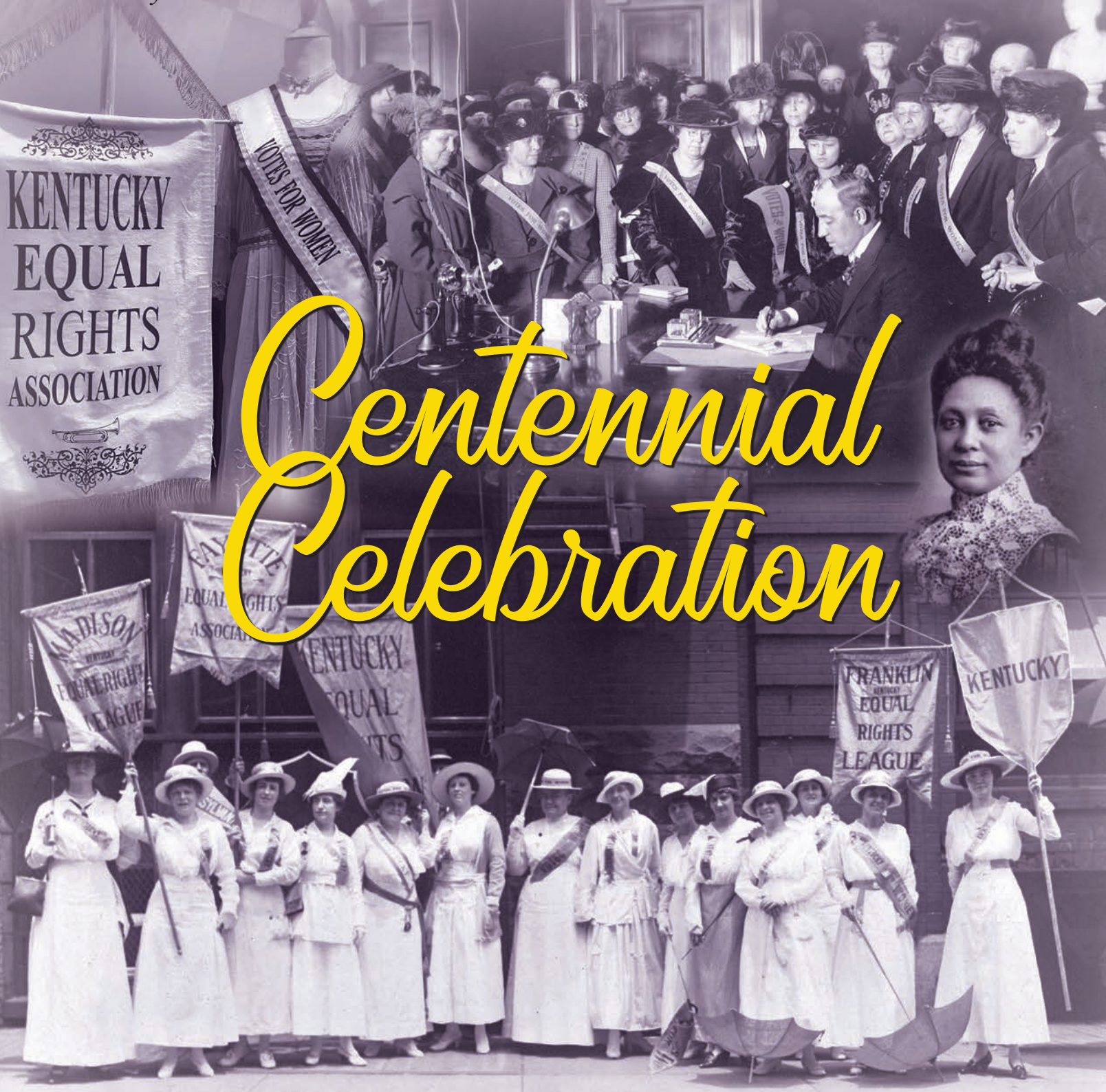


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# Kentucky

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Fall 2020  
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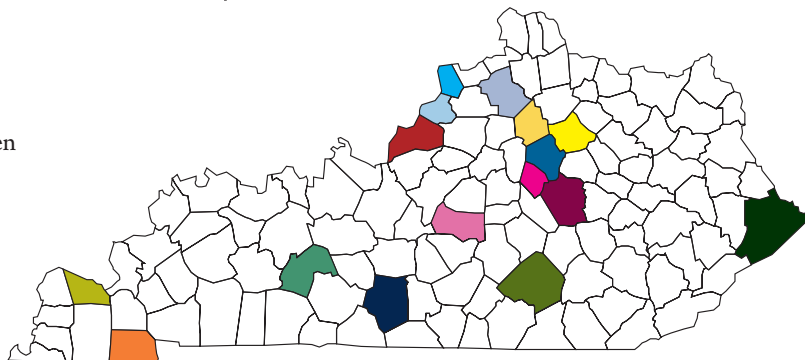
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*By Georgia Green Stamper*

**On the cover:** Photos by Kelly O. Brengelman; Kentucky Governor Edwin P. Morrow signs the Anthony Amendment, Library of Congress; Mary Ellen Britton, Berea College Special Collections and Archives, Berea, KY; Laura Clay and group marching for the Kentucky Equal Rights Association, University of Kentucky Special Collections, Lexington, KY.

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# 100th Anniversary of the 19th Amendment

This year marks the 100th anniversary of the passage of the 19th Amendment, granting women in America the right to vote. We are thrilled to share a few of these stories in this issue of *Kentucky Humanities* magazine.

It is a pleasure to provide with you an excerpt from Melanie Beals Goan's highly anticipated book, *A Simple Justice*, beginning on page 10. Published by the University Press of Kentucky, Goan's book is scheduled for release in November 2020.

Carly Muetterties introduces us to the suffrage centennial exhibit at Louisville's Frazier History Museum, *What is a Vote Worth?* Read more about the exhibit and the partnership between the Frazier History Museum and Jefferson County Public Schools that shares the value of voting with students and community members on page 14.

Professor and author Juilee Decker shares the story of sculptor Enid Yandell with us on page 18. Yandell, a Louisville native, was a woman far ahead of her time. An immensely talented sculptor at a time when women weren't traditionally recognized as professional artists and sculptors, Yandell was an active participant in the fight for women's voting rights.

On pages 24 and 25 we have included some other resources to help in your search to learn more about the ratification of the 19th Amendment. Books, podcasts, documentaries, articles, and online programs are available from scholars and organizations throughout the country, celebrating the anniversary of this monumental event and the remarkable women who spent decades fighting for the right to vote. While many in-person events have been cancelled, there are still online programs and resources available to celebrate the occasion and learn more about the suffrage movement. I encourage you to see what programs are taking place in your community and search for online events of interest.

We would be remiss if we didn't acknowledge the global pandemic that has disrupted all of our lives over the past several months.

On page 26, Kentucky Poet Laureate Jeff Worley gives us a lighter look at the COVID-19 pandemic with his poem "Keeping Distance." I think you will enjoy it.

Author and historian William Ellis shares with us a simple, and enjoyable "past time" for consideration during a quarantine—reading. Be sure to check out his vast suggested reading list beginning on page 28.

And lastly, Georgia Green Stamper tells us what her life has been like during the days of COVID-19. Years from now, personal essays like the one on page 31 will tell the students and historians of the future what it was like living through these uncertain times. We should all consider writing down our own stories of life during the pandemic for future generations to read.

I hope you enjoy this issue of *Kentucky Humanities*. We want to hear your Kentucky stories. If you have a story to tell, please contact our editor, Marianne Stoess, [marianne.stoess@uky.edu](mailto:marianne.stoess@uky.edu).



**Bill Goodman**  
*Executive Director*  
*Kentucky Humanities*

A handwritten signature in blue ink that reads "Bill Goodman".



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The **Elsa Heisel Sule Foundation** is committed to supporting the Kentucky Humanities to keep the history and heritage of Kentucky alive in the hearts and minds of today's youth.

Through her parents' examples and encouragement, Elsa developed lifelong passions for theater, education and the arts. She loved to tell a good story and developed her own radio program called "Elsa's Street."

The **Kentucky Humanities** embodies many of the passions that motivated Elsa. Her Foundation continues her legacy and is proud to support the outreach programs of the Humanities by offering grants for the Chautauqua program for school children, in eight of Kentucky's northern counties. In addition, Elsa supports the Kentucky Book Fair School Days that helps bring authors and books to Northern Kentucky schools.



## The Smithsonian has arrived in Kentucky!



Museum on Main Street is an outreach program of the Smithsonian that partners with state humanities councils to bring traveling exhibits to rural communities. This partnership has allowed Kentucky Humanities to bring *Crossroads: Change in Rural America* to six Kentucky museums and libraries. Special thanks to the Kentucky Department of Transportation for moving the exhibit throughout the Commonwealth.

Visit each host's website to find out more about specific programming taking place in conjunction with the *Crossroads* exhibit.



### Bedford

Trimble County Public Library  
*October 17, 2020-November 14, 2020*

### Morgantown

City of Morgantown Community Center  
*November 21, 2020-January 2, 2021*

### Paducah

River Discovery Center  
*January 9, 2021-February 13, 2021*

### Pikeville

Big Sandy Heritage Museum & the City of Pikeville  
*February 20, 2021-April 3, 2021*

### Glasgow

South Central Kentucky Cultural Center &  
Mary Wood Weldon Memorial Library  
*April 10, 2021-May 15, 2021*

### Paris

Bourbon County/Hopewell Museum  
*May 22, 2021-June 26, 2021*

### Loretto

Loretto City Hall & the Loretto Heritage Center  
*July 3, 2021-July 31, 2021*





## 2020 Kentucky Book Festival Goes Virtual

After many discussions with the Kentucky Humanities Board of Directors, staff, and public health officials, Kentucky Humanities is taking the 39th annual Kentucky Book Festival virtual in November 2020!

Although an in-person gathering will not take place this year, the Kentucky Book Festival will carry on the celebration of reading, writing, and all things bookish in the Bluegrass with a fantastic lineup of online discussions with authors including John Grisham, J. R. Ward, Nikky Finney, Frank X Walker, Martha S. Jones, and many, many more.



**John Grisham**

**J. R. Ward**

**Nikky Finney**

**Frank X Walker**

**Martha S. Jones**

This year's events will span from mid-September to mid-November. Beginning on September 17 at 7 p.m. and continuing every Thursday for seven weeks, join us for our virtual "Author Happy Hours." Grab your favorite drink, and enjoy sessions about writing fiction, reading with your kids, and more. Make sure you mark these truly terrific Thursday evenings on your calendar!

