United States Department of the Interior
Heritage Conservation and Recreation Service

National Register of Historic Places
Inventory—Nomination Form

See instructions in How to Complete National Register Forms
Type all entries—complete applicable sections

1. Name

historic WILLA CATHHER THEMATIC GROUP: SITES AND DISTRICTS IN WEBSTER COUNTY, NEBRASKA

and/or common

2. Location

street & number

___ vicinity of __________

___ congressional district __________

state Nebraska code 031 county Webster code 181

3. Classification

<table>
<thead>
<tr>
<th>Category</th>
<th>Ownership</th>
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<td>___ private</td>
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<td>___ X commercial</td>
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<tr>
<td>___ structure</td>
<td>___ both</td>
<td>___ work in progress</td>
<td>___ X educational</td>
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<td>___ X work in progress</td>
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X thematic group

4. Owner of Property

name Multiple Ownership (see inventory sheets)

street & number

___ vicinity of __________

state

5. Location of Legal Description

courthouse, registry of deeds, etc. Register of Deeds

street & number Webster County Courthouse

city, town Red Cloud state Nebraska

6. Representation in Existing Surveys

title Nebraska Historic Buildings Survey

has this property been determined eligible? ___ yes ___ no

date On-going

___ federal ___X state ___ county ___ local

depository for survey records Nebraska State Historical Society

state Nebraska
Bennett, Mildred R.
"Historic Sites Survey of Red Cloud and Webster County," 1969
Local Survey
Willa Cather Historical Center and Nebraska State Historical Society
1500 R Street, Lincoln, Nebraska 68508

Billesbach, Ann and D. Murphy. "Pavelka Farmstead" National Register Nomination. Lincoln:

Gamble, Robert S. "Willa Cather House". National Historic Landmark Nomination. Washington,
D.C.: Division of History, Office of Archeology and Historic Preservation, National

Obitz, Helen.
"Historic Sites Survey of Red Cloud and Webster County, Nebraska", 1969.
Local Survey
Willa Cather Historical Center and Nebraska State Historical Society.
1500 R Street, Lincoln, Nebraska 68508

Sherwood, Carrie Miner and John March.
"Red Cloud, Nebraska: At the Time Willa Cather Lived There", 1960
Local Survey
Willa Cather Historical Center and Nebraska State Historical Society
1500 R Street, Lincoln, Nebraska 68508

Sherwood, Carrie Miner and John March.
"Webster County: Showing Places Alluded to by Willa Cather", 1960.
Local Survey
Willa Cather Historical Center and Nebraska State Historical Society.
1500 R Street, Lincoln, Nebraska 68508
7. Description

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Describe the present and original (if known) physical appearance

WILLA CATHTER THEMATIC GROUP:
SITES AND DISTRICTS IN WEBSTER COUNTY NEBRASKA

The Cather thematic group consists of twenty-six individual sites and four historic districts significantly related to the life and writings of the noted American author, Willa Cather. There are two components to the theme of this nomination which were utilized to establish criteria for identification of the sites and districts included. The first component relates to sites which were utilized as settings in Cather's writings, or were significantly associated with the lives of people who were prototypes for characters in her work. The second relates to places significantly associated with the personal life of Willa Cather or sites associated with her personal friends and associates. Districts are included which specifically relate to the theme, and represent environments important to a general understanding of those which influenced her life and those that give a sense of the places which are typically associated with her writings. The districts chosen retain a high degree of historic, environmental integrity.

The scatter of sites on the map of Webster County immediately reveals those parts of the county with which Miss Cather was familiar. Eight of the twenty-six individual sites are rural, most of these being located between Red Cloud and Catherton township where her family originally located. Others are located immediately adjacent to the city of Red Cloud where she spent most of her time between the ages of ten and sixteen. Of the eight sites, two are complete farmsteads (one of which has previously been listed in the Register), one is a church, two are archeological sites, one is a grave site, and two sites are natural features.

All of the other sites and all of the districts are located in the city of Red Cloud. Of these, one site each is a government building, a railroad depot, and a non-extant site, seven are dwellings (one of which is listed as a National Historic Landmark), three are churches, and five are commercial buildings. Of the four districts, three are residential in nature and one is the central business district. Thirteen of the eighteen individual sites in Red Cloud are also located in one of the four historic districts (see survey methodology below).

Taken together, the sites and districts represent a broad, representative cross-section of Webster County environment and architectural character. Several building types are represented as is a good cross-section of architectural styles popular in the County. The districts reinforce this representativeness vis. the socio-economic character of the community (as did Cather's writing) including as they do neighborhoods occupied by both ends of Red Cloud's socio-economic scale—buildings large and small, plain and fancy, sophisticated and unpretentious.
SURVEY METHODOLOGY:

Preliminary survey work for this nomination began with review of all previous work, some of which began as early as 1955 with the incorporation of the Willa Cather Pioneer Memorial. The Memorial's aims included the perpetuation of interest throughout the world in the work of Willa Cather; the identification and restoration of places made famous by the writings of Willa Cather; the provision of a living memorial to Willa Cather in the form of art and literary scholarships; and the bonding, insurance, and housing of a permanent art, literary and historical collection relating to the life, time and work of Willa Cather.

The survey work of the Willa Cather Pioneer Memorial has been on-going and has included the efforts of a number of individuals, most notably local historian Mrs. Harry Obitz, Cather scholar Mildred R. Bennett, and Cather's life-time friend and Red Cloud neighbor, Carrie Miner Sherwood (see Item #6 - Representation in Existing Surveys). In addition to review of these previous efforts, preliminary work undertaken by then curator of the Pioneer Memorial, Ann Billesbach, included review of Cather's Plains novels and short stories for other site possibilities including the possibilities for historic districts.

With preliminary work underway, a systematic field survey was undertaken by staff members of the State Historical Society, the Cather Pioneer Memorial, and interested colleagues. The majority of this field work was performed in mid-and late 1978, and early 1979, and included field inspection and on-site recording of each known, extant Cather-related site. Field inspection and research of each included verification of the site's antiquity and historic associations.

Since the preliminary research also noted historic district possibilities based upon the literature, a preliminary reconnaissance of these areas was undertaken which indicated that an intensive survey of the town was needed in order to delineate their boundaries. Criteria were established, based upon the literary theme, to define the districts. Three levels of significance were established: primary significance was attached to sites which had specific Cather associations, either personally or through her writings (see individual listings), secondary significance was assigned to those which retained their integrity and were extant at the time of Cather's residence in the village, tertiary significance was attached to sites which were formally or stylistically related, or were of a scale which was compatible with the character of the other "Cather-era" sites. Later buildings, and intrusive elements were also mapped. The configuration which thus described the town, determined the existence of districts and defined their boundaries.
Sites which received more detailed inspection or research were given site numbers and included in the Historic Buildings Survey files. Sites with tertiary significance which were compatible in scale, material and house-type with the "Cather-era" sites, but which were not given site numbers (identified in yellow on the Red Cloud site map) were noted as such during the field mapping stage of the survey, along with those which were non-compatible or intrusive in character.

An interdisciplinary team of professionals was utilized to conduct the survey. The effort was directed by D. Murphy, Survey Architect, Nebraska State Historical Society (Field Survey, Photography, Research, Nomination) and Ann E. Billesbach, Curator, Willa Cather Historical Center (Field Survey, Research, Nomination). The survey team consisted of Janet Jeffries Spencer, Cultural Historian, Nebraska State Historical Society (Field Survey, Photography, Research), John Carter, Curator of Photographs, Nebraska State Historical Society (Photography and Field Survey), R. Bruhn, Photographer, 5128 Leighton in Lincoln, and Joni Lidolph Gilkerson, Survey Associate, Nebraska State Historical Society (Research, Nomination). Additional assistance was provided by the following State Historical Society staff members: Penelope Chatfield, Preservation Historian (Research), Ron Kivett, Curator of Ethnology (Archeology), Richard E. Jensen, Preservation Archeologist (Archeology) and Daniel Kidd, Architectural Historian (Research). Review and criticism of this nomination have also been provided by Paul Riley, Research Associate, Nebraska State Historical Society, Mildred R. Bennett and Mrs. Helen Obitz, both of Red Cloud, Vi Borton, President of the Willa Cather Pioneer Memorial and Educational Foundation, and John March, a member of the Memorial's Board of Directors.

The inventory of sites and districts follows the Statement of Significance on plain paper. All individually significant properties are listed first, followed by the four historic districts. Sites are listed in numerical order, by site number (WT00 prefix refers to rural lands, WT07 refers to sites in Red Cloud).
8. Significance

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<td>X 1900-</td>
<td>___ communications ___ industry ___ politics/government</td>
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Specific dates  Builder/Architect

Statement of Significance (in one paragraph)

**MAJOR THEME—LITERATURE**

WILLA SIBERT CATHER (1873-1947)

"Willa Sibert Cather is greater than General Pershing; she is comparably greater than William Jennings Bryan. She is Nebraska's foremost citizen because through her stories she has made the outside world know Nebraska as no one else has done."

Sinclair Lewis

Willa Cather is one of the major writers in the field of American literature. Her novels and short stories, while often described as regional fiction, are universal in theme and significance.

During her lifetime, Cather received numerous awards and honors including the Pulitzer Prize, the Prix Femina Americain, the Gold Medal from the National Institute of Arts and Letters, and election to the American Academy of Arts and Letters. She received honorary degrees from the universities of Nebraska, California, Columbia, Yale, Smith, Creighton and Michigan; and she was the first woman to receive an honorary degree from Princeton University.

The power of her novels and stories, and her success as a writer, are directly related to her love of Red Cloud and Webster County, and her use of this part of Nebraska as source for subject, place, and character in many of her works. According to Mildred Bennett in *The World of Willa Cather*, when Cather sent a copy of *O Pioneers*, her first truly successful novel, to Carrie Miner, a childhood friend, she inscribed the following on the fly-leaf:

"This was the first time I walked off on my own feet—everything before was half real and half an imitation of writers whom I admired. In this one I hit the home pasture and found that I was Yance Sorgensen and not Henry James."

