. They were *jammin'*.

Clearly, a very thin but discernible thread connects the fiddle tunes in John Playford's music book of 1669 and the McClurg music jams of 2018. In a program underwritten by the Missouri Humanities Council titled Let's Jam, a small group of experienced fiddlers will explore through word and fiddle the surprising, rich, and varied nature of fiddle music that has contributed so much to the musical heritage of the Ozarks. By following the thread beginning 350 years ago, they will tell the story of the contribution of fiddle music to the cultural heritage of the Ozarks.

Historically, fiddle musicians have composed tunes to mark a time, place, event, or memory held precious by the musician. We surmise that while many of the old tunes remain, many, many more have evaporated into the mist of time. We know that the remaining tunes developed regional and national differences even as they evolved into a style and genre of their own. And, as the precursor of so much other music here in America, it became the foundation or root music for other forms now commonplace to our ears, including country, gospel, bluegrass, and the current revival of Celtic music. And still, even through all the adaptations wrought by

ABOVE: Young fiddlers give an impromptu street-side performance of recently learned old-time fiddle tunes in Branson.

times and places, the tunes still ring true and clear from the fiddler's bow. Scottish fiddle music has had a lasting influence on the heritage of Missouri and particularly the Ozark hill country of southern Missouri.

When the very first Scottish migrants boarded sailing ships in the 1600s to cross the ocean to this new country, they brought their fiddles with them. At the time, the middle ages were coming to an end and the social order of Scotland was disintegrating. Throughout Scotland, penniless peasants were being driven from their farmland homes. One of the very few options open to them was to seek a new life in the recently discovered new world. Many chose to sail to what would become America. These hardy folks were aware that they were leaving behind family and friends they would never again see. To remind them of their homeland, they brought those fiddles to play the old Scottish tunes they remembered from their youth. It's a tradition that continues to this day.

Here in the United States, many Scots landed in the southland and spread out over what would become Virginia, the Carolinas, Tennessee, and Kentucky, where the Appalachian Mountains reminded them of the Scottish Highlands. They began to write new songs that reflected the character of the new region and lifestyles they lived.

Immediately after the Louisiana Purchase in 1804, the sons and daughters of these same Scots started overflowing into Missouri from their already worn-out Appalachian farms. Most notably, they settled in the hills of the Ozarks of Missouri, a region that reminded them of both the Appalachian Mountains and the Scottish Highlands. They settled in the hills and hollers and beside the streams, forming isolated villages. One of their few pleasures was to play, listen to, and dance to fiddle music. From this very beginning, they were jammin'. The Ozarks have been the beneficiary of all of this good fiddle music, and Ozark fiddlers continue to play the tunes and add to the repertoire of fiddle music.

One of the reasons we know this is because, over the centuries, just like John Playford and his friends, there has always been a small but

passionate number of collectors who recognize the diversity and richness of these fiddle tunes and songs. Their efforts through the years have extended into Missouri and the hill country of the Ozarks. The collectors have scoured the backwoods hills and valleys of the Ozarks searching out and recording both old and new tunes that are currently played at fiddle jams.

The Let's Jam program relies heavily on a recent tune collector, Gordon McCann, a Springfield businessman and long-time assistant to noted Ozark folklorist Vance Randolph, who continued collecting after Randolph's retirement. A fine musician in his own right, McCann sought out Ozark square dances, parties, and jams for over forty years, noting events, tunes, and musicians. Through his field recordings, McCann preserved over 2,000 fiddle tunes, many dating back to those early Scottish arrivals. In explaining the Scottish origins of the tunes, McCann often states quite simply that they "came from across the pond." He is also fond of saying that, "next to the human voice, the fiddle was the most important musical instrument in the Ozarks."

In 1987, the fiddle was named the Missouri State instrument, thanks to an effort headed by Bob Walsh, a lifelong fiddler and Missouri Conservation Agent from Stone County. Walsh served as the Master of Ceremonies for the occasion as seventeen fiddlers from across Missouri gathered under the rotunda of the State Capitol building to entertain guests at the festive occasion. Each fiddler played three tunes for the gala event, concluding with the Governor, John Ashcroft, joining in the festivities by singing "Daddy Sang Bass." At the conclusion of the ceremony, Governor Ashcroft accepted Walsh's grandfather's fiddle as the state instrument. Today, Walsh's family fiddle is showcased in the Missouri State Archives exhibit at Jefferson City.

The McClurg jam is a weekly event, and the Let's Jam program, a combination of musical history and fiddle playing, will be presented on November 17 at 7:00 PM at the Historic Owen Theatre in Branson, and again on November 24 at 7:00 PM at the Springfield-Greene County Library Center in Springfield.

GRANTS AWARDED

March 1, 2018 – September 1, 2018

Grant Description	Organization	County
Living History and Civil War Weekend	Camden County Historical Society & Museum	Camden
Holocaust Museum and Learning Center Summer Teacher Institute	Holocaust Museum/Jewish Federation of St. Louis	St. Louis
Missouri History Through Its Courthouses	Missouri Alliance for Historic Preservation	Cooper
John B. Henderson Bust and Reveal During Louisiana MO Bicentennial	Louisiana Municipal Corporation	Pike
Shakespeare in the Streets: Blow, Winds	Shakespeare Festival St. Louis	St. Louis City
Representations of Incarceration Through the Arts	Saint Louis University	St. Louis City
2018 MCC Storytelling Celebration	Junior College District of Metropolitan Kansas City	Jackson
"Inaugural Juneteeth Celebration: 40 Acres and a Mule"	Griot Museum of Black History	St. Louis City
Trailnet Community Ride Series: Learning About St. Louis on Two Wheels	Trailnet	St. Louis City
Passport to the Past: Missouri History Exploration	Friends of the Missouri Governor's Mansion	Cole
Current River Ozark Heritage Video	Ozark Vitality	Ripley
Champ Clark House Restoration Project	Champ Clark House Honeyshuck Restoration	Pike
Entitlement and Objectification: Can We Separate Creative Works from their Creators?	Curators of University of Missouri–Columbia	Boone
Guadalupe Centers 100 th Anniversary Project	Guadalupe Centers, Inc.	Jackson
Let's Jam: The Celebration of an Ozark Fiddle Jam	Ozark Mountain Music	Stone
4 th Grade Historical Interpretive Tours	Sikeston Cultural Development Corporation	Scott
Faulkner and Garcia Marquez Conference	Center for Faulkner Studies, Southeast Missouri State University	Cape Girardeau
The Sound the Stars Make Rushing Through the Sky	Curators of the University of Missouri–St. Louis	St. Louis
This Is My Ferguson Art Exhibit	Good Shepherd Arts Center	St. Louis
Race, Mixed Race: Toward a Global Family	Drury University, Department of History, Philosophy and Religion	Greene
Are We Speaking the Same Language?	St. Louis City Juvenile Detention Center	St. Louis City
Missouri Midwives	Jamaa Birth Village	St. Louis
Walk Back in Time	Audrain County Historical Society	Audrain
Missouri Life's Exploring German Heritage & Saxon Memorial Walking Guide	Perry County Heritage Tourism	Perry
An Exhibit in Miniature: Works of Joe G. Collias	Iron Spike Model Train Museum	Franklin
The Scots in St. Louis: Speaker Series on the History of Scots in Missouri	Scottish St. Andrew Society of Greater St. Louis	St. Louis
Bioethics Film Series	Center for Practical Bioethics	Jackson
Mount Mora Cemetery Preservation & Restoration Association Sound System	Mount Mora Cemetery Preservation & Restoration Association	Buchanan
Creating a Platform for Understanding Between Cultures via Anon(ymous) by Naomi Lizuka	Curators of the University of Missouri–Rolla Science & Technology	Phelps
Introduction Presentation of the Nickell Regional Heritage Archive	Kellerman Foundation for Historic Preservation	Cape Girardeau
Hunt, Fish, Gather	Kathryn M. Buder Center at Washington University	St. Louis
A Celebration of St. Louis's Immigrant Communities	Sheldon Arts Foundation	St. Louis City
Living Questions	Project Lab St. Louis	St. Louis City

NEW STAFF MEMBERS

Dr. Monique Johnston



The Missouri Humanities Council is proud to announce Dr. Monique Johnston as the new Director of Education Programs. Monique has been a devoted fan of literature, art, and the

humanities for the past 18 years. She is a Kansas City native skilled in program development, fundraising, and partnership cultivation. Monique completed an Interdisciplinary Studies Bachelor of Arts degree in German, Biology, and African-American Studies at the University of Missouri–Columbia in 2004. Her passion for the humanities led to the pursuit and completion of a Master of Arts degree and a Doctor of Philosophy degree in African-American Studies

from Temple University in Philadelphia (in 2006 and 2012, respectively), where she fully pursued her love of African literature and completed independent research projects while studying abroad at the University of Ghana–Accra. Monique is excited to use her diverse range of experiences to join the energetic and dynamic team at the Missouri Humanities Council. Dr. Johnston will be based out of the Kansas City office.

