

MH Humanities

SPRING/SUMMER 2023

INSIDE:

2023 SIGNATURE SERIES:

Roots & Routes

CONTRIBUTORS' PERSPECTIVES

**Upcoming Military Trails
Adventure**

**MH Welcomes New Board
Chairperson**



“Reflecting,” by Tom Neumeyer



“Bille Wille on his Front Porch,”
by Tom Neumeyer

“Reflecting” and “Bill Wille on His Front Porch” were photographed on film in rural Cape Girardeau in 1978 by Tom Neumeyer. They originate from a photo documentary titled “Perspectives on the Aging,” created with support from Missouri Humanities and with assistance from Professor Fred Goodwin of Southeast Missouri State University.

Tom is a graduate of Southeast Missouri University and has a background in photojournalism and professional photography. He published the book *Cape Girardeau: Then and Now* and is working on several more regional books, all in collaboration with Dr. Frank Nickell. His affiliations have included several regional and state historical, civic, and arts organizations. He served two terms on the Cape Girardeau City Council. He lives in downtown Cape Girardeau and has four grandchildren.

A Note From the Editor

To our Readers:

For this issue, we encouraged contributors, partners, and staff to write on their lived experiences, relishing in the moments of joy and embracing moments of change, while also recognizing their own lives as being participants in history. Our goal is to encourage Missourians to examine their personal narratives as well as the narratives derived from the culture, environment, and peoples around them. We are actively engaging with a plethora of stories, including those of the underrepresented and marginalized communities. Here, we’ve brought together Missourians to examine our past, the paths we took to get to this modern state, and the forced displacement of the indigenous people whose lands Missourians now occupy.

Oftentimes, we may feel tempted to engage with content that speaks more to experiences we can personally identify with, though we actively encourage readers to expand their realm of engagement and contemplate the lived experiences of others. These stories are passionate, compelling, and at times visceral and difficult to reconcile with. Yet still, they remain vital to our understanding of this place we call home. We hope you find value in and are able to engage with a multitude of narratives contained in this issue.

Kindly,

Ashley Vogel
MO Humanities Editor,
Office Coordinator
AshleyV@mohumanities.org

The views and opinions expressed in *MO Humanities* are those of the authors and do not necessarily reflect the official policy or position of Missouri Humanities and its partners. The content provided is for informational purposes only, and while we take every precaution to ensure the information contained in this issue is correct, we cannot guarantee complete accuracy.

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MH 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 (MH) is a 501(c)(3) nonprofit organization that was created in 1971 under authorizing legislation from the US Congress.

Table of Contents

ROOTS & ROUTES

| | |
|--|----|
| Unraveling Narratives with Our 2023 Signature Series: Roots & Routes | 2 |
| The Paths We've Traveled: A Closer Look at Our 2023 Signature Series | 3 |
| Roots & Routes: The Podcast | 4 |
| In Case You Missed It! | 5 |
| Remembering the Cherokee Removal: Reflections on Filming | 6 |
| MOmentum Gala | 7 |
| Apocalyptic Missouri | 8 |
| Circuitous Routes: A St. Louis Saga | 10 |

CONTRIBUTORS

| | |
|--|----|
| Blackberry Summer | 13 |
| The Prairie Keepers | 14 |
| Mormon Fork Blues & Small Water | 15 |
| Home Run | 16 |
| Trains | 18 |
| Moving West: Farm to City | 20 |
| C'est bon d'avous dzire: Imprints and Fissures in Paw-Paw French | 22 |
| Clippings of History | 25 |

PROGRAMS

| | |
|--|----|
| Proud to Be: Writing by American Warriors | 30 |
| Military Trails of Missouri: An Educational and Family-Friendly Road Trip | 31 |
| Upcoming Events | 33 |
| Missouri Center for the Book Announces Book Selections for "Great Reads from Great Places" | 34 |

GRANTS

| | |
|-----------------------------------|----|
| Grants Awarded | 36 |
| A Court for St. Louis Common Folk | 38 |

BOARD SPOTLIGHT & PARTNERS

| | |
|---|----|
| A Vision for Missouri Humanities and Personal Connections to Roots & Routes | 41 |
| Exploring the Santa Fe Trail | 43 |
| Join Missouri Humanities | 45 |

Unraveling Narratives with Our 2023 Signature Series



ASHLEY VOGEL
MO HUMANITIES EDITOR, OFFICE COORDINATOR

Missouri Humanities remains headstrong in our pursuit of educating and engaging with Missourians and their stories. Missouri’s historically celebrated author, scholar, and activist Maya Angelou once emphasized: “We delight in the beauty of the butterfly, but rarely admit the changes it has gone through to achieve that beauty.” It’s essential to recognize that, like a butterfly, the state of Missouri and the land we inhabit have transformed in many ways over time, and we will continue to reshape and redefine its story in the future.

Similarly, the narratives of Missourians are intriguing, tragic, inspirational, and beautiful all at once; but most importantly, these stories will continue to grow and flourish.

The Paths We've Traveled

A CLOSER LOOK AT OUR 2023 SIGNATURE SERIES

CAITLIN YAGER AND LISA CARRICO
PROGRAM DIRECTORS,
MISSOURI HUMANITIES

We've often heard that we are a nation of immigrants. Like other states in our nation, Missouri's culture, history, and demographics have been consistently influenced by people descended from around the globe as well as Indigenous peoples with strong ancestral ties to this land. **Knowing where our ancestors came from, when and how they arrived, and what happened to them once they got here is central to understanding not just the history of the U.S., but also the history of Missouri.**

Naturally, the immigrant experience has impacted the direction and development of the state, and the various movements of people have influenced politics, populations, demographics, and industrial growth. This said, we'd be remiss to focus solely on the experiences of immigrants. We also acknowledge that a large number of our population are descended from those who were brought here by force, whose lineage may be untraceable. In addition, we must consider the stories and voices of those who were here before us, who were removed from their land, and still have cultural and ancestral ties to it.

As our nation approaches our semiquincentennial in 2026, the National Endowment for the Humanities has been emphasizing the theme #OutofMany, calling upon the United States' motto *E Pluribus Unum*, or "out of many,

one." While this motto has taken many meanings in our country's almost 250 years, we can certainly claim one of those meanings as the unity of many different peoples, of different backgrounds, and from different places.

Through in-person public programming and digital content, we are exploring what influenced the movement of people into, out of, and within our state and are considering how chosen and forced migrations and the changes in transportation throughout our state's history have shaped Missouri and continue to weave a tapestry of diverse cultures that ultimately define and redefine this place.

Our Signature Series: Roots & Routes works to examine these intricate layers of history and their impact on the past and present Missouri, which presents a unique opportunity and a challenge to incorporate many stories from different perspectives as we explore this complex theme and celebrate our diverse state. We hope you'll join us on this journey. Stay connected throughout our 2023 Signature Series by visiting mohumanities.org/movement or scanning the available QR code, following us on social media @mohumanities, and subscribing to Missouri Humanities on YouTube and your favorite podcast platforms.



Stay Connected!



Following the success of our *Eat, Think, & Be Merry* podcast last year, we launched Season 2 of our Missouri Humanities Podcast to coincide with this year’s Signature Series.

Throughout the year, the *Roots & Routes* podcast will bring you conversations with special guests that explore the movement of people, both voluntary and involuntary, and its influence on the cultural heritage, natural environment, and modern makeup of Missouri. Join us as we look at how these movements have shaped Missouri and, to this day, continue to weave a tapestry of diverse cultures that define and redefine this place.



Listen now by scanning the available QR code. The *Roots & Routes* podcast is also available to download on your favorite podcast platform!

In case you missed it!



Featured Film: Si Otsedoha (We Are Still Here): Remembering Cherokee Removal

In January, we released a short film for our 2023 Signature Series. The film follows the Remember The Removal Bike Ride and highlights the endurance, emotions, and bonds of Cherokee people over nearly 1,000 miles along the Trail of Tears.



Proud to Be Reading and Roundtable with Mark Bowden

In January, Missouri Humanities hosted a virtual reading and a roundtable discussion featuring veterans, military personnel, and military family members published in Volume 11 of *Proud to Be: Writing by American Warriors*. The discussion was moderated by New York Times' best-selling author Mark Bowden.



Roots & Routes in Missouri: A Virtual Roundtable

In February, Missouri Humanities hosted a roundtable discussion to consider and explore the impact of movements of people on Missouri's history and future. This conversation set the stage for our 2023 Signature Series.



Roots & Routes of the Ozarks: People and Pathways

Missouri Humanities' 6TH Annual Humanities Symposium, "Roots & Routes of the Ozarks: People & Pathways" centered around the movement of people into, out of, and within the Ozarks—examining how chosen and forced migration and historical changes in transportation continue to inhabit and shape the region.

To learn more about our annual Symposium, contact Lisa Carrico, Program Director, at lisa@mohumanities.org

Remembering the Cherokee Removal

MICHAEL SALDIVAR
CINEMATOGRAPHER

REFLECTIONS ON FILMING

Each December since 2009, selected members of Cherokee Nation gather in Tahlequah, Oklahoma, to begin training for the Remember the Removal Bike Ride that takes place in the following months. The Remember the Removal Bike Ride retraces the 1,000-mile path taken by thousands of Cherokee people during their forced removal from their homelands in Georgia and Tennessee to what is now Oklahoma. Cyclists travel some of the same routes used by their ancestors 180 years ago, when an estimated 4,000 people died due to starvation, disease, and exposure to the elements. As a result, this route is widely known as The Trail of Tears.

Members of the Cherokee Nation ride for nearly 1,000 miles along the Trail of Tears. Images courtesy of the Cherokee Nation Communications.

Through this annual ride, participants can commemorate and learn from our histories. This ride reminds us of Indigenous Americans' suffering during this time and provides an opportunity for those involved to honor their ancestors and recognize their resilience. The Cherokee Nation selects the cyclists based on their written essays, then they conduct interviews and, finally, a physical exam.

“This is not just Cherokee history. This is human history.”

– EMILY CHRISTIE



Scan the QR code to watch “Si Otsedoha (We Are Still Here): Remembering Cherokee Removal”

After learning about the Remember the Removal Bike Ride, I knew this was a project Missouri Humanities needed to highlight and share with Missourians. Fortunately, the nature of this film project aligned perfectly with Missouri Humanities' 2023 Signature Series theme: Roots & Routes.

I had the pleasure of spending two days filming with the Remember the Removal cyclists as they began their journey through Missouri. We started the day at Trail of Tears State Park in Jackson, Missouri, which stands as a memorial to those Indigenous Americans who lost their lives due to a harsh winter, forcing them to wait to cross the Mississippi River.

Months after the ride was over, I was fortunate to interview Will Chavez during a trip to Tahlequah, Oklahoma. Chavez is the Cherokee Nation trainer and one of the first cyclists to bike the Trail of Tears route in 1984. We spoke about the ride, the history, and what the future holds for the Cherokee Nation. There is so much more information and history we couldn't fit into the film; however, we hope the film inspires you, the viewer, to learn more for yourself. By recognizing and remembering the Trail of Tears and the broader displacement of Indigenous American peoples, we can help contribute to a more just society.



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Apocalyptic MISSOURI

WILLOW ONKEN

In February, many Missourians took to social media to express their excitement over spotting iconic Kansas City sights in HBO's newest post-apocalyptic drama, *The Last of Us*. Viewers pointed out shots of the AT&T building, Worlds of Fun, and KC's distinct skyline. Some viewers weren't surprised at all, with a few—including my cousin, who works at Hanesbrands in Lenexa—grumbling about their I-435 commute slowing to a rolling halt back in October of 2022 due to filming.

Instead of getting caught up in the excitement, I found myself with a strange pit in my stomach. There was something uncomfortable, forlorn, and perhaps foreboding about seeing Kansas City portrayed through the lens of an apocalypse: what does it say about my hometown, that it fits so perfectly in a post-apocalyptic drama? Is that really a compliment?

