

WOMAN HUMANITIES

FALL / WINTER
2019



HONORING OUR VETERANS

INSIDE:

OSAGE VETERANS | VETERAN WRITERS | U.S. COLORED TROOPS
THE FACE OF THE WOMAN WARRIOR | ANTHOLOGY WINNERS

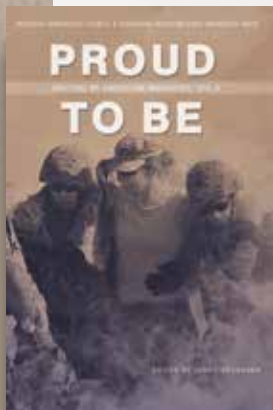
PROUD TO BE: Writing by American Warriors

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 Missouri Humanities. 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:
www.mohumanities.org/programs/veterans.



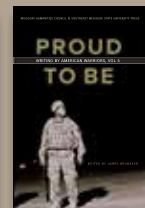
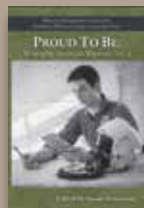
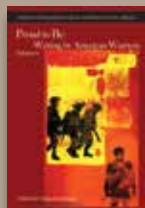
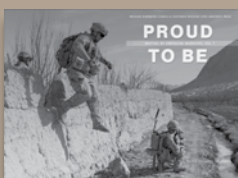
Join us on Saturday, December 7, 2019 for a live reading of original works from Volume 8 of *Proud to Be*. This free event will feature local and national book contributors.

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

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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.

ON THE COVER: Three African-American soldiers in uniform, 1917–1918. Photo courtesy of the Missouri Historical Society, St. Louis.

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Osage Veterans: From Tribal Warriors to World War Code Talkers

ANDREA A. HUNTER, PH.D.
TRIBAL HISTORIC PRESERVATION OFFICER, OSAGE NATION
DIRECTOR, OSAGE NATION HISTORIC PRESERVATION OFFICE

The lands bound by what is today the state of Missouri were once the homelands of the Osage people. Beginning around AD 500, ancestral Osages migrated from the Ohio River valley up the Mississippi River and out into the tributaries of the Mississippi and Missouri rivers' watershed. For the following 1,325 years, ancestral Osages would occupy this beautiful, diverse landscape that provided abundant game and natural resources. Throughout this early time, Osage social, economic, and political systems were highly organized. Although the Osage made their villages and camps along the riverways, their territory for hunting, trading, and warfare spread across not only Missouri, but also down into Arkansas and out onto the plains of Kansas and Oklahoma. Of utmost importance to the tribe was the protection of the village, women, and children from intruding tribes. The Noⁿ-hoⁿ-zhiⁿ-ga, the Little Old Men or advisors, and warriors of the tribe took this very seriously.

When a situation arose that threatened the tribe's safety or tribal members were killed by enemy tribes, the Noⁿ-hoⁿ-zhiⁿ-ga would gather and deliberate on whether to take action. The Noⁿ-hoⁿ-zhiⁿ-ga would select a warrior who was revered amongst the tribe to go on a vigil to seek the approval of Wa-koⁿ-da, the Mystery Force that created all. The warrior would go out from the village with nothing but his pipe and blanket and pray for up to seven days for a sign from Wa-koⁿ-da as to whether to engage in war or not. If

LEFT: George Catlin, *Tál-lee, a Warrior of Distinction*, 1834.
Courtesy Smithsonian American Art Museum.

such a sign was received, the seven-day War Ceremony would begin. The ceremony would consist of lengthy day-and-night rituals, with all tribal members having roles to prepare the war party.

It was an extreme honor for a man to be selected for a war party. It was through these war engagements that warriors achieved war honors, known as O'don. There were thirteen O'don that a warrior could achieve. If the warrior was successful in achieving all thirteen, he would then be tattooed, the highest honor, which reflected his bravery and commitment to protect the tribe.

As described by early travelers and missionaries, Osages were extremely tall. The majority of men were six and a half, even seven feet tall. They shaved their heads except for a small section of hair towards the back of the crown leading down the back of their head that was about eight inches long and two inches wide. They wore a breech cloth, moccasins, and leggings with a blanket wrapped over one shoulder. When the Noⁿ-hoⁿ-zhiⁿ-ga made the decision to go to war, the warriors selected for the war party would paint their faces black with charcoal made from the redbud tree when they set out in search of the enemy. An Osage war party was greatly feared by all, as these warriors were ruthless. When the warrior covered his face with black paint, the man was physically and mentally transformed. He no longer was himself; he became a vicious warrior with one mission: to kill everyone that crossed his path. The Osage warriors were greatly feared not only because of their daunting physical appearance and strength, but because they also had a reputation of cutting off the heads of their enemies.

Osage war parties were typically successful. Upon the warriors' return to the village, the tribe celebrated with ritual ceremonies to bestow honor on all of the warriors who returned and those who did not. The warriors, one by one, would recount their feats and the accomplishment of any one of the thirteen O'don. The tribe revered and highly respected the warriors for their brave actions. These acts of bravery were most significant as they were carrying out

the sayings of the Noⁿ-hoⁿ-zhiⁿ-ga: that our people should always strive to reach old age, to take special care of the children and elders, and always seek the approval of Wa-koⁿ-da in all decisions so that our tribe would continue. Osage warriors had a vital role in the tribe throughout our history.

Osage lifeways were critically impacted when the European invasion occurred. Starting in the late seventeenth century, the French entered Osage territory and began a trade relationship that would ultimately result in the erosion of Osage social, economic, and political organization over the following decades. By 1808, Osage territory was so infiltrated by Euro-Americans and Eastern tribes that were forced to move westward, Osage leaders were forced to sign a treaty that relinquished most of Osage territory in Missouri and Arkansas to the United States.

This was just the beginning. In 1818 and 1825, the tribe was forced to sign treaties that turned over the rest of Osage territory in Missouri, Arkansas, and Oklahoma and part of their land in Kansas to the United States. Being forced to the Kansas reservation in 1825, the tribe became restricted in their movement, no longer free to travel throughout their original territory to go on their annual bison hunts out on the plains, hunt deer and bear in the Ozark forests, or conduct their war ceremonies or mourning war parties. The warriors particularly were frustrated and took advantage of the Civil War movements in the 1860s. Although Osage warriors joined the Union or the Confederate campaigns in the local region, the Osage were not particularly loyal to the movement, with many warriors just wanting to engage in sanctioned battles. Osages were also known to fight on either side simply as a matter of opportunity.

Beginning as early as the mid-1850s, white settlers started encroaching on Osage reservation lands and harassing Osages. A major railroad, the Leavenworth, Lawrence, and Galveston Railroad, also attempted to acquire the reservation land and drafted legislation to have the reservation sold to them. After several iterations and much

deliberation, the Osage reluctantly signed the Drum Treaty of 1870 with the United States and relinquished their remaining land in Kansas. In the terms of the 1870 treaty, the Osage had to buy a reservation in what would become Oklahoma, land that was previously Osage territory. The consequences of this engagement devastated the Osage and resulted in population loss and the erosion of tribal organization and traditions. By 1871, when the Osage were forced to their Oklahoma reservation, the tribe was forbidden to go on their annual hunts on the plains or in the Ozark forests and could not, under any circumstance, conduct their war ceremonies or mourning war parties. The traditional organizational structure for the men to gain prestige and honor in the tribe was destroyed.

Early life on the Oklahoma reservation was a devastating period that ultimately resulted in a reorganization that would incorporate traditional Osage spiritual and ritual components into new ceremonial dances, such as the In-Lon-Schka, and new religious practices, such as the Native American Church. At the turn of the century, the United States government was continuing to “handle” the tribes across the country and began enforcing allotment of the tribes’ reservations. In 1906, the Osage Allotment Act was passed. The government’s purpose was to break up the traditional organizational structure of tribal community—to separate the tribal people so they would become individuals.

During these actions, on the world stage, World War I broke out in 1914, and the U.S. entered the war in 1917. Nearly two hundred Osage warriors joined the war effort, as did men from other tribes. My grandfather, Num-pa-se, given the name Joseph Cannon, and his brothers enlisted in World War I. This act by Osage men attests to the imparted need to protect the tribe, their villages, and their land, even more so as Native Americans were not U.S. citizens at that time. Tribes were not granted U.S. citizenship until 1924. By the end of the war, approximately 12,000 Native Americans (10,000 in the Army and 2,000 in the Navy) either enlisted or were inducted into World War I. This was



Chief Wah-she-hah, Bacon Rind, portrait by De Lancey W. Gill, 1900. Courtesy of Smithsonian Institution, collections.si.edu

about 25% of all Native-American males nationwide. The Osage Nation had more men serve per capita than any other tribe.

During the war, military communications were transmitted by telephone, radio, and telegraph. There soon became a great concern for the security of these lines of communication from enemy intelligence. In the 142nd Infantry Regiment, 36th Division positioned in France, there was a large number of Native-American soldiers who spoke different languages and dialects, including Osage soldiers. In the 142nd Regiment, a communications system was created using the tribal members. The two-person teams would transmit messages by telephone in their native language, relaying the movement of troops and tactical plans. Before this, the Germans had been successful in breaking every American code that was created. The enemy was never able to break the “codes” used by the tribes, and these tribal communication specialists became known as “code talkers.” Besides Osages, other tribes who had code talkers in World War I included: Choctaw, Cheyenne, Comanche, Lakota and Yankton Sioux, Ho-Chunk (Winnebago), and Cherokee. Native-American code talking was used during both World War I and World War II. There were two forms of code talking, Type I was intentionally encoded native language, and Type II was non-coded native language. It was Type II code talking that the Osage used during World War I.



The Osage Medal

There is limited documentation on the use of Osages as code talkers. Records from the National Archives indicate that nearly two hundred Osage men served in the 28th, 32nd, 35th, 36th, 37th, 77th, 89th, and 90th divisions. During an interview conducted by Henry Berry (1978) of two non-Native Americans from the 36th Division, Pvt. Wendell Martin and Pvt. Alphonzo Bulz stated that Osages were used as code talkers. Company M had a large number of tribal members from Oklahoma, and Osages were one of the tribes used for telephone communications. According to Bulz:

“The [Native Americans] in my company were mainly the Osage. They used to love to talk on our telephones, and they’d talk in the Osage [language]. We used to wonder if the Germans could ever interpret those calls. If the Germans could, it would have confused the hell out of them.”

It is not known how many Osages were used as code talkers or exactly who they were, but the Department of Defense confirmed that Osages were among the code talkers used in World War I. Therefore, at a minimum, two Osages were code talkers. The Department of Defense reported that Pvt. Augustus Choteau was an Osage code talker. Tracing the record of Osage code talkers has been a difficult endeavor with conflicting documentation. Professor William Meadows, of Missouri State University, has conducted research on Native-American code talkers for almost 30 years. Through his work, he confirmed that Augustus Choteau’s brother, Charley

Choteau, served in Company E of the 142nd and Company D of the 143rd Infantry Regiments, deployed overseas, and participated in the Champagne and Meuse-Argonne offensives. Another Osage, George Bacon Rind, the son of Chief Bacon Rind, enlisted in the Army at the age of 27 and served in the 90th Division, 358th Infantry and the 36th Division, 144th Infantry, Machine Gun Company. It is noted that Bacon Rind was in charge of the Choctaw Code Talkers. In addition, Osages from Carlisle Indian School were reported to have enlisted and served in the Army’s artillery and infantry units and transmitted communications to one another regarding incoming rounds. To date, these particular Osages have not been identified.

Due to a lack of national recognition for the critical services Native Americans provided for the United States in World War I and in World War II, in 2008, the Code Talkers Recognition Act was signed into law by former President George W. Bush to honor all of the tribes and individuals who participated. The Act served to honor Native-American code talkers in an appropriate manner, identify the code talkers through consultation with tribes, and arrange for Congressional Silver Medals and Congressional Gold Medals to be awarded to the individual code talkers and to the tribes with unnamed code talkers.

In 2010, the Department of Defense and the U.S. Mint contacted the Osage Nation with images of the proposed Osage medal design for approval. The Osage Executive Office selected Osage Marine veteran John Henry

Mashunkashey and his wife Ahnawake Mashunkashey to assist in designing the medal. The final design depicts an Osage code talker on one side holding a radio handset, looking up to be vigilant as he carries out his duty, with barbed wire in the background representing the wartime threat the soldier faces. On the other side of the medal is the great Osage Nation seal.

In November of 2013, the U.S. Congress hosted a ceremony in Emancipation Hall in Washington, DC for all surviving veterans who were code talkers during World War I and World War II, their families, families who had a family member who was a code talker but had passed, and tribal members of tribes who had code talkers. Attending for the Osage Nation was then-Chief John Red Eagle, then-Assistant Chief Scott Bighorse, Osage Congressman and Army veteran John Maker, John Henry Mashunkashey, and Ahnawake Mashunkashey. Former Chief Red Eagle accepted the Osage Code Talker Congressional Gold Medal on behalf of the Osage Nation.

During the Osage Nation's annual Veterans Day dance in November 2016, Principal

Chief Geoffrey Standing Bear honored Frances Chouteau Jones with the Osage Code Talker Congressional Silver Medal, as she is the granddaughter of Augustus Chouteau and grand-niece of Charley Chouteau. Ms. Jones stated that "My grandmother told me that those boys spoke to each other over there in the native language so no one could understand them. It was one of the few things I knew about my grandfather, and I made sure to tell all my daughters."

In November 2018, the newly completed Osage Veterans Memorial opened to the public on the Osage Nation Headquarters campus. To date, approximately 1,200 names of Osages who served in the military are etched into the granite walls of the memorial. Currently, the Osage Nation Museum is conducting research on all Osage Nation veterans. The museum is collecting military service information, biographies, stories, and photographs to document our tribal members' commitment to protecting our people and our land. Our Osage warriors and veterans continue to hold one of the highest honors in Osage society.



Osage Nation Veterans Memorial, Pawhuska, OK. Photo courtesy of Cody Hammer, *Osage News*.

Veteran Writers Explore Dramatic Writing at Unicorn Theatre

LISA CARRICO
DIRECTOR OF VETERANS & FAMILY PROGRAMS, MISSOURI HUMANITIES

In May 2019, Missouri Humanities had the unique opportunity to partner with Unicorn Theatre and the Kansas City Veterans Writing Team to offer **Write to Perform**, a special Veteran Writing Workshop exploring dramatic writing and performance. Over the course of three sessions, a room full of veterans and military personnel explored how to adapt fiction or nonfiction into dramatic writing.