Erin Whitson



The MHC also welcomes aboard Erin Whitson, who serves as our full-time Archeologist. We know her well already, as she was contracted a few years ago to oversee the archeological aspects linked to the Snelson-Brinker property, a certified Trail of Tears site that has been addressed in this magazine on several previous occasions and

is the centerpiece of the documentary referred to earlier in this issue—she also stars in the documentary, so you can see firsthand her work with the MHC. Erin was born and raised in Steeleville, a small Ozarks town not far, coincidentally, from the Snelson-Brinker site. She received her B.A. in History, with a minor in Anthropology, at Lindenwood University in St. Charles in 2011 and her M.A. in Anthropology from Illinois State in 2013 and is currently completing her doctoral work in Anthropology from the State University of New York–Binghamton. The title of her dissertation is *Assembling Ethnicity: Exploring*

the Construction and Maintenance of Community Identity Through Time. Erin's research interests include French Colonial and American periods, Victorian America, identity, material culture from industrialized America, green space, parks, and landscape—and now, Native-American heritage in Missouri. Erin is also taking over the archeological projects that will commence soon with the MHC's German Heritage program. She has extensive experience—already logging nearly 6,000 hours in the field!—and numerous publications and reports in cultural resource assessment.

Missouri's American

Over the past three years, the Missouri Humanities Council has collaborated with Tribal Nations, American Indian organizations, Missouri nonprofits, and universities to support pow wows, fund archaeological and document research about indigenous peoples, and map historic trails and structures important to American Indians in the region.

The interest generated by these efforts has led to the creation of a new, restricted fund, which will allow MHC to support these activities and prioritize new American Indian initiatives for years to come.

By donating to the American Indian Heritage Fund, you will ensure a future of accessible public programs and scholarship vital to understanding the history of this land we call home.



Photo by Theresa Jackson

Indian Heritage Fund

SUPPORT Missouri's American Indian Heritage Fund Today!

MISSION: To support projects, programs, and initiatives that increase our understanding of the American Indian experience in Missouri through preservation, interpretation, and public programming.

STATEMENT OF NEED: The fund will be a restricted account under the Missouri Humanities Council (MHC), which will allow outside funding sources, public and private, an opportunity to donate monies dedicated exclusively to promoting the MHC's ongoing American Indian heritage projects, including but not limited to:

1. the Trail of Tears routes through Missouri;
2. the Native American presence in Perry County;
3. a national museum located in Kansas City covering the cultural heritage of the American Plains and Woodlands tribes of the Midwest;
4. projects highlighting the Osage;
5. any public educational and interpretive programming activities commemorating Native American heritage and culture in Missouri.

Currently, all outside funding sources for the MHC's American Indian programs go directly into the general revenue of the organization. Creating a designated account

for the various American Indian programs will focus greater attention on such projects and, therefore, will achieve increased outside funding.

PURPOSE: Funding may be earmarked for a specific project, program, or initiative or may be deposited into the general fund to be applied to any of the sundry American Indian projects and programs deemed necessary by the MHC Executive Director, after consultation with the MHC Board of Directors and the Fund's Advisory Board members.

GOALS AND OUTCOMES:

- Raise the profile of MHC's Native American Heritage Programs with a restricted fund.
- Create a statewide, strategic initiative that ties this restricted fund to the long-term vision of MHC's Native American Heritage Programs.
- Increase corporate, foundation, and individual giving to support both new and ongoing projects about the life, culture, and experiences of American Indians in Missouri, past and present.
- Attract a coalition of Native peoples to partner with the MHC and other appropriate nonprofits and cultural organizations to identify and prioritize support for worthy projects.
- Leverage the increasing international awareness of Native issues in order to secure national support of activities in Missouri.
- Acquire enough funds to cover operating expenses for MHC's Native American Heritage Programs, with reserve funds on hand to support contemporary issues/projects as they arise.

OVERSIGHT:

An Advisory Board will be created to provide guidance and direction for the fund and its expenditures.

- The Advisory Board will consist of five members, all of whom demonstrate a deep commitment to and connection with the American Indian community. Priority will be given to an Advisory Board whose members are representative of diverse experiences in the American Indian community, including tribal connections and geographic distribution.
- Advisory Board members may be from outside the state of Missouri but must have intimate knowledge of the American Indian community and heritage throughout the state of Missouri.
- One of these five Advisory Board members must be a voting member on the MHC Board of Directors and provide regular reports to the MHC Board.
- Advisory Board members will serve for a term of three years, which can be renewed for a successive three-year term with the consent of the other Advisory Board members.
- Advisory Board members, working with the MHC’s Executive Director, will nominate replacement members, who must be approved by the unanimous consent of the sitting Advisory Board; the Advisory Board may also entertain nominations from the general community.
- The Advisory Board will work closely and directly with the MHC’s Executive Director (or his/her designee on the MHC staff) to ensure that outside funding will be expended efficiently and appropriately on the MHC’s Native American Heritage Program.

WE ARE PLEASED TO ANNOUNCE THE INAUGURAL CLASS OF ADVISORY BOARD MEMBERS TO THIS FUND:



GALEN GRITTS

Galen Gritts obtained his Bachelor’s Degree in History from the University of Missouri–

St. Louis. He is a fundraiser for the Lutheran Indian Ministries and is a member of:

- Cherokee Nation of Oklahoma
- St. Louis Native Partnerships and Programming Alliance
- Disparities Elimination Advisory Committee (DEAC) for the Program for the Elimination of Cancer Disparities (PECaD) of Siteman Cancer Center, Washington University School of Medicine and Barnes-Jewish Hospital, as a representative of the local Native American community
- Columbus Statue Commission, Tower Grove Park, 2018
- Past Board Member and Secretary of the Lutheran Indian Ministries, Brookfield, WI, a 10,000-member organization, 2013–2018
- Past Community Ambassador for the Kathryn M. Buder Center for American Indian Studies, Brown School of Social Work, Washington University, St. Louis
- Past Member of the SAC Mounds Project Advisory Committee, Heartlands Conservancy (Cahokia Mounds)



TROY WAYNE POTEETE

Troy Wayne Poteete is the Executive Director of the National Trail of Tears Association

and has served his tribe as the Chief Justice of the Cherokee Nation.

Justice Poteete served as a Cherokee Nation Tribal Council Member representing the Three Rivers District from 1991–1999. He also served as Executive Director of the Arkansas Riverbed Authority for several years before being appointed to the position of Supreme Court Justice in 2007. His term as a Justice with the Cherokee Nation Supreme Court ended December 31, 2016.

As a public speaker, Justice Poteete draws on a wealth of knowledge gained from two decades in the Cherokee government and a lifetime's study of Tribal History.



**DEBORAH
TAFFA, PH.D.**

Deborah Taffa teaches creative nonfiction at Webster University in St. Louis and

will be writing for the third season of the PBS series *America from the Ground Up*. A Public Space fellow and an Ellen Meloy Fund for Desert Writers award recipient, her work has appeared in *Salon*, *HuffPost*, and other places. Taffa is an enrolled member of the Yuma Nation and a Board Member of the Missouri Humanities Council.



**MOLLY
TOVAR, ED.D.**

Molly Tovar is Director of the Kathryn M. Buder Center for American Indian Studies

and a Professor of Practice at the Brown School of Social Work at Washington University in St. Louis.

Tovar co-authored a book, *A Cup of Cappuccino for the Entrepreneur's Spirit: American Indian Women Entrepreneurs*, and served on the Executive Board of Directors for FOCUS St. Louis, is currently the Director-at-Large for the Missouri Women's Forum, the

Native Financial Education Coalition Advisory Committee of the President's Advisory Council on Financial Capability, and an Advisory Board member for the Red Earth Education Committee in Oklahoma City. Additionally, she is on the Disparities Elimination Advisory Committee for the Program for Elimination of Cancer Disparities of Siteman Cancer Center at Washington University School of Medicine and Barnes-Jewish Hospital and is a member of the St. Louis Native Partnership and Programming Alliance. Tovar is nationally recognized for her expertise in strategies for ensuring the success of underrepresented students in undergraduate and graduate education.



**JACQUELINE
WILSON, PH.D.**

Bassoonist Dr. Jacqueline Wilson is Assistant Professor of Music at Southeast Missouri

State University. As a soloist, she regularly presents recitals, master classes, clinics, and concerto engagements across the country. As an avid supporter of new music, Dr. Wilson is active in premiering and commissioning works by living composers. Dr. Wilson (Yakama) is especially passionate about diversity and American Indian representation in classical music and frequently performs the works of Native composers. She currently serves as the diversity advocate for the Meg Quigley Vivaldi Competition and Symposium. Dr. Wilson holds a Doctor of Musical Arts Degree in Bassoon Performance and Pedagogy from the University of Iowa. She is also a graduate of Boston University's College of Fine Arts and Eastern Washington University. Her principal teachers include Benjamin Coelho, Matthew Ruggiero, and Lynne Feller-Marshall.

The Architectural History



BILL HART
EXECUTIVE DIRECTOR,
MISSOURI ALLIANCE FOR
HISTORIC PRESERVATION

During Missouri's early years as a territory and later as a state, most courthouses were mere log structures that offered the most rudimentary amenities and comforts. As county populations increased and fortunes grew, the courthouses became more commodious and stylish. The state's earliest architecturally significant courthouses consisted of simple, two-story, Federal-style, Foursquare-plan buildings topped by a hipped roof that was oftentimes surmounted by a cupola. Most courthouses had three or four bays of windows and openings distributed evenly along the facade. The design of the doors and their surrounds, along with double-hung windows with small panes, completed the architectural decoration on the exterior of the building, which was

usually clad in brick. A perfect example—and the only remaining of Missouri's most prevalent early courthouse type—is the old Johnson County Courthouse in Warrensburg, constructed in 1838. Courthouses featuring a Grecian temple-themed front followed in popularity. The old courthouse in St. Louis (designed by Henry Singleton in 1839, with final modifications and addition of the cast iron dome by William Rumbold in 1859) is Missouri's finest example. Two additional examples remain: the Lafayette County Courthouse in Lexington (William Daugherty, 1847) and the Ralls County Courthouse in New London (Henry G. Wellman, 1858).