I was distinctly reminded of twelve years ago, when my parents pulled me out of high school early one day to whisk me to Joplin, which had just been struck by the devastating EF5 tornado. My mother's entire family lived there. Five family members lost their homes, and one lost his leg and the use of an arm.



When we reached the city and drove through the rubble-blocked roads, I remember thinking, “Where are the trees?” It had never occurred to me how many trees were in Joplin until they were all gone. I remember staring in terror—and a bit of awe—at the horizon, unobscured by houses and forest, completely flat in a way that looked like a ballistic missile had detonated in the center. I remember asking my mother why there were spray-painted addresses on the road. She answered, “Because they don’t have their homes anymore.”

Joplin mourns the twelfth-year anniversary of the tornado on May 22ND.

Years later, I recall walking to class on Missouri State University’s campus on a Wednesday morning alongside an international student. Tornado sirens began to blare, as they do on every first Wednesday of the month. My companion, in a panic, asked me if we were safe, and I explained to him that it was a routine test because tornadoes are normal in Missouri.

Normal. Sirens, duck-and-cover drills, apocalyptic devastation—normal. The scenes in *The Last of Us* were so unsettling because we’ve seen them before, and we’ll see them again, right here in Missouri. But if *The Last of Us* and the Joplin tornado show us anything, it’s that Missouri and Missourians can endure any hardship—including the apocalypse.



Willow Onken is a screenwriter and game writer from Lee's Summit, Missouri. She received her MFA in Dramatic Writing from Missouri State University.



CIRCUITOUS ROUTES:

A St. Louis Saga

ETTA MADDEN

When German-born Frederick Adolf Wislizenus and Massachusetts-born Lucinda “Lucy” Crane met in Washington, DC, in 1848, they did not anticipate that their lives would intertwine as a family in St. Louis. He was in the nation’s capital as a naturalist who had written of his explorations in the Rocky Mountains. She was helping to care for her older sister, Caroline Crane Marsh, whose chronic ill health demanded assistance. The inclusiveness of the Marshes’ home nurtured the international courtship.

Caroline’s husband, George Perkins Marsh, a Vermont congressman, early environmentalist, and Smithsonian founder, had welcomed his sister-in-law, Lucy. He knew his wife would need physical help and family support as they transitioned from New England. As Marsh biographer David Lowenthal has explained, because the Marshes were lovers of world literature and political liberty, their home also became a magnet for international guests and conversations. Among these visitors, one who appeared often was Wislizenus, Caroline’s physician.

The physician had trained in sciences at Göttingen and Tübingen, where he also led student revolts against Napoleonic oppression. To escape imprisonment as a revolutionary, Wislizenus fled Germany under a false name with his black hair dyed yellow, recounted by his son Frederick’s introduction and English translation of *A Journey to the Rocky Mountains in the Year 1839*. After completing his medical studies in Zurich, he practiced in Paris and elsewhere. As a naturalist, the doctor also explored



Marsh family daguerreotype, with Lucy Crane, standing, George and Caroline seated, c. 1849, Library of Congress, DAG. 231.

the flora, fauna, and terrain which later filled the published volume. In Washington, he could discuss the European revolutions as well as his botanical collections.

During conversations at the Marshes' home, Frederick also had his eyes on Lucy. She, as well as George and Caroline, were charmed by the German. Caroline believed "his uncommon musical accomplishments" won Lucy's attention. Lucy's parents were not keen on the New Englander's relationship with a German, however. They "expressed a feeling of regret," Caroline explained, "that L[ucy] should marry a foreigner." The daughter "yielded to their wishes" and refused the doctor's proposal. More from Caroline's account can be seen in her *Life and Letters of George Perkins Marsh*.

George's political appointment in 1849 as US Minister to the Ottoman Empire helped resolve Lucy's problem—at least temporarily. She traveled with the Marshes across the Atlantic in September, and eventually, the entourage approached Turkey's Golden Horn in February 1850.

There were many surprises for Lucy in this somewhat exotic Eastern culture, but perhaps no surprise was as heartwarming as the one of early June when Frederick arrived for a visit. Caroline wrote that the family could no longer oppose the relationship at this point: "None of us thought it worthwhile to press such an objection further. **If there are no greater differences in character and temperament than those arising from difference of nationality, one may reasonably hope for domestic happiness.**"

The couple wed at the US ambassadorial offices on July 23. From there, Lucy left her older sister and brother-in-law to set out on a

new journey with her husband. The couple traveled north on the Danube for a short stay in his original home in Schwarzburg-Rudolstadt, Germany. Then, it was back to Washington where Lucy gave birth to their son, Frederick "Fred" Augustus (b. 1851). The doctor left Lucy in New England with her family while he went to California, thinking it might offer his family the best opportunities. He soon determined that the new state was too rugged for them. The family relocated to St. Louis in 1852.

Frederick knew the city since he had lived there as a physician before arriving in Washington, and Lucy had heard much about it. Her older brother Silas had moved there from Vermont in 1839 to serve as the second president of the newly founded Kemper College, according to Jack Richardson's "Kemper College of Missouri" (*Historical Magazine of the Protestant Episcopal Church*, Vol. 30, no. 2).

Settled into their new home, the family grew with the births of Florianna "Flora" Louisa (b. 1855) and Caroline "Carrie" Marsh (b. 1858). But the move, distance from their New England family, and multiple children in a short timespan were not easy for Lucy. When the Civil War began in 1861, the couple was a decade into their marriage and parenting three children under ten. Then the stresses of war took their toll both physically and emotionally.

Specifically, the Battle of Shiloh marked a turning point for them in Missouri. Both the Confederate and the Union troops claimed victory, though thousands were killed and another 10,000 were delivered wounded to St. Louis. Lucy's letters to Caroline, housed now within the Crane Family Papers of the New York Public Library, captured the

family's experiences. "Boatloads of the mangled victims of the dreadful wholesale slaughter had arrived," she wrote to Caroline. The men filled the St. Louis streets as the hospitals overflowed. The rawness of their wounds shocked Lucy. Many had remained in the field— "two or three days in their agony alone and uncared for." She did what she could by winding war bandages sometimes 40 yards long, making charpie (shredding fabric into lint for surgical dressing), and then by "thinking" about those "unhappy sufferers." She—a woman with three little ones underfoot—was distressed to not be "doing" something more. But "the Dr.," as she referred to her husband, could offer hands-on help.

Tragedy ensued in the spring of 1862 when diphtheria struck the area. Flora, only seven, succumbed to illness in June, following two weeks of suffering and an emergency tracheotomy. The loss devastated the family. "Our sun is set at noon. The world is blank for us," Lucy wrote to Caroline.

Lucy's grief sent her into depression and isolation, further exacerbated by her position as a transplanted New Englander and abolitionist. She wrote again to Caroline almost six months later, in December:

"It is all bitterness, wrath and malice all over the land. You would hardly believe that some of my nearest neighbors, formerly very friendly, have never entered the house since our dear Flora's death—nor even sent to enquire for her during

her illness—and yet they consider themselves model Christians."

Still wrestling with grief and living in the divided community, she continued:

"I have been to church today—the clergyman & congregation violent secessionists—but it is the only church near enough for me to attend, being only a few steps from our door. In this great city there are very few with whom I have much in common. The Germans are mostly infidels—the church-goers pro-slavery in the worst sense."

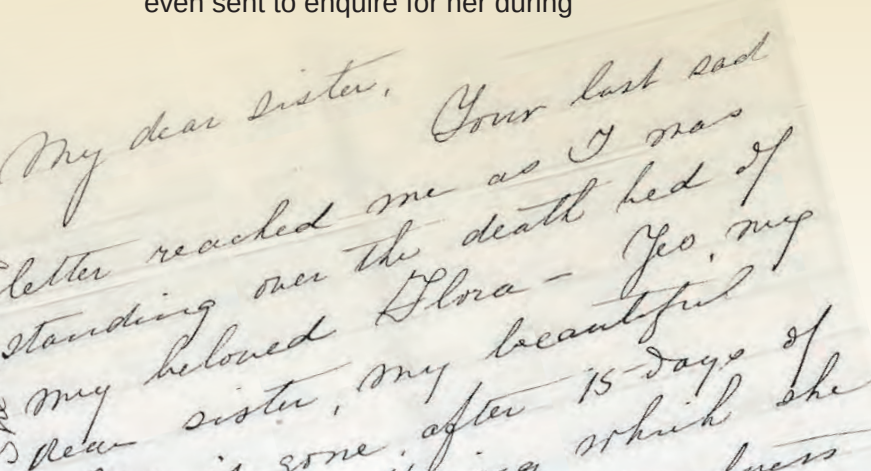
Perhaps recalling her German husband, Lucy caught herself, adding, "There are some—many exceptions." And she concluded her year's end letter with hope, "**There seems to be a good prospect now of Missouri becoming a free state. God grant it.**"

After the war, Lucy and Frederick had two more children: Adolph Edward (b. 1864) and Louisa Natalia (b. 1865). The couple continued to live in St. Louis through their deaths in 1895 and 1889, respectively. They and several of their children were buried at Wislizenus Cemetery in Kimmswick, Jefferson County.



Etta Madden, a former Missouri Humanities board member, writes from Springfield, Missouri, where she is Professor Emerita of English at Missouri State University. Her latest book, *Engaging Italy: American Women's Utopian Visions and Transnational Networks* (SUNY Press 2022), focuses on Caroline Crane Marsh and other nineteenth-century women. Learn more about Etta's writing and public talks at www.ettamadden.com.

Opening lines of letter from Lucy Crane Wislizenus to Caroline Crane Marsh about Flora's death, from Crane Family Papers, The New York Public Library.



Blackberry SUMMER

JUNE GRIGG

When the rural Ozarks' summer is hot and humid, and when the morning dew is heavy on the morning grass, the blackberries ripen their purple-black fruit. These berries were an important food staple for the coming winter, and the older children in the family were roused out of bed before daylight and told to dress quickly and quietly, so the little ones could remain asleep. The last command before leaving the house was to put on shoes so one would not get dew poisoning — an itchy, blistery rash between the toes.

The routine was for Aunt Lois, her two oldest sons, my mom, my sister, and I to load the buckets in the back of the 1950 Chevy sedan and head out to the blackberry patch on Hunter Creek. The ride there was a combination of complaining and bickering about who had more room in the backseat, along with whining about having to pick blackberries in the first place. Aunt Lois normally gained control of the situation by the time we arrived. Then, we were sent off separately with our buckets and cautioned to watch for snakes.

The Ozark Mountain's early morning was cool and comfortable; however, the sun's rays would soon beat down relentlessly. Of course, Mom and Aunt Lois had a quantity goal, and it did not take long to figure out that horsing around and eating half the berries would never get us home.

The desire for play quickly changed to the

need to be efficient or we would remain in the blackberry patch forever. Picking requirements included cleanliness and uncrushed berries. The drive home was relatively peaceful since we were too hot and tired to muster the effort to bicker with one another. I am sure Mom and Aunt Lois were thankful we were finally quiet.

The blackberries were processed the same day of picking. Once home, we helped unload the berries and drew water from the well. It always came as a surprise the large amount of water it took to clean and can blackberries. After washing the canning jars, we were put in charge of entertaining our siblings.

Canning was Mom's pride and joy. All utensils and jars were washed in a tub over the fire in the backyard, jars and lids sterilized, the blackberries inspected for insects and washed no less than two times, and the kitchen table cleared to receive the bounty fresh from the canner. The bounty included blackberry juice, blackberries, and jelly. The blackberry juice was kept for making more jelly later, and the blackberries were used for cobbler or blackberry dumplings. Mom made the best blackberry dumplings in the world.

June Grigg is a retired nursing home administrator. After her first career in industrial quality assurance, she became a nurse and earned a BSN from Drury University. She enjoys spending time with family, volunteering at a local food bank, and writing about her family's life in the rural Ozark Mountains of southern Missouri.