Yance Sorgensen was a Norwegian immigrant that Cather knew from Webster County.

Much of her writing, indeed most of her very best work, centers around Webster County and the people she knew from her childhood there. In a 1921 interview she stated that the

"...years from eight to fifteen are the formative period in a writer's life, when he unconsciously gathers basic material. He may acquire a great many interesting and vivid impressions in his mature years but his thematic material he acquires under fifteen years of age."
In an unsigned interview earlier that year, she stated:

"But I didn't want to be an author I wanted to be a surgeon! Thank goodness, I had a youth uncorrupted by literary ambitions. I mean it! I think it's too bad for a child to feel that it must be a writer, for then instead of looking at life naturally, it is hunting for cheap effects. I have never ceased to be thankful that I loved those people out in the Republican Valley for themselves first, not because I could get copy out of them."  

Many of those friends were used as prototypes, and many of the places she knew from her childhood were used as settings, in her novels and short stories. While some of her characters and some of her sites are fictional, perhaps her strongest portraits and most detailed descriptions of place are those she took from her life. Her most memorable character, Antonia, is drawn from the real-life Annie Pavelka. Silas and Lyra Garber are Captain and Mrs. Forrester in *A Lost Lady* and the Harling Family in *My Ántonia* is a portrait of her Red Cloud friends, the Miner family. Likewise the places that she describes in detail are recognizable scenes from her childhood. The Red Cloud house that she grew up in from 1884 to 1890, is lovingly described in many of her works including *The Song of the Lark*, "Old Mrs. Harris" and "The Best Years." The little brick Catholic Church of *The Song of the Lark*, the Wick Cutter house of *My Ántonia*, and the Miner Brothers Store of the short story, "Two Friends", still stand as she described them.

The four historic districts are as distinct and identifiable as the individuals and sites utilized by Cather. The districts represent four distinctly different parts of town—neighborhoods or areas of which Cather was acutely aware. While she sometimes adds fictional elements such as "Mexican Town" to her settings, they remain accurate descriptions of the town in which she grew up. Red Cloud's business district does divide Seward Street, with its larger and more ornate dwellings, from Elm Street where, as Cather said, "lived all the humbler citizens." The houses that stand in the south part of town are smaller, more simply constructed and more sparsely arranged as in the depot settlement of *The Song of the Lark*. Cather describes the social divisions of the town most clearly in *The Song of the Lark*.

"The children in the primary grades were sometimes required to make relief maps of Moonstone in sand. Had they used colored sand, as the Navajo medicine men do in their sand mosaics, they could easily have indicated the social classifications of Moonstone, since these conformed to certain topographical boundaries, and every child understood them perfectly." ( *The Song of the Lark*, p. 3).  

Cather's description of people and place is sometimes so close to real-life that it is thought of as fact by those people she wrote about. The Pavelka family accepts much of *My Ántonia* as a family history. In *The World of Willa Cather*, Mildred Bennett says: "At the Mary Lanning Hospital in Hastings, an attendant asked Annie's ailing husband who he was, and he replied, with the same pride, 'I am the husband of My Ántonia!'" (Bennett: 1961, p. 50). Other of the people and places important to Willa Cather during her life in
Red Cloud and Webster County don't appear as characters or as settings in her writing. Their influence on her was just as important however. William Ducker, for example, a neighbor, encouraged Cather's love of the classics, an influence many critics have pointed out in her work.


"Obviously nothing in fiction is measured by the extent to which an author creates his materials from reality. But the background of a novel may be helpful in interpretation. The changes an author makes may enable a reader to see an aspect of a work he had not previously noted. Knowledge of the origins may confirm something about the authenticity of fiction. 'Imagination,' Willa Cather told a reporter, 'does not mean the ability to weave pretty stories out of nothing. In the right sense, imagination is a response to what is going on—a sensitiveness to which outside things appeal. It is a composition of sympathy and observation.' One who stands at a place Willa Cather wrote about and who reads the passage about the particular place discerns her skill even when her seeming artlessness remains so difficult to describe."

Willa Cather wrote about the people and places she knew and loved. Again, in her own words, "A book is made with one's own flesh and blood of years...it is cremated youth." Many of the places of her youth about which she wrote still stand in Red Cloud and Webster County; evidence of the importance of a sense of place to the writings of Willa Cather.

**SUB-THEME—ARCHITECTURE**

The architectural sub-theme of the Cather Thematic Group is related primarily to the four historic districts. The architectural character and type distribution is primarily responsible for the visibility of the districts relative to Cather's descriptions of them. Sites with individual architectural distinction within the major theme of the nomination are noted in the individual statements of significance.

The architectural character of the residential districts reinforce the "topographical boundaries" as described by Cather in her novel, *The Song of the Lark*. While house-types common to the village as a whole are found in each of the districts, the development and elaboration of them illustrate the differences which Cather describes. Significant examples of each of the common "Cather-era" house-types are identified with each district.
According to an 1881 Bird's Eye View of Red Cloud (Koch: 1881), the most common house-types extant in the early period of development were the front-facing, side-opening, three bay cottage of one or one-and-one-half stories; an end-opening cottage of similar size and form; and the one-and-one-half story upright-with-wing form. The latter two forms were commonly associated with the Greek Revival style which was popular in the eastern United States just prior to and during the initial settlement of the village. Most of the early immigrants to Red Cloud came either from the northeastern section of this country or from the southern states, so that it is perhaps not difficult to understand the predominance of these two house types in the village (44% of the sample area).

Evidence, particularly from extant examples, suggests that few if any of these early dwellings exhibited explicit Greek Revival detailing. Rather, they appear to have retained the forms associated with the style but were executed with the utmost simplicity. These rather folk manifestations of the style remained popular in Red Cloud through the turn of the century.

Very few of the upright-with-wing house types exist today, with only one variation of the type extant in any of the four historic districts. The best two examples of the type were demolished shortly after our field survey began—the 1878 Smith-Gilham house (site #58) and the 1881 Fulton house (site #118). Examples are included which suggest the imagery of the type—those being "ell-shaped" houses which were pattern book or folk developments of the original type, probably developing from practical considerations of space and construction.

Several upright, temple-form, or gable-fronted houses are extant, some quite old. While gable fronted houses are not uncommon among the European groups who settled the plains, the type among the Anglo groups seems related primarily through the Greek Revival. Later examples of the type probably gained impetus through the Neo-Classical Revival style.

Two other house-types are common in the village, and are well-represented in the districts. The three-or four-bay, one, one-and-one-half, or two-story front-facing, side opening cottage is so common, and has so many Anglo antecedents that its discussion here is unnecessary. Variations of these types amounted to just over 50% of all houses in Red Cloud on the early bird's eye view (Koch: 1881).

The square-type house, ubiquitous now, represented only 5% of the total on the 1881 bird's eye view. The type's promulgation through pattern books in the late nineteenth century is obvious, but its origins are more obscure. Its association with, and increased popularity following the emergence of the Italianate style may be at once coincidental and obvious. The sheer number of such houses found on the Great Plains may suggest folk manifestations of Renaissance forms which developed in the Old World following the early immigrations to the east coast of North America, and thus were transplanted during the later migrations. Many were built in the village while Cather lived there. The type, in both its one and two story version, enjoyed great popularity among central and eastern European groups in Nebraska.
SUB-THEME—ETHNIC CULTURE

The ethnic immigration to Webster County, in a general sense, played a significant role in Cather's work. Having come out of a proper Virginia background, the Europeans she encountered, like the vast prairie itself, had tremendous impact on her life. In many of her early published stories she wrote about the immigrants or their offspring, and after publication of "The Bohemian Girl" in 1912, nearly everything she wrote concerned some aspect of multi-cultural contact.\[11\]

The influence of the immigrants is evident in much of her Plains work, but was made explicit in her essay, "Nebraska: The End of the First Cycle" published in The Nation in 1923.

"The early population of Nebraska was largely transatlantic. The county in which I grew up, in the south-central part of the state, was typical. On Sunday we could drive to a Norwegian church and listen to a sermon in that language, or to a Danish or a Swedish church. We could go to the French Catholic settlement in the next county and hear a sermon in French, or into the Bohemian township and hear one in Czech, or we could go to church with the German Lutherans. There were, of course, American congregations also...Colonies of European people, Slavonic, Germanic, Scandinavian, Latin, spread across our bronze prairies like the daubs of color on a painter's palette. They brought with them something that this neutral new world needed ever more than the immigrants needed land.

"Nevertheless, the thrift and intelligence of its preponderant European population have been potent factors in bringing about the present prosperity of the state... When I stop at one of the graveyards in my own county and see on the headstones the names of fine old men I used to know: 'Eric Ericson, born Bergen, Norway... died Nebraska,' 'Anton Pucelik, born Prague, Bohemia...died Nebraska,' I have always the hope that something went into the ground with those pioneers that will one day come out again, something that will come out not only in sturdy traits of character, but in elasticity of mind, in an honest attitude toward the realities of life, in certain qualities of feeling and imagination."\[2\]

POSTSCRIPT—INTERNATIONAL SIGNIFICANCE

The literary importance of Willa Cather to the locale, the State and the Nation has already been recognized — first with National Register listing, then by National Historic Landmark listing of her childhood home.\[3\] Her receipt of the Pulitzer Prize as well as numerous other honors and awards seem to insure her status on the National level (see Item #8, p. I).
Cather's importance on an international level is perhaps less well known. Bernice Slote has summarized this aspect of her work in "A Gathering of Nations":

"Her art combines an absorbing individuality with the scope of both traditions and new perceptions, of single fields and many nations. That people from all the world gathered, in the luck of history, to create America was one of her great themes. It is right that in 1973, the centennial year of Willa Cather's birth, there has been a meeting of scholars from seven countries, including all regions of the United States, to consider, even partially, the work of this American writer...Much of her early fiction was, in fact, international."

"From her childhood Willa Cather grew accustomed to an international literature. In her kind of education, of course, one had to know the Aeneid, the Iliad, the Odyssey, and the Bible. She also had very early a deep affinity for Continental Literature, especially French and Russian, which she found in translation."