Located in Kansas City, Unicorn Theatre develops and produces high-quality, thought-provoking plays that illuminate social issues by shining a light on diversity and inclusive stories which include race, religion, and gender identity. The workshop was offered to accompany the theater's production of *Bond*, the autobiographical story of Logan Black and his specialized search dog, Diego. They served as one of the most successful bomb-searching squads during the Iraq War.

Sadly, Diego passed away before production. With support from a Production Grant from the Jim Henson Foundation, the Unicorn partnered with Kansas City-based Mesner

Puppet Theater to create a life-sized yellow lab puppet to portray Diego. *Bond* was directed by Producing Artistic Director Cynthia Levin, and Logan Black starred alongside puppeteer Erika Lynette Baker. The production was a powerful portrayal of friendship and companionship in the midst of a deadly war.

Unicorn Theatre received a grant from the National Endowment for the Arts to support the world premiere of *Bond*, including supplemental programming. Missouri Humanities was honored to be approached by the Unicorn as part of their commitment to the community to partner with local organizations that engage and support local veterans coping with post-service trauma.

“Veteran stories are more important than ever before as we continue in the longest war in our nation’s history—a war that is rarely part of the public discourse. Writing workshops like this are a wonderful tool, encouraging veterans to tell their stories and giving them the confidence to do so.”

—Logan Black, veteran, playwright, and workshop facilitator



Workshop participants perform their pieces during the Unicorn Theatre's Write to Perform storytelling event on June 10th.



Workshop facilitator Logan Black and his specialized search dog, Diego, onstage during a rehearsal of *Bond*.

“It was a privilege to connect with community veterans and to hear their stories firsthand. Missouri Humanities does incredible work with Missouri veterans, and we’re thrilled that *Bond* gave us the chance to collaborate and to be a part of that work. This experience showcased the many ways that theater and storytelling can be cathartic, therapeutic, and transformative.”

—Raleigh Miller, Development Director,
Unicorn Theatre

The workshop was facilitated by Logan Black and Frank Higgins, playwright and instructor at the University of Missouri–Kansas City. As a veteran and a playwright, Black openly shared about his personal experience with playwriting as a way to cope with PTSD.

On behalf of a donation by the David Woods Kemper Veterans Foundation, participants received two complimentary play tickets. One of the participants wrote: “We were also invited to a performance of *Bond*. Having Logan as one of our workshop leaders and then seeing him in his professional element was great. Veterans need an avenue to express their inner feelings. In theater, you must use the spoken word. We cannot hide behind some obscure pentameter, we have to step out and perform our work or it will not be heard.”

As a result of the workshop, Unicorn Theatre hosted a free performance and storytelling event on June 10th where several of the participants performed in front of a live audience.



Workshops Provide Veteran Writers Positive Outcomes

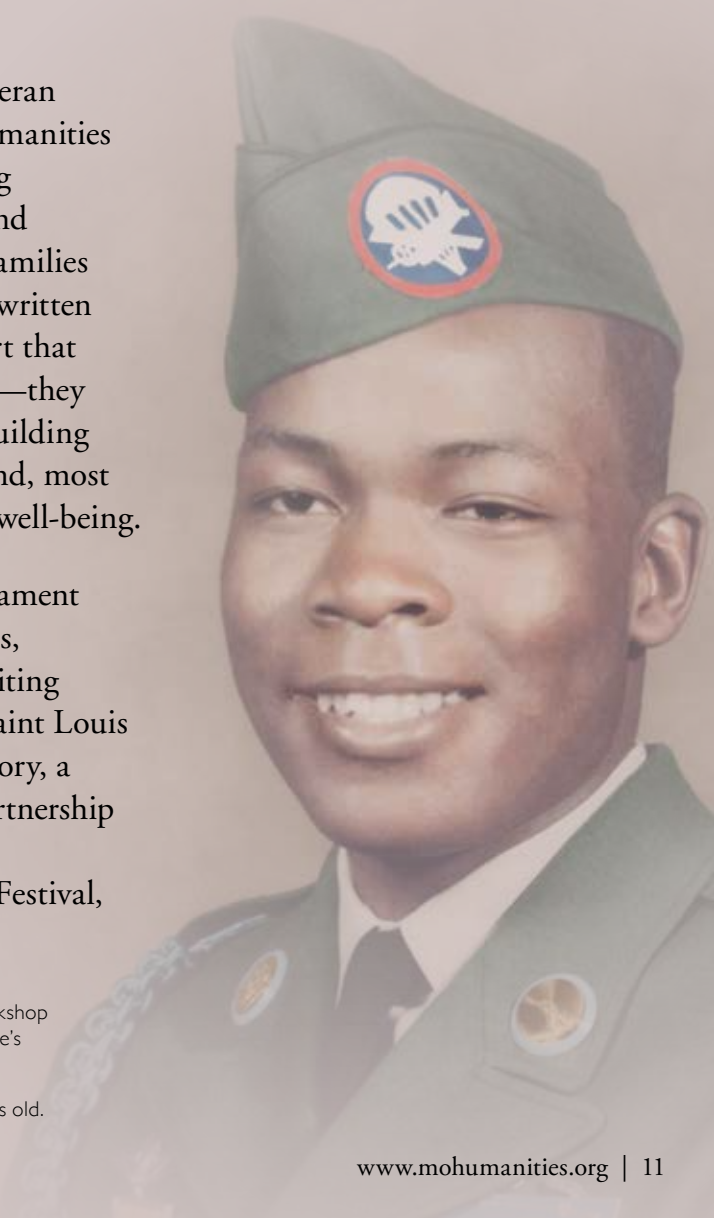
LISA CARRICO
DIRECTOR OF FAMILY & VETERANS
PROGRAMS, MISSOURI HUMANITIES

In partnership with libraries and veteran support organizations, Missouri Humanities provides free writing and storytelling workshops to help veterans, active and reserve service members, and their families share their experiences through the written and oral word. Veteran writers report that the workshops have a positive effect—they are improving their writing skills, building camaraderie, sharing their stories, and, most importantly, investing in their own well-being.

It is my honor to share one such testament from a veteran writer, John W. Scates, who attended this year's Veteran Writing Workshop in partnership with the Saint Louis Public Library and Discover Your Story, a veteran storytelling workshop, in partnership with the Soldiers Memorial Military Museum, the St. Louis Storytelling Festival, and Campfire.

ABOVE: John participating in the 2019 Storytelling Workshop at the Soldiers Memorial Military Museum with Campfire's Executive Director Steven Harowitz.

RIGHT: John Scates in Army Service Uniform at 20 years old.



Better Out Than In

John W. Scates

After years of seeing ads and thinking about attending a Missouri Humanities-sponsored Veterans Writing Workshop, I finally registered. It was after I attended MH's *Proud to Be*, Vol. 7 book reading, I heard veterans recite their secrets in public, and I too wanted to be brave.

I blocked off four hours for five Saturdays in the early spring of 2019. The five-session workshop was in partnership with the Saint Louis Public Library. I called my daughter with the exciting news: I was writing again for the first time in over thirty years. My daughter surprised me—she asked if she could attend. I said yes. The workshops are for veterans and their families. That

first session was a blast! We didn't have a traditional father and daughter relationship early in life, so teaming with my daughter for four hours felt close to heaven. She works most Saturdays, so this was the only session she attended, but she set the table for me.

The next four sessions gave me the tools and confidence to write honestly about myself. I came to the writers' workshop with just a desire to write, no plan, no direction, armed with only a pen. Our instructors, Kent and Stacy Walker, were literary geniuses, well read and well prepared. Both hold MFAs in writing. Most importantly, they created a safe environment for me among strangers. As a Vietnam combat veteran with PTSD, I



have no faith in most men and trust in only a chosen few. Kent, also a combat veteran, provided a sense of esprit de corps, a feeling of camaraderie and trust. I found myself wanting more, to put my life in print, so I registered for MH's Veteran Storytelling Workshop in partnership with Campfire, a local storytelling organization.

I am still digesting all the information from these two workshops to decide my next step with writing. But what I know is I have been writing for less than a year, and I am breaking through barriers that have separated me from society—and also from myself. Writing is a release valve that allows an outlet for pent-up frustrations. For the first time in my memory, I want to share about me. Life is better on paper than hidden deep inside.

Thanks to Missouri Humanities for giving me aspirations and a target. My family has seen a change and are supportive of my writing. It is making me a better husband, a better father and a far better man. I thank God for his grace.

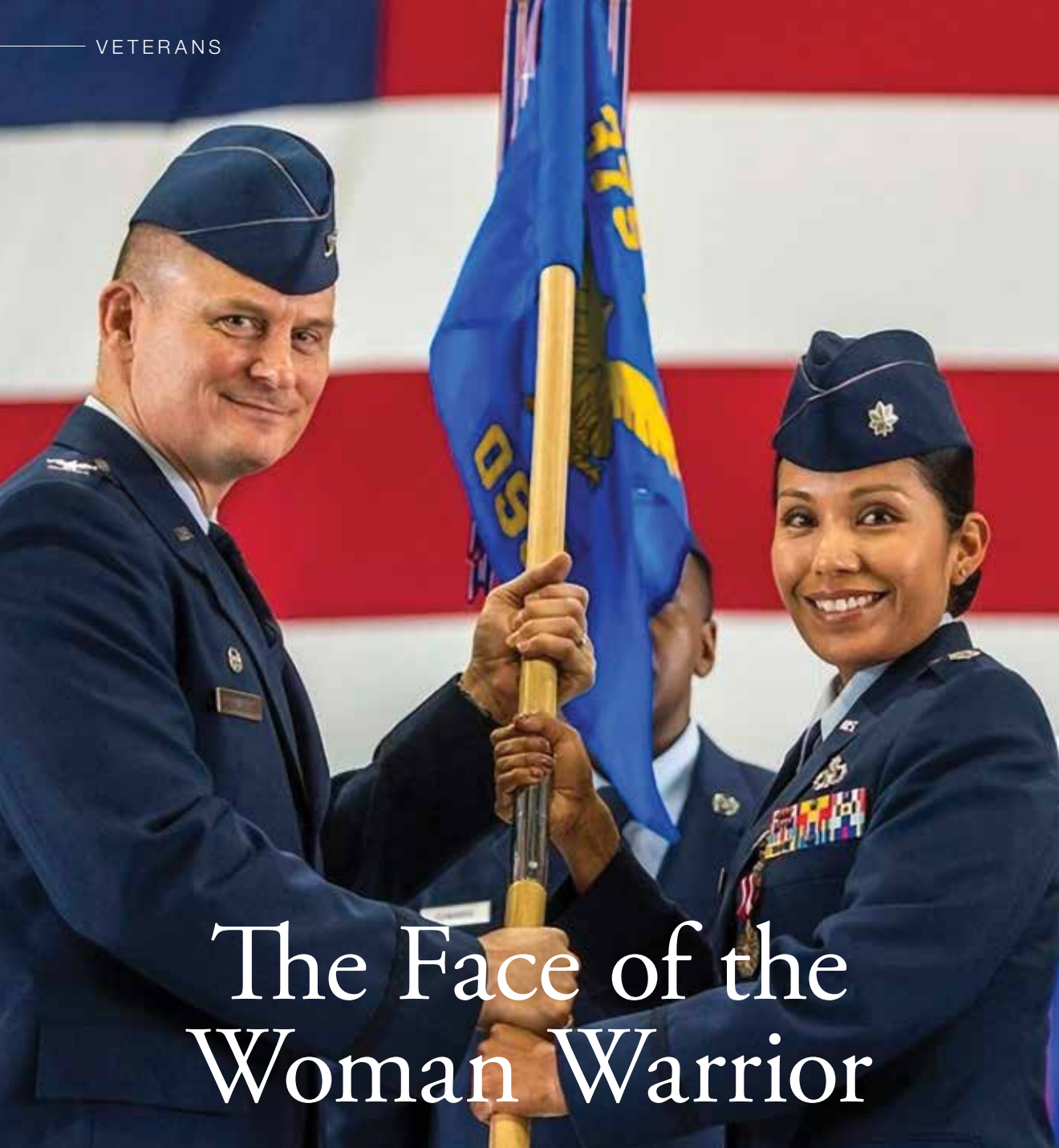


“I came to the writers’ workshop with just a desire to write, no plan, no direction, armed with only a pen.”

—John Scates

LEFT: John attending the *Proud to Be*, Vol. 7 book reading with his grandson Mykah Scates and McKinley Hubbard of the St. Louis Vet Center.

ABOVE: John and his daughter Gail Greenlee (“The Motivator”).



The Face of the Woman Warrior

A Reflection Piece

LT. COL. MAUREEN TRUJILLO
375TH OPERATIONS SUPPORT SQUADRON COMMANDER, U.S. AIR FORCE

Cochiti Pueblo, New Mexico — April 2010

As the sun rises to bring life to a new day, a Native American Pueblo woman greets the sun with a morning prayer. She gives thanks for life and prays for a good day, not only for herself, but for all living creatures and humans alike—in the same manner her ancestors have for hundreds of years. Today is a special day, a day of celebration for the native people of Cochiti Pueblo. As the people of the village prepare to engage in a day of festivities and the traditional Corn Dance, a dance intended to bring rain to the crops, the woman prepares her ensemble for the day. She dons her traditional attire, comprised of a wooden headdress, a long black mantah [dress], a wool belt, and moccasins.

LEFT: After a successful command tour, Lt Col Maureen Trujillo, relinquishes command of the 375th Operations Support Squadron at Scott Air Force Base, Illinois.

The Pueblo woman dances throughout the day, her feet moving to the rhythm of the beating drum and the voices of an all-male choir. While she is dancing with her people, young and old, boys and girls, she prays in silence, asking for rain to ensure a good harvest. The woman also asks the greater beings, the spirits, to protect her and her unit as she prepares for yet another deployment.

Jalalabad, Afghanistan — Two weeks later

The sound of helicopters flying above wakes the female Airman early on a May morning. She begins her day just like any other: with a morning prayer, greeting the sun in her traditional manner, giving thanks for a new day—one of many she will spend in Afghanistan. Today, she will lead her team of eight men on a ten-day mission to survey three airfields. The surveys will determine the airfield capacity and capability to support retrograde operations as coalition forces prepare to end operations in the country. As operations on the airfield begin to steadily increase, the Airman gathers her Kevlar helmet, flak vest, steel-toe boots, and M-9 Beretta in preparation for the upcoming mission.