Another popular courthouse style in Missouri centered on a "T" plan, with projecting portico or porch and one- or two-story flanking wings. A cupola or dome

was frequently placed at the center of the "T". Decoration was commonly classical in origin, but Romanesque was also popular at the end of the 19th century and in the early years of the 20th century. Examples of this type include the Lincoln County Courthouse in Troy (Gustave Bachmann, 1869), the Gasconade County Courthouse in Hermann (J.B. Legg and A.W. Elsner, 1898), the second Marion County Courthouse in Hannibal (James O. Hogg, 1900), and the massive Buchanan County Courthouse in St. Joseph (P.F. Meagher, 1873).

One of Missouri's most popular courthouse types around the turn of the century consisted of a central block with tower and two-storied pavilions intersecting the four corners. These four pavilions were usually topped with ornamental rooflines and dormers and crowned with decorative

of Missouri's Courthouses



metalwork. A couple of the best examples of this type can be seen in the Andrew County Courthouse in Savannah (George McDonald, 1899) and the Cole County Courthouse in Jefferson City (Frank B. Miller, 1896).

The twentieth century saw a desire for a simpler and less ornamented design. The majority of courthouses built during the early twentieth century employed classical designs and ornamentation with emphasis on local building materials, such as stone. Examples include the Cooper County Courthouse in Boonville (Robert G. Kirsch, 1913), the Franklin County Courthouse in Union (Bonsack and Pearce, 1923), and the Pettis County Courthouse in Sedalia (W. E. Hulse 1923). Construction of courthouses slowed following the onset of the Great Depression in the 1930s. With economic recovery programs

like the Public Works Administration (PWA) and the Works Progress Administration (WPA), though, Missouri was brought a total of 19 new courthouses. Such projects, funded through public grants and loans, also provided work for many Missourians. With few exceptions, these new courthouses were decidedly modern, featuring a central oblong block, sometimes with flanking symmetrical wings and restrained ornamentation in a style that has become known as “PWA Moderne.” Examples include the Clay County Courthouse in Liberty (Wight and Wight, 1935), the Camden County Courthouse in Camdenton (Victor DeFoe, 1931), and the Sullivan County Courthouse in Milan (Lyle V. DeWitt, 1939).

More than half of Missouri's 114 courthouses are listed on the National Register of Historic Places. The Missouri State

Historic Preservation Office offers grants in aid to counties for historic courthouse renovation when funds are available.

Images, left to right, courtesy of Bill Hart except where noted:

Early Missouri courthouses were often very basic. The Perry County Court first met in this building, which was the home of Bede Moore, about 11 miles north of Perryville. Photo courtesy of Perry County Historical Society.

Construction on the old Johnson County Courthouse in Warrensburg, Missouri's oldest courthouse building, began in 1838.

The Greek Revival Ralls County Courthouse of 1858 in New London.

The Cole County Courthouse in Jefferson City, 1896.

An early 20th century courthouse showing simple classical detailing in Boonville Cooper County.

Missouri History Through Its Courthouses

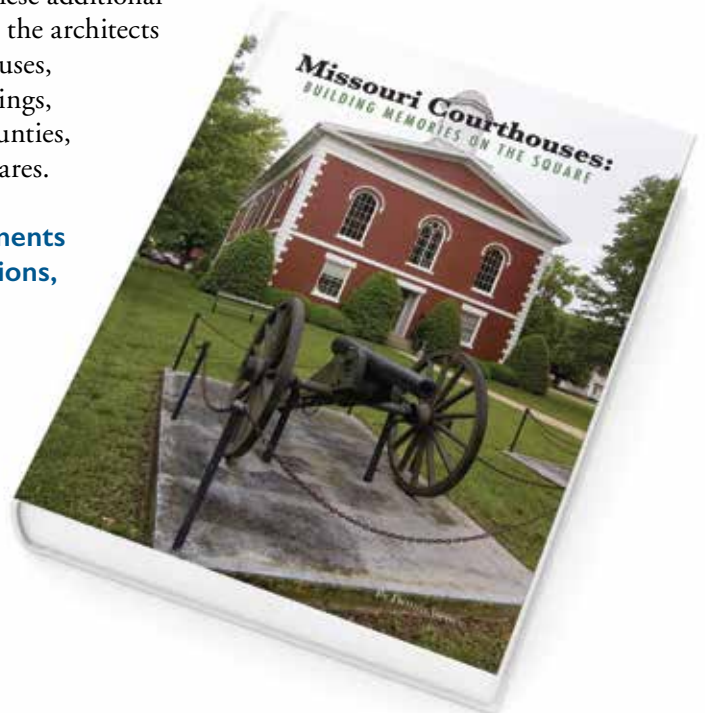
BILL HART

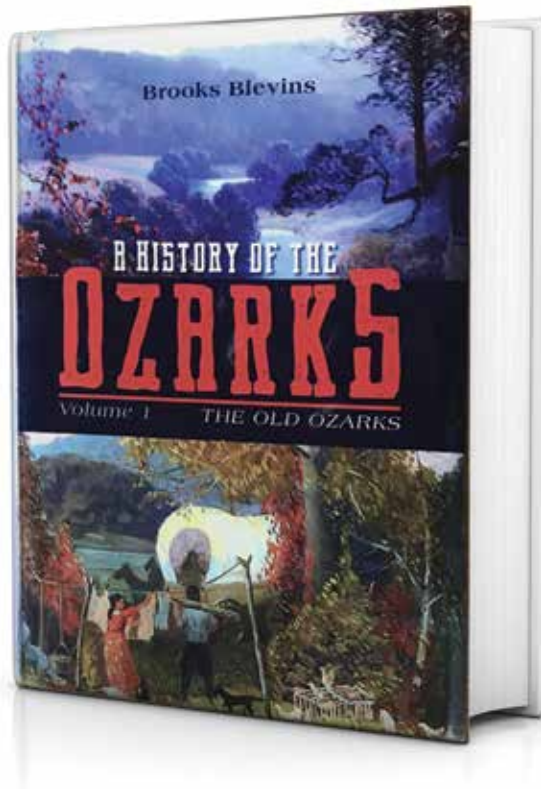
EXECUTIVE DIRECTOR, MISSOURI ALLIANCE FOR HISTORIC PRESERVATION

The Missouri Alliance for Historic Preservation (Missouri Preservation), our state's nonprofit historic preservation advocacy organization, has embarked on a program: Missouri History Through Its Courthouses. The program focuses on a pictorial, social, and architectural history of Missouri's courthouses published in 2007, *Missouri Courthouses: Building Memories on the Square*. Missouri History Through Its Courthouses is sponsored through a grant from the Missouri Humanities Council/National Endowment for the Humanities. In addition to the book, the program features exhibitions of a number of courthouse photographs taken by Dennis Weiser, the book's author.

The primary activity for the new program will be to distribute a hardcover copy of the book to every school district in the state of Missouri. The book provides important information about Missouri's courthouses, providing students with the history of Missouri's county courts system and sharing the stories of the people who shaped these events, the buildings that housed them, and those who designed and built the courthouses. To complement the book distribution component of the project, Missouri Preservation is sponsoring five exhibitions to highlight the photographic images used in the book. The first exhibition was on display at the State Historical Society of Missouri (Columbia) through September 2018. A gallery talk featuring Architectural Historian and University of Missouri Professor of Art History Dr. Carol Grove and the State Historical Society's Curator of Art Collections, Dr. Joan Stack, launched the exhibit on June 30, 2018. From Columbia, the exhibit travels to the Monett Historical Museum before heading to Cape Girardeau, St. Joseph, and Hannibal. Presentations at these additional venues will include topics such as the architects who designed Missouri's courthouses, how to photograph historic buildings, and histories about Missouri's counties, county seats, and courthouse squares.

Watch for further announcements regarding exhibit dates, locations, and times for presentations and speakers on Missouri Preservation's website, preservemo.org, or call Missouri Preservation at 660.882.5946.





Brooks Blevins: *A History of the Ozarks, Volume 1: The Old Ozarks*

Geologic forces raised the Ozarks. Myth enshrouds these hills. Human beings shaped them and were shaped by them. The Ozarks reflect the epic tableau of the American people—the native Osage and would-be colonial conquerors, the determined settlers and on-the-make speculators, the endless labors of hardscrabble farmers and the capitalism of visionary entrepreneurs. *The Old Ozarks* is the first volume of a monumental three-part history of the region and its inhabitants. Brooks Blevins (Noel Boyd Professor of Ozarks Studies at Missouri State University and author or editor of eight books, including: *Ghost of the Ozarks: Murder and Memory in the Upland South*; *Arkansas/Arkansaw: How Bear Hunters, Hillbillies, and Good Ol' Boys Defined a State*; and *Hill Folks: A History of Arkansas Ozarkers and their Image*) begins in deep prehistory, charting how these highlands of granite, dolomite, and limestone came to exist. From there he turns to the political and economic motivations behind the eagerness of many peoples to possess the Ozarks. Blevins places these early proto-Ozarkers within the context of larger American history and the economic, social, and political forces that drove it forward. But he also tells the varied and colorful human stories that fill the region's storied past and contribute to the powerful myths and misunderstandings that even today distort our views of the Ozarks' places and people. A sweeping history in the grand tradition, *A History of the Ozarks, Volume 1: The Old Ozarks* is essential reading for anyone who cares about the highland heart of America.