The Prairie Keepers

ANNE SIMONETTI DEATON

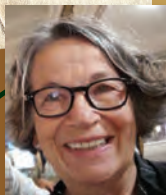
Their numbers are growing—
those believers in looking back to see forward
advocates for the power of restored prairies
to heal past transgressions stirred up by plowing under
plains of wild flowers and tall grasses
that joyfully fed bees, butterflies and birds.

Of course they were not studied transgressions—
those first uprootings of sage and thistle,
wild rose and wood lily, purple clover and phlox,
goldenrod and cone flower, silver leaf and spiderwort.

Clearly they were not isolated transgressions—
those first deep cuts into the rich glaciated sod.
Maybe only unintentional transgressions —
those first hunts which drove off the bison and elk.
Nonetheless, transgressions they were
from the earth's perspective
the first nations' perspective.

What if we acknowledge this history—
seek reconciliation in restoration,
express gratefulness for the soil and all it nurtures,
account for everything mindlessly
taken that deserves renewal?

Why not follow the prairie keepers back to a new beginning?



Anne Simonetti Deaton is married with four grown children. She is a retired teacher, researcher, and public administration who has always loved poetry. Anne believes poetry pares down what might be a longer narrative to its essence and says listen carefully, it's all here, the essential elements of human feeling, the fragility and complexity of relationships, the joy and awe we hold for nature, the world and beyond. Her poetry has appeared in The Artemis Journal.

Mormon Fork Blues

MORGAN JENKINS

Sucking on sugarcane, Persephone strides across the brown creek water. She licks the world's blush, makes earthworms gleam. Sweet buds and snap peas and everything tongue-drag green.

I am the queen.

Her clouds have been bleeding two weeks—rage the shade of rain. We hollow our mouths with switchblades of grass. We make room for ragweed and rot. Red mulch wept onto the sidewalk. We make room for drowning.

I am the queen.

The field rats learn how to swim each spring. Grey opals treading the wide-open wash, grey opals sleeping high in trees. We pray their claws do not brush our feet.

I am the queen.

Cowboy boots balanced on stumps of lawn. The creek sings deadly—belly vein blown, dawn exploded, a paper cut spilling rush. Persephone sings deadly, flattens cattails, reminds us

*I am the queen
of executions and resurrections.*

Small Water

MORGAN JENKINS

Drag us by our auburn hair, down to our Mormon Fork creek where crimson silt, orange clay, shards of weeping willow splay—cocoon the sludge-tight mouth. Barked tongues lisp out dead bluebells and bull shit. This: our baptism drool. A mudpuddle wanting an ocean. Tall pothole. This is where we dip our babies.

Here we pray for soft whiplash, tornadoes that miss—hit a plot of wild chives, place a grey-green wisp on our cheek. Our lives spent pressing leaves for the next generation of honeysuckle hunters. Our greatness is back broken, mist swollen, plush creek filth. Our heirloom okra calling. Piss-poor wealth.



Morgan Liane Jenkins is an emerging writer from the Midwest, and her pieces pay homage to the landscapes of rural Missouri. She currently resides in Kansas City. Her recent publications and awards include Number One Magazine, the Crystal Field Scholarship in Poetry, the Frances W. Kerr Award in Poetry, and the Margaret Leong Children's Poetry Prize. She is the two-time recipient of the Michelle Boisseau Non-Endowed Scholarship in Poetry. She is a graduate of UMKC.

Home Run

SHARLENE LEE

Finding myself in St. Louis for my graduate program, I reflected upon those who, like me, had migrated to the city before. Two of Huping Ling's books *Chinese in St. Louis: 1857-2007* and *Chinese St. Louis: From Enclave to Cultural Community* offer a thorough overview of the history and evolution of the Chinese community in St. Louis. I learned about how the first Chinese immigrants were segregated into an enclave called "Hop Alley" which is at present day downtown by Busch Stadium. My artwork *Home Run, 2022* is an exploration of that neighborhood, which persisted for 100 years before its demolition for the stadium. Upon conducting research through the State Historical



Society of Missouri, I discovered a scarcity of images documenting the area's history, despite its prolonged existence, in contrast to the countless baseball paraphernalia present in the area today. I assembled a collection of all the accessible photos and merged them together to create a 10 ft. long collage. Upon closer examination, I observed various details that revealed how the city was evolving over time. One notable detail was the Gateway Arch being in the early stages of construction, as well as the presence of different advertisements, such as the “new” domestic washing machines, which offered insight into the shifting lifestyles of the residents during that time.



Based in St. Louis and Singapore, visual artist Sharlene Lee uses light, place, and time to create immersive installations exploring themes of cultural identity, belonging, and memory. Her installations aim to shift viewers' perspectives, encouraging contemplation on contemporary power struggles such as the dichotomies of traditional versus modern, east versus west, and male versus female. Lee has a BFA in Visual Communication and will be graduating from Washington University in St. Louis MFA in Visual Art.



Living in downtown Cape Girardeau means being close to the trains. Pausing from raking leaves on a crisp November afternoon, I lean on my rake and listen to the approach of another one being announced by the distant, full-throated blast of the engineer's whistle. Gazing down the hill to the east, I wait for the first glimpse of the train through the lattices of tree limbs that have only recently dropped their leaves. A month ago, I would have been able to hear the train but not see it. But now, in the stark clarity of approaching winter I can watch it passing by, and I can tell it is about to come into view by the recurring sound, *wh-ooot! wh-ooooot!*, growing louder and more urgent as it approaches the downtown area. So, I pause from my labor and watch it. It looks like a long snake of connected barges that climbed out of the river and continued its long, cumbersome journey on land. Slowly it slides through town, following its allotted path along the river wall and Water Street, heading on.

Louis Houck, a key figure in Cape Girardeau history, was responsible for the first train service coming to Cape Girardeau. That story is now vividly depicted in one of *The Mississippi River Tales* murals on the river wall, the collection of which was painted by Thomas Melvin. In 1880 Houck, a local businessman, railroad builder, lawyer, and historian, financed a rail spur to Cape Girardeau

from his main train line, which ran through Delta. Investors had given him six months to complete the laying of the track, and he was right on schedule to complete the project when, as local legend has it, his workers ran out of rails just 1,000 feet from the city limits. So, he ordered

Trains

ROBERT HAMBLIN

a locomotive be driven to the end of the completed track and then had workers continuously remove rails behind the train and re-lay them in front so the locomotive could travel on to its intended destination. According to the legend, which Joel Rhodes's *A Missouri Railroad Pioneer: The Life of Louis Houck* states has been exaggerated in the retellings over the years, the train arrived in the city only minutes ahead of the deadline. The mural captures this detail of the story by showing Houck standing with a pick in one hand and a watch in the other, timing the progress as the workers lay the final section of the track.

Over the next decade, Houck expanded his Cape Girardeau Railway Company, erecting a station at the intersection of Middle Street and Independence, and connecting the line to another of his railroads, the Missouri and Arkansas. Houck eventually sold his 500 miles of southeast Missouri track to the St. Louis and San Francisco Railway Company, popularly known as the Frisco line, which added direct connections from Cape Girardeau to St. Louis and Memphis in 1904. In 1909 an article in the Cape Girardeau *Daily Democrat* newspaper noted the large number of "bright-cheeked girls and lusty youths" gathering at the Frisco station to travel home following the completion of the summer term at the Normal School. By 1932, trains had displaced steamboats as the principal means of conveying both passengers and freight, and for the next three decades the Frisco depot between Main and Water Streets became a focal point of downtown activity.

But those days are long past. Today's university female students are just as lusty as the males, none of them travel to campus by train, and the trains that remain are mere ghost lines compared to the glory days of Houck and Frisco.

Still leaning on my rake, I listen to the slow rattle and thumping of the cars and watch them flow one after another. This train is headed north to St. Louis, and perhaps on to Chicago, Minneapolis, or Fargo. It carries only freight since passenger train service to Cape Girardeau ended in the early '60s. Now the whistle blast is more urgent, its extended *wh-oooooot!* is not so much an alert to drivers and pedestrians to beware as it is an invitation to get on board — a reminder to hurry up, you don't have much time, the train will be leaving soon. The lyrics of Woody Guthrie's song pulse through my mind: "This train is bound for glory, this train. This train is bound for glory, this train."

How could anyone resist such an enticing invitation? For a fleeting moment I want to hurl down my rake, race down the hill, catch the last car like a Depression-era traveler, and ride, contentedly, all the way to the end of the line. However, while such a prospect excites my imagination and curiosity like any prospective trip to another place in search of escape and adventure, I do not move; rake in hand and ankle-deep in autumn red and gold, I feel myself inextricably rooted to this time and place and, though I may sometimes fantasize about being elsewhere as I am now, I know that I am actually quite happy in this here and now.

So, standing still and staying put, I watch as the last cars of the train disappear beyond the sun-glazed roof of the last downtown building, and I listen for the final whistle sound, the last rattle and rumble of boxcar, gone north. Only when these echoes have been relinquished to silence and memory do I interrupt my gaze and take stock once again of my surroundings. There, in my line of vision where I had watched the train, I now see the cupola of the historic Common Pleas Courthouse, now Cape Girardeau's City Hall, rising high above the other buildings, dazzlingly white in the spotlight of the afternoon sun. Beyond it Ol' Man Mississippi, backdrop to this small morality play, continues his slow, steady crawl toward eternity. I lift the rake and return to my task, knowing this place, too, is glory.



Robert Hamblin is Emeritus Professor of English at Southeast Missouri State University in Cape Girardeau, where he taught for fifty years. He is the author or editor of more than 60 books, including poetry, fiction, literary criticism, biographies, and memoirs.



Moving West:

FARM TO CITY

KARL HINKAMP

Most families have their lore, and ours is no exception. My sister and I heard many family stories, generally without the benefit of actual evidence or an exaggeration barometer. We were both born in Kansas City (KC), Missouri and raised in the KC metropolitan area on both sides of the Missouri-Kansas state line.

Our maternal grandfather, Paul Crank, born in 1901 and the oldest of the Crank brothers, grew up on a farm some eighty miles east of Kansas City, in Carroll County, Missouri. The Crank boys, Paul, Dick, Clyde, Howard, and Willis Jr., were at least the third generation of Cranks to farm in Missouri. Their grandfather (our great-great-grandfather), Civil War Union Cavalry veteran John W. Crank, was born in Callaway County, Missouri in 1842. According to a marriage announcement in the March 1, 1860, edition of the Saint Louis Christian Advocate, John Crank had moved west to Carroll County, Missouri.

Part of our family lore is that our grandfather, and his younger brothers, lived with their Aunt Mabel when they moved to Kansas City from the farm. According to their marriage license, Mabel Gorman (Aunt Mabel) of Wakenda, Missouri, married Andy Duane of Norborne, Missouri in 1906. But we didn't know when Aunt Mabel or the Crank boys moved west to Kansas City.

The Genealogy Desk at the Johnson County, Kansas Central Library pointed me to the Kansas City directories, which are on microfilm.

The Kansas City directories begin in the late 1800s and go into the 1950s, listing addresses, respective occupants, and often their occupations. Andy Duane is recorded in the 1909 Kansas City directory as residing at 3246 East 28TH Street. He and Mabel are also at that address in the 1910 Federal Census. Aunt Mabel and her husband lived at several different addresses in Kansas City, Missouri throughout the 1920s and 1930s.

From 1924 to 1926, our grandfather, Paul Crank, is listed as residing at 3401 Charlotte Street with Aunt Mabel. In 1927, Aunt Mabel resided at 3336 Gillham Road, along with Paul's brother, Harold Richard "Dick" Crank. Eventually, Aunt Mabel lived at 35 East 34TH Street, and Clyde, another of the Crank brothers, is also listed at that address (which is now a soccer field) from 1929 to 1931. In 1934 and 1935, Howard, the last of the Crank boys to leave the farm, lived with Aunt Mabel at 2703 Harrison Street. The youngest brother, Willis Crank Jr., stayed in Carroll County before finally moving to Carrollton, Missouri as an adult. The city directory listings gave us proof that the Crank brothers (except Willis) did live with Aunt Mabel when they moved west to Kansas City.