Many have commented on the sensitivity with which she portrayed the European immigrants, but perhaps the best expression of Cather's world-wide importance is her popularity in the international community. Cather's novels and stories were extensively translated from the very beginning. Her works have been translated for distribution in more than thirty-three countries on all seven continents, with literally millions of copies sold world-wide.

NOTES


4. from an interview by the Omaha Daily Bee, October 29, 1921, p. 2, col. 3-4, in Bennett: 1961, note p. xii, p. 231.


16. Ibid., p. 250.

17. Ibid., p. 251.

9. Major Bibliographical References

See continuation sheet

10. Geographical Data

See Inventory sheets

Acreage of nominated property

Quadrangle name

Quadrangle scale

UMT References

A

B

Zone

Zone

Easting

Easting

Northing

Northing

Verbal boundary description and justification

See Inventory sheets. All boundaries were selected on the basis of site and district integrity, and on the basis of planning and interpretation potential. Boundaries include only and all significant features. Acreage for each site or district is less than 10 acres unless otherwise noted.

List all states and counties for properties overlapping state or county boundaries

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11. Form Prepared By

name/title

See continuation sheet

organization

date

street & number

telephone

city or town

state

12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

X national

state

local

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the Heritage Conservation and Recreation Service.

State Historic Preservation Officer signature

For HCRS use only

I hereby certify that this property is included in the National Register

date

Keeper of the National Register

Attest:

date

Chief of Registration


________. April Twilights and Other Poems. New York: Alfred A. Knopf, MCMLII.


Myers, D. J. Nebraska, Webster County. Red Cloud, Nebr.: D. J. Myers Real Estate, Bonds, Warrants, Mortgages, n.d.
Pierce, Norman A.  Red Cloud The Man, Red Cloud The City.  n.d.

Red Cloud Chief.  Newspaper articles dating from July, 1880 to May, 1913.

Red Cloud Lions Club and Webster County Centennial Committee.  100 Years of Progress.  July 19, 1967.


Slote, Bernice and Virginia Faulkner (Eds.).  The Art of Willa Cather.  Lincoln: University of Nebraska Department of English and University of Nebraska Press, 1974.

Tait, L.E.  Scenes In and Around Red Cloud.  Red Cloud, Nebr.: 1910.

Tait, L.E.  Scenes In and Around Red Cloud.  Portfolio #2, Red Cloud, Nebr.: July, 1908.

Webster County Argus.  Newspaper articles dating from February, 1883 to June 1928.
D. Murphy, Survey Architect  
Nebraska State Historical Society  
1500 R Street, Lincoln, Nebraska 68508  
402/471-3270

Ann Billingsbach, Curator  
Willa Cather Historical Center  
Red Cloud, Nebraska 68970  
402/746-3285

Joni Lidolph Gilkerson, Survey Associate  
Nebraska State Historical Society  
1500 R Street, Lincoln, Nebraska 68508
1. NAME: Garber Grove  
4. OWNER OF PROPERTY: Mrs. Henry Erickson  
   ADDRESS: Red Cloud, Nebraska 68970  
7. DESCRIPTION: The site is located on a slight rise just east and north of Crooked Creek (see site map, photocopy #1). The grove is a thick growth of cottonwood which demarks the original site of the Red Cloud Stockade, the Silas Garber dugout and the Silas Garber house. The house (photo #2) was destroyed by fire ca. 1925 and was replaced by a second house in about 1928. This second house was removed in 1959. Cultural features include remnants of the brick house foundation, a well and pump, a deteriorated shed, the lane leading to the house site, and a number of very old lilac bushes, yellow rose bushes and conifer trees.  
8. SIGNIFICANCE: Garber Grove and the site of the Garber house were important both to Cather personally and to her writings, particularly as the setting for *A Lost Lady*. Mildred Bennett has recorded the importance of the place to Cather's personal life:  
   "A five acre grove of cottonwoods grew to the north and east, and blue grass sprinkled with white and red clover covered the slopes. The grove was a favorite place for picnics and in later years Willa said that in order to write well, she had to get up feeling thirteen years old and all set for a picnic in that grove. At one time she even considered buying and restoring the place" (Bennett: 1961, p. 73).  
Willa Cather wrote *A Lost Lady* about Lyra Garber, wife of Silas Garber (former Nebraska Governor) and a friend of Willa's while she was growing up in Red Cloud. Cather talked about her friendship with Mrs. Garber in an interview published in the *New York World*. In it she said,  
   "... *A Lost Lady* was a woman I loved very much in my childhood. Now the problem was to get her not like a standardized heroine in fiction, but as she really was, and not to care about anything else in the story except that one character. And there is nothing but that portrait."  
Cather describes the Garber place in *A Lost Lady*:  
"The Forrester place, as everyone called it, was not at all remarkable; the people who lived there made it seem much larger and finer than it was. The house stood on a low round hill, nearly a mile east of town; a white house with a wing, and sharply-sloping roofs to shed the snow. It was encircled by porches, too narrow for modern notions of comfort, supported by the fussy, fragile pillars of that time, when every honest stick of timber was tortured by the turning-lathe into something hideous. Stripped of its vines and denuded of its shrubbery, the house would probably have
WT00-12, Continued

been ugly enough. It stood close into a fine cottonwood grove that threw sheltering arms to left and right and grew all down the hillside behind it. Thus placed on the hill, against its bristling grove, it was the first thing one saw on coming into Sweet Water by rail, and the last thing one saw on departing.

"To approach Captain Forrester's property you had first to get over a wide, sandy creek which flowed along the eastern edge of the town. Crossing this by the foot-bridge or the ford, you entered the Captain's private lane, bordered by Lombardy poplars, with wide meadows lying on either side. Just at the foot of the hill on which the house sat, one crossed a second creek by the stout wooden road-bridge. This stream traced artless loops and curves through the broad meadows that were half pasture land, half marsh. Any one but Captain Forrester would have drained the bottom land and made it into highly productive fields. But he had selected this place long ago because it looked beautiful to him, and he happened to like the way the creek wound through his pasture, with mint and joint-grass and twinkling willows along its banks. He was well off for those times, and he had no children. He could afford to humour his fancies." (A Lost Lady, Pg. 10-11.)

10. GEOGRAPHICAL DATA

Acreage: 14 acres (approx.)
UTM Coordinates: A 14/E541220/N4437230
               B 14/E541450/N4437230
               C 14/E541220/N4436950
               D 14/E541450/N4436950

Verbal Boundary Description:  This property is located in the W ½ of NW ¼, Section 1, TIN, R11W, beginning at a point 220 meters east of a center line of Highway 281 and 290 meters south of a center line of Highway 136; then heading east for 240 meters, then turning south 280 meters, heading back west 240 meters, finally turning north 280 meters back to the point of origin. 16 acres.

WTOO-13

1. NAME: George Cather farmstead
2. LOCATION: Southwest of Bladen
4. OWNER: James and Virginia Kral
   ADDRESS: Bladen, Nebraska 68928

7. DESCRIPTION: This substantial farmstead developed over a period of years beginning ca. 1880 through the 1920's. The farmstead includes the main dwelling, outhouse, windmill, garage, shed, corrals and barn as well as a subsidiary dwelling with associated outhouse, smokehouse, summer-kitchen and windmill. Other subsidiary buildings include several grain bins, a frame granary and a larger frame shed. The buildings are identified and their arrangement indicated on the sketch site plan (photo copy # 3).
WT00-13, Continued

Major features of the site include the main, George Cather house, built initially in the early 1880’s, and expanded and remodelled through the turn of the century. A substantial dwelling, the 22 room house is two stories over a brick basement banked into the hillside with a sub-basement below — a Tidewater I house in type with vernacular Neo-Classical detailing highlighting the exterior (photos #4, 5).

A second major feature of the site is the horse barn, a substantial frame structure with central feed aisle terminated on the south with a granary and with manure aisles along each (east and west) side. Along the west is an attached implement shed, while a large open loft is situated above the ground floor of the main part of the building. Both the exterior walls and the roof are covered with cedar shingles, a feature of several of the non-domestic outbuildings (photo #6).

A third major feature is the one-and-one-half story, frame, gable-fronted bungalow which was built after the turn of the century for use by George Cather’s son, Frank (photo #7). Other subsidiary outbuildings associated with this house as well as the farmstead in general are noted on the site plan and have been listed above.

8. SIGNIFICANCE: The George Cather farmstead is significant to the major theme as well as to the architectural sub-theme. The site was the home of Willa’s aunt and uncle, Mr. and Mrs. George P. Cather. Her Aunt Francis (Aunt "Franc"), was the prototype for Aunt Georgiana in "A Wagner Matinee" from Cather’s The Troll Garden.

"... and I saw again the tall, naked house on the prairie, black and grim as a wooden fortress; the black pond where I had learned to swim, its margin pitted with sun-dried cattle tracks; the rain-gullied clay banks about the naked house, the four dwarf ash seedlings where the dishcloths were always hung to dry before the kitchen door. The world there was the flat world of the ancients; to the east, a cornfield that stretched to daybreak; to the west, a corral that reached to sunset; between, the conquests of peace, dearer bought than those of war." ("A Wagner Matinee", p. 112)

"For her, just outside the door of the concert hall, lay the black pond with the cattle-tracked bluffs; the tall, unpainted house, with weather-curdled boards; naked as a tower, the crook-backed ash seedlings where the dishcloths hung to dry; the gaunt, molting turkeys picking up refuse about the kitchen door." ("A Wagner Matinee", p. 115)

The house was also the setting for Cather’s Pulitzer Prize winning novel, One of Ours.

"When he came up the hill like this, toward the tall house with its lighted windows, something always clutched at his heart. He both loved and hated to come home.

...The table was set for supper, and Mahalley was at the stove, stirring something in a big iron pot; cornmeal mush, probably,—she often made it for herself now that her teeth had begun to fall." (One of Ours, p. 42)
WT00-13, Continued

"The attic was reached by a ladder, which, because of her weak back, Mrs. Wheeler very seldom climbed. Up there Mahalley had things her own way, and thither she often retired to air the bedding stored away there, or to look at the pictures in the piles of old magazines." (One of Ours, p. 65)

"Before him were the bluffs of the pasture, and the little trees, almost bare, huddled in violet shadow along the creek, and the Wheeler farm-house on the hill, its windows all aflame with the last red fire of the sun." (One of Ours, p. 71).