Available now in hardcover at <http://a.co/d/7geNk8L>.

MHC Announces Veteran Anthology Winners

LISA CARRICO
DIRECTOR OF FAMILY &
VETERANS PROGRAMS, MHC

The Missouri Humanities Council is pleased to announce the winners of the seventh installment of its anthology series *Proud to Be: Writing by American Warriors*. The annual series published by Southeast Missouri State University Press features writings by veterans, military personnel, and their families. The MHC funds the series, including a competition for each volume, with a prize of \$250 for the top submissions in the essay, poetry, fiction, interview, and photography categories. This year we received hundreds of submissions from 208 submitters.

Volume 7 is edited by Dr. James Brubaker, Assistant Professor and Director of Southeast Missouri State University Press, and will include a foreword by Myrta Vida, a U.S. Army Veteran and an award-winning writer with her M.F.A. in Creative Writing from the University of Missouri–St. Louis. Vida currently teaches and leads creative writing workshops for a variety of veteran- and minority-focused groups in Brooklyn, NY.



THE PROUD TO BE, VOLUME 7 WINNERS AND JUDGES ARE AS FOLLOWS:

ESSAY WINNER: “Georgia on My Mind” by Lauren Stevens

JUDGE: Philip MacKenzie, instructor at Southeast Missouri State University with an M.F.A. from Minnesota State University–Mankato, and a Ph.D. from the University of South Dakota

POETRY WINNER: “Kitchen Fire Fight” by Michael Eaton

JUDGE: Emma Bolden, author of the poetry collections *House Is an Enigma*, *medi(t)ations*, and *Maleficae*

FICTION WINNER: “Gurkha!!” by Cynthia Teramae

JUDGE: Ron Austin, author of the forthcoming story collection *Avery Colt is a Snake, a Thief, a Liar*

INTERVIEW WINNER: “Haven in the Jungle” by Nancy Brewka-Clark

JUDGE: Missy Phegley, Ph.D., Professor and Director of Composition and Assessment at Southeast Missouri State University

PHOTOGRAPHY WINNER: “Patrolling the Arghandab” by Breanne Pye

JUDGE: Seth Wade, Adjunct Professor at University of Dayton, painter, and photographer with an M.F.A. from the University of Cincinnati

Volume 7 will be available on November 11, 2018, with a public reception and reading to follow on Saturday, December 8 at St. Louis Public Radio from 1:30–3:30 PM

For more information on the anthology and/or to purchase *Proud to Be*, volumes 1–7, please visit our website at mohumanities.org/veterans. To make a submission to Volume 8, please visit semopress.com.



READ FROM THE START IS A SPECIAL PROGRAM
JUST FOR PARENTS/CAREGIVERS

GROWING READERS

Read from the Start (RFTS), MHC's family reading initiative, is offered free of charge and encourages parents and caregivers to read to their young children. RFTS participants, with the guidance of a certified Discussion Leader, read and discuss high-quality children's books. The parents keep the books and leave RFTS programs excited to share the books and stories with their children. MHC partners with local organizations throughout the state to host the programs. These partners all share a commitment to family reading and literacy. A sample of host sites includes: Head Starts, Parents as Teachers, libraries, community action agencies, schools, and shelters.

To learn how you can host or attend an RFTS program,
please visit readfromthestart.org.



Read *from the* Start

Missouri Humanities Council Family Program

LISA CARRICO
DIRECTOR OF FAMILY &
VETERANS PROGRAMS, MHC

The Missouri Humanities Council partners with local organizations throughout the state to host Read from the Start (RFTS), a family reading program that encourages parents and caregivers to read to their young children. Since 1996, RFTS has been offered through a collaborative effort with local service organizations, like Head Start, Parents as Teachers, and libraries that share a commitment to family literacy and have the capacity to recruit participants to the program.

The Daniel Boone Regional Library has consistently supported RFTS since 1997 by hosting one to two RFTS programs per year. Daniel Boone Regional Library provides services to two library districts. They strive to be at the heart of the community, a trusted resource and partner known for excellence, creativity, and open, equitable access, connecting every person to opportunities for a lifetime of discovery, learning, and joy.

RFTS workshops are led by certified Discussion Leaders. Parents and caregivers read and discuss books that they will take home to their children, all while learning how reading, writing, talking, playing, and singing help develop early literacy skills. One of the first trainings for RFTS Discussion Leaders was held at the Columbia Public Library, and as a result, RFTS gained three exceptional facilitators from the Daniel Boone Library system: Sarah Howard, Hilary Aid, and Jerilyn Hahn. They have been dedicated Discussion Leaders, both as RFTS advocates in and outside the library and by playing integral roles in shaping the program.

Since RFTS's inception, the program has focused largely on adult-based workshops. Over the years, many parents have expressed interest in the RFTS program but could not attend due to childcare limitations. In 2017, the MHC's Director of Family and Veterans Programs, Lisa Carrico, introduced the idea of a parent-and-child version. The Daniel Boone Regional Library has been graciously piloting the new Family RFTS, and Sarah,

The Daniel Boone Regional Library Pilots Family Read from the Start

Hilary, and Jerilyn have contributed their expertise in providing ideas for books, materials, activities, and program structure.

The MHC hopes that this new parent-child workshop will allow more caretakers to participate and see firsthand how receptive their children are to the early literacy activities shared in the program. In the past year, the MHC has presented a dozen piloted Family RFTS workshops. Currently, Family RFTS is offered in the Saint Louis, Kansas City, Columbia, and Rolla areas and will continue to expand across the state as more Discussion Leaders become trained in the new version. To learn more about Read from the Start, and to check in on the Family version, visit: readfromthestart.org.

“I loved presenting my first Family RFTS. It was so rewarding to see families connect over books and to be part of the energy in the room.”

DISCUSSION LEADER
JERILYN HAHN

Columbia-area families enjoying the new Family RFTS, hosted by the Daniel Boone Regional Library.



grapes, some for rootstock, some for table grapes, some for wine. In this, he worked with a number of Missouri vineyardists to source his breeding material—in fact, he named some of his prized varieties in honor of his Missouri collaborators:

- Muench is named after Friedrich Muench, Missouri state senator and winemaker.
- Rommel is named after Jacob Rommel Jr., who introduced Norton to Missouri.
- Hussmann is named after George Hussmann, chancellor of the University of Missouri, who later headed west to initiate the University of California, Davis program.

CONTINUING THE WORK

Our goal at Vox Vineyards is to discover, uncover, and express the specifics of the Midwest's indigenous fruit. We draw on the inspiration of Munson, who believed that merely having an idea wasn't enough: it must be worked through to completion. To that end, we have been collecting American heritage varieties since 1996, exploring the more promising varieties, learning how the grapevines respond to cultivation and climate, and, of course, honing winemaking skills at UC Davis, and, through the generous guidance of some of

the best and most adventuresome consulting winemakers in the country, ensuring that the best expertise, experience, technology, and techniques are brought to bear.

You can join in the fun. (I've found that agricultural work can be fun, as long as you don't *have* to do it for a living.) During harvest, volunteers can come up to harvest and see the amazing variety that these different varieties express. Remember, there are about 40 varieties, each developing at their own pace, ripening at their own time from July through November. Some months hence, if you keep track, you can enjoy the fruits of the very vines you've harvested and participate in the ongoing dialogue with these grapes as we listen to what they have to tell us and work out the protocols and procedures that will let them be all that they can be.

The Missouri Humanities Council explores the history of the Missouri wine industry in partnership with Vox Vineyards. The Environmental Humanities Public Talk Series examines important environmental issues from a humanities perspective.

For more information, check out mohumanities.org/environmental-humanities and voxyvineyards.com.



Missouri Statehood, Dred Scott, and the Coming of the Civil War

MARCH 6, 2019

8:00 AM – 5:00 PM

MISSOURI HISTORY MUSEUM

Join TeachingAmericanHistory.org and the Missouri Humanities Council for this one-day seminar on the interplay between the debate over Missouri statehood, the infamous Dred Scott v. Sandford case, and the long-term causes of the Civil War. This discussion-based program will be led by Dr. Dan Monroe and will consist of three 90-minute sessions, each focused on a set of primary source readings. Documents and program information will be sent to all registrants in advance of the program date, and PDF copies of the same will be available online by January 1, 2019.

This program is free to all teachers and includes a certificate for continuing education. Lunch will be provided. It is entirely discussion-based, with the intention of providing teachers an opportunity to dig deeply into these topics through documents only.

Register for the event at
<https://bit.ly/2yF8CDr>



TEACHING
AMERICAN
HISTORY

tah.org



Missouri Conference on History

March 6–8, 2019 | Kansas City



Submit paper, panel, or student poster proposals now for the 61st annual Missouri Conference on History (MCH). Hosted by University of Missouri–Kansas City and Park University, the 2019 conference will be held March 6–8 at the Holiday Inn County Club Plaza in Kansas City. Proposals in all fields of history, including public history and historic preservation, are invited. The conference, which is administered by the State Historical Society of Missouri, is particularly interested in submissions of complete sessions, including panelists, chair, and commentator. Two awards with cash prizes are available to students presenting papers at the conference.

For additional information, please visit the Missouri Conference on History web page at shsmo.org/mch.