Another piece of family lore is that Paul Crank met his wife-to-be, Louise "Buzzy" Karr, when she would get gasoline at the filling station where he worked.

Our mother's maternal grandmother, Katherine Carr Riordan Karr, known as "Miss Katie," had a large house



Portrait of Paul Crank, and Portrait of Louise “Buzzy” Karr, both from the author’s family collection

on Troost Avenue in Kansas City. The 1899 city directory lists her husband (our great-grandfather), John C. Karr, at 3336 Troost. Our grandmother, Louise Karr (John Karr and Miss Katie’s daughter) has her first listing in the directory in 1914, living at 3336 Troost and is listed there throughout the roaring twenties. Most of the houses on Troost, between 33RD and 34TH Street

in Kansas City, have since been replaced by commercial buildings, paved over, or are now vacant lots, making the exact location of our great-grandmother’s house at 3336 Troost elusive. However, the folks in the Missouri Valley Room at the Kansas City Public Library told me about the Sanborn Fire Maps. Driving around the block multiple times while comparing the current neighborhood with the old Sanborn maps enabled us to locate where Miss Katie’s house had been. The 1896-1909 map places the house fourth from the corner of 34TH and Troost.

And yet, the question remained: did our grandparents, Paul and Louise, meet at a gas station? The 1909-1950 Sanborn map shows the house at the corner of 34TH and Troost had been replaced by a gas station, and the 1924 city directory lists a “Standard Oil Co. Filling Station” at that location. Paul Crank is listed in the city directories from 1924 to 1926 as an employee at Standard Oil while living with Aunt Mabel at 3401 Charlotte—a five-minute walk to the Standard Oil gas station at the corner which was only three houses from where Louise lived.

“Most of the houses on Troost, between 33RD and 34TH Street in Kansas City, have since been replaced by commercial buildings, paved over, or are now vacant lots, making the exact location of our great-grandmother’s house at 3336 Troost elusive.”

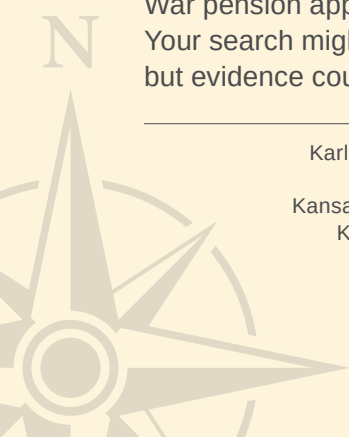
Given what the maps show, along with the city directory listings, it is logical to assume the legend of Paul and Louise meeting at the gas station where he worked is true.

The Kansas City Directories, coupled with the Sanborn Fire Maps, confirmed one part of our family lore and gave very strong evidence for another. However, there is another family story that we can’t prove—when Paul Crank married Louise Karr in 1930, did the priest really declare “Every Karr needs a Crank?”

Old maps and city directories are likely not the most common documents to find evidence of family stories. You might find evidence for your family’s stories in old letters, a Revolutionary War pension application, or a decades-old newspaper article, for example. Your search might be a journey, or piecing together the pieces of a puzzle, but evidence could change your family lore into your family history.



Karl Hinkamp was born in Kansas City, Missouri, and raised in Kansas City, Missouri, and Mission, Kansas (part of the KC metropolitan area). He enlisted in the US Air Force in Kansas City and retired as a Chief Master Sergeant after 30 years of worldwide active duty. Karl holds a BA in History from Nevada State College where he graduated summa cum laude, and an AA in Aircrew Operations from the Community College of the Air Force.



C'est bon d'vous

IMPRINTS AND FISSURES IN PAW-PAW FRENCH

HANNAH KUKAL CURTISS (SHE/HER), MA, MLS
BRANCH MANAGER, MID-CONTINENT PUBLIC LIBRARY

**I would like to respectfully acknowledge those native peoples who were first on the land where this was written, including, but not limited to, the Hopewell, Mississippi, Kansa, Otos, and Missouri tribes.*

When I was a senior at Drury University, I pursued a translation project of a few stories from an old, yellowing book of folktales, transcribed by linguist and folklorist Joseph Médard Carrière in 1937. The tales were recorded in Missouri French, or what some call Paw-Paw French.

Carrière visited Old Mines, an area in Washington County, Missouri, to capture this unique dialect along with the stories of about 600 families who lived there. He turned his recordings into a book, *Tales from the French Folk-Lore of Missouri*, giving us a window into life in a small, isolated town during the early 20TH century. Many of the tales begin with the phrase “c'est bon d'vous dzire” or “it's good to tell you”, inviting the listener, or reader nowadays, to settle in for a good story.

If you're not familiar with Missouri French, that's okay—most people aren't. According to the introduction to his tales, Missouri French is a fascinating amalgam of 18TH-century Canadian French, with a bit of Louisiana French thrown in (mostly, as Carrière notes, to signify fauna and flora not found in Canada) along with very little Spanish (one or two words), a smattering of



dzire



what Carrière calls “the dialect of the Negro slaves,” and a “gradual encroachment of English.” Only a few dozen people are left who speak Missouri French in any capacity, though I highly recommend you experience it by attending La Fête de l’Automne in Old Mines every October!

Before this project, as a high school student learning French for the first time, most of my cultural focus was naturally on France. We touched briefly on France’s colonial conquests without digging too seriously into what it *really* means when a language is found in a country far from its origin, or about what had to happen to those native peoples for a language to succeed in taking root in a new space.

My goal back then was to compile a list of resources, folktales in Paw Paw French and modern French, to be used by language students throughout the state, a glimpse into Missouri’s past. Whatever the origins of primary texts, students must grapple with the fact that language is movement, and the exciting prospects of using what you’ve learned across the globe can be marred by the reasons behind that language’s, and its speaker’s, progression.

For those Missouri French speakers of old, their history began, as one would expect, in France. But they didn’t travel from France directly to Missouri. Their routes took them a couple of centuries to make it to the eastern border of Missouri where the lead was plentiful, and the land was fertile.

People of all classes came to New France, what we now call Canada, for various reasons—adventure, an easier life, marriage. Some stayed in the freezing north, and some continued down the Mississippi River to find warmer weather, more fertile land, and ore to mine.

But of course, New France and the “new world” were not uninhabited, ripe for the taking.



To dig into Missouri's history is to dig into colonialism, control of land that may or may not have been communicated to those living on said land, and the exchange of land for money when kings across the ocean weren't making the profit they envisioned. While the French journeyed down the Mississippi from Canada, the Spanish also found their way to Missouri and left their mark.

So that explains two pieces of the mishmash that makes up Missouri French. While Carrière acknowledges the influence of enslaved Africans on the language, he doesn't speak of any Indigenous linguistic influence. This sticks out to me now, considering that Indigenous words pepper his own English writing and introduction, as he speaks of "ancestors in Kaskaskia" and translates *bois d'arc* to "Osage orange."

Though Paw-Paw French thrived for centuries as its speakers married and settled down in the same area as their parents, its usage would dwindle. Missouri French speakers were forced in the 20TH century to abandon their native language, often at risk of personal harm, as public school and the English language became mandatory.

To study Missouri French, to read the transcribed text of Joseph Médard Carrière and imagine how these oral stories were passed down from generation to generation over a smoky fire and crunchy, fried *croquinoles* before they were forbidden, bowled over by English, is to open a door to the story of our state, one that is often glossed over and glorified at the expense of forgetting our colonial and genocidal past. Missouri's history is *complicated*, no matter how positively or negatively we try to paint it. And language after language has thrived, then died, on its land, from its native

inhabitants to its enslaved Africans, to those French miners in the 1940s.

Language is fluid, a living, breathing thing that must adapt, expand, or die. Think of the multitude of new words we add each year and the nuance in meaning that fluctuates with new technologies and interactions. Missouri French is the epitome of this philosophy, with history and conquest dripping from each added preposition and Anglicized verb.

If I take up this project again, something I think about often, it will require an entire reframing of what I hoped to accomplish. As an avid studier of languages, I wholeheartedly support learning French and using local sources to do it. But those sources must be put into context. These folktales, in their cobbled-together language, illustrate so much more than an opportunity to learn a colonial language. They are a snapshot of the knotty history that underlies every square inch of the United States and an opportunity to teach coming generations of our mistakes, offer reparations to those we have harmed, and move forward towards a collective goal of transparency and ethical consideration of how languages, and people, move, thrive, and die, throughout this world.

Hannah manages a branch of the Mid-Continent Public Library. Previously, she worked at two French immersion schools in Missouri in multiple roles. She received her MLS from Emporia State University and her MA in Franco-Arab Studies from the University of North Carolina at Chapel Hill. She has always been fascinated by language, studying French, Mandarin, Spanish, and Arabic. She is passionate about social justice and DEI and how language can hinder, or facilitate, these endeavors.



Clippings of History



Virginia Brackett's books earned citations from the NYC Library, the Pennsylvania School Librarians Association, and the ALA. Booklist. The New York Journal of Books describes her memoir, *In the Company of Patriots*, as "a classical drama crossed with an archeological dig; instead of pottery shards, burial mounds, and stone tools, it uses scrapbooks, newspaper clippings, . . . and family lore linking the past to the present." She's published dozens of articles, stories, and blogs.

VIRGINIA BRACKETT, PH.D., M.A., B.S.M.T., B.S.B.A.

When I first looked through my great-great grandmother's scrapbook, dedicated to her son in 1889, I experienced many emotions. I felt excited to discover an ancestor who enjoyed collecting news that framed her family's lives as much as I do. I felt an appreciation for the flavor of small-town publishing, where a blurb about the return of a young boy's lost five-dollar bill was deemed worthy news. I felt gratified that she recognized the vital importance to her town of a news source that could strengthen community bonds. Most importantly, I felt a deep gratitude to her for assembling what has become a historical artifact for her family, far beyond what she imagined. Her scrapbook includes articles beginning with the *St. Joseph Daily Gazette* and concluding with the next newspaper iteration, the *St. Joseph Daily Herald*.

The Missouri Humanities 2023 theme, "Roots & Routes," motivated me to become more knowledgeable about my own family roots in St. Joseph and the routes my ancestors traveled to arrive in Missouri. I discovered they emigrated via steam ship from Kentucky and by railroad from Illinois to found businesses, build homes, and raise families. The personal stories revealed by the scrapbook inspired me to continue my research. Such stories are crucial to our understanding of the diverse forces that established not only our personal history, but also shaped our nation. I hope you enjoy these select articles from my scrapbook and are moved to pull your own dusty family documents down from that closet shelf and give them a read. They are well worth your review.

ROMANCE OF THE RICHEST GIRL IN ST. LOUIS

Miss Rachel Lee Drummond,
Adopted by the Rich Tobac-
conist, Receives \$564545,
From His Estate.

MISS RACHEL LEE DRUMMOND became the richest young woman in her own right in St. Louis Monday when she attained her 18th birthday. The Probate Court discharged James T. Drummond as her guardian and ordered him to turn over to her the share in the estate of the late J. T. Drummond, founder of the famous tobacco house of that name, to which she was entitled. This amounted to the tidy sum of \$564,545.68 in stocks, bonds and cash.

There may be other young women in St. Louis who have better prospects and will inherit larger property upon the death of their parents, but Miss Drummond has hers absolutely, and her control of it is not contingent upon anything in the future. She is 18 years old. She is still a schoolgirl. She is in a position to spend every cent of her vast fortune in a day if it should please her to do so.