"He (Claude) crept down two flights of stairs, feeling his way in the dusk... He went through the kitchen into the adjoining washroom, which held two porcelain stands with running water. Everybody had washed before going to bed, apparently, and the bowls were ringed with a dark sediment which the hard, alkaline water had not dissolved." (One of Ours, p. 3)

The George P. Cather house is also significant to the architectural heritage of Nebraska. The house is an excellent, well-developed if somewhat late example of the Virginia Tidewater I-type house which is a relatively rare house type in Nebraska in spite of its strong Anglo associations. One room deep and two stories high over the basement, the house features external end brick stove flues and a wide central stair hall common to the later, Georgian-influenced I houses of the Tidewater." Stylistically, the house proclaims its late date relative to the type with vernacular Neo-Georgian or Neo-Classical Revival detailing including its projecting entrance pavilion with rounded vestibule, the full-frontal porch, return cornices, and its shingled front gable with elliptical attic light.

The features extant in the farm group well-represent a prosperous turn-of-the-century farm on the Great Plains. The Frank Cather dwelling, with its summer kitchen, though later, serves well to enhance, along with the existence of the I house, the prosperous Anglo culture which built the farmstead.

10. GEOGRAPHICAL DATA:
   Acreage: Less than ten acres
   UTM Coordinate: 14/E530555/N4455260

   Verbal Boundary Description: This property is located in the central S¼, S¼ of Section 2, T3N, R12W. The center point of the property is located 75 meters north of a center point of the south section line and 720 meters west of a center point of the east section line.
1. NAME: St. Stephenie Scandinavian Evangelical Lutheran Church
   "Dane Church"
2. LOCATION: NE 4, NE 4, 31, 3, II, 8 miles northwest of Red Cloud in the southwest
   corner of Batin township.
3. OWNER OF PROPERTY: Andrew Hansen; Willa Cather Pioneer Memorial & Educational
   Foundation
4. ADDRESS: Red Cloud, Nebraska 68970

7. DESCRIPTION: This modest, frame, vernacular Gothic Revival structure (photos #8, 
   9) is a rebuilding of the original Dane Church which was either partially or totally destroyed 
   by a tornado in 1927. Built or re-built along identical lines to the original, the church features 
   three-bay side facades with lancet arched windows set in the center of each bay. The entrance 
   tower, now covered by an extension of the main gable, is slightly larger in floor plan than 
   the original which extended above the gable roof and was surmounted by an inset belfry. 
   The present belfry is slightly smaller than the original and features pointed-arched openings 
   on each side with a pyramidal roof. A double-door entry on the east with halved transom 
   replicates that of the earlier building. A three-sided apse on the west with lancet windows 
   in each side is a feature distinct from the earlier building which was apse-less and featured 
   a mural of "Christ in the Garden" painted by a Czech immigrant named Ondrak.

   The modest interior represents somewhat of a simplification of the original except 
   for the round-arched opening to the apse. A flat, pressed-metal ceiling is highlighted with 
   a simple stenciled border below the cornice.

8. SIGNIFICANCE: Dane Church is significant to the major theme of Cather's writings 
   in a very general sense, that is, as one of the few, remaining, small, frame country churches 
   in Webster County which were referred to time and again in her writings. Additionally 
   this church's association with Scandinavian immigrants, corresponds well with Cather's overwhelming 
   interest and love for the European settlers of the area.

   While the present church dates from the period following Cather's experience with 
   the vicinity, its near replication of the original, its representativeness, and its cultural 
   associations all contribute justification for its inclusion as a part of this nomination.

Cather was familiar with the church and was particularly fond of the mural which 
   formerly enhanced the wall behind the altar.

"It was years later that Willa met another artist in Red Cloud. During one of 
   her visits home, she and her father went to see the little Danish church which Yance 
   Sorgensen, a Norwegian immigrant farmer, had built and decorated. He had hired 
   a Czech named Ondrak to paint a picture above the altar. Ondrak had gone to art 
   school at Prague and Munich, much against the wishes of his pharmacist father who 
   wanted his son to follow him in the business. Eventually Ondrak drifted to America 
   where he called himself a decorator. He had done some rather crude murals on the 
   upper interior walls in some homes, but like many of his countrymen, he supported 
   himself as a housepainter. His speech was broken, he walked with a limp, his clothes
WT00-24, Continued

never matched; but he knew a great deal about the music and culture of the old country and he spoke excellent French. He seemed a dual personality, full of conflicts, and he spent a considerable amount of his time with hoboes. But Willa liked him and enjoyed talking with him.

"The subject he had chosen for the painting in the church was 'Christ in the Garden.' When Mr. Cather saw it, he smiled and hesitatingly pointed out the crudities of the work. Willa was furious. 'Father, you know you don't know a thing about art!'

"But,' he protested mildly, 'look at that halo. Just like a ring of cheese.'

"Willa would not agree. To her any sincere effort was worthy.

"Later when a tornado destroyed the little church, Ondrak uttered the memorable cry: 'My Jesus! My Jesus! Blown all to hell!' Ondrak lived in poverty for some years, and then not long before he died, inherited property from his father in Bohemia and was able to settle all his financial obligations." (Bennett: 1961, pp. 162-163).

10. GEOGRAPHIC DATA
   Acreage: Less than ten acres
   UTM Coordinate: 14/E534500/N4448760

   Verbal Boundary Description: This property is located in the extreme northeast corner, NE4, NE4, Section 31, T3N, R11W.

WT00-104

1. NAME: Pavelka Farmstead
   "Antonia Farmstead"
2. LOCATION: Vicinity of Bladen, Nebraska
4. OWNER: State of Nebraska – State Historical Society
   ADDRESS: 1500 R Street, Lincoln, Nebraska 68508

7. DESCRIPTION: The Pavelka farmstead is a site which has already been listed separately in the National Register of Historic Places. Portions of that nomination, as pertain to the thematic group, are reproduced here (see Billesbach and Murphy: 1978).

   The farmstead is a group of buildings representative of a modest, central Great Plains farm of the turn of the century. Additionally, the grouping, arranged in courtyard fashion around the well, is highly reminiscent of typical eastern European farmyard arrangements (see photo # 10). The house is located along the east edge of the courtyard nearest the road. A tool shed, dog house, granary, two fowl houses and a shop enclose the northern edge of the courtyard while the barn and its associated fencing close the west. An earlier, nineteenth century house with a later shed addition and the corn crib serve to enclose the south edge. This early house has been almost totally dismantled and covered with corrugated metal and has purportedly seen use as a granary as well as a garage or shed. Substantial shelterbelts further enclose the farm group on the north and south while remnants of the orchards are still extant in the north shelterbelt. A brick-vaulted cave or food cellar is located just southwest of the house.
WT00-104, Continued

Notable features of the farm group include the house, the barn and the cellar (photo #11). The house is a one-and-one-half story frame structure comprised of two sections (one moved in, the other added on). The house has seen some remodeling. The original structure is the gabled portion along the north. Oriented with its gable facing the road, this one story, two-room building was moved in from "the southeast" after 1905. Entrance was gained through the south facade. About 1911, Joe Pavelka built the one-and-one-half story wing to the south creating the present ell configuration. Notable features of the addition include the hip-roofed dormers in the loft space, the clipped-gable roof and the return cornice. The addition also incorporated a shed-roofed, ell-shaped porch which has since been enclosed. The barn and the brick-vauled cellar are fairly typical, plains farmstead features.

8. SIGNIFICANCE: The Pavelka farmstead is significant to the major theme as well as the architectural sub-theme of this nomination, primarily relative to the site's association with the locally dominate Czech culture.

The Pavelka farmstead is significant as the setting for Willa Cather's Book V, "Cuzak's Boys," of My Ántonia, and the short story, "Neighbor Rosicky." Additionally, the site's significance to Czech-American cultural heritage is considerably enhanced through Cather's use of the site in these writings.

Willa Cather, noted American author, spent most of her youth in and around Red Cloud, Nebraska. She was later to say "The ideas for all my novels have come from things that happened around Red Cloud when I was a child. . .I always intended to write, and there were certain persons I studied. . ."  

Cather had known Annie Sadilek Pavelka while growing up in Webster County but lost touch with her when she left to live in the East. When they again met, Annie was married and living on this farm on the Divide with her husband and children. Cather recreated the setting of that reunion in My Ántonia, perhaps her most acclaimed novel.

"On my way East I broke my journey at Hastings, in Nebraska, and set off with an open buggy and a fairly good livery team to find the Cuzak farm. At a little past midday, I knew I must be nearing my destination. Set back on a swell of land at my right, I saw a wide farm-house, with a red barn and an ash grove, and cattle-yards in front that sloped down to the highroad. . .The boys escorted us to the front of the house, which I hadn't yet seen; in farm-houses, somehow, life comes and goes by the back door. The roof was so steep that the eaves were not much above the forest of tall hollyhocks, now brown and in seed. Through July, Antonia said, the house was buried in them; the Bohemians, I remembered, always planted hollyhocks. The front yard was enclosed by a thorny locust hedge, and at the gate grew two silvery, mothlike trees of the mimosa family." (My Ántonia, p. 339)
WT00-104, Continued

The house is also prominent in one of Cather's short stories, "Neighbor Rosicky." Rosicky looks back from the edge of his land and "Over yonder on the hill, he could see his own house, crouching low, with the clump of orchard behind and the windmill before..." ("Neighbor Rosicky", Obscure Destinies, pp. 17-18)

To the Southwest of the house is the fruit cave that Cather describes in My Ántonia.

"When we descended, they the boys all came down after us, and seemed quite as proud of the cave as the girls were. Ambrosch, the thoughtfull-looking one who had directed me down by the plum bushes, called my attention to the stout brick walls and the cement floor. 'Yes, it is a good way from the house,' he admitted. 'But, you see, in winter there are nearly always some of us around to come out and get things.'" (My Ántonia, p. 337-338).