The airfield assessment team departs via C-130 on their tasking. While en route to the first

airfield, they discuss the priority of work and safety procedures in the event of an attack. They plan to break up into teams of two for safety reasons and to ensure efficiency and quality of work once they land. Working throughout the day, the team accomplishes their initial assessments without incident. Over dinner, the team briefs their leader on their progress and the plan for the coming day. As the team leader provides feedback, she stresses the importance of accuracy, as the final survey will provide Higher Headquarters critical information regarding the airfield's suitability for large-scale operations.

April 2015

This is my story. This is my face as a woman, mother, Airfield Operations Officer, leader, and Airman in the United States Air Force. Throughout my twelve years of service, I have often mulled over the term “warrior” and whether I associate myself with the term. Although I come from a lineage of Native American people, “a warrior” is most commonly portrayed as a male figure, often painted, wearing feathers and a war bonnet, ready to engage the enemy. According to *The Oxford Essential Dictionary of the U.S. Military*, a warrior is “a brave or experienced soldier or fighter.” With this definition in mind,

yes, I am a warrior. I am a woman warrior who has chosen a path less traveled because of the challenges the past has presented women in the military. The path was often intimidating, demeaning, unequal, and unacceptable.

Throughout history, women have served the military in numerous capacities, revealing the different faces of the woman warrior. Dating back to medieval times, women supported the military by taking care of the home front while their husbands and sons were serving on the front lines. Amazons were fierce warriors who cut off one breast to hold a bow properly. In modern Europe, female “camp followers” provided services required for a functioning army, even though their role was often misidentified as prostitution. Early on, during the Civil War, women found their niche serving the military as nurses.

Historically, women wanted to serve so much that, in many instances, they would dress like men to hide their gender. In these cases, the face of the woman warrior was that of a man—one who was accepted. The women warriors of the early days filled the roles of artillerymen, supply troops, laundresses, cooks, administrative assistants, telephone operators, mechanics, and even spies. Women

were used to augment the force—however, never in a leadership position. Their roles were always to support the men, and their faces were never celebrated and rarely praised.

Beginning in the early 1970s, the face of the woman warrior became more prominent, specifically in leadership roles and later in the military academies. They continued their service as nurses and supply troops but also expanded their roles to encompass to new specialties, such as air traffic controllers, aircraft maintenance workers, boom operators, military police, and helicopter pilots. Women also made great strides in achieving leadership positions, such as the first woman Brigadier General, the first woman to command a U.S. military vessel, and the first woman Master Chief. In 1976, for the first time in history, the service academies admitted their first class of women warriors. In addition, during the U.S.'s involvement in Grenada and Panama, the faces of women warriors were showcased for the first time in conflict as aircraft commanders, engineers, and truck drivers. These two conflicts highlighted the value of women and their contributions to the force. Since then, there has not been a U.S. conflict or war in which the face of a woman warrior has been absent.



Maureen and cousin Joetta dressed in traditional Pueblo regalia for Cochiti Pueblo feast day on July 14, 2018.

Today, the military and the roles women play in the services are quite different. Women are a common face in combat zones, military institutions and as leaders—mavericks. The face of the woman warrior has expanded to Thunderbird demonstration pilot, Blue Angel, Air Force Academy Commandant, Four-Star General, and, most importantly, recognized and respected as mother, wife, and fellow Airman, Marine, soldier, and sailor. Although the military as a whole has made tremendous strides since the 18th century in accepting and recognizing women as a valuable asset to the force, there are still barriers to overcome. There are many critics who believe women do not belong in the military or do not see women as the warriors they are, regardless of their specialty. The critics will always be there, and so will the women warriors who are the face of our nation's defense.

As the leader and only female on an eight-person team, I have traveled the world on high-visibility missions,

successfully completing all requirements on time. I have gained the respect of my fellow Airmen and leaders and set the example for men and women alike. I, however, am only one face and one story in the long history of women warriors. The face of the woman warrior has been redefined, from the initial image of nurse, to the present-day fighter pilot; however, there is not one face that defines the woman warrior. For the face of the woman warrior is all of us, and we are it. Women have been prominent and decisive contributors to the military for many, many years. Where will we go from here? What faces will expose themselves for the first time, and which, if any, will disappear? It is only a matter of time before we see the face of the first woman infantry officer, the first woman combat controller, and the first female submariner. We are here to stay; we are the vanguards of a new generation of women from all walks of life entering the military and serving our country with distinction—we have answered our nation's call.

**I AM A WOMAN.
I AM A WOMAN
WARRIOR...
MOTHER...
DAUGHTER...
AIRMAN—I HAVE
ANSWERED MY
NATION'S CALL.**



PATRIOT NATIONS

Traveling Exhibit



Photo: Eagle-feather war bonnets adorn U.S. military uniform jackets at a Ton-KonGah (Black Leggings Society) ceremonial. National Museum of the American Indian.

NATIVE AMERICANS IN OUR NATION'S ARMED FORCES

Patriot Nations is a traveling exhibit from the Smithsonian National Museum of the American Indian. The exhibit explores the ways in which Native men and women have served America's Armed Forces in every major military encounter from the Revolutionary War to today's conflicts in the Middle East. Visitors will learn how Native American servicemen and women served to protect and defend the U.S.A.

VIEW THIS EXHIBITION AT THE FOLLOWING LOCATIONS

SEP. 5 - OCT. 6, 2019

**Vernon County
Historical Society
Nevada, MO**

OCT. 14 - NOV. 15, 2019

**Mineral
Area College
Park Hills, MO**

NOV. 20 - DEC. 27, 2019

**Van Meter State Park/
American Indian Cultural Center
Miami, MO**

JAN. 3 - FEB. 7, 2020

**Crawford County Library District
Steelville, MO**

FEB. 11 - MAR. 17, 2020

**Kansas City Public Library - Plaza Branch
Kansas City, MO**

MAR. 26, 2020

**- FINAL CULMINATING EVENT -
World War I Museum & Memorial
Kansas City, MO**

Patriot Nations: Native Americans in Our Nation's Armed Forces was produced by the Smithsonian's National Museum of the American Indian. The exhibition was made possible by the generous support of the San Manuel Band of Mission Indians.

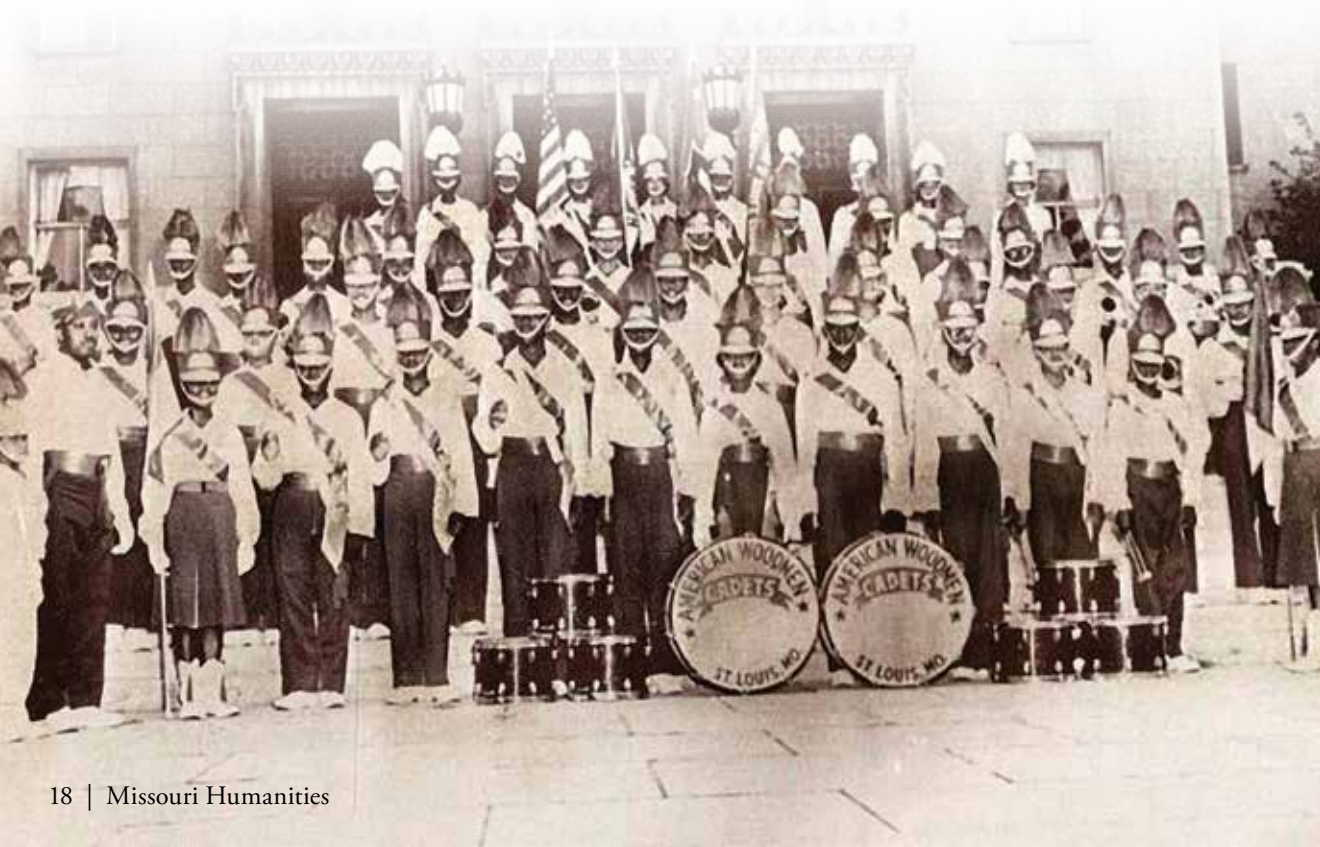
www.mohumanities.org/patriot-nations



Missouri American Legion Tom Powell Post #77 Celebrates 100 Years

JILL TUTT
PROGRAM SPECIALIST, MISSOURI ARTS COUNCIL

On September 17, 1919, American Legion Tom Powell Post #77 was the first of its kind to become chartered as an all-African-American post, decades before the military would desegregate. That same year, the Legion was chartered by Congress. Located in St. Louis, Post #77 celebrated its 100-year anniversary on September 14, 2019.



The Post is named after Tom Powell, an Army messenger killed in France during World War I. Powell, a Georgia native living on a plantation, made an attempt to enlist in 1917 but was refused by local Army recruiters. He rode a railroad freight car to Chicago, where he enlisted in the 8th Illinois, an all-Black regiment. On November 8, 1918, he was killed while carrying messages to the front lines. He was posthumously awarded the Distinguished Service Cross.

Tom Powell Post #77 takes pride in having members who served with distinction with the Tuskegee Airmen, Buffalo Soldiers, Montford Point Marines, and many other distinguished military units. Active service includes WWII, Korea, Vietnam, Desert Storm, and Afghanistan.

Post members also have a proud history of assisting disabled and unemployed veterans and a strong legacy of youth programs. Tom Powell Post #77 was instrumental in bringing the concept of competitive marching music to the community through the development of the Spirit of St. Louis senior drum and bugle corps and mentored the famed American Woodman Cadets junior drum and bugle corps programs. The Tom Powell Post Junior Drum and Bugle Corps was organized on September 1, 1935 to help curb juvenile delinquency in and around the neighborhood and to provide music to the Post members marching in the American Legion parade held in St. Louis.

As a competitive group, the Corps has won many honors, including being perennial Missouri State champions and placing in the top 10 of numerous national conventions. At the time, the Corps was the only Black Corps in the country participating in American Legion competitions.

In 1941, the Corps disbanded as most of the members entered branches of the service. However, the reputation of the Corps was upheld during the war years 1941–1945 by an all-girl Corps that had been trained by the boys before their departure into service. In 1946, veterans returned home and reorganized a senior Drum and Bugle Corps.

Community youth continue to benefit from music education by Post members. Under the guidance of Bernie Hayes, a St. Louis media icon and the curator for the Don and Heide Wolff Jazz Institute and the National Black Radio Hall of Fame at Harris Stowe State University, a younger group of middle school children have been recruited to participate in the Royal Lancers Drum Corps. The Royal Lancers are directed by Post member retired Colonel Willie Day Jr. He has a rich history of participating in Drum Corps as a child and young adult, as well as training at-risk inner-city youth in the marching arts. Colonel Day's personal background also includes time spent marching and playing both drum and horn with The American Woodman, The Memorial Lancers, and The Spirit of St. Louis Senior Corps.

Famous Tom Powell Post #77 members include Clark Terry, an American swing and bebop trumpeter, pioneer of the flugelhorn in jazz, composer, educator, and NEA Jazz Masters inductee; and Russell Boone, early director of Mississippi Valley University's music department.

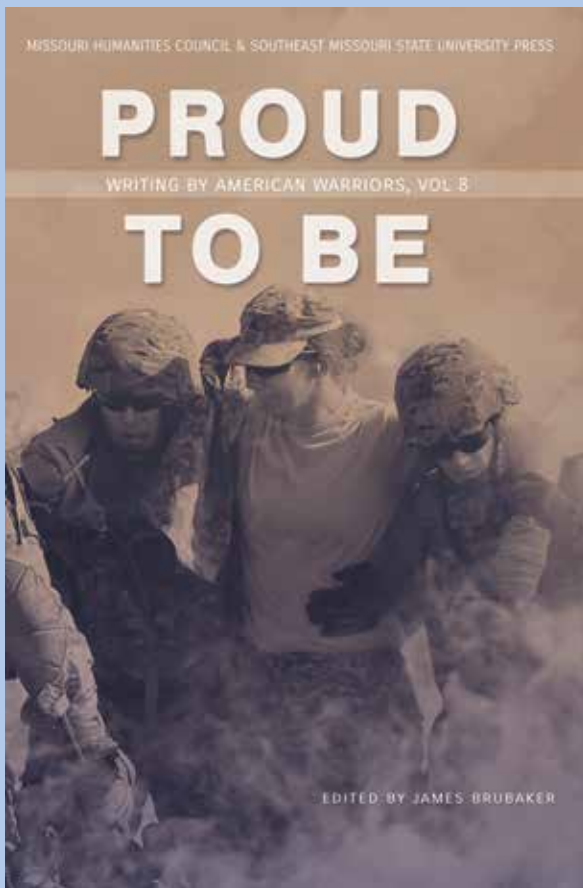
Other Post members and Corps alumni are also carrying on the legacy. For summer 2019, American Woodman Cadets alumnus, military brat, and trumpeter George Sams established a partnership with the City of St. Louis Parks and Recreation Department to provide an Introduction to Orchestra program at three recreation centers located in historic Black neighborhoods. This program proved to be so successful that it is continuing this fall.