Miss Drummond is now in school at

Dobbs' Ferry, N. Y., and will probably continue her course there until she graduates. But she says she has no intention of changing her residence and will continue to call St. Louis her home, although she may travel much after she secures her school training.

It is generally supposed among even the close friends of the Drummond family that Miss Rachel is the daughter of the late tobaccoist. But she is not related in any degree of blood to him.

He was her benefactor, and became her foster father. After she had lived in his family several months, he adopted her. He took her into his care when she was two weeks old.

Her father was a Methodist minister and died two months before she was born. Her mother died a few hours after her birth. She was placed in the Methodist Orphan Home, from whence she was taken by Mr. Drummond two weeks later.

He had known her father intimately for many years and interested himself in her on that account.

Since that time, she has never been considered in any other light than as a member of the family. Mr. Drummond desired that she should have the same treatment he accorded the other children and they soon learned to regard her as a sister. Her relations with them have continued to the present time to be of that character

that brothers and sisters should hold to each other.

The story of her life is never discussed by the members of the family. She would probably never have known of herself if her foster brother, Harrison I. Drummond, had not decided it was the best thing to tell her after his father's death.

He was moved to inform her how she came into the family in the fear that, if he did not do so, some other person would and thereby cause her much trouble and humiliation.

She was mentioned in the will as an adopted child, and it is regarded as reasonably certain that she would in the course of time discover her origin. So she was told in order that future trouble might be avoided.

When she was formally adopted, Mr. Drummond allowed her to keep her family name of Lee as a part of her name. She was accordingly christened as Rachel Lee Drummond.

When Mr. Drummond died in September, 1897, Harrison I. Drummond was appointed guardian for Miss Rachel. He continued to act in that capacity until January of this year, when he became disqualified by moving to New York. His brother, James T., succeeded him as curator of her estate, and on Monday he ceased to act, having turned over to Miss Drummond all of her property.

MISSOURI AND KENTUCKY MAY 7, 1902



Miss Rachel Drummond, Daughter of the Late J. T. Drummond. She is Now at School in the East. Miss Drummond is Said to Be the Richest Girl, in Her Own Right, in St. Louis.

Romance of the Richest Girl in St. Louis

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A NOBLE CHRISTIAN LADY

AN ELOQUENT TRIBUTE TO THE LATE MRS. KERCHEVAL.

FROM ONE WHO APPRECIATED HER GENUINE KINDNESS.

The Deceased Was One of the Pioneers of St. Joseph and Her Time Was Devoted to Not Only Caring for Herself and Family, But to Seeing That the Strangers to the City Should Share in All the Frontier Could Furnish.

The funeral of the late Mrs. Helen Kercheval was attended by every old resident of St. Joseph, to whom the deceased was endeared in all that goes to make up the thorough friendship. Mrs. Kercheval was one of the pioneers of St. Joseph, and there is not one of the old settlers who is yet alive, but will look upon her death as a calamity. She was a lady of superior mental ability and character, and her good deeds will live while the memory of her friends exists.

One of the most prominent educators of St. Joseph who has lived here since prior to the war and was one of the intimate friends of the deceased, yesterday furnished the following tribute to her memory which will find a responsive echo in the heart of all of the friends of the deceased. He said:

"I have just returned from paying my last sad tribute of respect to the memory of one of the oldest settlers of St. Joseph, Mrs. Helen Kercheval, widow of the late Capt. F. B. Kercheval.

"Mrs. Helen Kercheval died in the 76th year of her age on Sunday night, April 3. When she left the realms of time for her eternal home in heaven, as pure a spirit winged its flight to the bosom of its maker as ever breathed its sweetness forth on this sin-stained earth.

"Mrs. Kercheval was the first lady whom the writer of this article and his family met in St. Joseph when they landed from the steamboat Polar Star, on the 1st day of May, 1855. St. Joseph, even in those early days, boasted of being the metropolis of the Missouri valley and claimed a population of 5,000. It had all told, probably, about 3,000 people. The business was confined exclusively to Main street, the portion of the city for a few blocks east of Main street comprising the residence portion. There was scarcely a sidewalk, hardly a paved street in the town, and there were no facilities whatever for street sprinkling. In addition to the dust from the streets, when the wind blew from the southwest, the town was literally smothered in the clouds of dust which was blown with almost terrific fury from the sand bar on the Kansas side of the river.

First Glimpse of St. Joseph.

"As the Polar Star rounded the bend in the river below the city on that first day of May, 1855, a strong wind carrying with it blinding clouds of dust from the sand bar on the Kansas side, made it difficult for our boat to stem the wind and current and effect a landing. When she landed and we came out on the deck, it was possible to catch only glimpses of the town as the clouds of dust would lift for a moment. My family consisted of my wife, an infant child so sick that a physician had to

be summoned before we left the boat, my youngest brother, whom I had brought with me from Virginia, as one of our family, his parents being dead, and a servant girl. We had only one acquaintance in the whole place, and he was a young man boarding in a private family. We had traveled all the way from Eastern Virginia, going by rail to Wheeling and by boat the remainder of the way. We were travel worn and tired, with a sick infant—strangers in a strange land. Our one friend here had secured a house for us, but we could not move into it until our furniture was put in place. The only apology for a hotel in the town at that time was the inn on Market Square from which the stage coaches started for St. Louis. The prospect before us seemed gloomy and disheartening. We could not possibly have arrived under more unfavorable circumstances.

"We were feeling blue and homesick indeed, when our friend, the one acquaintance we had in the place, himself having settled here only a few months before us, came on board and said that he could not think of taking us to the hostelry on Market Square, and that he had taken the liberty to mention to his friend Mrs. Kercheval, that we were coming, and she had immediately requested him to watch for our boat, and bring us direct from the boat to her house, to remain as their guests till we could get our house ready for our reception. I and my family have not forgotten, we never can forget the kind and cordial greeting with which she met us when we entered her house. We had come from a state in which such acts of hospitality were not uncommon, but we did not expect to find such unselfish kindness shown to strangers in what was then the new and far west.

"I mention this incident because it so clearly portrays the lovely character of Mrs. Kercheval. She was kind, hospitable and generous to a fault if that were possible. She was the most affectionate of wives, the tenderest and most loving of mothers, a faithful friend, a genuinely unselfish woman. Above all, she was a sincere and consistent Christian. She and her deceased husband, Captain F. B. Kercheval, were among the most prominent and highly respected citizens of St. Joseph.

"No one was held in higher esteem by the early settlers of this city and those who knew them later than they and their interesting family. If from her happy home in heaven our dear friend can see the hearts and know the thoughts of those on earth, the writer of this imperfect tribute wants her to know that there is one family in this city who will every embalmed forever in their grateful hearts the memory of this act of kindness, which, simple as it seemed to her, was of more value to them at the time than gold or precious stones."

Mrs. Helen Kercheval was born in Christian County Kentucky February 2nd 1822

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A Noble Christian Lady

AN ELOQUENT TRIBUTE TO
THE LATE MRS. KERCHEVAL.

FROM ONE WHO APPRECIATED
HER GENUINE KINDNESS.

The Deceased Was One of the Pioneers of St. Joseph and Her Time Was Devoted to Not Only Caring for Herself and Family, But to Seeing That the Strangers to the City Should Share in All the Frontier Could Furnish.

The funeral of the late Mrs. Helen Kercheval was attended by every old resident of St. Joseph, to whom the deceased was endeared in all that goes to make up the thorough friendship. Mrs. Kercheval was one of the pioneers of St. Joseph, and there is not one of the old settlers who is yet alive, but will look upon her death as a calamity. She was a lady of superior mental ability and character, and her good deeds will live while the memory of her friends exists.

One of the most prominent educators of St. Joseph who has lived here since prior to the war and was one of the intimate friends of the deceased, yesterday furnished the following tribute to her memory which will find a responsive echo in the heart of all of the friends of the deceased. He said:

"I have just returned from paying my last sad tribute of respect to the memory of one of the oldest settlers of St. Joseph, Mrs. Helen Kercheval, widow of the late Capt. F. B. Kercheval.

"Mrs. Helen Kercheval died in the 76TH year of her age on Sunday night, April 3. When she left the realms of time for her eternal home in heaven, as pure a spirit winged its flight to the bosom of its maker as ever breathed its sweetness forth on this sin-stained earth.

"Mrs. Kercheval was the first lady whom the writer of this article and his family met in St. Joseph when they landed from the steamboat Polar Star, on the 1ST day of May, 1855. St. Joseph, even in those early days, boasted of being the metropolis of the Missouri valley and claimed a population of 5,000. It had all told, probably, about 3,000 people. The business was confined exclusively to Main street, the portion of the city for a few blocks east of Main street comprising the residence portion. There was scarcely a sidewalk, hardly a paved street in the town, and there were no facilities whatever for street sprinkling. In addition to the dust from the streets, when the wind blew from the southwest, the town was literally smothered in the clouds of dust which was blown with almost terrific fury from the sand bar on the Kansas side of the river.

First Glimpse of St. Joseph.

"As the Polar Star rounded the bend in the river below the city on that first day of May, 1855, a strong wind carrying with it blinding clouds of dust from the sand bar on the Kansas side,

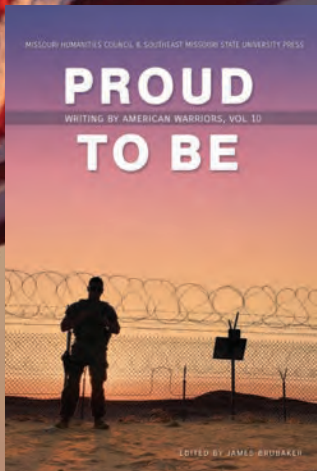
made it difficult for our boat to stem the wind and current and effect a landing. When she landed and we came out on the deck, it was possible to catch only glimpses of the town as the clouds of dust would lift for a moment. My family consisted of my wife, an infant child so sick that a physician had to be summoned before we left the boat, my youngest brother, whom I had brought with me from Virginia, as one of our family, his parents being dead, and a servant girl. We had only one acquaintance in the whole place, and he was a young man boarding in a private family. We had traveled all the way from Eastern Virginia, going by rail to Wheeling and by boat the remainder of the way. We were travel worn and tired, with a sick infant—strangers in a strange land. Our one friend here had secured a house for us, but we could not move into it until our furniture was put in place. The only apology for a hotel in the town at that time was the inn on Market Square from which the stage coaches started for St. Louis. The prospect before us seemed gloomy and discouraging. We could not possibly have arrived under more unfavorable circumstances.

"We were feeling blue and homesick indeed, when our friend, the one acquaintance we had in the place, himself having settled here only a few months before us, came on board and said that he could not think of taking us to the hostelry on Market Square, and that he had taken the liberty to mention to his friend Mrs. Kercheval, that we were coming, and she had immediately requested him to watch for our boat, and bring us direct from the boat to her house, to remain as their guests till we could get our house ready for our reception. I and my family have not forgotten, we never can forget the kind and cordial greeting with which she met us when we entered her house. We had come from a state in which such acts of hospitality were not uncommon, but we did not expect to find such unselfish kindness shown to strangers in what was then the new and far west.

"I mention this incident because it so clearly portrays the lovely character of Mrs. Kercheval. She was kind, hospitable and generous to a fault if that were possible. She was the most affectionate of wives, the tenderest and most loving of mothers, a faithful friend, a genuinely unselfish woman. Above all, she was a sincere and consistent Christian. She and her deceased husband, Captain F. B. Kercheval, were among the most prominent and highly respected citizens of St. Joseph.

"No one was held in higher esteem by the early settlers of this city and those who knew them later than they and their interesting family. If from her happy home in heaven our dear friend can see the hearts and know the thoughts of those on earth, the writer of this imperfect tribute wants her to know that there is one family in this city who will carry embalmed forever in their grateful hearts the memory of this act of kindness, which, simple as it seemed to her, was of more value to them at the time than gold or precious stones."