And speaking of dates to remember, the week of November 9th-14th will be the Kentucky Book Festival online. Throughout the week, you'll hear from novelists, journalists, and historians from Kentucky and across the U.S. including confirmed guests: Pulitzer Prize-winning historian David Blight; Pulitzer Prize-winning journalists Chris Hamby, Eric Eyre, Nicholas Kristof, and Sheryl WuDunn; novelist Roxana Robinson; and *New York Times* bestselling author of the *Shannara* series, Terry Brooks.

Virtual programming for the Kentucky Book Festival will be broadcast on Zoom webinar, Facebook Live, and YouTube.

Visit [kyhumanities.org](http://kyhumanities.org) for the full schedule as well as information on how to register and join each session. And, follow us on social media—@KYHumanities on Facebook, Instagram, and Twitter—for event updates.

The Kentucky Book Festival is made possible by generous donations from: Berea College; Carnegie Center for Literacy and Learning; Commerce Lexington, Delta Dental; Elsa Heisel Sule Charitable Foundation; Hardscuffle, Inc.; Hindman Settlement School; Kentucky Historical Society; Kim Edwards Charitable Foundation; *Paducah Life* magazine; Snowy Owl Foundation, Inc.; Tallgrass Foundation; Transylvania University; University of Kentucky Department of History; University of Pikeville; Wildcat Moving; and individual contributions. Our media and production partner is Studio46 Media. Joseph-Beth Booksellers will serve as our virtual bookstore. We look forward to seeing you at the Kentucky Book Festival . . . online!

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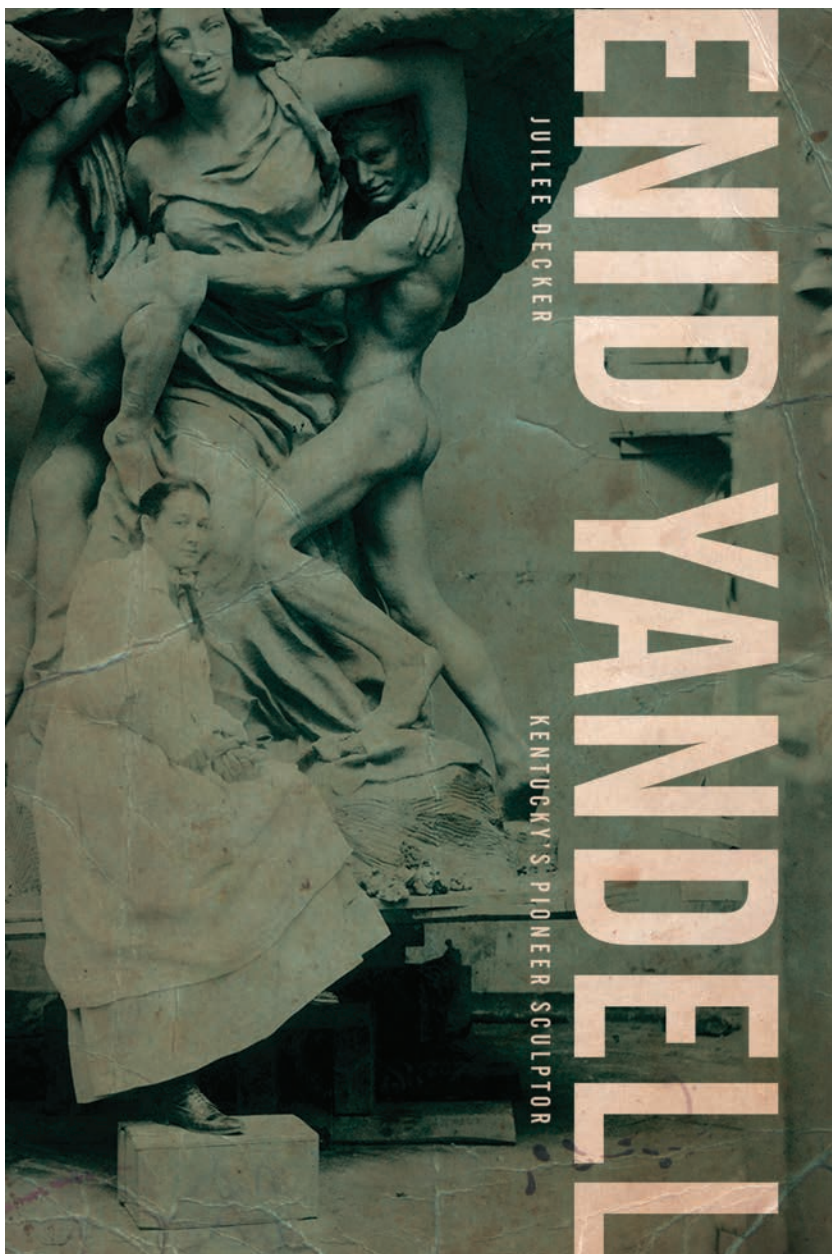


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Reviewed by Linda Elisabeth LaPinta

Although many a critic astonished by a female's ambition and success has applied this cliché to creative, self-confident artists and entrepreneurs, Enid Yandell was indeed, in an absolutely forthright sense, a woman ahead of her time. A Louisville native and the first of four children born to Louise Elliston Yandell and her husband, Confederate veteran and physician Lunsford Pitts Yandell II, Enid's 1869 birth in the family's home on the site of the current Brown Theatre at Broadway and 3rd Streets could be deemed her Broadway debut. Although Enid's creative medium would prove to be sculpture rather than the stage, her parents raised her and her siblings to be as assertive in exploring their interests as another infamous long-time Kentuckian, Daniel Boone, whose figure would become the subject of Yandell's arguably best-known statue, had been in negotiating his.

Enid's recent biography by Rochester Institute of Technology Associate Professor of Museum Studies Julie Decker is a sharply drawn, elegantly penned study of an artist possessed of sufficient grit to excel in a male-dominated field and to transition triumphantly as a sculptor and as a woman from the Victorian era to modern times. The significance of *Enid Yandell: Kentucky's Pioneer Sculptor*, published by the University Press of Kentucky, extends beyond its import as one gifted woman and artist's story, as a notable contribution to art and social history, and as a substantial addition to women's studies. Even though Enid was privileged by her well-to-do family's emotional and financial support, were it not for her extraordinary passion and perseverance, as well as her courage in confronting Victorian mores, she would not have achieved her long-term goals. Her willingness to travel to apprentice with leading sculptors, to survive on little to learn a lot, to garner and apply true business savvy, and to develop physical strength sufficient to carve showpieces from wood and stone constituted the signature traits that still render Enid a role model to those with imagination, talent, and drive.

As a young girl intrigued by the art and cultural exhibits displayed at Louisville's Southern Exposition from 1883 to 1887, Enid realized she might present her own art one day in similar fashion. Decker quotes a July 5, 1891 *Louisville Courier-Journal* article as stating, "There is a legend in the family to the effect that Miss Yandell, when only three years old, presented her mother a composition representing the temptation of Eve, in which the figures were modeled on a board from the material generally used for mud pies and that she early manifested a predilection for artistic pursuits."



Enid's mother, herself an artist by avocation, encouraged her daughter's creative endeavors, but Enid attributed her desire to sculpt instead of to draw or paint to the influence of her surgeon father, who died when she was young. The fact that gentle folk in Enid's era and of her southern social milieu deemed sculpting "too masculine a field for young ladies of the nineteenth century" no doubt also struck her pioneer persona less as an obstacle than as an intriguing challenge.

The art education Enid pursued first in Louisville then at the Art Academy of Cincinnati in 1887 blossomed in Paris where she settled "on and off" until 1933, the year before she died.

Decker writes, "By the start of the twentieth century, Enid had become known through her work . . . [S]he had been associated with the Chicago World's Fair, where her classical figures served as architectural support for the Woman's Building. In Louisville, her proposal for a Confederate monument evoked allegorical representations of fame and victory. In Nashville, she produced a monumental figure of the Greek goddess Athena for the Tennessee Centennial."

After the 1890s, Enid's focus shifted to commemorative busts and figurines, and her friendship with French sculptor Auguste Rodin influenced the "expressive qualities and sensuality" of her work. In 1901 her grand Carrie Brown Memorial Fountain was unveiled in Providence, Rhode Island, and in 1908 she established Branstock, an art academy in Edgartown, Massachusetts, the Martha's Vineyard school where she taught for many years.

As Decker notes, "Having been raised in a tradition of philanthropy as domestic enterprise and having witnessed the effects of [World War I] firsthand, Enid [also] engaged in activism

and advocacy that pointed toward woman suffrage and war relief work. In addition, she searched for an appropriate language to express the chaos and carnage that emerged from this period of crisis—the era of industrial warfare."

The recurring theme of Enid's life and of Decker's biography is the sculptor's role as a pioneer. That she became a noted artist who won multiple awards may be secondary to the fact that she was "amazingly talented at creating a likeness by weaving together various threads of representation." Decker states, "[S]he was responsible for crafting a likeness of Daniel Boone that still looms large in the Kentucky imaginary today."

"Daniel Boone," continues Decker, "was a calling card of Enid's." The author adds, "Enid's depiction of Boone was ubiquitous, having been at fairs, reproduced in publications, and permanently installed in her home city."

And so it is fitting that a favorite subject of the sculptor reflects crucial elements that carved her own character. "Throughout her life," writes Decker, "from 1869 to 1934, even as Enid navigated varied educational, occupational, and social [constructs], she was—literally—a pioneer. She was the first recognized sculptor to call Kentucky her home."

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## About the Author

Linda Elisabeth LaPinta directs Spalding University's doctoral program in leadership. Under her maiden name, Beattie, she published three books related to Kentucky writers and a fourth book about intimate partner abuse. In addition, she has published numerous book reviews and magazine articles in regional and national newspapers, magazines, and journals.

# COMING SOON!



March 27, 2021-May 1, 2021 in Murray

May 8, 2021-June 12, 2021 in Louisville

June 19, 2021-July 24, 2021 in Somerset

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September 18, 2021-October 23, 2021 in Madisonville

October 30, 2021-December 11, 2021 in Wilmore

Learn more at [kyhumanities.org](http://kyhumanities.org).