A special thank you to Willie Day, Bernie Hayes, John Jackson, and members of the Tom Powell Post #77 for their contributions to this article.

MH Announces Veteran Anthology Winners

LISA CARRICO
DIRECTOR OF FAMILY & VETERANS PROGRAMS,
MISSOURI HUMANITIES

Missouri Humanities is pleased to announce this year's winners of *Proud to Be: Writing by American Warriors*, now in its eighth installment. The annual series, published by Southeast Missouri State University Press, features writings by veterans, military personnel, and their families. Missouri Humanities funds the anthology, including a competition for each volume with a prize of \$250 for the top submissions in the following categories: essay, poetry, fiction, interviews, and photography. This year we received 219 submissions.



Volume 8 is edited by Dr. James Brubaker, Associate Professor and Director of University Press, with copyediting support from Dr. Susan Swartwout, Professor Emerita of English, founder and retired publisher of Southeast Missouri State University Press. On agreeing to help out, Swartwout had this to say:

“Of all the publications I worked on before I retired from Southeast Missouri State University and its press, I missed Proud to Be the most. I learned so much from the veteran writing; I met many, many outstanding human beings; and I feel that Proud to Be serves a great cause to both validate and deliver veterans’ experiences and thoughts in the perpetuity of print to a national audience. I’m very grateful to Lisa Carrico at Missouri Humanities and to James Brubaker, the current university press director, for inviting me to work with this beloved anthology again.”

Proud to Be 8’s foreword was written by Jane Ellen Ibur, award-winning poet and arts educator currently serving as the Poet Laureate for the City of St. Louis, and expresses her profound experience working with veterans.

Proud to Be, Volume 8 winners and judges are as follows:

ESSAY WINNER:

“Broken Ribs” by Kristine Otero

Judge: Glenn Ferdman, Director of the Beaverton City Library, has more than 25 years of experience leading and managing public, academic, school, healthcare, and law libraries in Chicago, Kansas City, Boston, and Portland.

POETRY WINNER:

“What the Bomb Wants” by Bill Glose

Judge: Allison Joseph directs the MFA Program in Creative Writing at Southern Illinois University and serves as Poetry Editor of *Crab Orchard Review* and publisher of No Chair Press. She is the author of eight books of poetry, including *Confessions of a Barefaced Woman*, a 2019 nominee in the poetry category of the NAACP Image Awards. The book also won several national awards and is a finalist for the Montaigne Medal and the Da Vinci Eye Book Award.

FICTION WINNER:

“Artificial Reef” by Robert Morgan Fisher

Judge: J. A. Moad II is a former Air Force C-130 pilot and English Professor at the U.S. Air Force Academy, where he now edits their international journal, *War, Literature & the Arts*. He is a recipient of the *Consequence Magazine* Fiction Award and has performed onstage as part of “The Telling Project—Giving Voice to the Veteran Experience.” His play, *Outside Paducah—The Wars at Home*, was nominated for Outstanding Solo Performance by the New York Innovative Theater Awards.

PHOTOGRAPHY WINNER:

“Sugar Rush” by Bree Pye

Judge: Randy “Sherpa” Brown writes about citizen-soldier culture at www.redbullrising.com and about military-themed writing at www.aimingcircle.com. Brown is the author of the award-winning poetry collection *Welcome to FOB Haiku: War Poems from Inside the Wire*, editor of *Reporting for Duty: U.S. Citizen-Soldier Journalism from the Afghan Surge, 2010–2011*, and Poetry Editor at the literary journal *As You Were*.

INTERVIEW WINNER:

“Keith Eugene Fiscus: A Life of Service”

by Billie Holladay Skelley

Judge: not applicable

Volume 8 will be available on November 11, 2019, with a public reception and reading to follow in the month of December.

“Editing *Proud to Be*, for me, is important because it provides a platform for a diverse array of voices from former and active military personnel to share their experiences—I’ve learned so much from editing the last three volumes, and I hope that this series helps others better understand the experience of the men and women who have served or continue to serve.”

—James Brubaker, Editor

For more information on the anthology or to purchase *Proud to Be*, Volumes 1–8, please visit our website at www.mohumanities.org/programs/veterans. To make submissions to Volume 9, please visit www.semopress.com.

Missouri's National Veterans Memorial Opens in Perryville to Honor Veterans

TRISH ERZFELD
DIRECTOR, PERRY COUNTY HERITAGE TOURISM
TAMI HALE
PRESIDENT, OZARK VITALITY

Most anywhere you travel across Missouri, you will find communities filled with respect, pride, and honor for those who are currently serving or have served in our military forces. Monuments, statues, and memorials dot our city parks, historic areas, and courthouse lawns, spanning years of military combat, from the Revolutionary War to modern conflicts.

Jim Eddleman, a lifelong resident of Perry County, made a promise to himself in 1968 during the Tet Offensive. As he carried several severely wounded soldiers to the MedEvac helicopters, he swore that if he made it out alive, someday he would do something to honor his fallen comrades and others who served this country so bravely. Nearly fifty years later, that promise became a reality when Jim and his wife, Charlene, became the founding members of Missouri's

A new day of healing.
Photo by Trish Erzfeld.

National Veterans Memorial (MNVN). In addition to his significant contribution to the memorial, Jim also donated 46 acres of their farm, which had been in his family for three generations, for the proposed site location.

Perryville is home to MNVM and the only exact replica of Washington, DC's Vietnam Veterans Memorial. Known as the "Sister Wall," it is exact in every detail of size, shape, and material. Each name is identically etched, and even its orientation to the sun is the same, meaning that whether you are standing in Washington, DC or Perryville, Missouri, the sun's rays will hit the memorial at the same location. Although the two walls are identical, the settings that they are in could not be more different.

After nearly fifty years, the scars resulting from the Vietnam War both mentally and physically are still very real and painful for those who survived and the families of those who were left behind. United States Vietnam War casualties totaled 58,276, of which 1,412 were from Missouri—35 of whom are still considered missing. So it was not surprising when Trish Erzfeld, Director of Perry County Heritage Tourism, and cofounders of Ozark Vitality Tami Hale and Rickie Maples teamed up with Missouri Humanities, using a grant to help them tell one unique and inspirational story about the memorial. What was surprising was the abundance of connections found—throughout Missouri and beyond our state lines—with the memorial and the emotional healing the wall has provided to them.

In its third episode, the *My Ozarks* documentary film series introduced Bill Moriarty, retired U.S. Marine and VFW Service Officer in Carter County, Missouri, who works to make sure those who have made sacrifices for our country are not forgotten. The short film, streaming now on www.OzarkVitality.com, tells how Moriarty reconstructed the story of a young man from the Ozarks who died in Vietnam over 50 years ago, and helped bring together those he left behind to honor his memory. Along with their involvement to help support the short documentary film, Missouri Humanities' Director of Family &



Bill Moriarty taking with another veteran at the wall.
Photo by Sean Loftin.

Veterans Programs, Lisa Carrico, is working to coordinate more help in healing at the site with the Veterans Writing Workshop, *Proud to Be: Writing by American Warriors*, and veterans' storytelling events.

On May 18, 2019, MNVM officially opened its doors with a welcome center, museum exhibits, Vietnam War art collection, and more. Thousands attended the grand opening, including Governor Mike Parson and several other national, state, and regional officials. Over 800 Huey helicopter rides were given, and the U.S. Navy Blue Angels honored those named on the wall and veterans in attendance with a flyover during the celebration.

Serving as a beacon for thousands already since its opening, MNVM honors all veterans who have served in all wars, helping visitors reflect, remember, and find solace. The memorial gives them opportunities to connect with others, share their stories, and find a sense of peace and acceptance they may not have had before. For those who have often wanted to visit the Vietnam Veterans Memorial in Washington, D.C. but could not, Perryville offers a slower pace, easy access, and an open-air agricultural setting which is calm and consoling for many.

Missouri's National Veterans Memorial provides year-round access, day and night, to the Vietnam Veterans Memorial and other outdoor areas. For more information on events, programs, and welcome center hours, visit www.mnvmfund.org.





A Missourian's Story: Ruth Terre Hollander

CAITLIN YAGER
DIRECTOR OF HERITAGE
PROGRAMS, MISSOURI
HUMANITIES

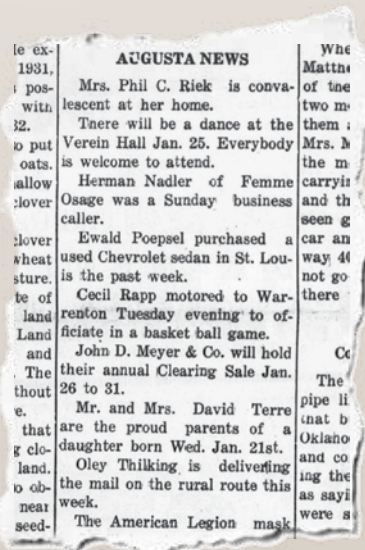
Missouri Humanities has spent the last several years determining the best ways to commemorate the rich heritage of our state: its communities, its historic structures, and, of course, its people. The people of Missouri and their stories are what inspire our organization to do what we do. My job as Director of Heritage Programs allows me to visit communities throughout the state and hear from Missourians of all backgrounds. These everyday people make up the very fabric of our wonderful state, and it is an honor and a privilege to share their stories.

The story of Ruth Terre Hollander came to me somewhat randomly. While attending a meeting at the beautiful Sunflower Hill Farm in Augusta, I had the chance to talk about the history of the property with its current owner, Karen Koehneman. I was amazed at how much she knew about the land's past. She told me of the pages and pages of research she has and how she is still in touch with the family that originally owned the land. She told me of a woman

named Ruth, who spent her early childhood on the farm that once sprawled across the land where Sunflower Hill now sits. I was intrigued to hear that this massive property, with an event venue, farm-to-table restaurant, multiple gardens, and chickens freely roaming, was once home to a modest farmhouse, herds of cattle, and pecan orchards. Though this may seem unsurprising (after all, this was Augusta, Missouri; it is pretty normal that this was once a working family farm), I was inspired that Karen took the time to not only do her research, but to establish a relationship with the family that still cares so much about the land on which they grew up. I asked Karen if I could meet Ruth to hear her (and her family's) story, and a few weeks later, I found myself in Ruth's living room, coffee cup in hand, listening to her recount her life with wisdom, warmth, and a never-fading smile.

Ruth was born on January 21, 1931, in her family's home on their property in Augusta, just like her father and grandfather before her. She comes from a German family, and when asked what kinds of

LEFT: Ruth's grandfather, Herman Terre, as a child in front of the Terre family home in Augusta.



Ruth's birth announcement in the Marthasville Record.

German traditions she remembers growing up, she said, “I just feel like everything was German!” Church services were said in German during her early childhood, the “German work ethic” was always prevalent, and her father and grandfather played saxophone in the local German band. She remembers hearing stories about her family and neighbors being very worried during World War I, and that the German band debated changing their name as to not appear sympathetic to the Germans on the opposition. She recalls, “My mother was a praying woman, so she prayed every night that the U.S. and Germany would reconcile.”

At ten years of age, she and her siblings—Fern, then eight years old; David, then six; and Norbert, then two—spent their early childhood on that farm. She remembers the churches being the center of most—if not all—town activities. There were three churches in Augusta at that time, Catholic, Lutheran, and Evangelical, and all three regularly hosted picnics, dances, and other events that defined the social climate of the town. In addition to attending many of these church events, Ruth spent her free time helping on the farm. “My job, age four and on, had to do with the chickens. I hated the chickens, because of all the unpleasant chores involved with their care.” She fondly remembers the pecan trees on the property. Her family would harvest the pecans to sell during the holidays, which paid for the farm’s real estate taxes and their Christmas.

In May 1941, their mother was very ill and went to stay with her brother in Washington to be closer to the doctor. Ruth’s Aunt Elsa took the two boys to stay with her, and the girls remained on the farm with their dad. With a sweet smile, Ruth recounts that summer when five neighboring ladies each took the girls one day a week while their father worked. One of the families taught them how to ride a bike; another would ask every week what kind of dessert they wanted for next week. Ruth tells me how much of a blessing those five ladies were. Ruth’s mother died in August 1941, and their father was left to both work and raise the young family. Norbert returned home to the farm when school started, and Ruth, being the eldest, was in charge of readying the children for school each morning after their father left early for work. Of course, this was no easy task. Little things—like not being able to find matching socks, or not being able to get lunches together—made the children consistently late for the bus. A neighbor noticed and called the truant officer on the Terre family, who told Ruth’s father that the children could not continue to live like this and would be put in an orphan’s home in St. Louis. Instead, Ruth’s father loaded a few belongings onto a cattle truck, and the family moved to Washington.

She recounts her time in Washington and remembers being amazed when her Aunt Lizzie took her to the library. She had never seen a building full of books; at that point, her only exposure to books had been textbooks and readers that contained stories, not really “books.” She graduated from Washington High School, studied at the University of Missouri–Columbia, and went on to become a teacher in the West Alton/Portage Des Sioux area, where she lived with her first husband, Lou Gerber. Lou died tragically after a car accident, and Ruth couldn’t bear working in the school without him. In 1954, she moved back home to Washington to keep house for her dad and little brother Dave and taught at Campbellton School. During the summers, she worked in St. Louis while staying with Aunt Elsa. It was one of those summers that changed the course of her life in a rather unpredictable and exciting way. When answering an ad for a job in University City,

Aunt Elsa warned her that by the sounds of the ad, it would just be some sales job. When she arrived, sure enough, it was a sales position, but the sales manager was being a little vague about what she'd be selling. "I was afraid it was going to be illegal!" What it was truly amazed Ruth, and she was sold immediately. The product? A vacuum cleaner.