STUDENT FINANCIAL ASSISTANCE PROGRAM

- Both undergraduate and graduate students are eligible to receive funding. If the session is entirely composed of students, then the chair and commentator are eligible for financial assistance.
- Only students who have been accepted to present papers are eligible for funding. Students must (1) present to the MCH proof of acceptance of their papers by the MCH Program Committee and (2) be present at their respective session(s) and present their papers.
- MCH will automatically cover the conference registration fee and lodging costs for one night, at the conference rate; if a student is presenting at more than one session, and the other session(s) extend into a successive day, then two nights of lodging will be covered. Funding only covers lodging at the conference site.
- All other financial assistance for the conference will be on a reimbursement basis. MCH will provide reimbursement of up to \$150 (above and beyond the registration and lodging expenses) to help cover travel expenses, including meals. Students must submit to the MCH all receipts, which must be itemized; alcohol will not be covered.
- The institution of higher learning represented by the student must verify in writing to the MCH that no other financial assistance is provided by said institution for this conference, including knowledge of any outside funding sources. If the institution of higher learning is providing some level of financial assistance, then MCH funding can be used to supplement that funding. A letter from the institution of higher learning indicating the amount of financial assistance must be submitted to the MCH beforehand.
- To apply for financial assistance, students must send an email to monique@mohumanities.org providing the following information: the date/time of conference session(s), a copy of the paper to be presented, a letter of support from the department the student represents, and a copy of notification from the conference Program Committee accepting the paper for presentation.
- The MCH has sole authority to deny financial assistance for any reason.

DIGITIZING MISSOURI'S GERMAN HERITAGE: Telling Stories Through Objects

CAITLIN YAGER
DIRECTOR OF HERITAGE PROGRAMS, MHC

In our last issue, it was announced that MHC had received a grant from the National Endowment for the Humanities: The Common Heritage Grant. This grant funded our first official pilot program in the German Heritage Corridor, entitled Digitizing Missouri's German Heritage.

Our first German Heritage digitization event took place on June 23 at Hermann United Methodist Church in Hermann. It was a full house from morning until afternoon, with volunteers and MHC staff documenting and digitizing about 70 to 80 objects, documents, and photographs related to both the participants' family heritage and the German heritage of our state. The majority of participants were from surrounding Gasconade County, while others came from further away to ensure their stories were told. In addition to photographing and/or scanning their items, Cindy Browne of Deutschheim State Historic Site recorded short oral histories so we could capture each person telling their own story about these items in a more detailed manner. "What a great day in Hermann, with many locals bringing cherished family heirlooms to be photographed or scanned. Hearing

their family stories and seeing so many people eagerly sharing their treasures with each other was the highlight of the day," Browne recalls. After the photos, scans, and recordings were organized, they were distributed back to each participant so they could be shared with family and friends.

Objects varied from letters and photographs to musical instruments and household items. Ilse Hochhalter and her family brought their family's Christmas tree stand from 1898, made in Germany. The stand, which rotates and plays music, was an anniversary gift from Ilse's grandfather to her grandmother. Hamburg was bombed in 1943, and Ilse's family's apartment burned. Miraculously, the storage units in the basement remained intact (where the tree stand was kept), allowing the stand to be brought to America with Ilse and shared with future generations.

Jon Layman brought with him objects he'd collected from various sales and auctions throughout the area. One such item needed the help of Petra DeWitt, professor of History at Missouri University of Science and Technology, to identify: a small book of illustrations, poems, and handwritten notes. She identified it as an "Emigration Book" dating from 1840–1846. Books like this were





common during the Romantic and Victorian Age and included poems, expressions of love, notes of encouragement during difficult times, and notes exchanged between young girls and their friends or their betrothed. In this case, some notes were handwritten and others were preprinted. The book also included embellishments of flowers or romantic scenes.

These serve as only two examples of the numerous rich, poignant stories collected during the event. We plan to continue hosting similar digitization events throughout the state, with the goal of collecting these stories to feature in an e-book and/or future German heritage programs and exhibits. These kinds of digitization events are imperative to collecting stories to share

with family and friends and to preserve the stories of these special items for the future. [For more information about digitization events or the German Heritage Corridor, contact Caitlin Yager at \[caitlin@mohumanities.org\]\(mailto:caitlin@mohumanities.org\).](#)

ABOVE, LEFT: Ilse Hochhalter's Christmas tree stand from Hamburg, Germany, c. 1898.

ABOVE, RIGHT: An Emigration Book full of notes and pictures, c. 1840s.

BELOW, LEFT TO RIGHT:

Petra DeWitt assists in identifying and translating objects and documents.

Claire Bruntrager (MHC), Diane McKinney (Conservator, MO State Archives), and Cathie Schoppenhorst (local archivist).

Cindy Browne of Deutschheim State Historic Site checks out objects brought to the event.



2018 Debuts Statewide Cultural Heritage Workshops

CAITLIN YAGER
DIRECTOR OF HERITAGE PROGRAMS, MHC

A previous issue of *MO Humanities* announced the piloting of a new heritage initiative from the Missouri Humanities Council: Cultural Heritage Workshops. In the fall and winter of 2017, MHC hosted three pilot programs in Rolla, Aurora, and Moberly, and after adjusting the programs based on evaluations, we fully implemented our Cultural Heritage Workshops in the spring of 2018. The workshops serve as the first official initiative of our new Rural Heritage program. The goal of these workshops is to provide participants with the tools necessary to identify and evaluate cultural heritage assets in their communities and to teach methods for developing or reviving cultural heritage programs in a manner that can bolster tourism and impact local economic development.

Missouri Humanities Council sponsored three workshops in 2018: one in Brunswick, one in Perryville, and a third in Chillicothe. The Brunswick workshop was hosted in partnership with Brunswick Main Street at the historic Knight and Rucker Hall on April 27. Theresa Kussman served as our community liaison, securing the venue and working tirelessly to market the workshop in the area. **“Brunswick, the Pecan Capital of Missouri, was excited to host participants from across the state for [a] Missouri Cultural Heritage Workshop. To top off the interesting and actionable sessions, we engaged attendees to taste test and select our town’s new signature pecan dish, ‘Pecan Nugget Cookies,’”** Theresa recalled. Presentations during the workshop covered topics such as asset mapping, creating a cultural inventory, placemaking, and grant writing and were given by community programs specialist Lee Ann Woolery; Arthur Mehrhoff, formerly of University of Missouri’s Museum of Art and Archeology; and MHC’s Director of Development & Community Engagement, Austin Skinner.

On August 7, Perryville hosted MHC’s second workshop of the year at the Perryville Higher Education Center, in partnership with Perry County Historical Society and Trish Erzfeld of Perry County Heritage Tourism. **Trish stated, “The free workshop provided a great opportunity for our local heritage sites to network with various other cultural sites outside of our area, and it brought new people into our community that have never been here before! Having multiple speakers on various topics was fantastic! We were able to address so many areas that heritage sites and cultural events struggle with.”** Skinner and Mehrhoff returned to present on grants and placemaking, respectively, and Perryville also welcomed Lisa Overholser of University of Missouri Extension, who presented on her experience planning and executing the annual Storytelling Festival in St. Louis, and Stacy Lane of Codefi (Cape Girardeau), who talked about new and modern ways to impact local economic development. In addition, MHC’s Director of Public Relations, Maura Gray, informed the group about how best to utilize social media and marketing tactics for programming in their communities.

Because of the success of these workshops so far, we plan to continue offering Cultural Heritage Workshops well into the future. We are currently looking for host communities and presenters to begin scheduling for 2019. **If you think your town would be interested in a workshop, or if you think your expertise would be beneficial to these workshops, contact Caitlin Yager at 314.781.9660 or caitlin@mohumanities.org.**

TOP: Arthur Mehrhoff presents to the Brunswick group.
MIDDLE, LEFT: MO Rep. Peggy McLaugh and USDA’s Greg Batson attend the Brunswick Workshop.
MIDDLE, RIGHT: Discussion over lunch in Perryville.
BOTTOM: Participants line up to sample entries for the Signature Pecan Dish Contest in Brunswick.



When Freedom Came



Visitors in period clothing at the 40 Acres and a Mule Art Show and Sale, which took place on Juneteenth: (left to right) Alfredia Bailey, Renee Franklin, Peggy Jo Neely-Harris.

RIGHT: Guests and historical reenactor Marvin-Alonzo Greer at the genealogy workshop and Civil War performance, which took place on the second Juneteenth Family and Friends Day (June 30).

LOIS D. CONLEY, M.A.

FOUNDER AND EXECUTIVE DIRECTOR,
THE GRIOT MUSEUM OF BLACK HISTORY

Sometimes I take for granted the power and beauty of working in the humanities and fail to acknowledge the many threads that stitch together those rich stories that give our lives meaning. Recently, this became apparent while working with a team of artists, scholars, and others to plan the Griot's Juneteenth Celebration: 40 Acres and a Mule.

Juneteenth is the annual celebration of June 19, 1865, the day enslaved people in Galveston, Texas learned that the Civil War, and thus slavery, had ended. The war had officially ended three months earlier, with the surrender of General Robert E. Lee to Ulysses S. Grant in Virginia. President Lincoln's Emancipation Proclamation had freed enslaved people in all Confederate States in 1863, so they could fight to help save the Union, but many slave owners withheld the news and continued to enjoy the free labor.

Six months prior to the June announcement, after meeting with 20 Black leaders, General William T. Sherman issued Special Field Order No. 15, granting up to 40 acres of farmland to approximately four million previously enslaved African Americans. The minutes of that February 9, 1865 meeting confirmed that Sherman's action was informed by the assertion of those leaders that land ownership was key to self-sufficiency. A mule was not included in the grant; however, the government allowed some of the farmers to use government mules. Thus, the origin of "40 Acres and a Mule."