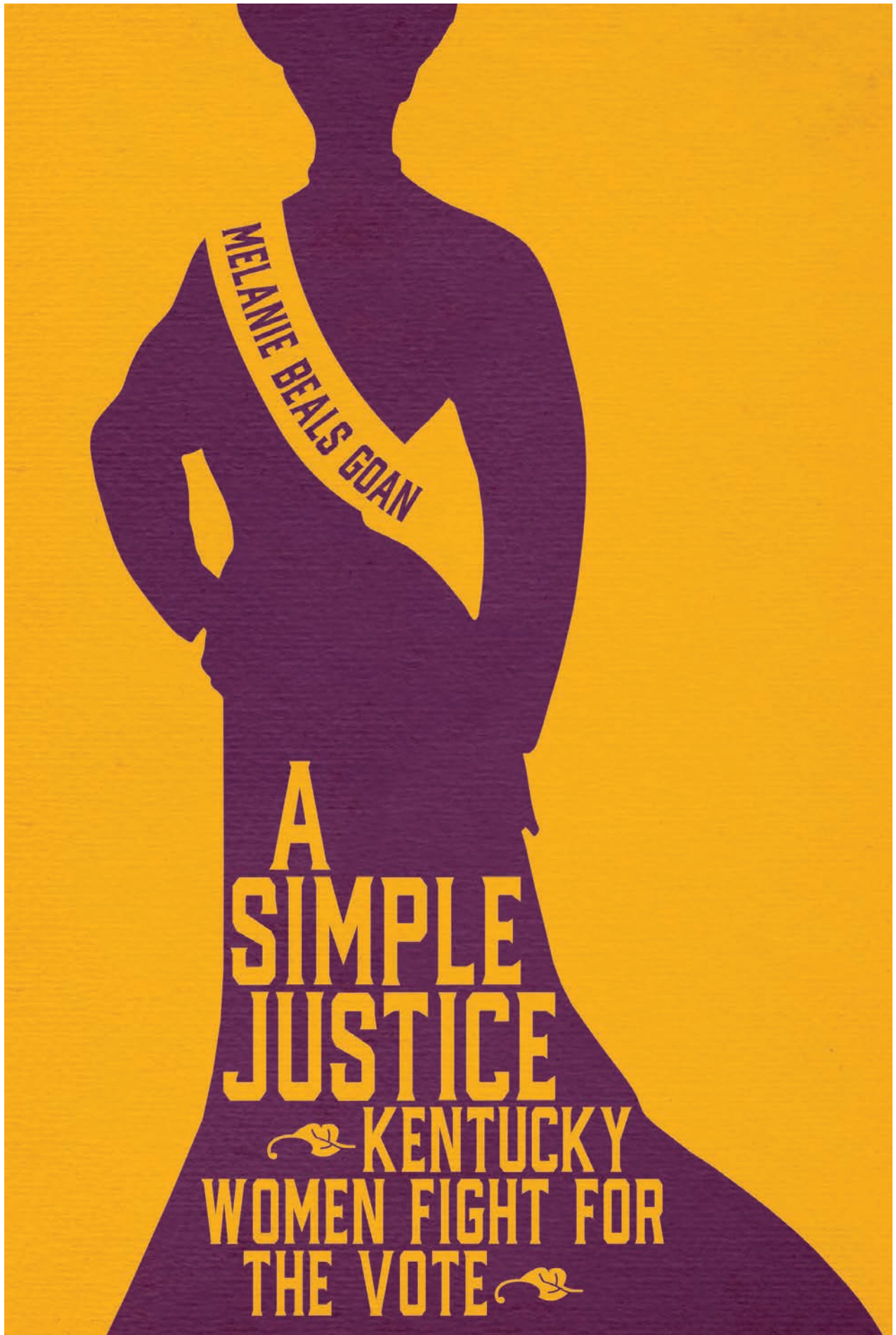


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*An excerpt reprinted with permission  
from the University Press of Kentucky*

## INTRODUCTION

Laura Clay, one of the South's most famous suffragists, packed a small leather suitcase on August 8, 1920, as she had so many times before. The next morning, she planned to catch a train because important suffrage business called. Unlike many of her travels that had taken her far from home and kept her away for months at a time, this would be a short trip. This trip would also be different in another important regard: it just might be her last.

Laura Clay was headed to Nashville to see whether Tennessee would become the thirty-sixth and final state needed to ratify the Nineteenth Amendment, granting women across the country the right to vote. She had been a suffragist for four decades. She had invested more energy in the work than a full-time career would normally demand. She established the Kentucky Equal Rights Association in 1888 and served for a quarter century as its president. Even after she turned the state organization over to her hand-picked successor in 1912, she continued to be an abiding presence both behind the scenes and in the public eye. Miss Clay and the Kentucky suffrage movement were synonymous.

Over those long years, her hair had grown gray, she had become stouter, and wrinkles had formed at the corner of her eyes as she waited for the day that she would become a citizen with full rights. She had taken the podium hundreds of times to sway skeptical audiences, including governors and US senators. She had written thousands of letters to make the wheels of change begin to turn. Her name appeared so often in the newspaper that she had long ago stopped clipping all the columns.

She had spent years patiently working for one goal, and finally the end was in sight.

Of course, not everyone wanted to see women enfranchised. Plenty of opponents—women included—lined up to see the amendment defeated. Clay would join a rancorous mix of “Suffs” and “Antis” who were converging on Nashville that weekend, each hoping to convince lawmakers to vote their way. They were locked in a zero-sum game, and both needed a win in Tennessee to continue the fight.

Suffragists were running out of states that could ratify. They needed thirty-six, which meant that only twelve could say no. Southern Antis predicted that their region would stand together united against what they deemed a weapon of northern aggression. The South controlled enough votes to cut the effort off at its knees, and so far, except for Arkansas and Texas, they had managed to hold the line. Success even seemed unlikely in the border states, although Clay's own Kentucky had given a big win to suffrage forces back in January. When Delaware failed to ratify in June 1920, the Nineteenth Amendment's chances appeared slim indeed.

Suffragists needed a big win to finally get them out of their “purgatorial ordeal,” which ratification had turned out to be. Plus, a well-timed win now would give them an immediate payoff: the 1920 presidential election was only three months away.<sup>1</sup>

For anti-suffragists, Tennessee mattered even more. If it chose to ratify, their battle would end. The Constitution would be rewritten, and women's role forever changed. Suffragists—women of the “low-neck and high skirt variety” who endorsed anarchy and black rule—would have their way, Tennessee lawmaker Hershel Candler warned. For anti-suffragists, it was do or die and they came ready to fight.<sup>2</sup>

Nashville's grand Hermitage Hotel, located a stone's throw from the legislative plaza, served as ground zero for the unfolding battle. Its lobbies and meeting rooms bustled with action day and night as each side recruited supporters and then tried to keep them from backsliding. Men in linen suits mingled with ladies in long dresses and fancy hats, all trying to stay cool in the stifling August heat. Representatives from both the National American Woman Suffrage Association (NAWSA), the nation's foremost suffrage organization, and the newer, more militant National Woman's Party (NWP) were on hand, each following its own careful battle plan. Their rivals, the Southern Women's League for the Rejection of the Susan B. Anthony Amendment and the National Association Opposed to Women's Suffrage, also set up headquarters at the Hermitage. Nashville became, according to one reporter intent on maximizing the drama, “the boiling point of the suffrage cauldron.”<sup>3</sup>

<sup>1</sup>Mary Gray Peck, *Carrie Chapman Catt: A Biography* (New York: H. W. Wilson Company, 1944), 329.

<sup>2</sup>Elaine Weiss, *The Woman's Hour: The Great Fight to Win the Vote* (New York: Viking, 2018), 261.

<sup>3</sup>Grace H. Ruthenburg, “Tennessee in Suffrage Lap,” *LC-J*, July 30, 1920, 1.



***Born in Richmond, Kentucky, in 1849, Laura Clay, daughter of Cassius M. and Mary Jane (Warfield) Clay, became one of the most controversial figures in the national women's rights movement.***

For days, newspapers had been announcing that suffrage pioneer Laura Clay was expected shortly. She finally arrived at Union Station on Monday morning. She went from there to the Hermitage, taking a room on the seventh floor. Perhaps being on a higher floor would mean a better breeze. She did not choose her room with that goal in mind, but one could hope. She arrived just in time for the start of the session, and she had work to do. There were rallies and receptions to organize, handbills to distribute, and legislators to persuade. She quickly shook off the dust of the trip and presented herself, ready to assist.

When she had freshened up, she did not join her NAWSA colleagues on the third floor, nor did she link up with militant

members of the NWP. Clay bypassed the suffrage forces. She steeled herself and rode the elevator down to the first floor, where she slipped quietly into anti-ratification headquarters. She pinned a red rose to her bosom, the emblem of the Antis, grabbed one of the palm-leaf fans that were so abundant around the steamy hotel, and asked for her marching orders.<sup>4</sup>

Miss Clay did not come to Nashville to work for passage of the Nineteenth Amendment. She came to see it go down in defeat.

Clay had wavered on whether to come at all. Having failed to defeat ratification in her own state seven months earlier, she wondered what help she could possibly provide now. But when her close associate, Kate Gordon of Louisiana, a fellow “states’ rights suffragist,” asked for her help, she grimly agreed. She would do everything she could to defend her principles, even if it meant allying with her long-standing enemies, the anti-suffragists.

The Antis gleefully welcomed Clay and Gordon’s assistance and proceeded to squeeze as much promotional value out of their defections as possible. Clay and Gordon insisted that their reservations concerning the amendment were very different than those of other Antis—the so-called Home, Heaven, and Mother crowd—but the distinction eluded many observers. The “centripetal force of fear” brought these strange bedfellows together. Clay likely bristled at the personal attacks the anti-ratification forces launched against her friends and at the cause she held so dear. Handbills accused suffrage forces and specifically NAWSA president Carrie Chapman Catt of everything from repudiating the Bible to defaming Robert E. Lee to jeopardizing the nation’s most sacred principles. When Clay passed her former NAWSA colleagues in the halls of the hotel or in its dining room, she pretended not to see them, and they mercifully extended the same courtesies.<sup>5</sup>

How could a woman who had worked her entire life to gain the vote suddenly stand in the way when victory was so close? What drove her into the arms of the opposition? Clay wanted very badly to vote. She believed women were men’s equal in the eyes of God and that it was time for America to live up to its promises of liberty and justice. But just as “Votes for Women” was almost in hand, Clay, one of its oldest and most dedicated champions, stepped away.

This is a story of how American women got the vote and of Kentucky’s role in that fight. It is a story of creative approaches, competing priorities, and severed relationships. It is the story of leaders like Laura Clay and Madeline McDowell Breckinridge who determined the course of the movement in Kentucky and of the thousands of women who supported their vision—either by contributing their time, their money, or in many cases just their names. It is also the story of women who were excluded from the

<sup>4</sup>“Rally for State Rights,” *Cincinnati Enquirer*, August 8, 1920, 6; “Woman’s Party Worker on Way to This State,” *Charlotte Observer*, August 9, 1920, 1; and Weiss, *The Woman’s Hour*, 43.

<sup>5</sup>LC to Miss Gordon, July 31, 1920, LCP, box 3, folder 19; “Rally for State Rights,” *Cincinnati Enquirer*, August 8, 1920, 6; Weiss, *The Woman’s Hour*, 115–16; and Peck, *Carrie Chapman Catt*, 332.

Kentucky movement due to the color of their skin or their lack of wealth and status.