Of course, it's 2019, and the majority of the population has experienced the wonders of the vacuum, to the point where we might consider it just another mundane household object. But to Ruth, in the 1950s, this tool was incredible, and she knew her own excitement meant others would be excited, and she wanted to sell it. She was told she'd have three days of training before she could go out on her own, and she set off on day one with a saleswoman. After selling a machine (for \$10 down and \$10 a month!), the woman said that she was done for the day, as she typically only sold one a week, and she'd just tell the next appointment she was sick. Instead, Ruth asked if she could take the appointment. Ruth demonstrated the vacuum, and they were sold! Ruth told them the price, \$10 down and \$10 a month, to which they replied, "for how long?" "Until it's paid for!" Ruth said... She had not yet learned what they actually cost! Ruth made more that first week selling vacuums than she did in a month of teaching. She was able to pay the debt from her husband's funeral, help her family, and have a bit of disposable income. The next summer, she arrived to find the windows of the business papered over, and when she called the Ward family, Mrs. Ward informed Ruth that Mr. Ward had fallen ill and they had closed the business. She proposed that Ruth purchase the four machines they still had, and she could sell them herself. With the help of her eventual husband, Wallace Hollander, Ruth turned those four vacuums into a major vacuum sales and service business, with locations in seven cities. Ruth and Wallace eventually relocated to south St. Louis County and raised three children—Douglas, William, and Daniel—and still live in the



A photograph of the Terre family home in Augusta, colorized by Ruth.

house next to the original business they opened in 1957. Ruth is still in business—though it has slowed—servicing some of the same machines she sold all those years ago. Her family regularly visits Sunflower Hill Farm on Terry Road (named for her family) to check in on the old family property.

As I sat in Ruth's living room with Karen, listening to Ruth recount the pure joy that her life has brought her, I found myself in one of those situations where I would have been content to set aside my schedule for the rest of the day to sit and listen to her talk. Though life was seldom easy, Ruth said, "I've been so blessed; life is so wonderful." Ruth speaks about her life with a true sense of modesty and positivity, and at 88 years old still works full time with her family managing rental properties—in addition, of course, to the occasional vacuum service call. A couple weeks later, I returned to Ruth's with our Oral Historian, Sean, to record her story. Her parting message to us was: "If you're having a down day, call me, and we'll find something for which you can be thankful!"

Ruth's oral history will soon be publicly available through the State Historical Society of Missouri. For more information about Missouri Humanities' Heritage Programs, please visit www.mohumanities.org/programs/heritage. For more information about Sunflower Hill Farm, visit www.sunflowerhillfarm.com.

Calling All Artisans!

Do you teach a historic craft? Join us as an instructor for our German Folk Arts Workshops at Luxenhaus Farm in Marthasville, MO!

Spring and fall workshops offered annually. Contact Caitlin Yager at caitlin@mohumanities.org or **314.781.9660** to learn more!



Harris-Stowe State University Honors a Civil War Milestone

GREG WOLK, J.D.
HERITAGE PROGRAMS COORDINATOR, MISSOURI HUMANITIES

A man from St. Louis, Hiram W. Reed, was the first enslaved person set free by military authorities during the American Civil War. Reed was born enslaved on May 4, 1830 in north St. Louis. Before the Civil War began, Reed's owner had contracted him out to a steamboat operator; then, early in the war, the steamboat was seized by Union authorities. Because Reed's owner was engaged in acts that supported the seceding states, the general in command of the Union Army in St. Louis ordered that Reed and a co-crewman should be free and "forever discharged from the bonds of servitude." This order of manumission, issued by Major General John Frémont on September 12, 1861, set off a firestorm in Washington, where President Lincoln was engaged in a balancing act to forestall border states like Missouri from joining the Confederacy.

National politics notwithstanding, Hiram Reed found his way to Nantucket Island, Massachusetts (a man who Reed happened to meet recommended the place). Once there, Reed enlisted in the Fifth Massachusetts Colored Cavalry and served honorably until the end of the Civil War. He married Isabella Draper, believed to have been the last surviving member of Nantucket's native Wampanoag tribe. Reed worked as a teamster, and he was active as an officer of Nantucket's Civil War veterans organization, the Grand Army of the Republic. In 1910, an article in the *Boston Daily Globe* featured his amazing life history. Sadly though, this was followed within a year by Reed's obituary in the *Globe*, June 19, 1911. Hiram Reed passed away less than 60 days before the 50th anniversary of the extraordinary event that acknowledged his God-given freedom.

On April 18, 2019, Harris-Stowe State University dedicated an educational panel on its campus, at Olive and Cardinal Streets in Midtown St. Louis, honoring the man from Nantucket. The panel was conceived and designed by Missouri Humanities and funded in part by the Gertrude and William A. Bernoudy Foundation.



LEFT: Grand Army of the Republic, Thomas M. Gardner Post No. 207 (1909). Photo courtesy of the Nantucket Historical Association. Hiram Reed, second row, second from right.

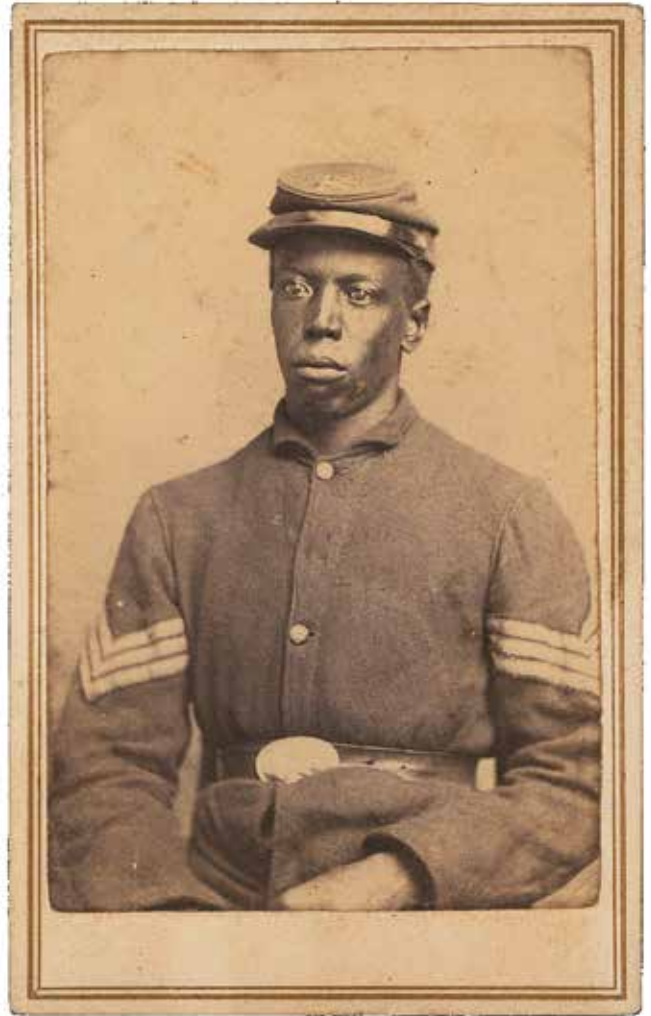
RIGHT: Dedication of educational panel, April 18, 2019. Left to right: Dwaun Warmack, President, Harris-Stowe State University; Sherry Faulkner, Office of Congressman Wm. Lacy Clay, Christine Ingrassia, St. Louis Alderwoman; Greg Wolk, Missouri Humanities; Gregory Carr, Harris-Stowe faculty.

the early circumstances of his life and his subsequent relocation from Missouri to Mississippi may never be known.

Black men faced a plethora of challenges participating in the Civil War. Herman Hattaway writes in the foreword of *The Sable Arm: Black Troops in the Union Army 1861–1865* that “the problem of the Negro soldier was a complex of complexities difficult to confine to any one plane. The problem was not only superficially a military one; it was social and economic; it was ethical and psychological. The fact that the army served as an agent of social change in helping to reach a solution to the problem does not simplify the history of the problem.”

The “problem of the negro soldier” was exacerbated when the soldier was regarded as property, a slave, or fugitive slave—“contraband.” How could persons of inferior status aid the federal government during a time of dissension, fear, chaos, and war? Author Ronald Coddington, in the 2012 book *African American Faces of the Civil War: An Album*, explains that “by serving in the Union military, African American men and their families established themselves in a new and distinctive relationship with the federal government.” Through their sacrifice and service, black men secured an opportunity to prove their worth in upholding the tenets most valuable to the United States; no longer would these men be relegated or regarded as passive bystanders in the development of our nation.

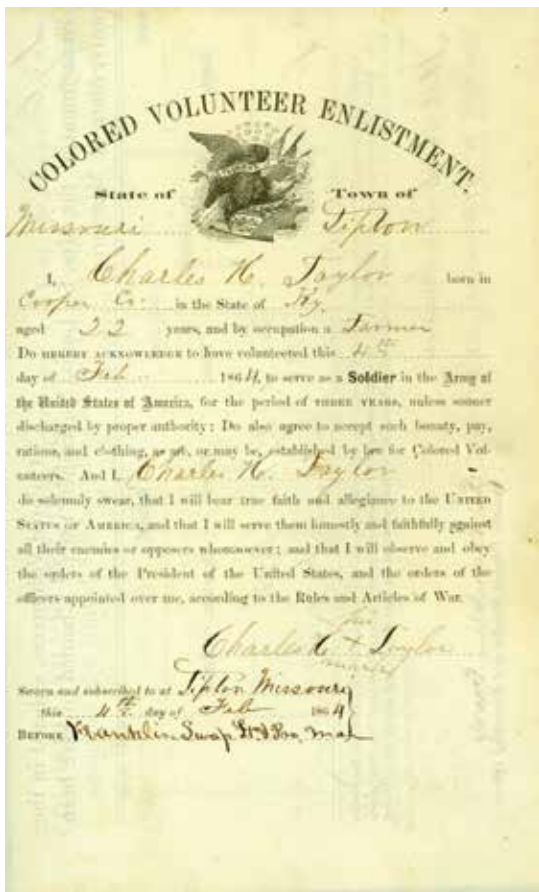
The idea of the black soldier was averse to the fundamentally ingrained cultural ideas surrounding African Americans during this time, and prevailing attitudes regarding the service of black soldiers were initially



Sgt. George Dean, Co. K, 62nd USCT. Dean was born into slavery in St. Francois County, Missouri. In 1863, he enlisted in the First Missouri Colored Infantry (which later became the 62nd U.S. Colored Infantry). He died after the war in St. Louis, Missouri around age 44. Photo courtesy of Gettysburg National Military Park.

mixed. For instance, at the onset of the war, Abraham Lincoln repeatedly refused to accept black Union volunteers, not wanting to alienate loyal or neutral slave-holding states, such as Missouri and Kentucky, through the enlistment (and subsequent arming) of African-American men. But as the war progressed, black Union soldiers were allowed to enlist and were officially recognized by the War Department on August 25, 1862, albeit with unequal pay. After the enlistment of black soldiers, Union leaders also engaged in a larger debate about whether black soldiers should be armed, an option that was also initially rejected by Abraham Lincoln.

Military records show that Tobias was enlisted by Captain Corydon Heath to



Colored volunteer enlistment of Charles H. Taylor, sworn and subscribed to at Tipton, Missouri, February 4, 1864. Photo courtesy of the Missouri Historical Society, St. Louis.

serve in Company B of the Fifth Regiment of the U.S. Colored Heavy Artillery (previously named the Ninth Louisiana Infantry [African Descent]). Tobias survived the battle at Milliken's Bend, but his enlisting officer did not—Captain Heath was murdered by Confederate soldiers after being captured as a prisoner of war. No doubt, the threat of death after capture distressed black soldiers, as many assumed they would not be spared as prisoners of war. In *The Sable Arm*, Cornish writes that “around Port Hudson and Milliken’s Bend came persistent reports of murdered Negro soldiers. General Grant attempted to investigate the alleged hanging of a number of colored soldiers, a white captain, and a white sergeant.”

The issue of personal safety for black soldiers during this time is addressed in the 2011 book *Freedom by the Sword, The U.S. Colored*

Troops 1862–1867 by author William Dobak, who writes,

“the propensity of black soldiers to carry personal weapons is revealed in dozens of regimental orders forbidding the practice. The need for protection is plain from the historical record. When Emancipation caused black people to lose their cash value, their lives became worth nothing in the eyes of many Southern whites. Assaults and murders became everyday occurrences, especially as Confederate veterans returned from the war.”

And while the exact circumstances of Tobias’s desertion in November 1865 may never be known, his intent in taking a Springfield musket upon leaving is very clear: a weapon of this kind may have meant the difference between life or death for a Southern black man after the war.

Following his Civil War service, Tobias lived a long life as a husband and father to seven children, though one cannot imagine the dogged perseverance required to survive and support a family as a black man in Reconstruction-era Mississippi. On the 1870 and 1880 censuses, Tobias listed his occupations as “musician” and “carpenter,” respectively. The 1880 census also shows that all school-aged children in the Orey household attended school. War records from 1884 show that charges related to his desertion were ultimately dismissed, and in the end, Tobias died in his elder years in 1910 in Vicksburg, Mississippi.

Many black genealogists, whether self-taught or formally trained, can speak to the depth of unanswered questions that exist and complicate their efforts. A nagging and persistent uneasiness haunts us as we tirelessly search for answers surrounding family origins, migrations, and major life events. For many black genealogists, questions related to ancestors who lived prior to 1860 will never be answered. County records and slave schedules rarely reveal information beyond the age and gender of most people who were enslaved, resulting in family histories that are all too often lost forever.

MISSOURI HUMANITIES
PRESENTS

German Folk Arts at Luxenhaus Farm

*Learn historic crafts of 19th-century
Missouri Germans*



Spring 2020 Dates:
April 18, 25 & May 2, 9

Registration:
www.mohumanities.org/german-heritage

*Questions? Contact Caitlin Yager
caitlin@mohumanities.org | 314.781.9660*

The Eagle Lands in Missouri: “No Price Can Buy Him”

GREG WOLK, J.D.
HERITAGE PROGRAMS COORDINATOR, MISSOURI HUMANITIES

The 101st Infantry Division of the U.S. Army was created in 1918, but World War I ended before it could fill its ranks with soldiers. This new division was disbanded, only to be reconstituted as a division of the Organized Reserves in 1921. According to plans for our peacetime army, Reserve units were assigned to individual states; the 101st Infantry was assigned to Wisconsin. In 1923, on account of Wisconsinites’ devotion to a particular bird, the Division adopted a shoulder patch that pictured in profile the head of a bald eagle. Fast forward to 1942, during World War II: The Army was developing its airborne capabilities, and it chose the 101st Division as one of the units to convert to airborne operations. Technically, the old 101st Infantry Division ceased to exist when the 101st Airborne Division came to be. Nevertheless, the soldiers of the new unit inherited not only a unit number, but also the eagle on their shoulder sleeves.