Approximately 40,000 African Americans inhabited the farms but experienced, only briefly, the pride and responsibility that came with land ownership, self-governance, and freedom. But by the fall of 1865, the orders were rescinded, striking a major blow to the advancement of Black people and to efforts to improve race relations. Sherman's orders signify one of the earliest occasions in which the government asked for and acted on the advice of African

Americans, laying a foundation for what could have been one of the most significant Civil Rights advancements of its time.

The Griot's Juneteenth celebration included an exhibition of more than 100 pieces of themed art by approximately 40 artists, a book discussion, cultural cuisine, performance of an original work, and an art workshop. Participant feedback indicated that the project was a success that definitely should be repeated.

Then, as the universe would have it, I had the opportunity to attend the annual meeting of the Association of African American Museums (AAAM) in Hampton, Virginia. At an evening event, my soul



was overwhelmed as I gazed on the sacred site on the James River where, 400 years previously, the first enslaved Africans arrived in North America. I was humbled to help celebrate Hampton University and the Hampton University Museum's 150th anniversary and honored to participate in the observance of the 40th anniversary of the founding of AAAM. How ironic, on the heels of our Juneteenth events, to celebrate the freedom of those once enslaved!

Emotions swelled as I reflected on the Black men, women, and children whose lives were lost throughout history at this site and elsewhere. Yet I rejoiced when I mused about the many others, including those in Missouri, who had survived. I was rejuvenated as I remembered the obstacles they overcame, legacies that they left, the freedom African Americans now enjoy, and how their stories helped shape who I am and continue to fuel my love for my work in the humanities.

MISSOURI HUMANITIES SYMPOSIUM

HUMANITIES & DEMOCRACY



**FRIDAY,
MARCH 22
& SATURDAY,
MARCH 23, 2019**

We are at the cusp of a series of historical markers for democracy nationally, globally, and here in the Midwest. The year 2019 will mark 100 years since the Treaty of Versailles and the formation of the League of Nations. The following year, 2020, will mark the centennial for women's suffrage in the United States. Then, the 200th anniversary of Missouri's entry as the 24th state to enter the United States will take place in 2021. Finally, in just a few years, in 2024, we will come to the 100-year anniversary of the 1924 Indian Citizenship Act, a year that will also mark the 60-year anniversary of the Civil Rights Act.

These anniversaries serve as key reminders that democracy is a process, one that is always in motion, sometimes fraught, often exciting, and always in need of collaborative thinking.

On Friday and Saturday, March 22–23, 2019, the Missouri Humanities Symposium will gather people from across the Midwest who work in, study, and teach the humanities to think anew about how the humanities help us to understand democracy both locally and globally. How might we engage with memoir, film, historical novels, historical documents, speeches, and famous debates, both in the past and now, to help us better understand the ways in which democracies can, do, and should work?

Interdisciplinary panels in the spirit of the public humanities will feature the work of participants whose research sits at the intersections of democracy and humanities.

Additional events will include a lunch, discussion of a shared reading, a panel on professions in the humanities, a keynote address, as well as a Saturday workshop for those who teach history and civic education in public schools.

Events are free and open to the public. To learn more about ways you can participate, including presenting, please email katie@mohumanities.org. Additional details and registration options will be available at mohumanities.org by November 1.

WELCOME TO THE “PEOPLE’S HOUSE”

REBECCA GORDON
EXECUTIVE DIRECTOR,
FRIENDS OF THE MISSOURI
GOVERNOR’S MANSION

By 1869, Jefferson City’s population had grown to nearly 5,000 individuals. A community conceived and built by the state government had survived the Civil War mostly intact. Local editorials at the time did highlight two significant complaints with the Capital City. The writer of one such article said it was a “positive disgrace” that the members of the legislature and numerous other strangers “who throng the streets of

the capital of Missouri every winter, should, during their daily walk to the State House and other places in the heart of the city, find their progress impeded by filthy, wallowing porkers, and by hungry cows hunting for some garbage to eat.” The second complaint centered around the condition of the governor’s residence. A note published in 1868 stated bluntly: “That old rookery, known as the Governor’s Mansion, presents such a slushy appearance that a gentleman mistook it for a soap

and candle manufactory a few days since.”

Now that the war was over, at the request of Governor Brown, the legislature appropriated \$50,000 to build a new home for the first family, replacing the dilapidated second governor’s residence that was built in 1834.

Completed in 1871 in under eight months for a total of \$74,960, including some furnishings, the Missouri Governor’s Mansion was completed.



B. Gratz Brown and his wife Mary Gunn Brown were the first family to occupy the home. Governor Brown, a red-headed attorney from St. Louis, won election to the General Assembly in 1852. During his tenure in the legislature, he shared his opinions on the issues of the day as editor of the *St. Louis Missouri Democrat*. His writing skills ruffled some feathers, leading to the last political duel fought in Missouri. A dispute over slavery with Thomas Chaute Reynolds, a U.S. district attorney, led the two men to square off at 12 paces with English dueling pistols. Brown's shot missed, but Reynolds' shot tore through Brown's knee, leaving him with a limp for the rest of his life.

It was on January 20, 1872 that the Brown family walked through the massive walnut doors hung on German silver hinges. There were seven bedrooms on the second floor and six additional bedrooms on the third floor. As a gift to Missourians, Governor Brown donated four granite columns for the portico from his quarry in Iron County, thus beginning the tradition of each family leaving a gift to the mansion.

Just three days later, on January 23, the Missouri Governor's Mansion hosted its first official visitors. General George

Custer and Grand Duke Alexis of Russia, who was on a three-month tour of the United States, arrived by train in Jefferson City. The following day, a grand ball was held to celebrate the official opening of the new Missouri Governor's Mansion. Nearly 2,000 people attended this grand affair, walking in through the large double doors up the grand walnut staircase through the second-floor landing and continuing up the back stairways to the magnificent new ballroom on the third floor.

Today, the Missouri Governor's Mansion is one of the oldest in the nation, continually used as an executive home. While Missouri is celebrating its bicentennial in 2021, the "People's House" will also be celebrating its 150 years of service to our state.

In 1974, Friends of the Missouri Governor's Mansion was founded by First Lady Carolyn Bond to be a statewide nonprofit, nonpartisan organization dedicated to preserving the mansion's history through educational programs and stewardship of its interior, including its historical collections.

Friends of the Missouri Governor's Mansion welcomes over 50,000 visitors annually during public tours and events

hosted at the Missouri Governor's Mansion. The "People's House" is a landmark which represents the fabric of Missouri's history. Our goal is to build a bridge between our visitors and their own human experiences by sharing the stories of the families who have lived here and the fascinating lives of those who have passed through the massive walnut doors.

As a heritage tourism site, we are grateful to the Missouri Humanities Council for their partnership and support of our Passport to the Past: Missouri History Digital Exploration program. This program brings the culture, heritage, and arts from the Missouri Governor's Mansion to life by expanding access to the humanities from the site into the classroom. Our digital program breaks down barriers for Missourians to interact with their history by making tools available online and allowing our docents to engage through technology with classrooms across the state.

Friends of the Missouri Governor's Mansion is honored to be a steward of the stories of the mansion and want to share those with all children regardless of their resources, ages, or locations.

What Are the Humanities?

MARCI BENNETT
ADVOCACY CHAIR, MHC

When I was asked to serve on the Missouri Humanities Council, I asked myself two questions: “Why me?” and “What are the humanities?” I have served on several state-wide commissions and councils, such as the Lewis and Clark Commission, the Missouri State Archives, and the Missouri Tourism Commission, so I know how state-wide commissions work. But what are the “humanities,” and how may I be of assistance? As Director of Tourism in our community for many years, I have been intimately involved with our 13 museums, historic interpretation, music and arts festivals, iconic architecture, commemorative events, and even pathfinding signage development. Yet, how does that qualify me to serve on a statewide organization that promotes the humanities? And, again, what are the humanities?

So I did what most people would do. I searched for a definition in the dictionary and online. Merriam-Webster defines “humanity” as “the quality or state of being humane.” What does that mean? Princeton’s WordNet’s definition is: “Studies intended to provide general knowledge and intellectual skills.” Huh? Stanford believes that “the study of how people process and document the human experience” explains the humanities. I’m still really confused. I need specifics. I know what black is. I know what white is. I still don’t know what humanities are and how I fit in.

Still searching, I went ahead and accepted the task of serving on the Missouri Humanities Council. Through interaction with Dr. Steve Belko, the MHC staff, and the Board of Directors, I have learned that I do fit in. Their programming is exceptional and inspiring. My love of and experience with history, visitor

interpretation, educational programming, and preserving documentation have made me realize that I actually get it. The humanities are a culmination of all my interests personally and professionally. It provides the glue to connect one to the other and create a vivid medium to communicate how they inspire and educate all of us. It’s quite an honor to serve and to do some small part in sharing the importance of the humanities to our life experience.

My goal on the Council is to assist with nullifying a quote by President Lyndon Johnson: “Somehow the scientists always seem to get the penthouse while the arts and humanities get the basement.” Let’s change that!

P.S. If any of you can give me a great, understandable definition of the humanities, please let me know. I’m still looking for a succinct answer, but I’m IN!