Suffragists predicted that it was only a matter of time before the “utter absurdity” of their disfranchised condition would be recognized and remedied, but it took longer than they ever dreamed: their fight stretched over seven long decades. The right to vote did not just magically materialize. It was not a gift willingly bestowed. Nor was it a natural step in the steady march of progress. As Elaine Weiss explains, while we like to think that women “staged a few picturesque marches, hoisted a few picket signs, and without much drama, ‘Votes for women’ was achieved . . . that’s not how it happened.” Rather, the suffrage movement involved a tangled web of stake-holders, entrenched interest groups, unyielding constitutional barriers, and women with competing strategies. It was, in short, a messy process.<sup>6</sup>

For Americans—male and female—the idea of requiring men to share political power with women seemed revolutionary and downright dangerous. Women, the movement’s intended beneficiaries, were often the very people who opposed it most vehemently. Woman suffrage (although it sounds funny to a modern ear, Americans in the nineteenth century consistently referred to it as such) foreshadowed the culture wars that followed decades later. To demand that women should vote seemed to demand a complete restructuring of American society, in both the public and private realms. The Nineteenth Amendment was not welcomed by all women; many feared that it would strip them of their femininity. In a politically and religiously conservative state like Kentucky, these fears were especially potent.<sup>7</sup>

Woman suffrage’s potential to mandate racial equality was even more terrifying to many white Kentuckians. While it seems like such a simple thing to say that all people deserve a voice in their government, the fight to achieve that high standard was anything but simple, and it remains to this day unfinished. “We were a nation torn by often vicious prejudices,” historian Ann D. Gordon explains, “and a people armed with powerful tools of exclusion. Women brought those problems into their movement and did little better than anyone else in the country at resolving those conflicts.” One cannot understand the fight for the vote without acknowledging that the pursuit of democracy has too often been an undemocratic endeavor.<sup>8</sup>

To understand the suffrage movement, we must get down in the trenches. We must follow the women and men who endured public embarrassment, who sacrificed their precious leisure time, and in some cases, gave decades of their lives to see the battle won. We must look beyond Susan B. Anthony and Elizabeth Cady Stanton, and we must travel outside of New York and Washington, DC, to meet Americans whose names have been



Courtesy of University of Kentucky Special Collections

**Madeline McDowell Breckinridge served as the president of the Kentucky Equal Rights Association from 1912-1915 and again from 1919-1920. Her gift for oratory, often drew comparisons to her great-grandfather, Henry Clay.**

lost to history. Laura Clay and Madeline McDowell Breckinridge led the Kentucky movement, but they did not do it alone. While this book is largely their story, along the way you will meet many other individuals—men and women, black and white—across the Commonwealth who, while not entirely successful, did their part to move the nation closer to achieving its ideals.

## ABOUT THE AUTHOR

Melanie Beals Goan is an associate professor of history at the University of Kentucky specializing in women’s history in the United States. She is the author of *Mary Breckinridge: The Frontier Nursing Service and Rural Health in Appalachia*.

<sup>6</sup>*The History of Woman Suffrage*, vol. 4, 1883–1900, ed. SBA and Ida Husted Harper (Indianapolis, IN: Hollenbeck, 1902), 24; and Weiss, *The Woman’s Hour*, 2.

<sup>7</sup>Weiss, *The Woman’s Hour*, 3; and Jean H. Baker, “Getting Right with Women’s Suffrage,” *Journal of the Gilded Age and the Progressive Era* 5, no. 1 (January 2006): 15.

<sup>8</sup>Ann D. Gordon, “How to Celebrate a Complicated Win for Women,” *New York Times*, August 27, 2018.

# What is a Vote Worth?

*The Suffrage Centennial & Historical Inquiry*

By Carly Muetterties, Ph.D.

**W**hat is a vote worth? This deceptively simple question may conjure up images of long lines at the polls, debates around absentee voting, campaign finance reform, among other pressing issues. What is a vote worth? is also a central question throughout United States history—from the foundational ideas of the country’s beginnings, enduring into modern struggles around securing rights for all, and the equally enduring efforts to limit rights to the few. From this question springs more questions:

- What power does a vote hold within a democracy?
- Does my vote count?
- Does my voice matter?
- Is my vote worth as much as another’s?
- How much does a vote cost?
- What is a vote’s value to those in power? To the marginalized?
- What sacrifices are made to have a voice?
- Is a vote worth my freedom? My life?

The value of a vote frames the suffrage centennial exhibit at the Frazier History Museum. In partnership with The League of Women Voters, The Louisville Metro Office for Women, and more than 100 community organizations, *What is a Vote Worth?* celebrates the 19th Amendment’s 100th anniversary. To bridge the work into classrooms, the Frazier History Museum joined Jefferson County Public Schools to create complementary teacher resources, housed at [whatisavoteworth.org](http://whatisavoteworth.org). As with the exhibit, this compelling question frames the resources to support students, teachers, and community members alike in reflecting upon the meanings and values of a vote.

## *Why Questions?*

When we ask questions, we are surfacing our curiosities about the world around us. We frame the exhibit and resources around a compelling question—what is a vote worth?—so students learn through inquiry. With inquiry learning, students are active participants in meaning-making, rather than passive consumers of content.



Courtesy of the Library of Congress

An educator and activist, Nannie Helen Burroughs moved to Louisville in 1898. She traveled throughout the U.S. on behalf of the Women’s Auxiliary of the National Baptist Convention and organized 12 societies.

Students are not lectured on the value of a vote. Instead, they are invited to *do history*, inquiring into voting rights history’s enduring themes. This entry point allows young people to explore the past and apply those same questions to modern society.

## An Erased History

Questioning into the past is particularly needed for this history. Though suffrage activists' motivations and actions are worthwhile topics in all classrooms, women's voices are often absent in mainstream histories, particularly women of color. Teaching about the suffrage movement may be common in traditional curriculum, but the topic is often taught in isolation—appearing in individual lessons, rather than women's voices appearing as a thread woven throughout history. When siloed to a moment in time, the contribution of women, and the long progression of rights movements throughout United States history, are minimized. The fight for suffrage rights—for women and other marginalized groups—did not end in 1919, nor in 1965 with the Voting Rights Act. To teach rights movements as a thing of the

## Key Concepts of the *What is a Vote Worth?* Resources:

- Women as agents of change
- Intersectionality with other civil rights movements
- The power of individual and collective action
- The fight for women's rights is multidimensional
- Resistance to women's rights is persistent
- The struggle for rights endured, before and after 1920
- Voting as a real and symbolic representation of citizenship and personhood
- Global impact of suffrage and women's rights movements

past blinds young people to the constant tending needed to maintain a democracy.

## Kentucky Voices

Further missing from mainstream curriculum is a connection to local history. Though you are unlikely to hear their names spoken in classrooms, Kentucky activists, too, carried influence in state and national politics. Notably, Nannie Helen Burroughs, Josephine Henry, and Susan Look Avery were prominent voices in rights movements, for Kentucky and beyond.

White suffragists Henry and Avery both collaborated with national suffrage leaders and led efforts within the state. Susan Look Avery, founder of the Women's Club of Louisville and leader in the National American Woman Suffrage Association (NAWSA), was a staunch advocate for equality between genders and race. Henry is noted as a contributor to Stanton's *The Women's Bible* and wrote about southern suffrage efforts.

Inquiring into Nannie H. Burroughs' leadership reveals the ways in which discrimination hindered rights movements. Burroughs exercised national influence alongside other Black leaders, such as Ida B. Wells and Booker T. Washington. At the same time, many considered her outspoken—supporting equality for all, not just the privileged races. Burroughs condemned discrimination by the suffrage movement's White leadership and heralded the moral contributions of Black women. With the vote, Burroughs proclaimed the world will see Black women as “a tower of strength of which poets have never sung, orators have never spoken, and scholars have never written.” The exhibit and source collection illuminate these and other voices of the past, demonstrating women's prominence in historical change.



Courtesy of University of Kentucky Special Collections

A native of Versailles, Josephine Henry was a leader in the Kentucky Equal Rights Association and the Louisville Equal Rights Association.

## Quotes from Kentuckians on Suffrage, in Josephine Henry, *The New Woman of the New South*, 1895

*I want to stand on advanced ground.*

— Carolyn A. Leach, Louisville

*I am a sane human being, having the same inalienable right to life, liberty and pursuit of happiness, and being an inhabitant, a person and a citizen, I have the right in a republican government to help make the laws that govern my life, liberty and pursuit of happiness.*

— Mary B. Clay, farmer, Richmond

*I want to vote because I want liberty.*

— Mary S. Muggebidge, Belleview

*I wish to vote because the ballot in woman's hand will purify society.*

— Mrs. Mary K. Jones, Newport

*For four generations my ancestors have been American patriots, and I want to vote to honor them and do my duty to my country.*

— Frances E. Beauchamp, Lexington

*I wish to vote that I may aid good men to promote purity and justice in law and government, protecting the weak by placing in power those of known probity and honor.*

— Susan E. Wilshire, Covington



## Take Action

The work is not done! Celebration of the women's suffrage centennial marks a victory, but the 19th Amendment was not an endpoint. It was one fencepost in the long struggle towards a more democratic society.

Just as the use of questions can help bridge the past to the present, the exhibit and teacher resources position learning history as a call to action. Among several initiatives by the suffrage centennial committee to support civic engagement, *What is a Vote Worth?* includes resources to support civic engagement through the *Be a Citizen* page. Being a citizen is not about one's legal status. It means students connect learning to out-of-classroom contexts in a meaningful way. As we raise women's voices, so too do we raise the voices of students.

## About the Author

Carly Muetterties, Ph.D., is the Design Lead for TLP Education, where she leads the Curriculum & Assessment team's design and development of teacher resources. In May 2020, she earned her doctorate in Education Sciences from the University of Kentucky, focusing on social studies curriculum and instruction. She is the executive director of the Kentucky Council for the Social Studies and project director for the *What is a Vote Worth?* Women's Suffrage Centennial Project.



Courtesy of the Library of Congress

Susan Look Avery was a founding member of the Louisville Equal Rights Association, which was established in 1889.

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# How Enid Yandell “Leaned In” and Became a Flagbearer for Occupational Identity and Woman Suffrage

By Juilee Decker

**S**culptor Enid Yandell (1869-1934) was a woman of contrasts. She conceived of the colossal public sculpture of the goddess Athena, a visual wonder and veritable sightline that greeted visitors to the Tennessee Centennial held in Nashville in 1897. Just as adeptly, she designed intimate, small, and symbolic items—such as the gold and enamel ring adorned with natural motifs, for her brother to give to his fiancée in 1902.<sup>1</sup>

A second set of contrasts may be found in her embrace and subsequent recoil of emblems of status that were all-too-often tied to gender. In 1890, Enid wore a crown in her role as Queen of the Satellites of Mercury, an unusual and short-lived social event tied to

Above: In October 1915, Enid Yandell (far left) marched down Fifth Avenue as part of a suffrage parade.