What follows is the story of the first “Screaming Eagle.”



War Eagle Monument,
Fredericktown, MO. Photo
courtesy of Victoria Kemper,
Democrat News

A Native American of the Chippewa tribe captured a newly hatched eaglet in northern Wisconsin, and he traded his catch for a bushel of corn. The man who acquired the eaglet took it to Eau Claire, where he kept it as a pet but found it too expensive to maintain. Men gathering in Eau Claire under storm clouds of the coming Civil War paid the man \$2.50 for the eaglet and decided to keep it as a mascot. When fully organized, this group of men became part of Company C of the Eighth Wisconsin Volunteer Infantry. They traveled to Camp Randall in Madison, where many men from many places in Wisconsin went for basic training. The men fashioned a perch on a pole, and at Camp Randall they named the eaglet “Old Abe,” in honor of the President. The mascot was a hit in Madison, and the entire regiment took on the nickname “the Eagle Regiment.”

Some contemporary reports claim the famous eagle was a “she.” In 2016, University of Wisconsin scientists ran DNA tests on a feather that had survived—yes, Old Abe is *that* important in Wisconsin—and declared that Old Abe was male. This writer will nevertheless avoid use of gender-based and species-based pronouns.

Orders came in October, 1861: It was time for the Eighth Wisconsin to enter the war. The eagle had reached a level of fame in Madison—so much so that on October 12, 1861 the trains that carried the regiment were met in Chicago and greeted by a bemused public. The Governor of Wisconsin accompanied the soldiers to Chicago, and he and the officers of the Eighth were feted at a dinner at the Tremont House hotel. On October 13, at 10:00 PM, the regiment reached East St. Louis, and the men detoured and bedded down. The next morning, 1,000 men of the Eagle Regiment boarded the ferries and then entered Missouri, a state already in a state of war.

The first impressions the men had of St. Louis on October 14 must have reinforced their experiences in Madison and Chicago. The U.S. Secretary of War, Simon Cameron of Pennsylvania, was in town on an inspection tour. He was about to make a speech. The Eagle Regiment was hustled off

to hear Cameron’s talk. When the speech concluded, the regiment formed in line of march, ready to move to their temporary camp at Benton Barracks in north St. Louis. One civilian was so impressed with the spectacle that he offered \$500 for the eagle, but Captain Perkins of Company C stated emphatically, “No price can buy him.”

This was not an uncommon experience for raw Union regiments. The march into war could be oddly triumphal; the reality of war came on like a sledgehammer. No regiment saw the transition from hype to horror in quite the way that the Eighth Wisconsin and its famous eagle did. First, the Eighth Wisconsin had been issued *gray* uniforms, something also not uncommon for the times. On their march to Benton Barracks, the men suffered insults and jeers, and a barrage of brickbats, from crowds of Union sympathizers lining their route. Next, perhaps prompted by the first, Old Abe broke free of the leather tether that bound it to its perch, soaring above the rooftops and church steeples of St. Louis for a frightful length of time. Fortunately, the eagle landed on an adjoining street and a constable was able to capture it—or it may be fairer to say that the eagle allowed itself to be captured and returned to duty. What was brewing on October 14, 1861, seventy-five miles south of St. Louis, though, meant trouble of a serious kind.

Ulysses Grant took command of Union troops in Southeast Missouri around the first of September, 1861. Grant’s first nemesis of the Civil War was a general of the Missouri State Guard named Jeff Thompson, who was confounding Union plans in the Bootheel while he was earning the moniker “Missouri’s Swamp Fox.” Thompson, sensing that Grant’s attention was on affairs in Kentucky, found a gap between the Union forces stationed in Ironton and Cape Girardeau, and he determined to exploit it. His troop of cavalymen (known in the vernacular of the time as dragoons) was moving in the direction of St. Louis. When the men of the Eighth Wisconsin lay down their heads after a first, exhilarating day in Missouri, Thompson and his Dragoons were pounding north on an all-night ride. Bound for a railroad bridge and tunnel a few miles



Soldiers of the 101st Airborne Division on June 5, 1944, preparing to board aircraft to land in Normandy on D-Day (note shoulder patch). Courtesy of the Library of Congress.

south of De Soto, Thompson's force, 500 strong, arrived there at dawn on October 15. Taking the bridge and burning it down, Thompson sent a shock wave through St. Louis, a mere 50 miles to the north.

A detachment of the Eighth Wisconsin regiment was placed on the cars that evening, part of a force that went by rail to De Soto to respond to the emergency. These men, on their second night in the war zone, slept on their arms in De Soto, in the rain without shelter. It was barely over 50 hours after they had left Chicago.

On October 20, 1861, the entire regiment was together again in Ironton. Thompson had withdrawn his dragoons to the town of Fredericktown, 20 miles east of Ironton, waiting there for 2,500 infantry soldiers who were marching north to join him. As Ulysses Grant sent Union men from Ironton and Cape Girardeau in an attempt to close in on Thompson, the two armies clashed at Fredericktown on October 21, in a field a mile south of the town center. The Union commander on the scene ordered the Eagle Regiment to the center of town to guard the army's wagons—the men of the Eighth were just too green for live combat. No doubt remembering Old Abe's escapade in St. Louis, the eagle's handlers gave it a sturdier line when they tethered it to the courthouse roof. Frank Flower, who

chronicled this history in his 1885 book *Old Abe, the Eighth Wisconsin War Eagle*, described the scene at the courthouse while the battle raged south of town:

“[A]s the rattle of musketry, the hastening of ambulances, the shouting of officers, the screams of projectiles and the shrieks of the wounded burst upon [Old Abe's] senses in the full tide of battle, he became wild with excitement, leaping and screeching.”

Old Abe was in at least 35 battles after Fredericktown, perhaps most memorably at Corinth, Mississippi, on October 3, 1862: A bullet severed its tether, to let Old Abe soar over the Confederate lines, arguably inspiring the Union troops to turn the tide of battle. Old Abe returned from the war to live in the basement of the Wisconsin Statehouse in Madison until dying as a result of a fire in March 1881. The animal is revered by Wisconsinites to this day: A bronze replica of Old Abe has a perch that oversees the Chamber of the Wisconsin State Assembly, and the eagle's legacy survives as the symbol of one of America's most storied military units. Let us remember, though, that the Eagle *first* screamed on October 21, 1861 at Fredericktown, Missouri.

This article is dedicated to the members of the Missouri Gateway Chapter of the 101st Airborne Division Association and to those members, living and dead, who landed in Normandy on June 6, 1944.



RIGHTFULLY HERS

A pop-up exhibit from the National Archives commemorating the 100th anniversary of the 19th Amendment

TOUR DATES:

KANSAS CITY AREA: SEPTEMBER 2019-FEBRUARY 2020

SPRINGFIELD AREA: FEBRUARY 2020-JULY 2020

ST. LOUIS AREA: JULY 2020-DECEMBER 2020

Interested in hosting the exhibit? Contact us!

For KC: monique@mohumanities.org

For SFD: ashley@mohumanities.org

For STL: caitlin@mohumanities.org

The tour schedule will continue to be updated on our website, www.mohumanities.org



Water/Ways: Coming to Missouri In Spring 2020

MONIQUE JOHNSTON, PH.D.
DIRECTOR OF EDUCATION PROGRAMS, MISSOURI HUMANITIES

In partnership with the Smithsonian Institution, Missouri Humanities is pleased to announce a statewide tour of the *Water/Ways* exhibition. The exhibit is made available in Missouri through the Museum on Main Street (MoMS) initiative, which is a part of the Smithsonian Institution Traveling Exhibition Service. MoMS provides access to world-class Smithsonian exhibitions in partnership with state humanities councils for small-town museums, cultural institutions, libraries, and art galleries across the nation.

Water/Ways addresses our historical and present relationship with water as Americans. This multifaceted, powerful, and interactive exhibit explores water as a critical life-sustaining resource that is central to our daily lives. Water has influenced the settlement of our cities and towns; exists as a source of entertainment, pleasure, and recreation; provides electricity; and supports fish and wildlife, while sometimes

overpowering our lives through damaging floods or difficult droughts. Our relationship with water is complex and beautiful. As climate issues become more pressing, understanding the value and impact of water in our lives is more vital than ever.

The exhibit consists of five sections of multicolored, double-sided, curved panels made to replicate flowing currents of water. It includes touch screens, moveable tabs, and a water simulation exercise that allows visitors to explore the complicated nature of large-scale water resource allocation.

In May 2019, Missouri Humanities held an open call for proposals, and six sites were selected to host the exhibition. Exhibition hosts will also create a local water-themed exhibit as well as provide public programming highlighting major themes of *Water/Ways*, with a \$2,500 program award. In addition, four partner sites were also selected to provide complementary public programming featuring exhibit themes with a \$1,000 program award.



ABOVE: Water in its liquid, solid and vapor states, Yellowstone National Park, Wyo. Photo by Neal Herbert.

LEFT: Fishing on the Chattahoochee River, Ga. Photo by Steve Harwood.



Water/Ways has been made possible in Missouri by Missouri Humanities.

Water/Ways is part of Museum on Main Street, a collaboration between the Smithsonian Institution and state humanities councils nationwide. Support for Museum on Main Street has been provided by the United States Congress.

Water/Ways was adapted from an exhibition organized by the American Museum of Natural History, New York (www.amnh.org) and the Science Museum of Minnesota, St. Paul (www.smm.org), in collaboration with Great Lakes Science Center, Cleveland; The Field Museum, Chicago; Instituto Sangari, Sao Paulo, Brazil; National Museum of Australia, Canberra; Royal Ontario Museum, Toronto, Canada; San Diego Natural History Museum; and Science Centre Singapore with PUB Singapore.

WATER/WAYS HOST SITE LOCATIONS AND DATES

Discovery Center of Springfield

Springfield, MO
May 27, 2020–
July 8, 2020

Salem Area Community Betterment Association/ Ozark Natural and Cultural Resource Center

Salem, MO
July 15, 2020–
August 26, 2020

A.T. Still Memorial Library at A.T. Still University

Kirkville, MO
August 31, 2020–
October 12, 2020

Remington Nature Center/ St. Joseph Museums, Inc.

St. Joseph, MO
October 19, 2020–
November 30, 2020

The Kellerman Foundation for Historic Preservation

Cape Girardeau, MO
December 4, 2020–
January 15, 2021

State Technical College of Missouri

Linn, MO
January 21, 2021–
March 4, 2021

WATER/WAYS PROGRAM PARTNER SITES

Aurora High School Youth Empowerment Project

Aurora, MO

Current River Heritage Museum

Doniphan, MO

Perry County Historical Society

Perryville, MO

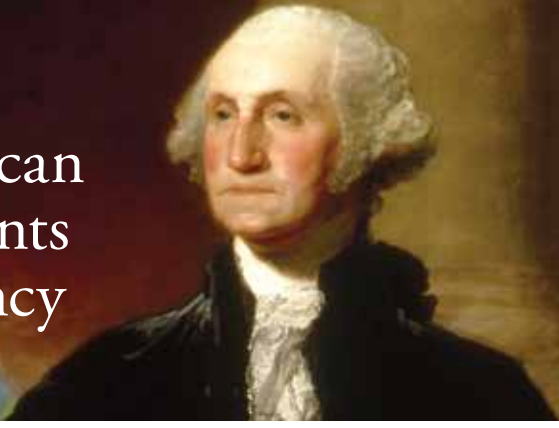
St. Charles City-County Library District

St. Peters, MO

The exhibit will travel throughout Missouri from May 2020 to March 2021.

To learn more, visit www.mohumanities.org.

Teaching American History: Presidents and the Presidency



ASHLEY BEARD-FOSNOW
ASSOCIATE DIRECTOR, MISSOURI HUMANITIES

In partnership with Teaching American History (TAH), Missouri Humanities has launched a two-year program for teachers to explore themes in American history and self-government through the study of original historical documents. Nine separate seminars will be held at exciting and significant locations throughout the Kansas City region. The seminars are free of charge and include a certificate of continuing education from the Ashbrook Center at Ashland University.

All of the teacher seminars within the sequence are entirely discussion-based, with the intention of providing educators the opportunity to dig deep into topics through documents only. Our goal is to equip teachers with the content knowledge needed to more effectively teach their students.

The title of the sequence is Presidents and the Presidency: An Evolution of Power and Role. From the nation's birth to the present, presidential texts have shaped the office. As we prepare for a presidential election in 2020, documents of the past provide context and help illuminate executive duties for Missouri's teachers and students.

The first seminar in the sequence was held on August 21, 2019 at the National Archives at Kansas City and focused on the presidency of George Washington. Educators from across the state came together to discuss how our first president established the office, dealt with challenges of governance and growing political parties, and set precedents that have lasted into our times. Led by TAH's Jeremy Gypton, the seminar included a session titled Cabinet Battles: Hamilton Versus Jefferson. The group shared a lively discussion about Alexander Hamilton's influence on the Washington administration and the impact Hamilton's agenda had on Washington's relationship with Thomas Jefferson. After the seminar, participants explored *We the People*, the featured exhibit at the National Archives at Kansas City.

Experience Presidents and the Presidency: An Evolution of Power and Role at these upcoming seminars:

Andrew Jackson
November 6, 2019
Missouri Innovation Center,
Lee's Summit

Executive Power and the Constitution
February 12, 2020
Midwest Genealogy Center,
Independence

Lincoln and Reconstruction
May 13, 2020
Alexander Major's House,
Kansas City

TR, Wilson, and the Progressive Movement
July 23, 2020
Kansas City Public Library—
Plaza Branch, Kansas City

Seminars in the 2020/2021 academic year will converge around four additional topics:

- Presidents and Political Parties
- FDR, WWII, and the Holocaust
- Truman and Cold War Foreign Policy
- LBJ and Vietnam

Register at www.teachingamericanhistory.org or contact Ashley Beard-Fosnow at ashley@mohumanities.org.