Proud to Be: Writing by American Warriors



“Emotional work by veterans of U.S. military conflicts from World War II to Afghanistan, in creative nonfiction, poetry, fiction, and photographs. . . The poems are really something.”

— ST. LOUIS MAGAZINE

Volume 12

Volumes
1–11
\$5 EACH

COMING NOVEMBER 2023

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 experiences.

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 learn more about this program, how to submit your work to future volumes, and to purchase *Proud to Be* online, visit mohumanities.org/proud-to-be-anthology-series.

AN EDUCATIONAL AND FAMILY-FRIENDLY ROAD TRIP



Military Trails of Missouri

LISA CARRICO
PROGRAM DIRECTOR, MISSOURI HUMANITIES

The Military Trails of Missouri program invites families and individuals to visit military museums, memorials, and battlefields throughout Missouri to learn about the state's rich military history. The program incorporates twelve museums, memorials, and Civil War battle sites.

As families and individuals go from site to site collecting commemorative stamps and coins, they'll learn about Missouri's connection to military-related events from the Revolutionary War through modern-day warfare, including contributions by state veterans, military heroes, and leaders.

The adventure begins by picking up a special keepsake passport booklet at one of the twelve participating locations. This passport serves as an informational guide inviting participants to discover the military stories each site offers. As families and individuals go from site to site collecting commemorative stamps and coins, they'll learn about Missouri's connection to military-related events from the Revolutionary War through modern-day warfare, including contributions by state veterans, military heroes, and leaders. Upon collecting all twelve stamps in their passports, participants earn their very own completion coin—available at any site!

The Military Trails of Missouri program was created in partnership with Missouri's National Veterans Memorial (MNVM), with Missouri





Humanities awarding a grant of \$33,000 to MNVM in support of the coins and passports. Funding for that grant was provided by the National Endowment for the Humanities (NEH) as part of the American Rescue Plan (ARP) and the NEH Sustaining the Humanities through the American Rescue Plan (SHARP) initiative.

“Missouri’s National Veterans Memorial was so thankful to receive this funding,” says Rae Lynn Munoz, Executive Director of MNVM. “The purpose of developing the Military Trails of Missouri program was a way to stimulate Missouri’s economy by providing an incentive program to encourage families to visit Missouri’s military museums and battlefields throughout the state.”

For the program, MNVM, with design and distribution support from Amanda Schwent with Mid-West Marketing, created the program logo, passports, coins, and stamps. Stamps and coins display the logo of their respective site, and the completion coin incorporates the emblem for each branch of service. On the back side of all the coins is the program logo—an outline of the state of Missouri inside a circle. Inside the state, lines run from Jefferson City, noted by a star in the center, to the geographical locations of the other participating sites. The logo includes a profile of Harry S. Truman, the 33RD president of the United States, and Ulysses S. Grant, U.S. general, commander of the Union Armies (1864–65) of the American Civil War, and 18TH president of the United States—both holding significant ties to Missouri.

According to Missouri’s very own Harry S. Truman, “The only thing new in the world is the history you don’t know.” This program is an invitation to learn something new. Altogether, the Military Trails link military history with artifacts, assets, and stories throughout the state to help Missourians and participants understand the state’s role in America’s military history and the contributions made to more distant conflicts.



The program starts in late spring, just in time for summer, to offer an educational and family-friendly Missouri vacation or road trip. To begin your adventure and learn more, visit mohumanities.org/military-trails or scan the QR code.

UPCOMING



To see more humanities-focused events around Missouri, or for more information on the listed events, please visit our Community Calendar at mohumanities.org/calendar/ or by scanning the available QR Code.



MAY 31ST-JUNE 3RD, 2023

Scott Joplin Festival
Sedalia

JUNE 2ND-3RD, 2023

Old Time Music Ozark Heritage Festival
The Civic Center in Historic Downtown West Plains

JUNE 9TH, 2023

The Shared History of Germans and African Americans
Roland Fine Arts Center at Hannibal-LaGrange University in Hannibal

JUNE 10TH, 2023

Katy Trail Read and Ride
Peers Store in Marthasville

JULY 13TH, 2023

Cultural Heritage Workshop
Joplin

JULY 20TH, 2023

Native Missouri at the Time of the Louisiana Purchase
Warren County Historical Society in Warrenton

JULY 21ST, 2023

10TH Annual U.S. Grant Symposium
Soldiers Memorial Military Museum in St. Louis

AUGUST 26TH, 2023

Katy Trail Read and Ride
Windsor Trailhead in Windsor

AUGUST 27TH, 2023

Collecting In Missouri: How Two Kansas City Women's Love For "Small Things" Grew a National Museum
Nodaway County Historical Society in Maryville

SEPTEMBER 13TH, 2023

Crossroads Exhibit
opens in Kennett

OCTOBER 6TH-7TH, 2023

Heartland Book Festival
Kansas City

OCTOBER 31ST, 2023

Crossroads Exhibit
opens in Brookfield

MISSOURI CENTER FOR THE BOOK
ANNOUNCES BOOK SELECTIONS FOR

“Great Reads from Great Places”

LISA CARRICO
PROGRAM DIRECTOR,
MISSOURI HUMANITIES

As the Missouri Affiliate for The Library of Congress Center for the Book, Missouri Humanities selected two books for 2023 as being representative of the state’s literary heritage. With input from numerous literary and literacy-based organizations and individuals who serve on the Missouri Center for the Book Planning Team, *The Rhino Suit* by Colter Jackson and *The Last Children of Mill Creek* by Vivian Gibson were selected to represent the state at the 2023 National Book Festival.

These titles are a part of the “Great Reads from Great Places” list for the 2023 National Book Festival by the Library of Congress. The list features books and authors representing the literary heritage of all 50 states and U.S. territories.

The 2023 National Book Festival will take place on Saturday, August 12TH, at the Walter E. Washington Convention Center in Washington, D.C. Missouri Humanities will participate in the “Roadmap to Reading” activity, where each Affiliate Center showcases its book selection. Every year since 2002, thousands of families and individuals visit affiliate booths to collect stamps to fill their “Roadmap to Reading” passport maps while learning about books from all over the country. Missouri Humanities is thrilled to showcase a selection of Missouri’s brilliant books and authors to people nationwide!

OUR 2023 “GREAT READ FROM GREAT PLACES” PICKS:

For Youth Readers:
***The Rhino Suit* by Colter Jackson**



Children’s author/illustrator Colter Jackson grew up in Sedalia, MO, and her children’s book, *The Rhino Suit* is somewhat autobiographical, though the little girl in the story is drawn to look like her daughter. Jackson admits that she was very sensitive growing up —she was often told to “toughen up” or “get a thicker skin”— and that is

the basis for her book. *The Rhino Suit* tells the story of a young girl who feels everything so deeply that seeing things like litter in the street, an animal without a home, and a parent in pain is enough to make her want to hide. She creates a rhino suit to protect herself— but soon realizes it keeps her from seeing the good, too. The book ends

with “A Note to My Extra Sensitive Friends” and a list of things kids can do when they are overwhelmed by their feelings.

Jackson moved to the East Village of Manhattan

in New York City in 2002 after earning a journalism degree from the University of Missouri-Columbia. She has worked in advertising as a writer and creative director in New York City for over a decade, spent

time at the United Nations as a speechwriter, and has written scripts for Tina Fey and the UN’s Secretary-General, Ban Ki-moon. She holds an MFA from Sarah Lawrence College and is currently working on a novel.

**For Adult Readers:
The Last Children of Mill Creek by Vivian Gibson**



Vivian Gibson was raised on Bernard Street in Mill Creek Valley and has lived in New York City and Liberia, West Africa. She started writing short stories about her childhood memories after retiring at

age sixty-six. Her work has been produced as part of *50in50: Writing Women Into Existence* at the Billie Holliday Theater in Brooklyn (2018) and published in *The St. Louis Anthology* (Belt Publishing, 2019).

Vivian Gibson’s bestselling memoir of growing up during the 1950s in a segregated St. Louis neighborhood has been hailed by critics as “a spare, elegant jewel of a work” and “a love letter to Gibson’s childhood.” In gorgeous prose, Gibson transports us back to her everyday life before her neighborhood was

demolished. You’ll read about the triumphs and daily struggles of her family and about the individuals who made Mill Creek into a tight-knit African American community.

The Missouri Library Association named her 2022 Author of the Year, and Missouri Humanities honored her with a Literary Achievement Award in 2020. *The Last Children of Mill Creek* is an essential book for anyone interested in urban development, race, and community history—or for anyone who was once a child.



To learn more about the Center for the Book and our Great Reads, please visit mohumanities.org/center-for-the-book, or scan the available QR code.

Our 2023 “Great Reads from Great Places” authors will be featured at the upcoming Heartland Book Festival in Kansas City!

JOIN US IN KANSAS CITY FOR THE FIRST



HEARTLAND
**BOOK
FEST**
find your story

CELEBRATING THE TRANSFORMATIVE POWER OF STORY IN PARTNERSHIP WITH KANSAS CITY PUBLIC LIBRARY, MISSOURI HUMANITIES, AND MISSOURI CENTER FOR THE BOOK

HEARTLANDBOOKFEST.ORG
OCTOBER 6 & 7
2023



GRANTS AWARDED

November 2022 through February 2023

| GRANT DESCRIPTION | ORGANIZATION | COUNTY |
|---|---|------------------|
| Boonville Diner Mural Restoration Project | Boonville Historic Preservation Advisory Commission | Cooper |
| Master of Words Reading Challenge | Doniphan Middle School | Ripley |
| Northland Ethnic Festival | Ethnic Enrichment Cultural Council | Jackson |
| Preserving History Through Technology: A Folly Theater Interactive Timeline | Folly Theater | Jackson |
| Stories of Augusta German Evolution (SAGE) Project | Friends of Historic Augusta | St. Charles |
| An Evening With Local Authors | Friends of the Seymour Library | Webster |
| Read. Listen. Practice. | Heartland Regional Library | Maries |
| Time Travelers Education Trunk Program | History Museum on the Square | Greene |
| Washington University Pow Wow | Kathryn M Buder Center at Washington University | Saint Louis |
| MSU Poverty Reading Room | Missouri State University - Department of Sociology and Anthropology Poverty Research Group | Greene |
| KOPN 50 TH Anniversary Publication | New Wave Corporation | Boone |
| LatinX Verse: a creative writing program for bilingual LatinX Youth in Missouri | No Divide KC | Jackson |
| Raiders Read!-Mark Twain Nominee Incentive Program | North Shelby Elementary | Shelby |
| Missouri Humanities Lecture Series | Sainte Genevieve Museum Learning Center | Sainte Genevieve |
| Sherwood/Rader Farm Traveling Trunks | Sherwood-Rader Farm Civil War Park, Inc. | Jasper |
| SCCH Family History Workshop-Doing Your German Research | St. Charles County Historical Society | St. Charles |
| Marvelous Museum Manipulatives: K-12 Teacher Kits | The National Museum of Toys and Miniatures | Jackson |
| Educating outside the traditional Classroom | Village of Bethel | Shelby |
| Read with Wornall/Majors | The Wornall/Majors House Museums | Jackson |
| National History Day in Missouri | The State Historical Society of Missouri | St. Louis |
| Revitalizing the Hall of Fame Through New Exhibits | Missouri Sports Hall of Fame | Greene |
| Save Our History | Bollinger County Library | Bollinger |
| The Nisei Project | Park University | Platte |
| Digitization of historic KMOX Radio audio | St. Louis Media History Foundation | Saint Louis City |
| 18 TH Best Practices in History Education Conference | Missouri Council for History Education | Saint Louis |
| 2023 Women's Hall of Fame Video Production | University of Missouri - Kansas City Foundation | Jackson |
| Upper Current River Community Celebration | Ozark Riverways Foundation | Shannon |