The various ethnic culture's which existed in and around Cather's childhood home played a significant role in Cather's writings (Bennett: 1961, p. 119). This is particularly true of the Czech heritage portrayed in My Ántonia. (Bennett: 1961, p. 203)

"It is unusual for an American, be he or she ever so kindly and broadminded, to entirely grasp the psychology of a foreign people, but Miss Cather has done it thoroughly."

Beyond the site's explicit connection with a family of Czech background (arriving from Czechoslovakia, ca. 1889), the farmstead's courtyard arrangement and the sense of enclosure it achieves appears to bear a strong relationship to its more compact Czechoslovakian counterpart. While it is not unusual for rural cultures to prefer the back door to the front door for everyday as well as guest use, the orientation of the Pavelka house with the major (and only) entrance facing the courtyard away from the road, indicates the survival of a major eastern and central European preference. One might also note, in this respect, the orientation of the original gabled portion of the house and the dormered and clipped-gabled addition.

10. GEOGRAPHIC DATA
Acreage: 160 acres (approx.)
UTM Coordinates: A 14/E538470/N4459250
                 B 14/E539260/N4459250
                 C 14/E539260/N4458450
                 D 14/E538480/N4458440

Verbal Boundary Description: This property includes all of the SE4 of Section 27, T4N, R11W, encompassing the historic farmlands of John Pavelka and Anton (Anna) Sadilek Pavelka, major characters in Willa Cather's My Ántonia. 160 acres.
WILLA CATHER THEMATIC GROUP:
SITES IN WEBSTER COUNTY NEBRASKA—INVENTORY

WTOO-175

1. NAME: Chalk Cliffs and Republican River—Natural feature.
2. LOCATION: One mile south of the corporate limits of Red Cloud, on either side of the county road, running about one-half mile west of U.S. Highway 281.
4. OWNER/ADDRESS: James K. Kidd estate
   c/o Linda Jane Williams
   1246 O. Mines Road, Livermore, CA 94550
   Webster County Commissioners
   Webster County Courthouse, Red Cloud, NE 68970

7. DESCRIPTION: The "chalk cliffs" are exposed bluffs along the south edge of the Republican river just south of Red Cloud. The cliffs (photo #12) are a naturally occurring geologic feature, exposed by the action of the Republican River and considered a landmark in the community. The cliffs, specifically referred to in Cather's writing, occur only within the area defined by the boundaries of this site.

The Republican River, the portion of which was selected immediately adjacent to the cliffs, is an unspoiled section of river ecology (photo #13). This section was selected because of its unspoiled character, its accessibility and its relationship to the cliffs which are included in a tour of "Catherland".

8. SIGNIFICANCE: The river occurs frequently in Cather's writings. The Republican River is the river of Cather's O Pioneers, My Ántonia, One of Ours, A Lost Lady and Lucy Gayheart. It is also the river of many of her short stories including "The Enchanted Bluff."

"...The river was brown and sluggish, like any other of the half-dozen streams that water the Nebraska corn lands. One shore was an irregular line of bald clay bluffs where a few scrub-oaks with thick trunks and flat, twisted tops threw light shadows on the long grass. The western shore was low and level, with corn fields that stretched to the sky-line, and all along the water's edge were little sandy coves and beaches where slim cottonwoods and willow saplings flickered.

"The turbulence of the river in springtime discouraged milling, and, beyond keeping the old red bridge in repair, the busy farmers did not concern themselves with the stream; so the Sandtown boys were left in undisputed possession. In the autumn we hunted quail through the miles of stubble and fodder land along the flat shore, and, after the winter skating season was over and the ice had gone out, the spring freshets and flooded bottoms gave us our great excitement of the year. The channel was never the same for two successive seasons. Every spring the swollen stream undermined a bluff to the east, or bit out a few acres of corn field to the west and whirled the soil away to deposit it in spumy mud banks somewhere else. When the water fell low in midsummer, new sand-bars were thus exposed to dry and whiten in the August sun. Sometimes these were banked so firmly that the fury of the next freshet failed to unseat them; the little willow seedlings emerged triumphantly from the yellow froth, broke into spring leaf, shot up into summer growth, and with their mesh of roots bound together the moist sand beneath them against the batterings of another April. Here and there a cottonwood soon glittered among them, quivering in the low current of air that, even on breathless days when the dust hung like smoke above the wagon road, trembled along the face of the water." ("The Enchanted Bluff"—Five Stories, Pg. 3-4.)
WT00-175, Continued

The chalk cliffs, a highly visible manifestation of a local geological condition (see WT00-176) are a local landmark which was also noted in Cather's writings.

"...Our own house looked down over the town, and from our upstairs windows we could see the winding line of the river bluffs, two miles south of us." (My Ántonia, pg. 145)

"...'Ha,' he murmured under his breath, 'there's the white chalk cliff where the Indians used to run the buffalo over Bison Leap—we kids called it—the remote sea wall of the boy world. I'm getting home sure enough.' ("The Treasure of Far Island" Collected Short Fiction, 1892-1912, pg. 266).

10. GEOGRAPHICAL DATA:
   Acreage: 50 acres (approx.)
   UTM CoordinateS: A 14/E540420/N4434745
   B 14/E540930/N4434740
   C 14/E540930/N4434340
   D 14/E540420/N4434335

   Verbal Boundary Description: This property is located in the SE4, Section 11, T11N, R11W beginning at point 630 meters west of a center line of Highway 281, and 410 meters north of the south section line, then heading east for 510 meters, turning south 405 meters then returning west for 510 meters again heading north for 410 meters to point of origin. 52 acres.

WT00-176

1. NAME: Willa Cather Memorial Prairie - Natural feature
2. LOCATION: 5 miles south of Red Cloud, west of U.S. Highway 281 including all of Section 35 west of the highway.
4. OWNER/ADDRESS: The Nature Conservancy
   Rex Boner
   328 East Hennepin Avenue, Minneapolis, Minnesota 55414

   cc: Hal Nagel, Depart of Biology
   Kearney State College, Kearney, Nebraska 68847

7. DESCRIPTION: The Cather Prairie is a large tract of unbroken prairie nearly 600 acres in area. Dr. Harold Nagel, Professor of Biology at Kearney State College has kindly provided the following description of the Cather Prairie from a soon to be published manuscript.
"Cather Prairie combines characteristics of both the tallgrass prairie of the east and shortgrass prairie of the west and adds unique characteristics of its own for a blend of prairie plants known as mixed grass prairie. Chalk lilies, butterfly milkweed and other plants thrive on Cather Prairie's chalky outcroppings along the limestone ridges. The vegetation of Cather Prairie is probably similar to what it was when Willa was gathering wildflowers in Webster County. As Cather described the bluestem vegetation in My Antonia -- "As far as we could see, the miles of copper-red grass were drenched in sunlight that was stronger and fiercer than at any other time of the day." However, where cattle grazed heavily in past years, the redgrass (big and little bluestem) has been largely replaced by tall dropseed, side-oats grama, and weedy species such as Kentucky Bluegrass. Wildflowers make up about 25% of the vegetation and are very abundant, both in number of individuals and number of species. Kearney State College scientists have documented 250 species of plants on the prairie.

"Animal life on Cather Prairie, though inconspicuous, is abundant. As many as 250 insects and spiders (from 40 species), most of which require careful observation to be noticed, can be found in a square yard. While insects and spiders are abundant, conspicuously missing are bison, prairie dogs and antelope which were the dominant animals before the settlers arrived bringing with them guns and barbed wire. Today this niche is partially filled by cattle and white-tail deer. Visitors to the prairie will see over 30 bird species in a day's outing. Meadowlarks, Grasshopper Sparrows, Upland Sandpipers and recently Greater Prairie Chickens are among those to be seen. Prairie Chickens were not on Cather Prairie in 1975, but are now nesting there in fairly large numbers."

The long-range goal of The Nature Conservancy and the Kearney State College biologists who work with the prairie is its restoration to pre-settlement conditions.

8. SIGNIFICANCE: The prairie which characterized this land when the Cathers first arrived in Nebraska had a profound, lasting influence on the young Willa Cather. She later wrote about her first impressions of the new homeland.

"This country was mostly wild pasture and as naked as the back of your hand. I was little and homesick and lonely and my mother was homesick and nobody paid any attention to us. So the country and I had it out together and by the end of the first autumn, that shaggy grass country had gripped me with a passion I have never been able to shake. It has been the happiness and the curse of my life."

Cather's interest in the prairie was scientific as well as aesthetic. Hal Nagel writes -- "Cather apparently developed a good knowledge of the local flora. She became interested in wildflowers early, possibly being influenced by her Aunt Frank (Mrs. George Cather, whose plant collection from the 1890's is housed at the Willa Cather Museum in Red Cloud). Willa Cather and her brother Roscoe collected botanical specimens and mounted them".

Mildred Bennett has noted the Cather felt there was no place with more beautiful wildflowers in the world than Nebraska. She continues, quoting Cather -- "In England, in any European country, they would all have beautiful names... As a child I gave them all names of my own. I used to gather great armfuls of them and sit and cry over them... There is one book that I would rather have produced than all my novels. That is the Clemens sic botany dealing with the wildflowers of the West."
WT00-176, Continued

Characteristically, the prairie is a recurring theme in Cather's writings.

"As I looked about me I felt that the grass was the country, as the water is the sea. The red of the grass made all the great prairie the colour of wine-stains, or of certain seaweeds when they are first washed up. And there was so much motion in it; the whole country seemed, somehow, to be running." (My Ántonia, p. 15)

"...But the great fact was the land itself, which seemed to overwhelm the little beginnings of human society that struggled in its sombre wastes. It was from facing this vast hardness that the boy's mouth had become so bitter; because he felt that men were too weak to make any mark here, that the land wanted to be let alone, to preserve its own fierce strength, its peculiar, savage kind of beauty, its uninterrupted mournfulness." (O Pioneers!, p. 15)

10. GEOGRAPHIC DATA
   Acreage: Approx. 599 acres
   UTM Coordinates: A 14/E539460/N4429520
                   B 14/E541080/N4429540
                   C 14/E541090/N4427920
                   D 14/E539480/N4427920

   Verbal Boundary Description: The property includes all of Section 35, T1N, R11W except for a southeast portion (see map) beginning at the northwest point of section 35, following the section line east, then south at the section line, for 1,000 meters, then making a jog west following the highway to the south line of the section, following remainder of section line. 605 acres.