*Photo by Jessie Tarbox Beals, courtesy of RISD Museum, Providence, R.I.*

festivals celebrating Louisville's growing material prosperity. The following year, she created calling cards that noted her profession as a sculptor. Thereafter, she began to reject any associations with regalia.<sup>2</sup> By 1897, after some critical and commercial success, Enid publicly eschewed any association with tiaras after newspapers depicted her wearing one!<sup>3</sup> Marking the transition from an educated woman to a gainfully-employed one, Enid was happy to exchange unearned, symbolic regalia for written accolades focused on her occupational success. In fact, her strong commitment to occupational identity is the means through which we understand Enid as a supporter of woman suffrage—for it is through her work that she both gained access to, and continued to support, women's reform and greater agency. She elected not to hold back in her career. In short, she "leaned in."<sup>4</sup>



In 1890, Enid was named Queen of the Satellites of Mercury.

*Courtesy of Filson Historical Society*



Enid created this gold and enamel ring that her brother presented to his fiancée.

*Courtesy of Filson Historical Society*

## Kentucky Beginnings

Born in Louisville, Enid Bland Yandell was the eldest of four children of Confederate veteran, surgeon, and medical doctor, Lunsford Pitts Yandell II, and Louise Elliston Yandell. A prominent, conservative, and Southern family, the Yandells lived in a comfortable Victorian home on Broadway, between Third and Fourth Streets (today the site of Brown Theatre). Enid's relationship with her family was close, as well as one of responsibility. While we have no confirmation of her family's take on suffrage, it is known that her uncle, David Yandell, a well-known and established physician with ties to Lexington and Louisville, was displeased at her taking up a profession. He referred, begrudgingly, to Enid as the "first woman of the name to make a dollar for herself,"<sup>5</sup> leaving little wonder as to how he might have felt if women were gainfully employed and given the vote.

Women of Enid's class, however, were expected to be engaged in a different type of work—civic good—as exemplified through the practices of the Woman's Exchange, which was formed in Louisville in 1885 as part of the broader social and civic movement. Historian Kathleen Waters Sander has referred to its members as having "quasi-careers in entrepreneurial philanthropy, offering the lady managers a sense of personal fulfillment and leadership as well as visible public roles as business executives."<sup>6</sup> Such "nonprofit entrepreneurship,"<sup>7</sup> in the words of historian Kathleen D. McCarthy, affected social change through the benevolent work outside the home conducted by such clubwomen feminists.

Standing upon the shoulders of the women of her mother and grandmother's generation—the nonprofit entrepreneurs and clubwomen feminists—Enid benefited from the broader aims and initiatives of those who enabled women to engage in careers outside the home. Defining her own outlets of philanthropy, service, and reform, Enid embraced a vocation of service—which often found an overlap in activism—and conjoined these efforts with her occupational identity as a sculptor.

## “Leaning In” to Kentucky Connections

Because most of Enid’s career was spent outside Kentucky, her professionalization and agency as extensions of women’s reform, including suffrage, bore witness outside the Bluegrass State.<sup>8</sup> Even so, in her travels home from the 1890s through 1929 at least, Enid may have rubbed elbows with some of the thought leadership of Kentucky’s suffrage movement. For instance, given the long-standing ties of the Yandells with the Castlemans, Enid surely took cues from Alice Osmond Barbee Castleman, who was referred to within the family as “Aunt Alice” as sure as her husband was “Uncle Breck.”<sup>9</sup> Enid’s connections with Alice Castleman, in particular, extended beyond the familial to the professional as concerning Enid’s employ for two years leading up to the World’s Fair in Chicago and her design for Louisville’s Confederate Monument in 1894. Such ties with Alice<sup>10</sup> may even have been Enid’s entrée into this particular variation of advocacy for women’s agency, professionalization, and the vote.

Actions of Castleman as well as Patty Blackburn Semple and the Breckinridges of Lexington—all of whom Enid knew personally—lengthened and strengthened the connections among the nonprofit entrepreneurship of the Woman’s Club, the educational reform work through the Kentucky Equal Rights Association (KERA), and Louisville Suffrage Association. These groups and their social networks underscore the presence, within Enid’s Kentucky connections in Louisville and Lexington, of women reformers sharply focused on woman suffrage. It doesn’t appear, however, that Enid ever participated in suffrage as a mass movement in her home state, nor does she appear to have donated to the cause in any particular way. Such non-appearances may merely have been a by-product of her living beyond its borders, as opposed to conscious choice. In fact, her most fruitful years as a sculptor overlap the decades of critical action for the suffrage movement nationally and otherwise, making it likely that she actively supported the cause from her varied studio and home bases over those years—whether Chicago; New York; Edgartown, Massachusetts; or Paris, France. For certain, her involvement with the suffrage movement in New York City, where she moved from studio to studio over the years, positioned her to take up a banner for suffrage and sculptors—literally.

## “Leaning In” to Suffrage Activism

Two instances of Enid’s overt participation in an exhibition and a parade occurred around 1915. For the first effort, Enid submitted work as a new form of philanthropic entrepreneurship that embraced one’s paid profession as the source of the work, rather than sheer benevolent acts. Written up in the September 9, 1915, *New York Times*, this benefit at Macbeth Galleries featured 100 works, including two bronzes by Enid.<sup>11</sup> The article closes with the assertion that “all the contributors are enthusiastic suffragists.” While this statement may be perceived as journalistic flair, its appearance in print made clear Enid’s association with the movement.<sup>12</sup>



Enid may have been artistically inspired by this lithograph by Egbert C. Jacobson created c. 1903-1915.

Courtesy of the Schlesinger Library,  
Radcliffe Institute, Harvard University

Around the same time—perhaps on October 23, 1915—Enid participated in a parade for woman suffrage that took place down Fifth Avenue with more than 45,000 supporters,<sup>13</sup> including occupational groups—school teachers, doctors, writers, artists, musicians. As each profession had an identifying banner to announce their support, Enid and two others led the group of sculptors and carried their banner. Their participation is documented in a photograph taken by Jessie Tarbox Beals, who is among the first female photojournalists to have their work published.<sup>14</sup>

What makes this recently discovered photograph such a startling primary source is its striking imagery. Front and center, a trio of figures, each wearing a long suit and hat, dons a “Votes for Women” sash. Together they hold the T-shaped flagpole and supportive cording to present their banner bearing their profession as “Sculptors.” Next to Enid and holding the

pole is Janet Scudder, a long-time friend of Enid's who also got her jump-start at the World's Columbian Exposition, held in Chicago in 1893. Next to Janet is an unidentifiable third woman who joins with her colleagues by trading in a sculptor's smock for the uniform of the New Woman. Wearing darker garments than the women that walk in rows behind them, the trio seems to exude the purple and gold of the suffrage movement, even if the black-and-white print denies such vividness. Together, as a triumvirate of flagbearers, they march in support of the cause.

The imagery on the banner, though seemingly sparse, is rife with symbolism. A dark plane serves as the backdrop for two figures. On

the right, a woman dressed as a sculptor wears a flowy smock and handles the tools of the trade, one in each hand. On the left, the fruit of her labor looms as a slightly larger-than-life-sized woman. The synergy between draped beings resonates: the sculptor is depicted as a working woman who wears a loose overgarment or smock which, in turn, plays off of the flowing drapery of the figure before her.<sup>15</sup>

The banner's sculpted figure faces the viewer while the sculptor turns away from the viewer and toward her embodiment. The source imagery, like much of pro-suffrage visual rhetoric, comes from Greek mythology. Wearing a winged hat or *petasos*, the figure may be victory—*Athena Nike*—adorned with the wings of Hermes, the messenger god.<sup>16</sup> As such, the figure serves as the divine messenger of equality sprung to life only through the sculptor's efforts. Further comparison may be drawn between the sculpture and suffrage imagery as it appeared in print media, specifically a lithograph created by Egbert C. Jacobson and appearing on the front page of the January 2, 1915, issue of *Woman's Journal and Suffrage News*. Jacobson's print "Votes for Women, Equality Is the Sacred Law of Humanity" shows a woman in profile (whereas the sculptors' banner greets the viewer head-on).

Additional comparison can be made between the depiction of the artist at work in the banner and photographs of Enid at work. Compare, for example, the pose of the sculptor in the banner and that of Enid in her Paris studio while she was creating the colossal Athena destined for Nashville. Could Enid herself have been the model for this very image that broadcasts sculptors as professional women in support of suffrage? Approximately two decades after the photograph of Enid was taken, and perhaps now adapted for this banner format, the artist is no longer dwarfed by her own creation. Rather, the banner's surrogate sculptor stands eye-to-eye with her creation just as Enid, and her sister sculptors, symbolically and literally could stand proud as wage-earners in a profession they had trained for and in which they had garnered some measures of success. They could exploit the perspective that they had gained professionally and personally as a result of their work. They leaned in.

To be clear, Sheryl Sandberg's spawning of a quasi-feminist manifesto under the catch-phrase of "leaning in" has unraveled somewhat with regard to her employer and her faming of her concept. That is, her association with Facebook and its share of accusations and controversies particularly since 2016 and her method of focusing on individual successes rather than the societal and systems-wide structures that inhibit women's advancement deserve discussion, outside the scope of this article. Here, the book's merits and application are for the purposes of relating, in a 21st century context, how Enid may have served, as Sandberg does, as a relatable role model for women making it in "a man's world." For Enid, that role meant competing against men and making a living as a professional sculptor; for Sandberg, the role as a woman executive of a



Enid created this colossal sculpture of the goddess Athena for the Tennessee Centennial in 1897.

Courtesy of Filson Historical Society

global entity based in Silicon Valley came with the trappings and expectation of leadership. Some of Sandberg’s ground truths, in fact, lie in acknowledging what past generations of women have had to contend with, just as Enid recognized how those a generation ahead of her planted the seeds of women’s reform—for instance, educational reform—that enabled Enid to undertake a profession and to use that profession as a calling card for agency and activism.

Such public participation and engagement in the suffrage movement, through Enid’s association with her profession, bore witness to the importance of work as part of Enid’s identity. Comparing her professional output to her



Enid is featured on a banner that hangs downtown as a part of Louisville’s “Hometown Heroes” initiative.

*Courtesy of Heather Potter*



Enid looms over the city, as the banner hangs at 7th and Main Streets in downtown Louisville.