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|--|---|------------------|
| Canned Peaches | Curators of the University of Missouri Columbia, Sponsored Programs Administration | Boone |
| Sikeston Honors Veterans Project | City of Sikeston | New Madrid |
| Big stores in small towns: 75 years of the Missouri Photo Workshop exhibit | Curators of the University of Missouri Columbia, Sponsored Programs Administration | Boone |
| Completion of the Trail of Tears Geo-referenced, Interactive, Multi-layered, on-line Map of Northern Route | Trail of Tears Association, Missouri Chapter | Cape Girardeau |
| Mark Twain Teachers Workshop | Mark Twain Home Foundation | Marion |
| Gateway Korea Foundation's 10 TH Anniversary Celebration Speaker Series | Gateway Korea Foundation | St. Louis |
| Discovery Base at Beaumont | Greater St. Louis Area Council Boy Scouts | St. Louis |
| Hearing the Difference: Museum Audio Guides | Sainte Genevieve Museum Learning Center | Ste. Genevieve |
| Everywhere or Nowhere: Frank Lloyd Wright's Broadacre City | Frank Lloyd Wright House | St. Louis |
| Harrison School Living Memories Project | Ozark Vitality | Ripley |
| Untold Stories of the Mullins-Taylor Farm, 1840-2022 | Christian County Museum & Historical Society | Christian |
| Weltmer Institute of Magnetic Healing Traveling Exhibit | Vernon County Historical Society | Vernon |
| Page of History II | Forest Grove Cemetery Project, Inc | Jackson |
| Our Food: Our Stories | Springfield Community Gardens | Greene |
| Festa Italiana | Unico National-Kansas City Men's Chapter | Clay |
| Buder Center's Guide to Native land, Native people, Native history | Kathryn M Buder Center at Washington University | Saint Louis |
| 2023 Missouri's Premier Downtown Revitalization Conference | Missouri Main Street Connection | Taney |
| PROM Magazine: Where did you go to high school? | St. Louis Public Library Foundation | Saint Louis City |
| 8 TH Annual Tennessee Williams Festival Scholars Conference | Tennessee Williams Festival | Saint Louis City |
| Transforming Lives Through Education | Kansas City Girls Preparatory Academy | Jackson |
| Rural Business Photo Series | New Growth CDC | St. Clair |
| Asia in Saint Louis: A Story Map Dedicated to the Greater Saint Louis Community | East Asian Library Washington University Libraries/Washington University in St. Louis | St. Louis |
| Community Outreach and Education | Fine Linen Theatre | Phelps |
| Teaching Teachers to Build National History Day | Missouri Council for the Social Studies | Vernon |
| Building Community through the Shared History of Germans and African Americans | Deutschheim Verein | Gasconade |
| So St. Louis, A Summer of Black History | Good Journey Development Foundation | St. Louis |
| Local and Global Struggles for Black Freedom | Griot Museum of Black History | Saint Louis City |
| Walk Back in Time | Audrain County Historical Society | Audrain |
| Santa Fe Trail Association Symposium 2023 | Missouri River Outfitters | Johnson |

A Court for St. Louis Common Folk

NOAH EDWARDS
LOCAL RECORDS FIELD ARCHIVIST

The Missouri State Archives, part of the Office of the Secretary of State, received a 2021 grant from MO Humanities to process mid-19TH St. Louis County Law Commissioner's Court case files in preparation of preservation imaging. The grant funded one full-time Project Archivist to separate, flatten, clean, arrange, and describe case files created by the court between 1857 and 1865. Work began in October 2021 and concluded the following October.

The St. Louis County Circuit Court system evolved throughout the 19TH century to eventually include a variety of courts handling the ever-increasing civil and criminal litigation. The Law Commissioner's Court is one example, created in 1847 to take testimony for use in other county courts. Starting in 1851 and running until the court's 1865 dissolution, its jurisdiction was expanded to include civil cases involving debt or damages under \$150. Case files created by the court were stored in metal till drawers for decades and became covered in coal dust. In addition, many documents grew brittle or damaged over almost 200 years.

Found in these files is a wealth of information useful to historians, genealogists, and other researchers. The documents are populated with carpenters, steamboat deckhands, slaves, housemaids, musicians, and other "regular" St. Louis residents. Their names provide an entry point for researchers to track social and economic relationships. As a result, the files offer a ground-level perspective, often providing great detail about people's lives during antebellum and wartime in St. Louis County.

For example, take the case of a woman using the name Sarah H. Atwell, who sued John H. Atwell in April 1865, claiming he had promised to furnish her a permanent home. When Sarah temporarily left for New York City seeking medical treatment for her eyes, she received a letter from John stating his business partners did not approve of his cohabitating with an unmarried woman and that he would no longer continue the arrangement, though he promised to support her financially. Upon Sarah's return to St. Louis, John refused to pay her any money, claiming the letter was not a legally binding contract. John's answer paints a slightly different story. He claimed to have met Sarah at a "whore ball" in St. Louis and that *she* solicited *him* into living together. In the ensuing 10 months "the intimacy was renewed and repeated, the defendant each time paying plaintiff the full market price for the commodity by him received." John provided Sarah a large sum of money when she departed for New York, but later repented the arrangement after he married, alleging Sarah was also married to another man and had no claim to the name "Atwell." Unfortunately for Sarah, who had since gone completely blind, the court dismissed her suit in a June 1865 order.

Account statements in the files contain information about almost every conceivable good and service available at the time, such as groceries, building

THE STATE OF MISSOURI, }
 COUNTY OF SAINT LOUIS. } SS.

TO *A. B. Moraine No. 13 City Buildings. M.* *Thompson Wagon*
Master Benton Barracks

YOU are hereby commanded, that, all excuses and delays being set aside, you personally be and appear before the undersigned, a Justice of the Peace within and for the Township of St. Louis, in the County of St. Louis, on the 15th day of January 1862, at the hour of 10 o'clock, A. M., at his office in said Township, to testify on the trial of a case wherein

R. R. Stidger plaintiff, and
H. C. Yaeger defendant,
 on the part of the Plaintiff; and of this you are not to fail at your peril.

Given under my hand, this 14th day of January 1862
Philip McDonald, JUSTICE.

or sewing supplies, gravestones, and lightning rods. Workers sued for carpentry wages, work as waiters and housemaids, and even for the insertion of a set of artificial teeth. Certain cases provide important information about the development of St. Louis as a city. Carpenters, stonemasons, material suppliers, and many more sued property owners and contractors for unpaid work debts incurred during the construction of area buildings. There is also information about structure types and sometimes detailed descriptions showing construction methods and materials used in the city's architectural development.

Witness subpoena for the Benton Barracks wagon master to appear before the St. Louis Law Commissioners Court on Jan. 15, 1862, in the case of R.R. Stidger v. Henry C. Yaeger. Such requests issued to Union personnel were common throughout the Civil War.

Many cases involve steamboat workers suing their employers for unpaid wages. The volume of these alone highlight the important role the vessels played in the St. Louis economy. They also illustrate the precarious nature of on-board employment for unskilled laborers. While some workers sued for wages as engineers, pilots, firemen, even a few as pastry chefs, the vast majority were unskilled deckhands, roustabouts, and day laborers. From case testimonies, it seems many steamboats hired groups of men in St. Louis, but—soon after departing—the captains would decide they had hired too many and the ship's mate would order a number off the boat. To hear the workers tell it, they were all model employees chosen at random. After receiving payment for time worked, they were left ashore to make their own way back to St. Louis.

Case files from 1861 to 1865 contextualize the city during the Civil War. In general, the same types of cases appear during this period as in the preceding years, indicating that life simply went on as usual for most St. Louis residents. Outside of a few military uniform accounts, or carpentry work on various forts within the city, most Civil War references are tangential. These are commonly witness subpoenas

The same types of cases appear during [the Civil War] as in the preceding years, indicating that life simply went on as usual for most St. Louis residents.

for members of Union regiments stationed within and around St. Louis. Other cases include continuance motions because material witnesses were serving elsewhere in the military. One of the earliest cases to reference the war included such a motion because one witness had joined the Union Army and another the Confederate Army.

During wartime, in August 1863, William Broham filed suit against the Steamboat *Fanny Ogden* for

wages as a roustabout on a trip up the Missouri River. When the vessel docked in Waverly, Missouri, the plaintiff and a number of other roustabouts refused to disembark and work, despite the protests of the boat's mate. Meanwhile, the steamboat's captain was eager to quickly load his cargo because guerrillas were reportedly in the area, and he was concerned they would return after nightfall. The captain even attempted to bargain with the owner of a large quantity of hemp rope to leave it behind, but the owner was similarly concerned the guerrillas would enter Waverly and burn his merchandise if it remained.

A research area proven richer than anticipated involves the various forms of entertainment available in antebellum St. Louis. Cases involving the operation of bowling alleys and billiard halls without licenses illustrate the sheer number of these establishments and the many account statements for liquor highlight alcohol's ever-present consumption. Plaintiffs turned to the court seeking payment for their services as musicians, dancers, actors, playwrights, and composers. A number of cases even relate to traveling shows and circuses, such as an English woman who claimed the circus that hired her promised to pay her passage back home, or a case involving the construction of a sea lion water tank.

In one suit from February 1864, Rosa Cerita, a danseuse (ballet dancer) and pantomimist (mime) from New York City who had been contracted with J. E. Esher for three months of performances at the Bowery Theater, claimed she had not been fully paid. According to the stage manager, Cerita had presented herself as an expert, but was deficient "in every way as a first-class performer." She was also frequently absent, had a bad temperament, and many articles of clothing mysteriously went missing from the dressing room during her engagement. He ultimately discharged her for incompetence, stating that he would have done so sooner were it not for her children.

Nearly 6,100 case files were processed in two phases during the grant period. The first involved flattening and chronologically arranging the papers within each file, while the second required project archivists to clean surface dirt and coal dust from the documents, mend tears, and describe each case. In addition to basic information such as litigant names and a cause of action, further descriptions concerning debt type, property location, the names of enslaved persons, steamboat references, and more details were added to assist future researchers in identifying the relevance of particular cases to their area of study. Processed case files will soon be imaged with the descriptive information and resulting images added to the existing Judicial Records Database available through the Missouri State Archives website.

The St. Louis Law Commissioner's Court files contain even more valuable content than anticipated. Revelations about the lives of everyday St. Louis residents are illuminating and enrich our understanding of the city's complex antebellum and wartime court system. And now, thanks to MO Humanities' support, the Missouri State Archives is able to provide full access to this valuable collection.

Located in Jefferson City, the Missouri State Archives is the official repository for state records of permanent and historical value. With a mission to foster an appreciation of Missouri history and to illuminate contemporary public issues, the Archives preserves and provides public access to records of various mediums, dating from the territorial period to the current day. Visit www.sos.mo.gov/archives for more information about available collections!

A Vision for Missouri Humanities and Personal Connections to Roots & Routes



PETRA DEWITT
CHAIR OF THE BOARD OF DIRECTORS,
MISSOURI HUMANITIES COUNCIL

As the new Chair of the Board of Directors of the Missouri Humanities Council, Dr. Petra DeWitt reflects on her vision for Missouri Humanities and her connections to the 2023 Signature Series: Roots & Routes. Her vision is to strengthen Missouri Humanities by focusing on four guiding priorities, as well as spreading information about grants, podcasts, and workshops. As an immigrant from Germany, Dr. DeWitt has traveled through much of the United States and made her home in Missouri for thirty-six years.

As an educator, professional historian, American of German birth, and spouse of a veteran, I have deep connections to the humanities and I feel an especially deep bond to this year's Signature Series: Roots & Routes.

As Chair of the Board of Directors for the Missouri Humanities Council, I support the Executive Director, Ashley Beard-Fosnow, in fulfilling Missouri Humanities' mission "to enrich lives and strengthen communities by connecting Missourians with the people, places, and ideas that shape our state." Missouri Humanities' four main guiding priorities: Providing Innovative Programming; Expanding Connections; Increasing Operational Effectiveness; and Expanding Cultural Heritage Tourism, will be our continued focus for 2023 and thus fulfill our mission and purpose.