WT00-177

1. NAME: "Crossroads Grave Site"
2. LOCATION: Corner of Sections 25 and 36, T3N, R12W and Sections 30 and 31, T3N, R11 W
4. OWNER: Webster County Commissioners
   ADDRESS: Webster County Courthouse, Red Cloud, Nebraska

7. DESCRIPTION: This site is known locally as the "suicide corner", the site of the original burial place of Francis Sadilek, one of the first Bohemian settlers in Webster County and father of "Ántonia". Buried by his wife in 1881 in what was thought to be the corner of the Sadilek's homestead, later surveys found it to be along the section lines and in the county's right-of-way. The roads ran around the gravesite for some time but the grave was removed prior to 1914. The road was straightened in the late 1950's or early 1960's. Presently the north-south road is vacated, its alignment still visible between the hedgerows (photo #15).
WT00-177, Continued

8. SIGNIFICANCE: This unusual site is important to the major theme as well as the ethnic heritage sub-theme. The idea of burying suicides and other undesirable human phenomena at a cross roads or other crossings, with its connotations of Satan's cross, etc., relates strongly to Central European traditional belief systems — a part of necromantic magic.

Significance relative to the major theme is indicated in a letter Cather wrote to Carrie Minner Sherwood (January 27, 1934), where Cather indicated "...that if she were to write anything at all, it would have had to be My Ántonia because of the many times she had heard the story of the Sadilek suicide when she first came out to Nebraska." (Bennett: 1961, p. 241 notes). Because of this, the site has retained considerable importance locally.

Cather describes the grave in *My Ántonia*

"It developed that Mrs. Shimerda and Ambrosch wanted the old man buried on the southwest corner of their own land; indeed, under the very stake that marked the corner. Grandfather had explained to Ambrosch that some day, when the country was put under fence and the roads were confined to section lines, two roads would cross exactly on that corner. But Ambrosch only said, 'It makes no matter.'

"Grandfather asked Jelinek whether in the old country there was some superstition to the effect that a suicide must be buried at the cross-roads.

"Jelinek said he didn't know; he seemed to remember hearing there had one been such a custom in Bohemia." (*My Ántonia*, pg. 113).

"Years afterwards, when the open-grazing days were over, and the red grass had been ploughed under and under until it had almost disappeared from the prairie; when all the fields were under fence, and the roads no longer ran about like wild things, but followed the surveyed section-lines, Mr. Shimerda's grave was still there, with a sagging wire fence around it, and an unpainted wooden cross. As grandfather had predicted, Mrs. Shimerda never saw the roads going over his head. The road from the north curved a little to the east just there, and the road from the west swung out a little to the south; so that the grave, with its tall red grass that was never mowed, was like a little island; and at twilight, under a new moon or the clear evening star, the dusty roads used to look like soft grey rivers flowing past it. I never came upon the place without emotion, and in all that country it was the spot most dear to me. I loved the dim superstition, the propitiatory intent, that had put the grave there; and still more I loved the spirit that could not carry out the sentence—the error from the surveyed lines, the clemency of the soft earth roads along which the home-coming wagons rattled after sunset. Never a tired driver passed the wooden cross, I am sure, without wishing well to the sleeper." (*My Ántonia*, p. 118-119).

10. GEOGRAPHIC DATA
   Acreage: less than one acre
   UTM Coordinate: 14/E532905/N4448790

   Verbal Boundary Description: This property is located at the center point of the intersection of sections 25 and 36, T3N, R12W, and sections 30 and 31, T3N, R11W.
1. NAME: William Cather homestead (site of)
2. LOCATION: (nw, ne, 22, 3, 12) Catherton township nw of Red Cloud.
4. OWNER: c/o William G. Cambridge, Attorney
   ADDRESS: 202 City National Bank Building, Hastings, NE 68901

7. DESCRIPTION: This is the site of the William Cather homestead dwellings and outbuildings, features which are now extant only as sub-surface features. The site consists primarily of two sets of concrete foundations, probably from agricultural outbuildings, a cast-iron well-pump housing and two depressions, both with scattered brick, block and other debris in the vicinity. The large depression, nearest the well, may be left from the dugout basement to the house, which we know was banked into the hillside (photo #16).

The site was patented by the United States in 1883 to William Cather, grandfather of Willa. The features on the site date from the period c. 1878-1893.

8. SIGNIFICANCE: The features remaining from the homestead were associated with Willa Cather's first home in Nebraska which played an important part in her novel, My Ántonia -- thus relating the features to the major theme of the nomination.

In April of 1883, Charles Cather (Willa's father) with his wife and children, packed their belongings and moved from Virginia to Webster County, Nebraska. The family lived for eighteen months in Grandfather Cather's house before they moved south to the town of Red Cloud.

Mildred Bennett says, "Grandfather Cather's house, Willa's first home in Webster County, had been built on two levels, with a basement and its kitchen entered from a draw, or ravine, and a first floor which opened out on the hillside." (Bennett: 1961, p. 18)

In My Ántonia Cather describes this homestead:

"'Down to the kitchen' struck me as curious; it was always 'out in the kitchen' at home. I picked up my shoes and stockings and followed her through the living-room and down a flight of stairs into a basement. This basement was divided into a dining-room at the right of the stairs and a kitchen at the left. Both rooms were plastered and whitewashed—the plaster laid directly upon the earth walls, as it used to be in dugouts. The floor was of hard cement. Up under the wooden ceiling there were little half-windows with white curtains, and pots of geraniums and wandering Jew in the deep sills." (My Ántonia, pg. 9).

"...Our white frame house, with a storey and half-storey above the basement, stood at the east end of what I might call the farmyard, with the windmill close by the kitchen door. From the windmill the ground sloped westward, down to the barns and granaries and pig-yards. This slope was trampled hard and bare, and washed out in winding gullies by the rain. Beyond the corncribs, at the bottom of the shallow draw, was a muddy little pond, with rusty willow bushes growing about it. The road from the post-office came directly by our door, crossed the farmyard, and curved round this little pond, beyond which it began to climb the gentle swell of unbroken prairie to the west." (My Ántonia, pg. 14).
WT00-178, Continued

10. GEOGRAPHIC DATA
   Acreage: Less than ten acres
   UTM Coordinate: 14/E529040/N4451880

   Verbal Boundary Description: The property is located in the nw¼, ne¼, section 22, T3N, R12W, the center point of the property is located 120 meters south of a center point of the north line of the section and 670 meters west of a center point of the east section line.

WT07-9

1. NAME: Jackson's Reserve
2. LOCATION: Bounded by Seward, Cedar and Third streets
4. OWNER: Gary and Violet P. Lipker
   ADDRESS: Red Cloud, Nebraska 68970

7. DESCRIPTION: The parcel of ground known as Jacksons Reserve is a 300 foot square plot of ground which historically boasted a substantial grove of cottonwood trees. William Jackson, who established the grove and for whom the reserve is named, occupied the site in his own dwelling. Both the historic dwelling and the cottonwood grove have long since disappeared but the parcel is still unbroken and a lone dwelling, a modern modular affair, still occupies the southwest corner of the parcel. Few relatively mature trees, representing a variety of species, are extant, however the parcel is well planted with young trees which will soon re-establish the historic landscaped nature of the parcel. Some cottonwoods are planted as a part of the overall landscape scheme (photo #17).

8. SIGNIFICANCE: The site is significant to the major theme of this nomination and has become a local landmark made famous by Cather's colorful descriptions of the grove in Song of the Lark.

"...Just beyond the gully was old Uncle Billy Beemer's grove, -- twelve town lots set out in fine, well-grown cottonwood trees, delightful to look upon, or listen to, as they swayed and ripple in the wind. Uncle Billy had been one of the most worthless old drunkards who ever sat on a store box and told filthy stories. One night he played hide-and-seek with a switch engine and got his sodden brains knocked out. But his grove, the one creditable thing he had ever done in his life, rustled on." (The Song of the Lark, pp. 37-38).

10. GEOGRAPHIC DATA
   Acreage: Less than 10 acres
   UTM Coordinate: 14/E540890/N4436630

   Verbal Boundary Description: Lots I-12, block 1, railroad addition to the City of Red Cloud, Webster County, Nebraska.
WILL CATHER THEMATIC GROUP:
SITES IN WEBSTER COUNTY NEBRASKA—INVENTORY

WT07-10

1. NAME: Burlington Depot
2. LOCATION: South end of Seward street at the northwest corner of the intersection
   of Railway.
4. OWNER: State of Nebraska—Historical Society
   ADDRESS: 1500 R Street, Lincoln, Nebraska 68508

7. DESCRIPTION: Red Cloud's Burlington Depot measures about 25 x 100 feet in plan and
   is a fairly standard combination station of wood frame construction. The two story section
   was built in 1897 and represents the essential combination station with agents living quarters
   above. The freight room, agents office and waiting room originally occupied the ground
   floor of this section. In 1913 the one story wing to the east was added, providing additional
   waiting room space and a covered platform-loading area. An 80 foot long wing to the west
   was constructed in 1916 which provided an enlarged freight room as well as lunch room.
   The majority of this wing was later removed, leaving only the coal storage room west of
   the main building and thus leaving the truncated appearance of the gabled west wing (photo
   #18).

   The entire building except the truncated western wing is roofed with a hip roof, supported
   by brackets, and covered with metal shingles. A squared bay window on the south (track)
   side is original. Interior finishing of the entire ground floor is original while the second
   floor living quarters, once remodeled into enginemen's bunk rooms, was recently remodeled
   into comfortable living quarters for the Curator of the Willa Cather Pioneer Memorial.

   The building was moved from its original site ca. 1965-67 as the result of the Burlington
   Northern's policies of removing redundant facilities from major lines. Its original site is
   less than 300 feet south-southwest of its present site, a location which still offers much
   of the ambience of the railroad setting and its originally remote location from Red Cloud's
   business district. Due to the Burlington Northern's policies, the building had to be moved
   in order to be preserved.