ANNOUNCING MISSOURI HUMANITIES'
2020 Commemoration
of the
Centennial of Women's Suffrage

Missouri Humanities is excited to announce plans to commemorate the 100-year anniversary of the passage of the 19th Amendment, guaranteeing women the right to vote nationwide, ratified on August 18, 1920.

Photos courtesy of the Missouri Historical Society, St. Louis.



Throughout 2020, Missouri Humanities will host multiple programs to celebrate this momentous occasion. We are excited to take this opportunity to educate Missourians not only on the history of the women's suffrage movement, but on the contributions women have made to history and society as a whole.

Final program details will be announced soon; however, the following programs are in the works:

- *Rightfully Hers*, a traveling exhibit from the National Archives commemorating the passage of the 19th amendment, touring the Kansas City, Springfield, and St. Louis areas throughout 2020
- A presentation in Kansas City about the African-American experience during the suffrage movement
- A women's history themed trivia night in Springfield
- A walking tour of women's history sites in St. Louis

Stay tuned to hear more details! If you are interested in partnering with Missouri Humanities for one of these programs, please contact Caitlin Yager at caitlin@mohumanities.org.

Whose Bicentennial Are We Celebrating, Anyway?

CLAIRE BRUNTRAGER
DEVELOPMENT ASSOCIATE, MISSOURI HUMANITIES

Missouri joined the Union as the 24th state on August 10, 1821. We are fast approaching its bicentennial anniversary, in which statewide events and activities are planned to showcase our state’s history, geography, and culture in recognition of the occasion. Yet, as we prepare to commemorate this milestone—and look back at 200 years of statehood—we should ask ourselves: Whose statehood are we celebrating?

In 1819, an application was submitted to the U.S. Congress by Missouri’s Territorial Legislature lamenting the continued denial of Missourians’ full rights as American citizens due to Missouri’s continued status as a territory. They hoped “that their sufferings

[might] soon have an end” and asked for the territory to be admitted into the Union, thus granting them the full “rights, privileges, and immunities belonging to citizens of the United States.” The petitioners claimed the application was “in the name and behalf of the people of said Territory.” In 2019, we understand that this did not mean *all* of the people living in said territory.

In the 17th century, Missouri was dominated by the Osage tribe, who inhabited the region along with various Siouan-speaking peoples, such as the Otos, Iowas, Quapaws, and Missouris. Situated at the crossroads of the Missouri, Ohio, and Mississippi rivers, neighboring tribes like the Kaskaskias, Cahokias, Peorias, Sac and Fox, Shawnees, Kickapoos, and Miamis, were constantly moving in and out of the area. When Europeans arrived, the region was comprised of many populous villages and an extensive and complex trading system up and down the rivers.

The first European settlement, Ste. Geneviève, was established in 1673, and European migration to the region began. Violence and skirmishes broke out between settlers and Native Americans, but European settlement was still sparse, and the fur trade kept the two groups in cohabitation. Throughout the next century, native tribes maintained their autonomy by playing the European colonial sides against each other in the French–English conflict as well as in trade. As the Missouri confluence region passed from French to Spanish and back to French hands, it made little difference to Native American life until the incorporation of Missouri into the United States.

Still a young nation, the United States was looking to expand and secure its borders. The Northwest Ordinance of 1787 put in place a system that was meant to ensure the addition of new lands and states into the nation was orderly. According to the ordinance, new lands were first incorporated as territories. Those living in a territory were under the governance of the U.S. but did not benefit from the provisions of the constitution. A territory was granted more autonomy as its white population grew. But as long as a region remained in territorial status, their officers



Sacred Sun and her child, around 1830. Sacred Sun was a famous Osage Woman living during the time of Missouri’s admission into the Union. Image courtesy of the McKenney and Hall Indian Tribes of North America Collection, University of Washington Library, Special Collections.

and officials were appointed by the President, and they had no voting delegate in the House of Representatives. However, if a territory's white population grew to reach 60,000, the territory became eligible to apply for statehood. Land incentives were used to entice white settlers to new territories and move the region along the process of the ordinance. Statehood represented full inclusion in the U.S., along with all the social and economic benefits that afforded. Citizens of a state had self-government and full and equal representation in the federal government.

Missouri became an American territory in 1803, and an influx of white settlers arrived in the region. More land was needed for the new migrants, so the increasingly powerful U.S. government began pressuring native nations like the Osage to sell their land. American officials used the threat of military action and the continued tide of white settlers streaming across the Missouri River to "persuade" unwilling tribes, who rarely received a fair price for the land they sold.

In 1808, Meriwether Lewis, then the Governor of the Louisiana Territory, issued a summons for all the Osage to move near Fort Clark. The subsequent treaty, known as the Treaty of Fort Clark, forced the Osage to relinquish 52.5 million acres of land in Arkansas and Missouri in exchange for \$1,200 in cash and \$1,500 in merchandise. Additional treaties followed in which Missouri's Territorial Governor, William Clark, arranged for the United States to purchase Missouri from the Osage, thus fully removing the Osage from their homelands.

At the start of the statehood process in 1820, Missouri had an estimated population of only 4,500 American Indians. The population of white settlers had reached 54,903 and was rapidly expanding. Through the mechanisms of statehood, the U.S. government created a system that gave it the power to socially engineer populations by moving and controlling specific demographics as the nation expanded its borders, placing white settlers as the dominant racial group in future states.

The majority of Missouri's native inhabitants relocated to what is now southern Kansas—until 1872, when the U.S. government

coerced them to sell their land again. The Civil War had just ended, and another great migration of white settlers was moving west in search of "available" land. Native tribes were once again relocated to new lands farther west. These repeated forced removals left American Indians in a state of cultural decay. Far away from their sacred homelands, many tribes no longer practiced the traditions of their ancestors.

Throughout American expansion, "statehood" has had different meanings for the many different groups living within the country. For white settlers, statehood meant the right to self-government, but for Missouri's native tribes, statehood meant displacement, cultural decay, and further marginalization. The relocation and removal of specific races as a process of statehood codified a national structure of racial hierarchies in which, today, American Indians remain at the bottom. If Missourians do not recognize and understand this history, they contribute—willfully or otherwise—to the historic structures of racism and abuse from which our state was formed.

As the bicentennial draws nearer, we must reevaluate Missouri's history through the experience of its native peoples. Any bicentennial commemoration will be inadequate if it does not accurately remember that past and work to atone for the injustices which occurred. The year 2021 offers a platform to showcase the different histories and heritages that comprise our communities. We should not miss this opportunity to recognize and represent the historically marginalized members of our state in bicentennial activities—including African Americans and women of all demographics. Let's create a space for all Missourians to come together (an opportunity which many of the bicentennial celebrations of older states have conspicuously avoided) and open the door for all of us to envision a better future. Only then can we celebrate a statehood that is meant for everyone.

To learn more about MH's Bicentennial and Native American programming and upcoming events, please visit our website at www.mohumanities.org.



STORIES THAT MOVE US

Salute to Veterans

As our region's storyteller, Nine is proud to commemorate Veterans Day and to honor the men, women and families of the U.S. military.

The Warrior Tradition

Explore the complicated ways the culture and traditions of Native Americans have affected their participation in the U.S. military.

Monday, November 11, 9:00 p.m.

Military Family Documentary: While Time Stands Still

An inspiring documentary that tells the gripping story of America's military families during war.

Wednesday, November 13, 10:00 p.m.

Songwriting with Soldiers

A unique collaborative between artists and veterans that celebrates music's power to heal and bring diverse people together.

Saturday, November 16, 10:00 p.m.



WATCH ON NINE PBS

nineNet.org



PBS App

ANNOUNCING STATEWIDE LITERARY PARTNERSHIPS!

Missouri Humanities has formally partnered with organizations across the state to support literary projects that:

- Increase public knowledge and awareness about the life, legacy, and work of major literary figures who have made a lasting impact on the state of Missouri
- Support literary endeavors that encourage the development, visibility, and achievement of youth literary programs in Missouri
- Sustain teachers and educators through workshops that enhance classroom literary instruction throughout the state
- Develop and advance programs that offer the public opportunities for literary immersion and increase their appreciation of literature

CONGRATULATIONS TO OUR NEWEST PARTNER!

**Belt Publishing, Kansas City Anthology
Kansas City, MO**



Read from the Start Engages Families at Froebel Literacy Academy

LISA CARRICO
DIRECTOR OF FAMILY & VETERAN PROGRAMS,
MISSOURI HUMANITIES

The Missouri Humanities' Read from the Start (RFTS) program is a collaborative effort with organizations that share a commitment to family reading and literacy. Host sites, including Head Starts, Parents as Teachers, libraries, community action agencies, and schools, promote and recruit workshop participants.

One such site, Froebel Literacy Academy, a public elementary school in the Saint Louis Public Schools district, has been hosting RFTS since 2014. Froebel's driving force is to equip all students with the capacity to be literate, academic scholars who achieve despite the adversities in life. Students will emerge as members of society who lead with integrity. Missouri Humanities is honored to be a part of this purpose by engaging with the families and children at Froebel.

Through the guidance of our Certified Discussion Leaders, participants read and discuss children's books and explore fun activities to nurture early literacy skills in their children. Discussion Leader (DL) Sylnice Williams has been an integral part of this sustained relationship with Froebel and the school's Family Community Specialist, Von D. Smith. DL Williams has been presenting programs with Froebel since the beginning and has acted as a liaison between the school and MH by checking in with Von Smith to book yearly programs, and in return, Smith invites RFTS to participate in their annual first-day-of-school event and their end-of-the-year field day.

Froebel values accountability and believes that parents are the key to student success. They must be included in the educational process. According to Smith, "I am trained to incorporate Dr. Joyce Epstein's model to increase parental involvement. RFTS supports Epstein's Learning at Home, where parents can experience and receive valuable, meaningful, and tangible means to be connected to their student's learning process." RFTS does just this by engaging parents on the importance of reading and emphasizing that reading aloud is the single most important activity a caregiver can do to help a child prepare for reading, learning, and succeeding in school.

It is the support of our partner host sites, like Froebel, that help RFTS provide participants with the tools and know-how to read to their young children regularly—encouraging them to form early habits that foster a lifelong love of reading.

"I have made every attempt to provide the best and most effective partnerships available for the Froebel Literacy Academy families I serve daily. Read from the Start has proven to be one of the most consistent and supportive partners we have. RFTS always inquires how, what, and when to deliver a presentation that provides each family present with substance, techniques and a means to make reading enjoyable, fun, and productive. Ms. Sylnice Williams is phenomenal. She is very approachable and always shows an interest in giving our parents her best each time we have collaborated to have RFTS here at Froebel Literacy Academy."

—Von D. Smith, Froebel's Family
Community Specialist



GROWING READERS

THE MISSOURI HUMANITIES' READ FROM THE START (RFTS)
FAMILY READING PROGRAM OFFERS FREE WORKSHOPS
SPECIFICALLY DESIGNED FOR

FAMILIES

PARENTS/
CAREGIVERS

EDUCATORS

With the guidance of a certified Discussion Leader, participants read and discuss the same high-quality children's books that they will take home or to their classroom. They leave RFTS workshops excited to share new reading techniques and activities that enhance and extend story time. MH partners with local organizations throughout the state to host the workshops. 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 www.readfromthestart.org.**



Read *from the* Start

Missouri Humanities Council Family Program

Humanities and the Future: 2020 Symposium

ASHLEY BEARD-FOSNOW
ASSOCIATE DIRECTOR,
MISSOURI HUMANITIES

Humanities and the Future is a symposium presented by Missouri Humanities each spring in southwest Missouri. The symposium gathers a wide range of students, scholars, and the general public who are ready to exercise imagination in thinking about past human experiences and the future of our shared human experience.

The first *Humanities and the Future* symposium, held in 2018 at Drury University, examined technology. Participants considered bioethics at a session titled *The Medical Humanities: Medicine, Narrative, and the Human Experience*. A second panel, *The Digital Humanities: Current Projects, Future Possibilities*, discussed the exciting work that emerges when humanities and digital media intersect. The presentation address, *Dread Tech Tales:*

Unexpected Consequences of Humans and Machines, by Brandy Schillace, Ph.D., illustrated her work at the intersection of medicine, history, and technology.

Democracy was the theme of the second *Humanities and the Future* symposium, in 2019. Participants explored how the humanities helps us understand democracy both locally and globally. Dr. John Inazu, author of *Confident Pluralism: Surviving and Thriving*



Water

HUMANITIES SYMPOSIUM



Through *Deep Difference*, gave the keynote address. Despite cultural differences and structural problems that have made it difficult to cohabitate peacefully, Dr. Inazu argued that Americans can—and must—strive to live together peaceably by participating as citizens in ways that express tolerance over protest, humility over defensiveness, and persuasion over coercion.

This year, Missouri Humanities will bridge traditional divides between the sciences and the humanities through a study of environmental humanities. Water is the theme of the 2020 *Humanities and the Future* symposium. Across the planet, water powers the environment, impacts climate, and sculpts the landscape. All living creatures rely on water. However, water's impact on humans is much more than just scientific. Water influences our culture: Throughout history, it has

served as a constant source of inspiration for artists, authors, and philosophers.

Water also plays a practical role in American society. Access to water and control of water resources have increasingly become politically charged issues. Communities throughout the nation are coming together to protect their waterways and, when necessary, recover from water-related disasters, such as floods, hurricanes, and droughts. Locally, water and the natural environment are key drivers of the economy. Community members, scholars, and experts from throughout the tristate region, including a Pulitzer Prize-winning journalist, will explore a number of important questions about the past, present, and future of water:

- How has water impacted settlement and migration patterns in the Ozarks?
- What ethical questions exist and how do

communities resolve conflicts over water?

- How does water affect the ways we work, create, and play?
- What innovative solutions will help us care for water and sustain it for the future?

Starting with a kickoff event on the 50th anniversary of Earth Day, April 22nd, *Humanities and the Future: Water* symposium sessions will continue throughout the day on Thursday, April 23rd at public venues in Springfield, Missouri. Through the lens of water, we will appreciate the connection between natural science and the humanities and better understand the central nature of water in our own lives. Details and registration are forthcoming at www.mohumanities.org.