On an almost daily basis, I have been sharing with friends and students at Missouri University of Science & Technology much of the fascinating information that I have learned through the Small Town Showcase, *Hungry for MO*, and last year's Eat, THINK, & Be Merry Signature Series. Listening to the "Small Town Showcase: Chillicothe" podcast episode is now a requirement in my Historical Research Methods course because so few people know about its history in relation to sliced bread. We have an Imo's Pizza here in Rolla, but I did not know the history behind the square-cut pie topped with Provel cheese until I listened to the *Hungry For MO* "No apologies for St. Louis pizza" episode. Although I attended the MOmentum Gala last year, I also enjoyed listening to the accompanying interview with its keynote speaker Adrian Miller, conducted by Lisa Carrico, Program Director for Missouri Humanities, after the event. Learning about the past through the lens of food is a good way to understand the people, culture, and places that shape Missouri.

At the same time, I believe we should be spreading the word about the grants offered through Missouri Humanities. The guidelines are available on the Missouri Humanities website, and as a previous member of the grants committee, I have seen a steady increase in applications over time. Having had the opportunity to review a final report gave me a new appreciation for the hard work that

goes into developing a humanities project and bringing it to completion. The Marais des Cygnes Society had received a Missouri Humanities grant for its “Der Besen, Das Brot, der Zucker, das Salz: A Study of German Immigration in Western Missouri.” While scholars of German immigrants in Missouri usually focus on settlement along the Missouri and Mississippi Rivers and give Bates, Henry, and St. Clair Counties only a cursory look, this project filled that gap. The research conducted with newspapers, letters, diaries, family histories, and census records was extensive. The Society then shared this information with the public at the Bates County Fair, and the grand opening of a broom making exhibit on July 30, 2022, at the Seelinger House at Poplar Heights Living History Farms was a grand success, despite heavy rain. I encourage anyone interested in German history in Missouri, or broom making, to go to Butler and visit the farm.

I look forward to the programs Missouri Humanities will offer for its 2023 Signature Series Roots & Routes because, in a way, I represent its theme. I came from Germany as the bride of an American soldier who had been stationed in Karlsruhe, Germany. We came to Missouri by way of Washington D.C.; Aberdeen Proving Grounds in Maryland; and Fort Hood, Texas. We settled in Houston, Missouri because that is where my late husband grew up. While he had closed his circle of travels, my wanderings continued for some time. After working in the local shoe factory and running a small crafts business for several years, I decided to go back to college to finish a degree I had begun years earlier. Selecting UMR required daily commuting between Houston and Rolla, but after four years, I earned a Bachelor of Arts Degree in History. I then commuted

every weekend between Houston and Kirksville where I worked as a graduate instructor at Truman State University while earning a master's degree in history. For the following five years, I shortened the weekly commute to two hours while attending and teaching at the University of Missouri-Columbia. I began teaching at the University of Missouri-Rolla, now Missouri University of Science & Technology, in the fall of 2003 as an adjunct professor while finishing up my dissertation for what my late husband called the “Highway 63 degree.” Tired of commuting and living apart, we finally settled permanently in Rolla in January 2005 and enjoyed the following twelve years together in this wonderful town.

My accomplishments include numerous teaching and service awards, several published articles, and two books. *Degrees of Allegiance: Harassment and Loyalty in Missouri's German-American Community during World War I* received the 2012 Missouri History Book Award from the State Historical Society of Missouri. My newest book, *The Missouri Home Guard: Protecting the Home Front during the Great War* was released in December 2022 by the University of Missouri Press.

As an educator, professional historian, American of German birth, and spouse of a veteran, I have deep connections to the humanities and I feel an especially deep bond to this year's Signature Series: Roots & Routes. And as the Board's new chair, I will work closely with the Executive Director of Missouri Humanities, Ashley Beard-Fosnow, to help carry out the purpose of the humanities, fulfill Missouri Humanities' strategic mission, and tell the stories of the people who make this a great state I look forward to meeting our readers as I travel to humanities events in Missouri!

Exploring

THE SANTA FE TRAIL

JAY SEXTON
DIRECTOR OF THE KINDER INSTITUTE
ON CONSTITUTIONAL DEMOCRACY

Mizzou's Kinder Institute on Constitutional Democracy is excited to join the Missouri Humanities Council's "Roots & Routes" series in a new research project on the history of the Santa Fe Trail. A team of University of Missouri student researchers and faculty will soon set off on the exploration of a route whose influence on our region remains evident more than 200 years after its founding.

Established in the early 1820s, the Santa Fe Trail connected Missouri to the borderlands of then-newly independent Mexico. This artery of exchange brought the diverse peoples of the North American interior – Indigenous peoples, traders speaking English, French, and Spanish – into regular, sustained contact for the first time.

The trail started in the booming region of Boonslick, in what had just become the new U.S. state of Missouri. Traders loaded up mules and wagon trains before traversing hundreds of miles through the lands of no less

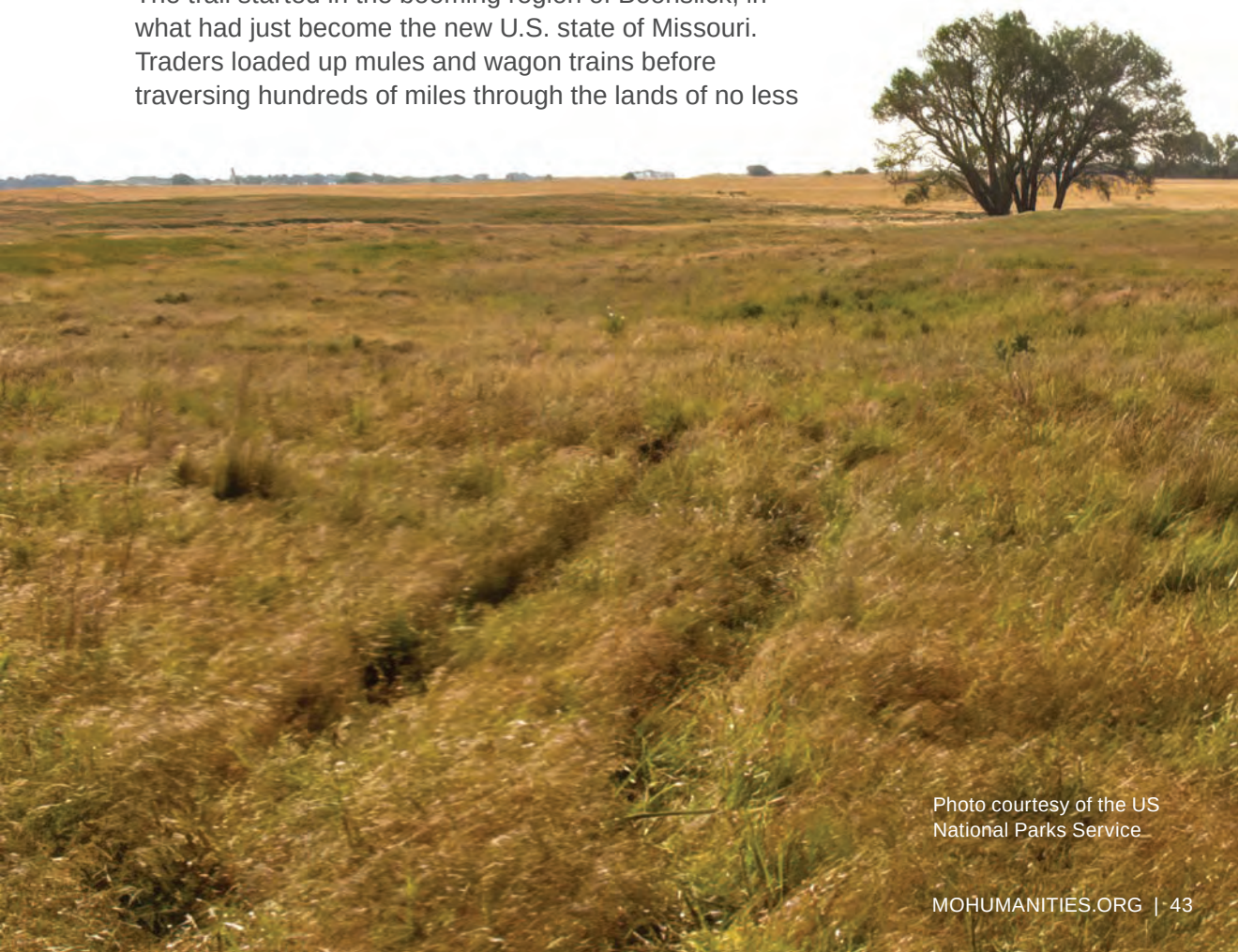


Photo courtesy of the US
National Parks Service

than a dozen Indigenous nations, including the Comanche, who were the central power brokers along the route. Upon reaching what is now present-day Dodge City, Kansas, a widely used branch of the trail pivoted southwest at what came to be called the Cimarron Cutoff before eventually arriving in Santa Fe, an outpost of newly independent Mexico that maintained connections to the silver-producing region of Chihuahua.

The Santa Fe Trail of popular memory – the trail of ox-driven covered wagons – is only a small part of the story that our research team will investigate.

The trail has a layered history. Many of its sections followed routes long traversed by Indigenous peoples. Toward the end of the nineteenth century, railroad tracks and telegraph lines were imposed upon the old wagon ruts. Next came the steel and concrete of the twentieth-century highway system – old U.S. Highway 56 follows much of the middle portion of the trail through present-day Kansas.

Our project investigates these layers of our region's history. To study the



The Kinder Institute on Constitutional Democracy is a vibrant, diverse community of scholars who share not only an academic interest in rigorously unpacking the complex history of constitutional democracy in the U.S. and around the globe but also a commitment to collective inquiry. Both in the classroom and beyond it, our undergraduates, graduate students, and faculty learn alongside and from one another; they do so with the civility and interdisciplinary curiosity essential to generating innovative scholarship and engaging in productive discourse. For more, see democracy.missouri.edu

Santa Fe Trail is to study living history. Many of the trail's past attributes remain part of the landscape to this day, not least the old wagon ruts still visible in the prairies around Dodge City. Today's natural world bears the imprint of the trail: populations of migratory bison never recovered from the collapse during the heyday of the railroad; woodpeckers found new homes in the telegraph poles, now utility poles, that run alongside the old trail; and many of the towns and cities of this region trace their origin, as well as their subsequent fortunes, to the trail and its later incarnations.

The legacies of the Santa Fe Trail extend beyond the actual route itself. The market capitalism that took root in Missouri owed much to the networks of trade and exchange brought about by the trail. Additionally, New Mexico became incorporated into the U.S. in the 1840s due to the strong connections to the United States forged by the trail. Most of all, the cultural exchanges ignited by the trail continue to this day.

Our research project itself can be said to be a continuation of the trail's history. We are delighted to partner on this project with Professor Sam Truett and his Center for the Southwest at the University of New Mexico. Our students and faculty look forward to exchanging research findings, including the traveling poster board exhibits we will create. And, in a 21ST-century version of traversing the trail, I have challenged Professor Truett to an off-road bicycle race from Santa Fe back to Columbia. Look for us panting on the side of the gravel roads sometime in 2025!

Join Missouri Humanities

Help us enrich lives and strengthen communities by taking the humanities all across Missouri. Please give today.

Missouri Humanities depends on the support of individuals, foundations, and our corporate partners to connect Missourians to the people, places, and ideas that shape society. Through Missouri Humanities' six core programs and yearly Signature Series, we reach over 150,000 Missourians each year, offering hundreds of educational opportunities for little or no charge. Your gift will move our work forward and help us reach even more Missourians in the coming year.

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View your Missouri Humanities membership options at mohumanities.org/membership-program, or scan the available QR Code.

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