8. SIGNIFICANCE: Depots in general played a significant role in Cather's writings, thus
   justifying this building's significance to the primary theme. The original two story section
   of the depot is the building Miss Cather was familiar with during her last years in Red Cloud.

   Red Cloud in 1887 was on the main line of the Burlington and Missouri between Kansas
   City and Denver. At one time eight passenger trains passed through town daily making
   the Red Cloud Depot a busy and exciting place. Mildred Bennet says:

   "The Miner children had a pony, Billy, who could be trusted to start for home either
   at the first drop of rain or when he began to tire. The children particularly liked
   to drive him to the depot...If the troupe for some entertainment at the Opera House
   happened to arrive, the children were doubly delighted." (Bennett: 1961, pp. 43-44).
WT07-10, Continued

"For Willa, growing up in Red Cloud, trains and the depot symbolized both escape to the world and the door through which the world came to Red Cloud. Trains later became a symbol of homecoming in her writings, and to her personality. Trains and Depots play an important part in much of Cather's fiction. In My Ántonia Jim Burden and the Sadilek family both travel to Nebraska by train.

"We stumbled down from the train to a wooden siding, where men were running about with lanterns. I couldn't see any town, or even distant lights; we were surrounded by utter darkness. The engine was panting heavily after its long run. In the red glow from the fire-box, a group of people stood huddled together on the platform, encumbered by bundles and boxes. I knew this must be the immigrant family the conductor had told us about." (My Ántonia pg. 5.)

The Union Pacific Depot in Cheyenne is the setting for "The Westbound Train" and a depot is described in "The Affair at Grover Station." The Red Cloud Depot is the setting for a happy departure in Lucy Gayheart.

"The train from the west was due to leave Haverford at seven-thirty, and by seven o'clock sleighs and wagons from all directions were driving toward the railway station at the south end of town.

"The station platform was soon full of restless young people, glancing up the track, looking at their watches, as if they could not endure their own town a moment longer." (Lucy Gayheart pg. 12-13).

and a unhappy homecoming in "The Sculptor's Funeral"

"There was but one of the company who looked as though he knew exactly why he was there; and he kept conspicuously apart; walking to the far end of the platform, returning to the station door, then pacing up the track again, his chin sunk in the high collar of his overcoat, his burly shoulders drooping forward, his gait heavy and dogged." ("The Sculptor's Funeral" - Collected Short Fiction 1892-1912, p. 173).

"A number of lanky boys of all ages appeared as suddenly and slimily as eels wakened by the crack of thunder; some came from the waiting-room, where they had been warming themselves by the red stove, or half asleep on the slat benches; others uncoiled themselves from baggage trucks or slid out of express wagons." ("The Sculptor's Funeral", Collected Short Fiction 1892-1912, p. 174).

Cather published two poems about the railroad: "The Night Express" and "Going Home (Burlington Route)."
WT07-10, Continued

From out the mist-clad meadows, along the river shore,
The night express-train whistles with eye of fire before.
A trail of smoke behind her enclouds the rising moon
That gilds the sighing poplars and floods the wide lagoon.
Through yellow fields of harvest and waving fields of corn
The night express-train rumbles with whistle low and lorn.
The silent village harkens the sound it knows so well,
And boys wait on the siding to hear the engine-bell,
While lads who used to loiter with wistful steps and slow,
Await to-night a comrade who comes, but will not go.
The train that brings to mothers the news of sons who roam
Shoots red from out the marshes to bring a rover home.
(from "The Night Express", April Twilights, (1903) p. 38).

How smoothly the trains run beyond the Missouri;
Even in my sleep I know when I have crossed the river.
The wheels turn as if they were glad to go;
The sharp curves and windings left behind,
The road-way wide open,
(The crooked straight
And the rough places plain.)
(from "Going Home Burlington Route ", April Twilights, and Other Poems, p. 66).

The depot also carries significance to the architectural sub-theme. The depot is an excellent and well-preserved example of its type, that is, a wood-frame combination (freight and passenger) station with second story trainmen's bunkhouse. Living quarters were typically provided on the second level of many such stations on the Great Plains as a result of sparse settlement and the difficulty of finding suitable quarters in towns that grew up, sometimes slowly, following the completion of the railroad. The type has been seen as a notable example of architectural adaptation to this environment. While this depot is rather typical in design in its use of drop siding, lack of ornamentation, and overall form, depots along the Burlington system tended to be somewhat less standardized because of the latitude offered by the company to each operating division staff. The Red Cloud station is one of few which utilized a hip roof, giving the station a somewhat unique overall appearance.

10. GEOGRAPHICAL DATA
   Acreage: Less than one acre
   UTM Coordinate: 14/E540800/N4436240

Verbal Boundary Description: Lots II-13, Block 19, Railroad addition to the City of Red Cloud, Webster County, Nebraska.
WT07-11

1. NAME: St. Juliana Falconieri Catholic Church
2. LOCATION: 425 W. 3rd street, Red Cloud
4. OWNER: State of Nebraska—Historical Society
   ADDRESS: 1500 R Street, Lincoln, Nebraska 68508

7. DESCRIPTION: Built in 1883, this 24 x 30 foot brick building served Red Cloud's Catholic congregation until 1906 when it was sold and converted into a residence. The front and side facades are three bays each and feature tall, two over two double-hung sash, routed floral motifs in each head and stilted segmentally arched hoods with stone keystones. The central bay of the gabled front (south) facade features double doors with halved transom (photo #19).

Other notable architectural features approximate the originals which were removed sometime after 1905 and were replicated in 1968–69 by the Willa Cather Pioneer Memorial Foundation. These include the braced hood over the entrance and simple wood balustrade which closely resemble the original. The braches of the hood lack the detail of the original while the present iron cresting on the truncated portion of the hip are both of differing proportions and detail. The open belfry which surmounts the front end of the gable roof (see photo) replicates in a symbolic way the original configuration of that feature. Numerous details have been altered or deleted including the overall proportions, the console supports for the elliptical arches, the paneled base and wainscoted skirt, the eave flare and the bracketed cornice. Accurate restoration is planned, based on evidence on file.

8. SIGNIFICANCE: St. Juliana’s Catholic Church is significant to the major theme of this nomination. It is the church that Annie Pavelka, "Antonia", was married in and the church in which her illegitimate child was baptized. The church also contributes significantly to the character of the Railroad Addition Historic District which shares a boundary adjacent to the east. The Song of the Lark describes the reason for its location,

"... When you set out along this street to go to the station, you noticed that the houses became smaller and farther apart, until they ceased altogether, and the board sidewalk continued its uneven course through sunflower patches, until you reached the solitary, new brick Catholic Church. The church stood there because the land was given to the parish by the man who owned the adjoining waste lots, in the hope of making them more salable—"Farrier's Addition," this patch of prairie was called in the clerk's office." (The Song of the Lark, p. 37).

Architecturally the church is a significant vernacular structure, a fine specimen of modest church architecture for the period and, aside possibly from the depot, the most impressive architectural feature of South Red Cloud.

10. GEOGRAPHIC DATA
   Acreage: Less than one acre
   UTM Coordinate: 14/E540645/N4436600

   Verbal Boundary Description: Lots 17–22, block 3, Railroad addition to the City of Red Cloud, Webster County, Nebraska
WT07-16

1. NAME: Miner house
2. LOCATION: 241 No. Seward
4. OWNER: Jennie Miner Reiher
   ADDRESS: 241 No. Seward, Red Cloud, Nebraska 68970

7. DESCRIPTION: Buit ca. 1878 by Hugh, and J. L. Miner, this fine, two-story square type frame house features a symmetrical three-bay front facade with entry to the left, or south bay. The identically detailed two-story wing to the south was built in 1885 as was the spacious porch across the front. A low, truncated pyramidal roof with seamed-metal covering, and the paneled, bracketed and dentilled cornice all give the house a distinctive Italianate character. The porch, which has since been enclosed, with its brackets, chamfered posts and sawn-wood arched ornamentation is more eclectic in nature (photos #20, 53).

8. SIGNIFICANCE: The Miner house is significant to the major theme as well as to the architectural sub-theme. Willa Cather's first playmate in Red Cloud was Mary Miner who, according to Mildred Bennett, brought a bottle of perfume in a red plush slipper to welcome the newcomer. Willa became friends with all of the Miner children but especially Carrie. She wrote to Carrie regularly throughout her life and her book My Ántonia is dedicated "To Carrie and Irene Miner, In memory of affections old and true."

Cather used the Miner family as prototypes for the Harling family in My Ántonia. The Miner House was just one block west of the Cather's and it is described in My Ántonia.

"...They had been farming people, like ourselves, and their place was like a little farm, with a big barn and a garden, and an orchard and grazing lots—even a windmill." (My Ántonia, p. 147).

"We had jolly evenings at the Harlings' when the father was away. If he was at home, the children had to go to bed early, or they came over to my house to play. Mr. Harling not only demanded a quiet house, he demanded all his wife's attention. He used to take her away to their room in the west ell, and talk over his business with her all evening. Though we did not realize it then, Mrs. Harling was our audience when we played, and we always looked to her for suggestions. Nothing flattered one like her quick laugh.

"Mr. Harling had a desk in his bedroom, and his own easy-chair by the window, in which no one else ever sat. On the nights when he was at home, I could see his shadow on the blind, and it seemed to me an arrogant shadow. Mrs. Harling paid no heed to anyone else if he was there. Before he went to bed she always got him a lunch of smoked salmon or anchovies and beer. He kept an alcohol lamp in his room, and a French coffeepot, and his wife made coffee for him at any hour of the night he happened to want it." (My Ántonia, pp. 156-157).
WT07-16, Continued

"On winter nights, the lights in the Harlings' windows drew me like the painted glass. Inside that warm, roomy house there was colour, too. After supper I used to catch up my cap, stick my hands in my pockets, and dive through the willow hedge as if witches were after me. Of course, if Mr. Harling was at home, if his shadow stood out on the blind of the west room, I did not go in, but turned and walked home by the long way, through the street, wondering what book I should read as I sat down with the two old people." (My Antonia, pp. 174-175).