*Courtesy of Heather Potter*

documented participation in two parades throughout her life—one in 1890 and another around 1915—it is apparent that Enid exchanged one form of spectacle for another. The suffrage parade countered the claim that Enid was one of a gender who was called, in her home city of Louisville in 1890, “beautiful, cultured, traveled, wealthy”<sup>17</sup> and, instead, positioned her as one of a triumvirate of flagbearers leading a procession of sculptors among the many marchers who were part of a national movement actively protesting the exclusion of women from political organization.

### *Women Sculptors Who “Lean In”*

Just as Enid had gone to physical, as well as perhaps artistic, effort to craft and carry a banner in support of her profession, so too have women today gone to great lengths to champion their profession and women’s agency. In 1998, ENID—Generations of Women Sculptors was formally established as an artist organization who adopted Enid’s first name as the moniker for their group. Its members have embraced Enid’s art form, work

ethic, and commitment to the profession of sculpture. Outside of the work of the collective, the group is an integral part of its namesake's legacy. In fact, they identify with Enid by name, calling themselves "Enids."

As an artist organization focused on women sculptors, ENID has thrived over the past two decades. The most recent measure of their success is their success in making Enid's life and legacy largely visible outside the Harbison Building on Seventh and Main Street in downtown Louisville. Installed in the spring of 2019 as one of the final additions to the "Hometown Heroes" initiative, the banner features the iconic photograph of Enid in her Paris studio at work on Athena. Just as Enid's Athena served as the emblem of the Tennessee Centennial and seemingly welcomed all who came before her, the colossal Enid greets those who make the journey to Museum Row along Main Street in Louisville.

From suffrage banners to "Hometown Heroes," Enid's legacy

lives on. It is through her efforts that we can trace how women—and women sculptors, in particular—have become emblems of woman suffrage, agency, and occupational identity. We can understand the extent to which they have moved beyond the paralysis of fear or lack of skill. They have gained access to education and mentorship. They have taken risks and achieved success. In short, they have *leaned in*.

## About the Author

Juilee Decker is associate professor of history and director of the Museum Studies and Public History program at Rochester Institute of Technology in Rochester, New York. Before moving to western New York, she taught at Georgetown College in Georgetown, Kentucky. Her biography of Enid Yandell is available from University Press of Kentucky.

## Notes

<sup>1</sup>In an interview with Enid's great-niece and godchild, Diana Fisher, I learned that Fisher's grandmother, Elizabeth Hosford, wore the ring designed by Enid every day in honor and remembrance of Lunsford, rather than treating it as a fine art object. The ring and its keepsake box were passed down to Fisher who wore the ring for a number of years before giving the set to the Filson Historical Society in summer of 2017. Juilee Decker, Interview with Diana Fisher, November 11, 2018.

<sup>2</sup>See the white calling card on a page in Enid's scrapbook that defines her profession as sculptor and her studio address. See Filson Historical Society, Yandell Family Papers (hereafter FHS) Mss A/Y21b/Folder 94, glued on p. 49, along with entries from the year 1891.

<sup>3</sup>See clipping, ca. 1900, FHS Mss A/Y21b/Folder 105.

<sup>4</sup>The phrase "lean in" comes from the biography of Facebook Chief Operating Officer, Sheryl Sandberg. See *Lean In: Women, Work, and the Will to Lead* (New York: Knopf, 2013).

<sup>5</sup>David Yandell quoted in Nancy Disher Baird, "Enid Yandell: Kentucky Sculptor," *Filson Club History Quarterly* 62, no. 1 (January 1988): 23.

<sup>6</sup>See Kathleen Waters Sander, *The Business of Charity: The Woman's Exchange Movement, 1832–1900* (Urbana: University of Illinois Press, 1998), 3.

<sup>7</sup>See Kathleen D. McCarthy, *Women's Culture: American Philanthropy and Art, 1830–1930* (Chicago: University of Chicago Press, 1991), 62.

<sup>8</sup>Enid had established work practice in several cities in the U.S. and fulfilled commissions that saw to her legacy in visual form in large, public sites in Nashville, Buffalo, St. Louis, and Providence in addition to numerous smaller cities with their interiors decorated with busts of famous and not-so-famous men and women.

<sup>9</sup>For instance, Enid's mother referred to General John Breckinridge Castleman (1841–1918) as "Uncle Breck" on multiple occasions, including August 26, 1887. See FHS Mss A/Y21b/Folder 4. The reference to "Aunt Alice," is in a letter around August 1891, sent to Enid while she was working in Chicago. See See FHS Mss A/Y21b/Folder 17.

<sup>10</sup>Alice's roles are explained in *Kentucky Equal Rights Association. Reports of the Twenty-First and Twenty-Second Annual Meetings of the Kentucky Equal Rights Association Held at Covington, November 14–15–16, 1910 and Louisville, October 25, 1911*. Newport: The Newport Printing Co. Also of relevance are Margaret Weissinger (Mrs. Samuel T.) Castleman (1880–1945) and Patty Blackburn Semple (1853–1923) and the Breckinridges of Lexington, including Madeline McDowell Breckinridge (1872–1920) and Sophonisba Preston Breckinridge (1866–1948).

<sup>11</sup>The exhibit ran from September 27 to October 16, 1915. Sculptors, including Enid, were mentioned by name as contributing toward the 20 bronzes, 10 sculptures, and 7 other works of varying media and finish, for a total of 37 works, along with 63 paintings and works on paper. In addition to bringing work to exhibit and sell, many artists offered to create new work for donors, and agreed to remit 50 percent to the suffrage campaign. See "Art Sale to Aid Suffrage: Prominent Women Offer Works for an Exhibition Here," *New York Times*, September 9, 1915, 12.

<sup>12</sup>Ibid.

<sup>13</sup>See various accounts, including *New York Times*, October 22, 1915. In short, this photograph, and Enid's participation in at least one suffrage parade, likely dates from between 1915 and November 1917 as I recount in *Enid Yandell: Kentucky's Pioneer Sculptor* (Lexington: University of Kentucky Press, 2019), chapter 7.

<sup>14</sup>The print is in the collection of the Rhode Island School of Design Museum. I located this photograph between the "fallen leaves, the missing pages"—as historian Margaret Ripley Wolfe so eloquently recounts—shoved in an envelope postmarked July 29, 1982 while I was conducting research for my monograph on Enid Yandell in 2017. See "Fallen Leaves and Missing Pages: Women in Kentucky History," *Register of the Kentucky Historical Society* 90, no. 1, 64–89. Quotation on page 64. The photo's mat board reveals information about the identity of the photographer. Beals had opened her own studio on Sixth Avenue in New York City in 1905 and worked there until establishing another in Greenwich Village in 1920.

<sup>15</sup>Such similarity in appearance between the sculptor and her creation (in this case, between Enid and a sculpted figure) had been drawn at least 20 years earlier. During her employ at the World's Fair in Chicago, comparisons were drawn between Enid's appearance and the caryatid, the columnar support she designed as a draped female figure for the Woman's Building.

<sup>16</sup>The visual similarities between the Greek petasos and labrys and Egbert C. Jacobson's *Votes for Women, Equality is the Sacred Law of Humanity* are found in Kate Clarke Lemay, Susan Goodier, and Martha Jones, *Votes for Women: A Portrait of Persistence* (Princeton: Princeton UP, 2019), p. 257, fn 29. Jacobson's lithograph and its translation to newspaper for the January 2, 1915 cover of *Woman's Journal* are shown in catalogue entries 93 and 92, respectively.

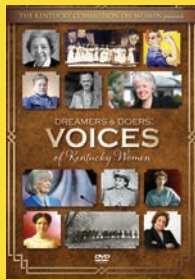
<sup>17</sup>*Louisville Courier-Journal*, September 17, 1890, 10.

# Other Resources

## Learn More About Women's History & the Battle for the Right to Vote

It would be impossible to cover the decades-long battle for the right to vote and the ratification of the 19th Amendment and all of those who contributed to the cause in one magazine. On these pages is a sampling of additional resources available to continue to learn about woman suffrage and important women in Kentucky history. From documentaries, books, websites, podcasts, and Kentucky Chautauqua dramas, there are numerous ways to discover more. While many of the phenomenal events planned for the centennial have been canceled due to COVID-19, there are still fantastic opportunities to participate in the celebration in communities throughout the Commonwealth.

### **Dreamers & Doers: VOICES of Kentucky Women**



There are many Kentucky women whose leadership, creativity and hard work have made a lasting impact, to the Commonwealth, nation, and to the world. Their lives and work offer outstanding inspiration to everyone. Nearly 50 women are featured throughout the film. Learn more at [michaelbreedingmedia.com](http://michaelbreedingmedia.com).

### **Madeline McDowell Breckinridge "Votes for Women!"**



Madeline McDowell Breckinridge was both a state and national leader of the women's suffrage movement and was highly instrumental in Kentucky's ratification of the 19th Amendment. Kelly O'Connell Brengelman portrays Madeline for Kentucky Chautauqua. Learn more at [kyhumanities.org](http://kyhumanities.org).

### **American Experience: The Vote**

One hundred years after the passage of the 19th Amendment, *The Vote* tells the dramatic culmination story of the hard-fought campaign waged by American women for the right to vote, a transformative cultural and political movement that resulted in the largest expansion of voting rights in U.S. history. This two-part documentary was funded by the National Endowment for the Humanities. To learn more or for streaming, visit [pbs.org](http://pbs.org).



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### **"Monumental Women: Adelaide Johnson, the Sculptor of Suffrage"**



The Summer 2020 issue of *HUMANITIES Magazine*, published by the National Endowment for the Humanities, includes the article "Monumental Women: Adelaide Johnson, the Sculptor of Suffrage" by Kimberly A. Hamlin. Learn more or subscribe to *HUMANITIES Magazine* at [neh.gov](http://neh.gov).

### **Votes for Kentucky Women A Student Activity Book**

The *Votes for Kentucky Women* student activity book was created as part of Elizabeth Solie's Girl Scout Gold Award project. The book is geared toward older elementary-age students and includes important concepts and terms related to voting, citizenship, and laws. Throughout the book, there are several activities for students to complete while learning about woman suffrage. You can find a PDF download of the activity book at [networks.h-net.org](http://networks.h-net.org).

### **Breaking the Bronze Ceiling [breakingthebronzeceiling.com](http://breakingthebronzeceiling.com)**



Breaking the Bronze Ceiling dedicated a new monument in downtown Lexington in August. Commemorating the 100th anniversary of the 19th Amendment, the public art piece features five suffragists, reminding visitors of the contributions women have made and of the importance of exercising the right to vote. For more information, visit [breakingthebronzeceiling.com](http://breakingthebronzeceiling.com).



## **Bluegrass Bold: Stories of Kentucky Women**



*Bluegrass Bold* showcases women of Kentucky who actively contributed to bettering the Bluegrass and beyond. Readers young and old will be captivated by the contributions of Kentucky's women. Find out more at [bluegrassbold.com](http://bluegrassbold.com).