GRANTS AWARDED *March 1, 2019 – September 1, 2019*

Grant Description	Organization	County
16 th Annual Ancestors Gourd Dance and Pow Wow	Red Star Intertribal Gourd Dance Society	Cass
The Clemens Conference	Mark Twain Home Foundation	Marion
Queen Bees Summer Program: The Art of Storytelling Our Story	Peace Education Action Compassion & Empowerment (P.E.A.C.E.) Weaving Wholeness	Saint Louis City
Paddle MO 2019—Exploring the Culture and History of the Missouri River	Missouri Stream Team Watershed Coalition	Shelby
UnHeardOf STL	Sonic Stories	Saint Louis City
Mark Twain Birth Site, Florida, MO	The Friends of Florida	Monroe
Go West! Field Day	The Wornall/Majors House Museums	Jackson
Planning/Design of AV Components—Trail of Tears	Lebanon-Laclede County Library	Laclede
Get Plugged In...Downtown—Missouri's Premier Revitalization Conference	Missouri Main Street Connection	Taney
Be a Part of the Arts!	Moberly Area Council on the Arts	Randolph
Agriculture: A Way of Life	Historical Society of Lee's Summit History Museum	Jackson
Jailbird Production	Bread & Roses - Missouri	Saint Louis City
Steps to Preserving the History of Freedom	The Black Archives of Mid-America	Jackson
Using Design to Enhance Urban Quality of Life, Public Health and Social Equity	Creative Exchange Lab	Saint Louis City
Bridging Difference	William Woods University	Callaway
4 th Grand Interpretive Historical Tour	Sikeston Cultural Development Corporation	Scott
Peace Through Pyramids: Puerto Rico	Circus Harmony	Saint Louis
Speaking of Fashion, featuring Dapper Dan	Saint Louis Fashion Fund	Saint Louis City
LinkStL's Hyde Park Movie Series	LinkStL	Saint Louis City

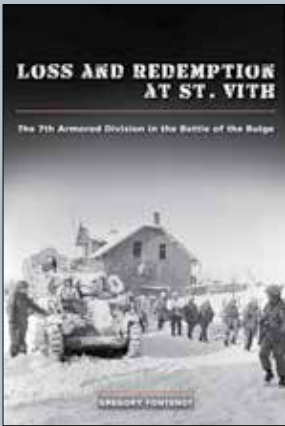
New MH Office in Saint James

Missouri Humanities is excited to announce the opening of a new office in Saint James, Missouri. Located in the old James' Foundation building on Bourbeuse Street, the new office will include a meeting room, a theater area, exhibit space, and an archaeological laboratory. The building is a stone's throw from the Trail of Tears and will allow visitors a chance to ask questions about our ongoing work at the Snelson-Brinker Property (see the 2018 Fall/Winter issue of *MO Humanities* online). We hope that the new office will offer additional opportunities for central Missourians to learn about the many projects and programs that Missouri Humanities has to offer! Please come and visit, talk to an archaeologist, and see archaeological lab work in action!

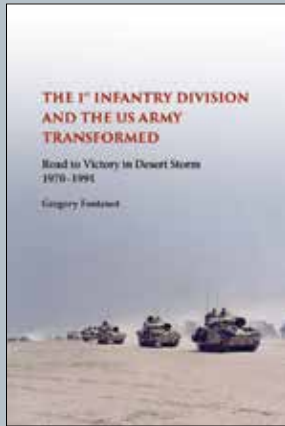
We'd like to also thank the City of Saint James for its influential and enthusiastic partnership in helping to establish us in our new space. We look forward to working with the City to create a nationally renowned museum dedicated to American Indian dislocation.

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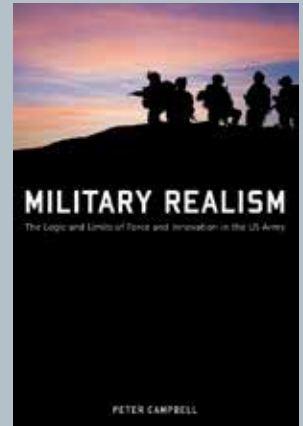
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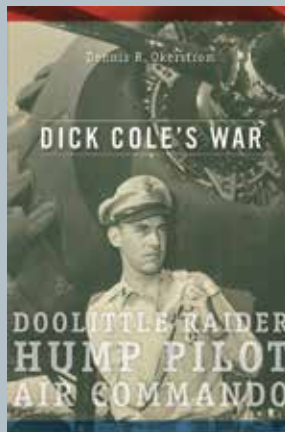
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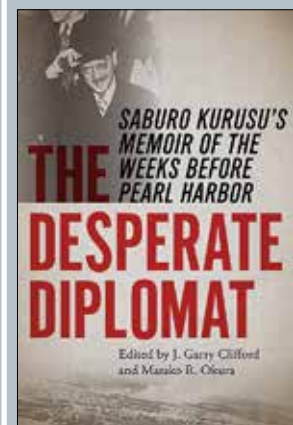
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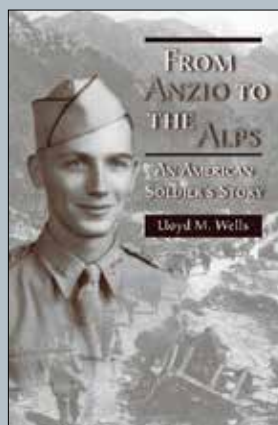
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Sharing Wonder, Connecting and Sustaining our Preservation Institutions, and Transforming the Museum and Archives Profession in Missouri



SARA WILSON
PRESIDENT, MISSOURI ASSOCIATION OF MUSEUMS
AND ARCHIVES
EXECUTIVE DIRECTOR, ST. JOSEPH MUSEUMS, INC.

Founded in 1971, the Missouri Association of Museums and Archives (MAMA) serves over 600 museum and archival sites throughout the State of Missouri with the support of Missouri Humanities. MAMA connects Missouri museum and archive professionals through workshops, conferences, newsletters, and social media. In spring 2019, Missouri Humanities helped MAMA sponsor the Sharing Community Stories: Storytelling and Effective Interpretation in Exhibits workshop at The Story Center at the Mid-Continent Public Library, presented by Linda Norris, Global Networks Program Director for International Coalition of Sites of Conscience. Over the last several years, MAMA has partnered with Missouri Humanities to bring preservation, digitization, and interpretation workshops to Kirksville, Sedalia, St. Charles, and St. Joseph.

Our annual Missouri Association of Museums and Archives Conference, Wonder and Sustainability, will be October 17–19 in Springfield. In addition to connecting with colleagues and learning about the tremendous work of museums and archives across the state, attendees

will tour Springfield-Greene County Botanical Center, the Discovery Center of Springfield, the Springfield Art Museum, Bass Pro Wonders of Wildlife Museum and Aquarium, the History Museum on the Square, and the Missouri State University Special Collections. This conference would not be possible without the generous support of Missouri Humanities.

While advocating for museums and archives in Washington, DC in February, past MAMA Presidents Candace Sall and Linda Endersby and current President Sara Wilson learned that some of our elected representatives were particularly interested in learning about efforts to diversify the field. Upon returning to Missouri, MAMA entered into a new partnership with Missouri Humanities to bring nine paid internships to the state annually as part of the Diversity Internship program, piloted at the St. Joseph Museum this summer. Intern Gary Wilkinson wrote of his experience:



“The time I have spent here has been amazing. I will take these tools from the program with me and use them in my everyday life to be a better individual, friend, student, teacher, and leader. Thank you for these past three months, and for giving me an amazing opportunity to learn, open my mind, and add more of an arsenal to my toolbelt. I strongly suggest that you continue this program, as it was an amazing experience for myself and an eye opener on what is to come for me in this life. Working hard pays off and is very satisfying, as well as rewarding.”

MAMA will coordinate Missouri Humanities–sponsored Diversity Internships in the fall at the Nodaway County Historical Society, McClure Archives and University Museum, and the Missouri State Archives. The Diversity Internship program will transform the future of the museum and archives field in Missouri. We are currently accepting applications for host sites and interns for the spring semester.

The partnership between the Missouri Association of Museums and Archives and Missouri Humanities supports our humanities professionals and the tremendous work they do to preserve our heritage and make it accessible. We hope you will join us and take advantage of our membership benefits.

LEFT: MAMA board members Jamie Henry, Sara Wilson, Doran Cart, Steven Hoffman and Sarah Buchanan tour Jim’s Journey in Hannibal with Director Faye Dant.

RIGHT: Missouri museums and archives preserve our important heritage for future generations. Workshop and conference attendees and interns learn best practices to care for important collections such as the basket collection at the St Joseph Museums.



December 7, 1941

Pearl Harbor, Hawaii

DORINDA MAKANAONALANI NICHOLSON
 WWII HISTORIAN, AUTHOR, SPEAKER, LICENSED CLINICAL SOCIAL WORKER
 BOARD MEMBER, MISSOURI HUMANITIES
 LEADER, RED CROSS SERVICE TO ARMED FORCES

My baby brother was asleep in his crib when the bombs started falling.

Meanwhile, in the front room, Mom twisted the wood knob on the big stand-up Philco radio to listen to KGMB's station while she cooked breakfast. She grabbed a roll of Portuguese sausage out of the icebox and sliced thick circles into the frying pan.

My poi dog, Hula Girl, thumped her tail, sniffed the air, hopped off my bed, and trotted to the kitchen, with me right behind her. She gave Mom a pleading "feed me" look and waited, curled up next to the kerosene stove with her neck and snout across Mom's barefoot toes.

"Hmm, the maneuvers sound so real this morning," Dad said as he filled his plate with two scoops of rice, eggs, and chunks of sausage.

Mom nodded, saying the planes felt too darn close to the house, and how unusual for the Army and Navy to practice drills on a Sunday morning.

That's when the explosions rattled the plates and forks

almost all the way off our yellow Formica tabletop.

The roar of planes was too much for my Scots-Irish dad to ignore. He bolted up from the kitchen table and pushed past Mom. Sprinting to the screen door, he shoved it open and raced down the front steps into the yard.

I was right behind him, squeezing through the door before it had a chance to bang shut.

We shielded our eyes from the low morning sun and looked up into orange-red circles painted on the wings of Japanese torpedo planes.

The planes were so low and loud, Dad had to shout. He was scared they would hit the top of our house.

One plane flew just barely above our treetops and tipped his wings. Since his overhead canopy was pushed back and open, I saw the pilot's face, with round goggles anchored to his forehead.

The fighter plane slid quickly into its final descent and headed for unsuspecting American ships filled with sleeping

sailors, just a few hundred yards from our house.

Our family hid in nearby sugar cane fields, shielding ourselves from the attacking bombers. At dusk, I wanted to go home and see if Hula Girl was okay. But martial law was in place—we were not going home but being evacuated to a sugar plantation, where we slept in the community center on cold, hard floors.

Blackouts began that night over all the islands, the only visible light escaping from the torches of burning oil and orange-red flames of crippled ships burning bright in the harbor. One of the smoldering ships, the *West Virginia*, collapsed on the mud floor of the harbor, ravaged by torpedoes.

Surviving the sinking of the *West Virginia* was 19-year-old Master Sergeant Richard Fiske, who had abandoned ship per Captain Bennion's orders. The faces of the Japanese pilots haunted Richard that night and every night, and fueled his hatred of all things Japanese. He was pleased to be sent to fight on Iwo Jima.



Nicholson with her baby brother Ishmael, Missouri father Buddy Stagner, and Hawaiian mother Pansy a few short months before the bombs fell in their Pearl Harbor front yard on December 7, 1941.

Richard and I would meet decades later and remain friends forever because of the gift he gave me, his story. The story of how hatred can become friendship between bitter enemies, eventually. His friendship story was an example of how the Power of Love can overcome the Love of Power.

His veteran's story became the book *Pearl Harbor Warriors: The Bugler, The Pilot, The Friendship*. After the book was named to the Missouri Mark Twain book list and the DVD was named best DVD by the American Library Association, I joined the Missouri Humanities Speaker's Bureau and shared WWII history across our state.

Years earlier, I came to Missouri to attend college and to meet my father's family for the first time. At college, I met a really cute guy from Missouri and settled here. Perhaps the trauma of surviving a bombing at ground zero is one reason I chose to earn a psychology degree.

Nicholson at a children's literature festival at Central Missouri State University in Warrensburg congratulating a young author for her winning essay.



That therapy license provided a day job to allow me to continue to be an author of and speaker on WWII history from primary resources.

When speaking in schools, I love to ask students to guess which country am I from: "I carried a gas mask with me everywhere. I could not leave my house after dark. I carried invasion currency. My school playground had bomb shelters. I had air-raid drills at school. We painted our windows black so no light could show at night. There was a shortage of food. All mail was censored. What country am I from?"

And after many guesses, I tell them this is their own American history and what happened in WWII, especially through the eyes of children. I then ask them to write their own stories.

I always end with the story of Richard Fiske and his eventual friendship with Japanese bomber pilot Zenji Abe—two former enemies becoming sincere friends. They are an example today of overcoming hatred, bullying, and prejudice.

Eight years ago, I reconnected with Missouri Humanities, this time as a board member. As a therapist who encourages reading with my clients, I enjoyed anytime I could be a Read from the Start leader. Touching and hearing a loving voice while being held forms the needed attachments between caregivers and children. In my therapy practice, my assignments include reading to develop the love of reading, no matter what age.

As I complete my board term, you can tell from my history how deep my love and gratitude for veterans is and what their service means to me. I am honored to have been a part of the Proud to Be program, which continues to recognize the need to have our stories acknowledged, especially veterans.

I testify to you: The pen is mightier than the sword.

DIGITIZING MISSOURI'S

German Heritage



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ARTIFACTS

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- Engaging their young children with books and storytelling;
- Learning to write about their military service;
- Appreciating the cultural diversity embodied by our state's distinctive Native-American, African-American, and German-American histories;
- Challenging themselves to be better citizens through civics education courses and workshops;
- Learning again and again to see beyond the simple, binary divisions of our politics, economics, and demographics to appreciate our common humanity.

YOUR SUPPORT makes all of this possible. These important programs are offered free of charge, but they are not free of cost. We understand that donors like you navigate a world of ever-changing needs and priorities, but there is not a single issue of historical or contemporary importance unaffected by the humanities. Your support will keep our programs freely accessible and widely available throughout Missouri.



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ST. LOUIS OFFICE

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

KANSAS CITY OFFICE

1800 Baltimore Avenue, Suite 1S
Kansas City, MO 64108

SPRINGFIELD OFFICE

Missouri Humanities @ Drury University
900 N Benton Avenue
Springfield, MO 65802

ST. JAMES OFFICE

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LEFT: The Missouri River along Highway 94.