REFLECTIONS ON THE HUMANITIES

LETTER FROM THE EXECUTIVE DIRECTOR



STEVE BELKO, PH.D.
EXECUTIVE DIRECTOR, MHC

As we commemorate the bicentennial of Schoolcraft’s Ozarks expedition in the winter of 1818–1819, which coincides with the commencement of the bicentennial of Missouri’s struggle for statehood, we cannot ignore Schoolcraft’s second stop in the state, during the summer of 1821, which coincided with the completion of Missouri’s admission crisis. Under the sanction of the US Government, Schoolcraft undertook another tour through US territory, this time to assess the mineral resources and aboriginal populations of what he deemed the “central portions” of American territory, or today’s Midwest. He arrived in St. Louis, the extent of his trip in Missouri, during the putrid summer of 1821, just as Missourians awaited word from Washington whether they would finally be permitted to enter the Union, despite a year of operating as an official state government and living under an official state constitution.

Schoolcraft’s earlier glowing assessment of the state’s future contribution to the nation’s prosperity had not waned upon his return. Commenting in particular on St. Louis alone, he declared that few towns west of the Appalachian range possessed “fairer prospects for future eminence.” Perhaps no other commercial settlement in the nation, residing so distant from

the ocean, held such an advantageous position inland and contained “so fertile and extensive a back country” to which St. Louis “must resort to it, for the sale of its superfluous produce, and the supply of its foreign commodities.” The sources of its future commerce, Schoolcraft determined confidently, “are dispersed over such an immense surface, so greatly diversified in its character, and still so imperfectly explored, that it is impossible to assign any probable limits to the growth of the town.” The economic potential of St. Louis and the state as a whole proved only more propitious when considering the lucrative inland trade via the Santa Fe Trail, and, despite the “unhealthiness” in the city Schoolcraft attributed to the low water levels of the Mississippi during the summer and fall, St. Louis’s “rapid increase in buildings and streets is calculated to arrest attention.” Only one glaring obstacle remained, according to Schoolcraft, and that was “the remarkable growth of

principles which have of late years been so strenuously, and we may add so successfully advocated by its inhabitants”—that is, a concerted determination to extend slavery.

It was obvious to all, it could not be concealed, Schoolcraft declared, “that to the leading politicians of this place, in concurrence with those of one or two towns of minor note, is to be attributed the persevering, not to say intemperate efforts made by the inhabitants of this state, for the further extension of slavery.” He recognized, as had nearly every American—and quite possibly, even those Ozarkers to which he had three years earlier attributed such rampant ignorance of state and national affairs—that the question of the extension of slavery in Missouri, and thus throughout the western territories, “has caused so much excitement, both within and without the halls of Congress, under the startling name of the MISSOURI QUESTION.” He recounted that during his sojourn through the territory in 1818 and 1819, “popular feeling ran high on this subject” and “there appeared a degree of excitement, in certain places,” which at the early stages of the Missouri Question “was no just expression of the feelings of, perhaps, the greater portion of the most firm, intelligent, and reflecting inhabitants.” The year 1821 appeared, however, to bring relief to the “degree of excitement” of anxious Missourians, as President James Monroe via executive proclamation terminated the debate over that state’s admission and officially recognized the 24th state in the Union.

Schoolcraft applauded the outcome. “Happily the recent amendment of the state constitution, so as to adapt it to the terms of admission imposed by Congress, and the proclamation of the President, announcing this fact, which has been received since our arrival here,” he blithely reflected in his journal, “have now calmed these turbulent feelings, and it is hoped, permanently settled the question, so far as it respects the ancient domain of Louisiana.” His apparent contentment with the resolution of the “Missouri Question” immediately inspired a contemplative commentary, albeit very brief,

on slavery per se, which he followed up with his own solution for permanently settling the question of slavery in the “ancient domain of Louisiana,” and, for that matter, throughout the Southern states as well. Schoolcraft labeled his solution “self-emancipation.”

“There is a principle in the human mind which renders us prone to enslave our inferiors,” Schoolcraft opined. “The pride of man is humbled when under the necessity of condescending to persuade or solicit those, whom birth or fortune have placed beneath him; and accordingly, under the influence of this depraved and unchastened principle, we believe he will generally prefer the service of slaves to that of freemen.” This “degrading principle” of enslavement, he admitted, dates to ancient times. Yet slave labor in any age, he continued, although performed at the “simple cost of their maintenance,” proved to be in the end, the “dearest of all labour.” It required nothing more to “incapacitate a person for all noble and virtuous attainments” than to place him in the situation whereby he cannot ever acquire private property. In such a state, Schoolcraft surmised, it was “natural to the species” to degenerate into idleness, and “to eat as much; - to squander as much; to work as little, and think as little as possible.” Whatever an enslaved person acquires, moreover, above the cost of his basic maintenance, that is, his “victualling, clothing, lodging, medical attendance, and task-masters,” must be compelled by “means of stripes, or of rewards.” Many slaves appeared to be “measurably happy and comfortable,” and he believed this was the condition of “a great portion” of African slaves in the American South. But, this supposed state of “comparative happiness” arose from the degradation of the slave, both in mind and body—for such was the “natural effect of long continued servitude”—rather than from any “positive enjoyment of the comforts and conveniences of life.” A citation from Nathaniel Carter’s poem, *Pains of the Imagination*, summed it all up:

*“Let the Kind master mingle as he will
The bitter chalice, it is slavery still.”*

Schoolcraft then offered his version for “meliorating the condition of slaves.” Whatever a slave earned above the cost of his maintenance, he restated, came from the “alternate effect of stripes and rewards,” and, as the experience of Southern slaveholders apparently proved, the latter method proved considerably more effective in garnering additional labor. This “excitement of a spirit of industry”—that is, providing slaves the time and the work and paying them for it—was as profitable for the master as it was the slave. For one thing, such a plan guaranteed the “punctual performance” of a slave’s daily tasks, for he could not begin his own work until the completion of what the master had assigned. But the main objective of this system of tasks and rewards allowed the slave to acquire the requisite funds ultimately to purchase his freedom. The perfection of this proposed scheme—which Schoolcraft believed was in “full operation on every well-conducted plantation in America”—was, in his estimation, the “important desideratum” in the emancipation of the African.

To ensure that every “profitable slave,” motivated by the “strong excitement of a money reward,” refrained from an “improper use” of the money or avoided spending it on “riotous or luxurious living,” Schoolcraft proposed that the planter establish for his slaves a “Saving Institution, Plantation Bank, or Depository.” At scheduled times, slaves would deposit $\frac{2}{3}$ of their extra income in this savings account. The remaining third could also be deposited or issued to slaves as checks for use in the plantation store. (Of course, such checks could not be recognized as a circulating medium off the plantation.) Supposing that a slave was worth \$600, once he had deposited earnings amounting to \$100, that slave would then have all of Monday free from assigned tasks to work entirely for himself. He now had two days in the week, Sunday included, devoted to making his own income. In this manner, the slave had additional time to earn the second \$100, whereby he would purchase Tuesday. The slave now had three days—two of which are considered working days, Monday and Tuesday—at his disposal to earn funds to purchase Wednesday, “and so on, in a progressive ratio, until the whole six days are his own, and he is free!”

Through such a method as he proposed, Schoolcraft assumed that “more work will be done than it is possible in the ordinary mode to procure, and the produce of the plantation, the workshop, or the mine, will be enhanced in a ratio corresponding to the whole annual amount paid in rewards.” While enjoying the “noble pleasure of promoting the happiness and emancipation of his bondsmen,” the planter will also have the “additional satisfaction of knowing that he is pursuing the very best means for improving his own fortune.” As for the freedman, he could “enter society with the habits of industry and temperance,” characteristics that rendered him “a valuable citizen.” As for any slave “not possessed of sufficient mental energy and firmness to submit to this preparatory discipline,” he could never be qualified for, or “scarcely entitled to,” the “enjoyment of civil liberty.”

Of course, emancipation schemes flooded the nation at the time of Missouri’s admission, so why would Schoolcraft’s plan warrant attention? When he arrived in Missouri in 1821, Schoolcraft had grand intentions of becoming a recognized mineralogist, but, starting with the 1820 Cass Expedition, in which he played an integral role, he quickly turned his attention to ethnography—in this case, the study of the American Indian. By the time of his death, the world recognized Schoolcraft as one of the greatest ethnographers of the 19th century. One of Schoolcraft’s biographers summed it up perfectly when he described the ethnologist as the “best-known Indian expert of the western school,” and that “when it came to Indians, people came to Henry Schoolcraft.” Schoolcraft even married a half-Chippewa woman, of a prominent mixed-race family in northern Michigan, who bore them two mixed-race children.

For Schoolcraft, a fuller understanding of the culture, language, and mythology of the Native American was the first step in solving the Indian question, that is, civilizing and Christianizing them and making them white. He was sincerely concerned about the welfare of the Indian, especially in the wake of American expansion and influence, and desired to understand them better and

to provide them better treatment. In 1825, Schoolcraft maintained that “persons of mixed blood, usually called half-breeds,” were “assimilated in their manners and customs to the most favored class of citizens,” and thus could resemble whites in clothing, religions, language, employment.

Still, Schoolcraft was a product of his day, that is, Jacksonian America. He succumbed to the Second Great Awakening ravishing the American countryside, as he had a religious conversion in the mid-1820s. After his religious conversion, he became alienated from his first wife and eventually his children (for reasons other than race, however), and he became more pessimistic about the potential ability of the Indian to be civilized, to enter white society. This alienation arose additionally from the changing attitudes regarding mixed-bloods during the 1830s and 1840s as Americans adopted harsher theories of racial boundaries. During the Jacksonian era, mixed-race families became more suspect by the general white population. This “growing atmosphere of discrimination” combined with Schoolcraft’s increasing sensitivity regarding his marriage and its effect on his ambition.