## **Kentucky Woman Suffrage Project [kentuckywomensuffrageproject.org](http://kentuckywomensuffrageproject.org)**

Kentucky has been an important part of the history of the fight for voting rights since the earliest days of its creation as a state. [kentuckywomensuffrageproject.org](http://kentuckywomensuffrageproject.org) celebrates Kentucky women's suffrage history with key historical events and people from every part of Kentucky. Raising awareness about the historical record of woman suffrage, especially as played out in Kentucky, can raise awareness about voting rights today. The site includes a great calendar of events for programs taking place throughout the state.

## **"Women in Government and Politics" Kentucky Oral History Commission Initiative**

What was it like for women to cast their ballots for the first time in 1920? Imagine hearing their experiences in their voices. The time has passed to do oral histories with those first women voters, but we can celebrate the women who have participated in the political process since. The Kentucky Oral History Commission invites people to collect oral histories from such Kentucky women as poll workers; community advocates and policy influencers; those who have held local political offices; and those who have held state political office. Learn more at [history.ky.gov](http://history.ky.gov).

## **By One Vote: Woman Suffrage in the South**

In August 1920 in Nashville, Tennessee, an all-male legislator cast the deciding vote to ratify the 19th Amendment, thus giving women in the United States the right to vote. Narrated by Rosanne Cash, *By One Vote: Woman Suffrage in the South* chronicles events leading up to that turbulent, nail-biting showdown. To learn more or for streaming, visit [pbs.org](http://pbs.org).



## **Amended A Podcast from Humanities New York**

In August 2020 Humanities New York released its history podcast *Amended*. Hosted by Dr. Laura E. Free, associate professor of history at Hobart and William Smith Colleges, *Amended* tackles a critical question about where the American democracy has been and where it's going. The podcast begins with a six-part series that commemorates and complicates what we think we know about the ratification of the 19th Amendment. Listen at [humanitiesny.org](http://humanitiesny.org).

## **Women of Influence: Celebrating the Year of the Woman**



This exhibit features works by Kentucky artists that celebrate the inspiration and influence of women throughout history. Women from all eras are showcased, from Italian Baroque artist Artemesia Gentileschi to astronaut Judith Resnick. On display from October 4-December 31, 2020, at the Kentucky Artisan Center at Berea. Free. Open daily 9 a.m.-6 p.m. Plan your visit at [kentuckyartisancenter.ky.gov](http://kentuckyartisancenter.ky.gov).

## **Creativity and Persistence: Art that Fueled the Fight for Women's Suffrage**

In August 2020, the National Endowment for the Arts published *Creativity and Persistence: Art that Fueled the Fight for Women's Suffrage*. The book commemorates how the arts were used to change the image of women in America and illustrate the importance of their full participation in society and politics. The depiction of women and the different perspectives of their roles in society and politics were displayed through literature, poetry, fashion, sculpture, illustrations, and posters. You can download the book at [arts.gov](http://arts.gov).

## **National Women's Suffrage Marker Program**

To celebrate the national centennial of women's suffrage, the William G. Pomeroy Foundation is supporting a national Women's Suffrage marker program in collaboration with the National Votes for Women Trail, a committee of the National Collaborative for Women's History Sites. This series commemorates the people, places, and things instrumental to women gaining the right to vote in the U.S. with the passing of the 19th Amendment. Learn more at [wgpfoundation.org](http://wgpfoundation.org).

# Keeping Distance

By Jeff Worley

*Kentucky Poet Laureate, 2019-2020*

The days blend by.

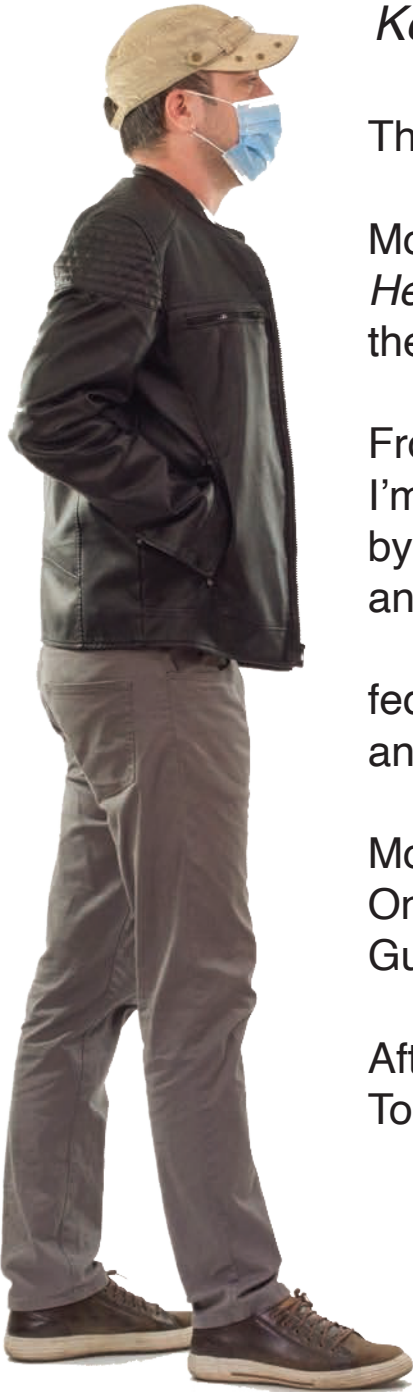
Mornings, I retrieve the plastic-wrapped  
*Herald-Leader* that gives us  
the new numbers.

From my second-story study  
I'm getting to know my neighbors  
by the dogs that lead them  
and the odd parade of headwear:

fedora, deerstalker, backwards Reds' cap,  
and the occasional straw boater.

Mornings now come earlier.  
One of us, waking, says  
Guess we're not dead yet. Coffee?

Afternoons, we watch a movie.  
Today it's *Groundhog Day*. Again.



## About the Author

Jeff Worley, an adopted Kentuckian, has published six books of poems and was editor of *What Comes Down to Us: 25 Contemporary Kentucky Poets* (University Press of Kentucky). He is the 2019-2020 Kentucky Poet Laureate.

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# Reading in the Time of a Pandemic

By William E. Ellis

We didn't expect to be "hunkered down" for weeks on end owing to the outbreak of the COVID-19 pandemic. But it happened and the "new normal" may still lead us into uncharted waters.

One solution I found to the boredom of our plight is, and always has been among the simplest solutions, reading.

You might be surprised in the reading habits of an octogenarian (I turned 80 on January 1). Because I'm a retired history teacher, you might think that I spend most of my free time reading history books. I do read articles in journals, and books pertaining to my chief interests in history. Most of my articles for *Kentucky Monthly* require research of a historical nature. At present, I am working on a subject that some historians might not consider legitimate. I collect information on one of the most important of all human endeavors: humor. However, I have no ambition beyond writing an article or two about this important subject.

I love to browse bookstores, thrift stores, flea markets, anyplace where "used" books are sold. During this crisis I buy used books on the internet. I know, I know, you ask: why not read e-books?

I'm old-fashioned, I reckon. I love the feel of paper in my hands. Many years ago, an old newspaperman in Shelbyville said he loved the smell of ink. My father's welding shop was behind a weekly newspaper office in the late 1940s and 1950s. I used to go in the back door occasionally and watch and listen as the linotype operator worked. The smell of hot lead and noise was almost frightening to a 10-year-old. But when the press started to crank out the paper, the smell of ink perhaps also entered into my imagination. I think I am addicted to the smell of old paper.

After finishing the manuscript for my last book, *Irvin S. Cobb: The Rise and Fall of an American Humorist*, I no longer have any inclinations to write another of such length, ever. Cobb wrote extensively over a long career, including many years as a newspaper columnist, magazine writer, and the author of more than 50 books. In addition, there were trips to archives as far away as Houston and Austin, Texas, the Will Rogers Museum and Archive in Claremore, Oklahoma, as well as several repositories in Kentucky. He wore me out.

Partly to keep my sanity, I began to read English mysteries while working on the Cobb manuscript. Why? The language is familiar

and the settings interesting to a lover of most things English. Rather! (I would almost qualify as a complete Anglophile except for my dislike of such long-running series as *Downton Abbey* which I find a bit “hoity-toity.”) So, I started to read at bedtime some of the grand masters. These included such “Grand Dames” of English mysteries, Agatha Christie, of course, P. D. James, Ellis Peters (the pseudonym of Edith Pargeter) and her *Cadfael* series, Dorothy L. Sayers, with her *Lord Peter Wimsey* mysteries, and Ngaio Marsh, a New Zealand émigré whose novels are overly complicated with too many characters.

While Christie is better known, James, to me, ranks as the greatest of the lot. She also authored that most unsettling novel, *The Children of Men*. My only problem with her novels is that she expends much effort describing each character in detail, sometimes to excess. Like other great English mystery writers her novels were turned into the *Adam Dalgliesh* television series.

More than 30 years ago I thoroughly enjoyed the Brother Cadfael dramas played by Derek Jacobi in the *Masterpiece Mystery* series. Ellis Peters created the atmosphere of a divided England with a medieval Benedictine monk solving crimes of all sorts. I have now read 21 of the mysteries which give insight into English history in a time of great internal turmoil. She also wrote a series based on the investigations of Inspector George Felse, as well as other series.

Among English males, I continue to read the mysteries of John Mortimer and his *Rumpole of the Bailey* series and Colin Dexter’s *Inspector Morse* series both of which appeared in the popular PBS *Mystery!* series. John Thaw, as the detective “Endeavour” Morse was a particular favorite of mine. In his last rendition of the novel/television drama, *The Remorseful Day*, Thaw played his last role not long before his own death.

The novels of English writer James Runcie about his character the Reverend Sidney Chambers were turned into the *Grantchester Mysteries* on public television. I am not a movie critic but frankly, the books are better. The PBS series, as I recall, ended with Sidney enmeshed in embrace with his long-lost girlfriend, who was noticeably pregnant by her husband. This seemed a bit cheap to me. Also, his predilection to alcohol, owing to World War II PTSD, had finally gotten the best of him. The last novel, Runcie ended with Sidney married happily to the German émigré who, unfortunately, died unexpectedly. He is left with a daughter and appears to have conquered his alcoholism dating from his service in World War II. Runcie finally continued the series with a “prequel,” *The Road to Grantchester*, published in 2019, which I have in hand.

Then Amazon, thankfully (owing to its algorithm), suggested *The Hamish Macbeth* mysteries by M. C. Beaton. There are more than 30 books in the series and having some Scottish ancestry I find the novels good fun even though the insertion of highland brogue is a bit tendentious at times.

I have branched out to other European climes, becoming a big fan of two Italian mystery writers, Andrea Camilleri and Donna



Courtesy of William E. Ellis

Leon. They have contrasting styles. Camilleri changes scenes, often abruptly, with humorous insights into life in Sicily. Leon’s style is more orthodox, with intimate knowledge of life in one of the most famous cities in the world.

Camilleri writes about an unorthodox policeman in Sicily. Comic relief is provided owing to Inspector Montalbano’s prodigious eating habits and his near constant imbibing of wine and whisky (we spell it whiskey in Kentucky). He is a bit too vulgar at times, but his pursuit of justice in a small town is always interesting as he evades incompetent higher ups, other rival law enforcement agencies, as well as competing Mafia bosses.

Donna Leon lives in Venice and writes about a more orthodox policeman, Commissario Guido Brunetti. He too often runs into official excessiveness and incompetence, but always finds a way to impose justice in the enclosed and some-what quaint atmosphere of Venice. I recommend both authors, and television series have been produced for several years on Italian television.

I have read my first mystery novel by Georges Simenon, *Maigret’s Dead Man*, by one of the most famous European mystery writers of all time. I will, perhaps, read more of his. He wrote 75 in all about the French sleuth, so I have a long way to go in catching up.

Jumping to the other side of the globe, I have found the novels of Shamini Flint about a Singaporean of the Indian diaspora, Inspector Singh, to be interesting as he often travels out of his jurisdiction, even to jolly old England. An overweight, beer-drinking, cigarette-smoking Sikh, he also has trouble with his unsympathetic wife.

Frankly, there are so many American mystery writers that I limit myself to a certain few. I have read all the Tony Hillerman novels and recently began to read those of his daughter. These stories fit my interest in Native American culture. There are others who write in this mode, including Susan Slater and Aimée and David Thurlo.

Among my favorite modern American novelists, I reckon I most favor Walter Mosley, Elmore Leonard, Clyde Edgerton, and one or two others. Mosley's *Easy Rollins*, an African-American living in post-World War II Los Angeles, is a sympathetic character who works as a school janitor and moonlights as a private detective, just getting by. At one point, an exasperated Rollins gave me a maxim that I try to follow: "Life is too short and too sweet to be spent in the company of fools." Some of these fools you can avoid; however, elected officials are a different matter as I have found out.

Elmore Leonard continues to fascinate me with his "crazy" list of off-beat characters. *The Road* by Cormac McCarthy is a must read. It scared me so much that I am afraid to watch the movie. For laughs, I can always turn to Carl Hiaasen and his tales about Florida. Unfortunately, Edgerton has written too few books with "southern" characters and atmosphere.

I always have a backlog of books that I picked up some time or another in the past. They are on a back shelf with some books I should have read long ago, but my own writing always seemed to get in the way. I recently read *The Great Gatsby*, *The Picture of Dorian Gray*, *A River Runs Through It* (I am a nascent trout fisherman), a book of short stories by Leo Tolstoy, and three very readable mysteries by Margaret Truman in recent weeks.

During a brief stay in Florida earlier in the year, a Polish-American friend gave me a copy of one of her favorite books, a Nobel Prize in Literature winner no less, *Primeval and Other Times* by Olga Tokarczuk. It was a "hard" read, "mythical" in nature. I am not an especially slow reader but sometimes I had to reread previous pages or even chapters to get the full meaning of the work.

The Amazon algorithm caught up with me again, suggesting that I "might like" Swedish mystery novelists, Maj Sjöwall and Per Wahlöö in an old series of Martin Beck mysteries dating from the 1970s and 1980s. After ordering two online I am hooked and look forward to more of the series.

Being a big fan of KET, I love the *Mystery!* programs which has led me to reading books in a series, including John Mortimer's *Rumpole of the Bailey*. PBS programs are the best, because I don't like drama broken up by ads every so many minutes. Therefore, I rarely watch network dramas or police programs on commercial U.S. television. Most network police procedurals try too hard to be up-to-date with modern gadgetry, surveillance, and violence. *Person of Interest*, the last American television series I tried to follow had some fine acting, but if I missed one program, I lost the storyline. I finally had to throw up my hands and return to PBS.

I try to avoid large hardback books unless these are at a considerable discount, preferring paperbacks, the smaller the better, to fit into my back pocket while traveling or going to the gym. I have a hoard of old paperbacks that should last me well into the fall if I finish a book every two to three days.

Sometimes previous readers have annotated in the margins, circled words that are new or confusing, asked questions, or became angry or joyful. During recent weeks, I read *The Metamorphosis*

by Franz Kafka. I found the book a bit confusing at times, but interesting. A previous reader annotated in several places "this is odd," and "why am I reading this?" I felt the same.

A little later I picked up a book of one of my favorite authors of all time, Nadine Gordimer, a Nobel Prize in Literature winner who stayed in South Africa and gave a voice to antiapartheid citizens. Having read several of her books earlier, in a volume of her short stories, *Something Out There*, is "Letter from His Father," an imaginary response of a long-suffering Jewish father, Hermann Kafka. Commenting on his son's neuroses, of which there were many, Hermann rebukes the son. "Everything that went wrong for you is my fault . . . All I know is that I am to blame for ever." The father's humorous renunciation of the son's lack of sexual awareness and inability to get married is enjoyable reading.

I will always have an interest in humor and have collected books and recordings of Jean Shepherd's radio program. Shepherd, authored *A Christmas Story*, the movie of which I watch alone on Christmas Day because my family is worn out with its antics. Other of his books await me on my shelves.

Some may ask if I read the *Bible*. Well, yes, I am a "moderate" Baptist and attend Sunday School and church regularly. At least once monthly, I read the book of James in the New Testament. In a few minutes he puts me to shame for what little I do to improve the world. Do I give enough to charities? Do I really care enough about people?

When all else fails I will reread *A Bell for Adano* by John Hersey, which is perhaps the first book I purchased from the old W. K. Stewart's Book Store on Fourth Street in Louisville in the mid-1950s.

I don't think there is anything wrong with reading a book you have read before. It's not like counting coup. Besides since I have entered my octogenarian era my memory is not what it used to be and re-reading a book every two or three years is permissible.

Do I read Kentucky novelists? Yes. Among my current favorites are Bill Noel, Alfred Patrick, and, of course, Wendell Berry. Bill and I taught together way back in the late 1960s at Lees Junior College in Jackson. Al and I taught together at ECU for a lot longer. Berry, of course, is our most famous Kentucky author.

If worse comes to worst I can always go back to the beginnings of the mystery story and novel. I have a collection of Edgar Allan Poe and Arthur Conan Doyle books storied away in a closet somewhere. If I can find them.

So many books, so little time.

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## About the Author

A native Kentuckian and graduate of Georgetown College, Eastern Kentucky University, and the University of Kentucky, William E. Ellis is the author of 35 journal articles and seven books, the most recent, *Irvin S. Cobb: The Rise and Fall of an American Humorist*. He taught for 29 years in the Department of History at ECU.

# Navigating the New “Normal”

By Georgia Green Stamper

When a novel coronavirus launched an attack on America early in 2020, I still felt like a middle-aged woman. Now, as the autumn leaves turn color across a dystopian landscape where 60 has become the new 80, and 70 the new 90, I may be officially old. Others do my grocery shopping for me. My pastor has taken to calling me Miss Georgia. My “underlying vulnerabilities” are no longer underlying, but right out there in the open, taunting me every morning.

If I aged, the country also lost its invincible stride. Who would have thought the world could stop – like the title of that old Broadway musical—to let us all get off? Just stop and let us all get off—to survive.

Could 2020 be the onset of the apocalypse, people asked? Maybe, but I doubt it. Awful times have come round again and again from Bible days to my parents’ lifetimes. I, on the other hand, have lived my life in the bubble of America’s post-World War II optimism, and my reaction to the pandemic is partly surprise at being ambushed by chance.

I’ve always assumed that I’m the type who would stand on the right side of history, heroically serving if our country were under siege. But when COVID-19 attacked, I had no professional or essential skills to contribute to the war effort, and history (always lagging behind current events) was divided on where to stand. Indeed, my age and ills complicated the country’s defense strategies.

Some said we should all stay home together, young and old. Other voices insisted that the elderly should go ahead and die to let the economy stay open. Maybe I’m a coward, but I didn’t volunteer.

Instead, I locked my doors and took baths in hand sanitizer. Though I couldn’t avoid the news, I settled into my easy chair to read thick novels dropped on my doorstep by the mail carrier and binge-watch cable BBC series. At first, living in a bunker was sort of fun.

The fun didn’t last. Soon I was mourning the cancellation of our long-planned cruise to Alaska. Would my husband and I be physically able to make such a trip next year? I grieved for my surprise birthday party that didn’t happen. How many more birthdays do I have to celebrate? Most of all, I missed hugging my grandchildren.

Yes, I knew many were plunged into unemployment and waiting hours in food lines. Yes, I knew medical workers were risking their lives working 16-hour days and that bodies were being stacked like firewood in refrigerated morgue trucks. Yes, I was thankful to be alive and well.

But how would I celebrate Christmas with my family? With no vaccine on the near horizon, at my age would I live to see my old normal return? I felt robbed of time in the last game of the tournament, trapped in a surreal time-out while the clock kept ticking.

My self-pity morphed into anger. At an invisible enemy. At being sidelined in the fight against it. At those who underestimated its treacherousness. I slipped into mild depression and ate peanut butter cookies whenever I felt like it. Who would notice?

Well, I noticed. My people were not ones to wallow in hard times, and I guess their DNA surfaced. I began to use whatever influence I had on social media to combat misinformation about COVID-19. On a mission to save my corner of Kentucky, I shared statistics and facts, urged friends to wear masks, and to listen to scientists, not quacks. I called friends to check on them. I encouraged. I made people laugh. I scattered kindness where I could, a small attention, a compliment, and to the essential workers supporting me, generous gratuities.

I learned new tricks. How to attend church on Facebook and how to Zoom into workshops or a gabfest. I taught myself how to navigate the Internet to obtain everything from paint to deodorant. I tackled projects, a new book, and neglect on our farm.

I listened to the quiet and thanked God for another ordinary day. I told my family I love them.

The story I tell is not over. I do not know how or when it will end. As I write, more than 194,000 Americans have died of COVID-19. Tomorrow that number will be larger, and larger still the day after that. Those people are lost forever. Lost, too, is our youthful swagger, the belief that our country is impregnable. Like me, America has aged during the pandemic.

What remains are Americans’ ongoing deeds of service and sacrifice. Many are exceptional, heroic, and someday will fill the shelves of libraries. But most are quiet, the bearing of Milton’s “mild yoke” thrust on those many who “stand and wait,” making the best of every day, however we can, in unprecedented times.

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## About the Author


Georgia Green Stamper is a Kentucky writer whose published works include *Butter in the Morning* and *You Can Go Anywhere*. She is a graduate of Transylvania University.



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