So, Schoolcraft’s very brief exposition on slavery is important for the very fact that this was his sole perspective on the subject; he never reflected again on the institution of slavery or its abolition after 1821. He never reflected, for that matter, on the question of race as it concerned the African; he concentrated solely on the Indian. He never compared or contrasted the racial conditions of either. This is the more curious when considering that he remarried (his first wife died in the 1830s) into a very prominent proslavery, slave-holding South Carolina family. In fact, his second (and last) wife published extensively on proslavery ideology; she even wrote a novel to counter the impact of *Uncle Tom’s Cabin*. Mary Howard Schoolcraft, moreover, was a devout disciple of the new American School of Science, of ethnology, consuming Jacksonian America, that is, polygenism, the concept that mankind was composed of separate races that came from distinctly separate and unrelated origins. By the



Henry Schoolcraft

1840s, a sizable group of scientists, mostly Southern, ardently promoted polygenism, despite Judeo-Christian scriptures.

Henry Schoolcraft detested the new school, however, and let the public know of his disdain for the theory of polygenism. Due to his commitment to religious orthodoxy, he abhorred the concept of separate races with separate origins, and thus he swam against the prevailing current of the new American science of race. At every opportunity, he offered proof—using the Native American, not the African American—to disprove and discredit polygenism and, accordingly, promote the theory of monogenism; he harbored great disgust for polygenists and felt it his duty to constantly come to the defense of monogenism. Responding to one of the popular books promoting polygenism,

Types of Mankind, Schoolcraft wrote to a friend in 1854, declaring, “Well, if this be all, that America is to send back to Europe, after feasting on her rich stores of learning, science, philosophy & religion for three centuries, it were better that the Aborigines had maintained their dark empire of pow wows & jugglers undisturbed.”

But does this solitary essay on slavery, particularly emancipation, have parallels to Schoolcraft’s massive, comprehensive studies on the American Indian? In one sense, he believed that the American Indian—a lesser human being in his native condition—was very capable of redemption, of being civilized, of becoming a contributing citizen of American society. Of course, this redemption was only in terms of accepting and adopting the precepts of white society and of Christianity. In 1825, moreover, Schoolcraft publicly argued that mix-raced children (again, referring here to white-Indian offspring) could indeed demonstrate the best traits of both parents. Although he never addressed the volatile issue of the day of freed blacks living among whites, he never discounted the potential for Indians—once whitey-ized, of course—to live among whites. He indicated this sentiment in his essay on emancipation when he suggested that freedmen could also achieve redemption, that he, too, could “enter society with the habits of industry and temperance,” and acquire characteristics that rendered him “a valuable citizen.” Again, this transformation could only occur under terms of white society. Yet, notice that Schoolcraft’s plan was for self-emancipation—that is, emancipation, and thus redemption and civilizing, was first and foremost the responsibility of the slave, not so much the dictate of the planter.

Still, Schoolcraft harbored a very patriarchal approach to Native Americans, again typical of Jacksonian Americans in regard to both Black and Red. He perceived Indians as children and maintained that justice and humanity required the superintending and protecting arm of the government, especially as a means for civilizing. Indians needed to be led. The “Self-Emancipation”

contained strains of patriarchy, such as the savings account established by the planter and the owner’s permission to work independently toward manumission. Here again, the African needed to be led. Eventually, religious conversion altered Schoolcraft’s views on Indians and on the role of ethnology in the civilization process, making him more pessimistic about their future. He argued that their “dark and gloomy future was compounded by their inability to cope with change,” that their lack of progress arose from their “moral depravity rather than economic insufficiency,” and that their unwillingness or inability to accept Christianity made them lesser beings doomed for extinction. There is, however, no apparent similar indication of doom, of a dark future, of pessimism in Schoolcraft’s views of the African’s potential for improvement—if the African so chose, that is.

In the end, Schoolcraft’s scheme was for naught, as the Missouri Question permanently ended the emancipation movement, and massive bloodshed would ultimately settle the question of slavery. Ironic, is it not, that massive bloodshed ultimately resolved the Indian Question as well. And we can, arguably, attribute the resolution of both questions to a single individual—Ulysses S. Grant—as general and as president. Hence, the bicentennial of our statehood and of the start of Schoolcraft’s professional career, in Missouri, coincides with the start of the sesquicentennial of the Grant Administration, which, as a sequel to civil war, oversaw the destruction of the freedmen’s civil rights and the culture of the American Indian. Still, neither tragic event—civil war nor Indian war—ever resolved the issue of race.

Dr. Steve Belko contributes to this article in his personal capacity. The views expressed are his own and do not necessarily represent those of the Missouri Humanities Council. This series of articles—“Reflections on the Humanities”—is meant to be thought-provoking and encourage a dialogue around some of today’s most relevant humanities topics. Have a response? Send it to sbelko@mohumanities.org.



Support your Missouri Humanities Council

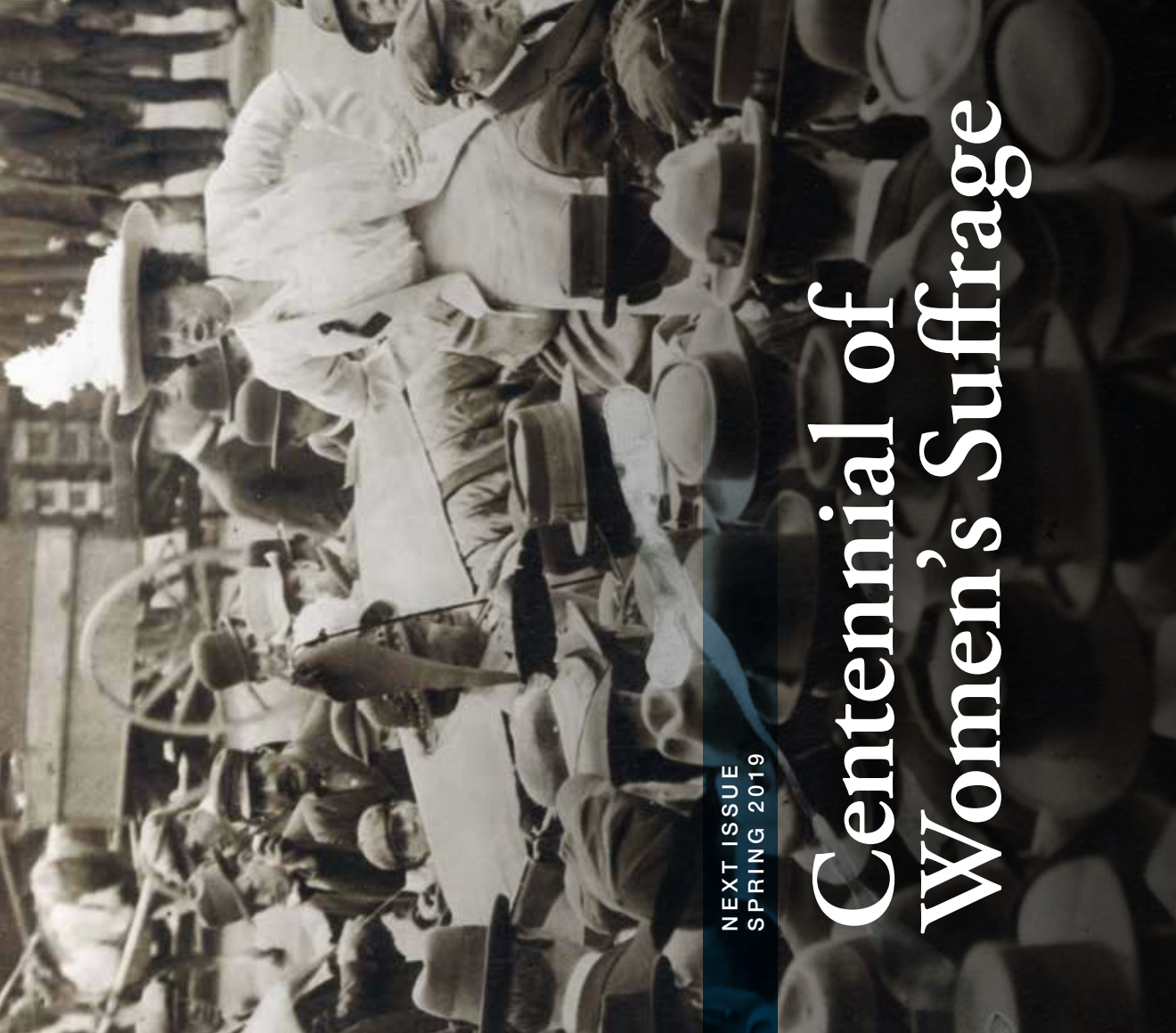
By making a contribution
using the enclosed business reply
envelope, or doing so online at

mohumanities.org

you will guarantee receipt of
future *MO Humanities* issues
as well as notifications
of future programming.



Grand Central Building at Union Station
415 South 18th Street, Suite 100 | St. Louis, MO 63103



NEXT ISSUE
SPRING 2019

Centennial of Women's Suffrage



facebook.com/mohumanities

@MoHumanities

314.781.9660 | 1.800.357.0909

mail@mohumanities.org

Grand Central Building at Union Station
415 South 18th Street, Suite 100 | St. Louis MO 63103
1800 Baltimore Avenue, Suite 1S | Kansas City, MO 64108

Let's Stay in Touch

New email address? Not a part of our email list yet? Send us a message at mail@mohumanities.org and we will add you to our Friends of the Humanities contact list.