Architecturally the Miner house is one of the finest, large historic houses in Red Cloud. Although a more simplified, vernacular interpretation of the Italianate style, the house is the most salient example of the style in Red Cloud. It may have been the first square-type dwelling constructed in town (see Koch: 1881), a type which became increasingly popular in Red Cloud during the latter years of the nineteenth century.

10. GEOGRAPHIC DATA
ACREAGE: Less than one acre
UTM COORDINATE: 14/E540750/N4437380

Verbal Boundary Description: Lots 1-2 and north 20 feet of lot 3, block 21, Original Town of Red Cloud, Webster County, Nebraska.

WT07-18

1. NAME: Perkins-Wiener house
2. LOCATION: 238 No. Seward
4. OWNER: Rosaline Spiegle
   ADDRESS: 238 No. Seward, Red Cloud, Nebraska 68970

7. DESCRIPTION: The Perkins-Wiener house, a one-and-one-half story gable-fronted house, was moved from its original site about fifty feet north of the present site, sometime after 1900. The house was built by Edward Perkins in 1882-83 and is a vernacular product, utilizing an early Greek Revival form with some Gothic Revival details, most notably in the kingpost motif of the front gable. A later, Neo-Classically derived porch spans the front facade.

   The house was never owned by the Wiener family but they did occupy the house for a year and a half while the Cather's lived in their first house, just across the alley to the east. The Wiener's occupied apartment space above commercial stores for most of their Red Cloud stay. They did, however, move into the Ed Perkins house in May of 1884 while their new apartment was being prepared. They vacated the Perkins house in October of 1885.

8. SIGNIFICANCE: The house occupied by the Wiener's is significant to the major theme of this nomination. Cather's introduction to French literature came about as a result of her friendship with her neighbors, Mr. and Mrs. Charles Wiener, a Jewish couple who spoke both German and French.
WILLA CATHER THEMATIC GROUP:
SITES IN WEBSTER COUNTY NEBRASKA—INVENTORY. ................. Page 22

WT07-18, Continued

In her short story, "Old Mrs. Harris", Cather describes the Wiener house as the home of the Rosen's.

"Mrs. David Rosen, cross-stitch in hand, sat looking out of the window across her own green lawn to the ragged, sunburned back yard of her neighbours on the right. Occasionally she glanced anxiously over her shoulder toward her shining kitchen, with a black and white linoleum floor in big squares, like a marble pavement." ("Old Mrs. Harris", Obscure Destinies, p. 75).

"Of course no other house in Skyline was in the least like Mrs. Rosen's; it was the nearest thing to an art gallery and a museum that the Templetons had ever seen. All the rooms were carpeted alike (that was very unusual), with a soft velvet carpet, little blue and rose flowers scattered on a rose-grey ground. The deep chairs were upholstered in dark blue velvet. The walls were hung with engravings in pale gold frames: some of Raphael's "Hours," a large soft engraving of a castle on the Rhine, and another of cypress trees about a Roman ruin, under a full moon. There were a number of water-colour sketches, made in Italy by Mr. Rosen himself when he was a boy." ("Old Mrs. Harris", Obscure Destinies, p. 103).

10. GEOGRAPHIC DATA
   Acreage: Less than one acre
   UTM Coordinate: 14/E540795/N4437355

   Verbal Boundary Description: This property is located on lots 20-21, block 24, Original Town.

WT07-26

1. NAME: Magee-Cather house
   "Willa Cather Childhood home"
2. LOCATION: 245 Cedar Street, Red Cloud
4. OWNER: State of Nebraska—Historical Society
   ADDRESS: 1500 R Street, Lincoln, Nebraska 68508

7. DESCRIPTION: The Willa Cather childhood home, a National Historic Landmark, is a modest frame structure, one-and-one-half stories in height with a gabled roof. As built ca. 1879, the dwelling is of vernacular Greek Revival upright form with an assymetrical three-bay facade. The frontal, Victorian porch probably dates from the 1880's. The site is surrounded by a white picket fence (photo #22).

8. SIGNIFICANCE: The house has been listed as a National Historic Landmark in the thematic area of Literature, Drama and Music. The site is significant to the major theme of this nomination, that is as a setting significant to Cather's writings and because of significant associations with her personal life. Cather lived in this house from c. 1884 to 1890.
Quoting from the National Historic Landmark nomination:

"In a 1921 interview, Willa Cather stated that the 'years from eight to fifteen are the formative period in a writer's life, when he unconsciously gathers basic material. He may acquire a great many interesting and vivid impressions in his mature years, but his thematic material he acquired under fifteen years of age.' Virtually all of Willa Cather's fiction reflects the trace of these years in her own youth, and the Red Cloud, Nebraska, home where she lived from the age of eleven until she went away to the state university at seventeen is minutely described in three of her works: The Song of the Lark (1915), and the later short stories 'Old Mrs. Harris' and 'The Best Years.'" (Gamble: 1971, Item 8, p. 1).

"The front hall was dark and cold; the hatrack was hung with an astonishing number of children's hats and caps and cloaks. They were even piled on the table beneath the hatrack. Under the table was a heap of rubbers and overshoes. While the doctor hung up his coat and hat, Peter Kronborg opened the door into the living room. A glare of light greeted them, and a rush of hot stale air, smelling of warming flannels." (The Song of the Lark, p. 6).

"She entered her father's front door, hung her hat and coat on the rack, and stopped in the parlor to warm her hands at the stove. Then she went out through the dining-room, where the boys were getting their lessons at the long table; through the sitting-room, where Thor was asleep in his cot bed, his dress and stocking hanging on a chair. In the kitchen she stopped for her lantern and her hot brick. She hurried up the back stairs and through the windy loft to her own glacial room. The illusion was marred only by the consciousness that she ought to brush her teeth before she went to bed, and that she never used to do it. Why—? The water was frozen solid in the pitcher, so she got over that. Once between the red blankets there was a short, fierce battle with the cold; then, warmer—warmer. She could hear her father shaking down the hard-coal burner for the night, and the wind rushing and banging down the village street. The boughs of the cottonwood, hard as bone, rattled against her gable. The bed grew softer and warmer. Everybody was warm and well downstairs. The sprawling old house had gathered them all in, like a hen, and had settled down over its brood. They were all warm in her father's house. Softer and softer. She was asleep. She slept ten hours without turning over. From sleep like that, one awakes in shining armor." (The Song of the Lark, pp. 472-73; see photo #23).

"It was a queer place to be having coffee, when Mrs. Rosen liked order and comeliness so much: a hideous, cluttered room, furnished with a rocking-horse, a sewing-machine, an empty baby-buggy. A walnut table stood against a blind window, piled high with old magazines and tattered books, and children's caps and coats. There was a wash-stand (two wash-stands, if you counted the oilcloth-covered box as one). A corner of the room was curtained off with some black-and-red-striped cotton goods, for a clothes closet. In another corner was the wooden lounge with a thin mattress and a red calico spread which was Grandma's bed. Beside it was her wooden rocking-chair, and the little splint-bottom chair with the legs sawed short on which her darning-basket usually stood, but which Mrs. Rosen was now using for a tea-table." ("Old Mrs. Harris" from Obscure Destinies, pp. 80-81).
WT07-26, Continued

10. GEOGRAPHIC DATA
   Acreage: Less than one acre
   UTM Coordinate: 14/E540850/N4437380

   Verbal Boundary Description: Lots 1-3, Block 24, Original Town of Red Cloud, Webster County Nebraska.

WT07-27

1. NAME: Miner Brothers Store
2. LOCATION: nw corner 3rd & Webster Streets
4. OWNER: Raymond and Dorothy Wescoat
   ADDRESS: Box 412, Red Cloud, Nebraska 68970

7. DESCRIPTION: The Miner Brothers store is a two story brick structure measuring 25 by 100 feet with a full cellar beneath. The structure was built in 1883 and was the first brick business block erected in the growing village of Red Cloud. As originally constructed the store featured a ground level cast-iron storefront, and a vintage cornice with a central pediment or gable on the east front facade. The early cornice has been removed and rebuilt with brick as have portions of the front wall (photo #24).

   Fenestration consisted of full-height lights on the second level, topped with a round-arched stone hood with keystone while the ground floor windows (south facade) were transom lights with stilted-segmented arches for hoods. The east front windows have been filled with brick while the ground floor windows are blocked with wood—these, however, do preserve some reveal from the outer surface of the wall which the second floor windows do not share.

8. SIGNIFICANCE: James and Hugh Miner were among the earliest business establishments in Red Cloud, opening their business in 1878 in a wooden building. In 1883 they opened this structure, built of local brick—the first brick structure completed on Red Cloud's main street. The store's business slogan was "live and let live." According to Mildred Bennett, "James Miner was the kind of business man who was willing to help those who he thought were worthy. When he put the business on a cash basis, he issued coupon books to carry his customers over until they could pay. The customers signed notes; the notes could be sold to the bank and bookkeeping was eliminated." (Bennett: 1961, p. 66).

   The building is significant to the major theme of this nomination. When the Cathers moved to Red Cloud they rented a small house just one block west of the store (WT07-26). Mildred Bennett relates that

"...friends remember the little girl dressed in a leopard-skin fabric coat and hat, sitting on the base shelf in Miner Brothers' General Store in the town of Red Cloud to have a pair of shoes fitted, and discoursing, with some prompting from her father, on Shakespeare, English history, and her life in Virginia." (Bennett: 1961, p.1).
Cather describes the store in her short story "Two Friends."

"He was the principal banker in our town, and proprietor of the large general store near the bank; he owned farms up in the grass country, and a fine ranch in the green timbered valley of the Caw." ("Two Friends", p. 195).

"Dillon's bank and general store stood at the corner of Main Street and a cross-street, and on this cross-street, two short blocks away, my family lived. On my way to and from school, and going on the countless errands that I was sent upon day and night, I always passed Dillon's store. Its long, red brick wall, with no windows except high overhead, ran possibly a hundred feet along the sidewalk of the cross-street. The front door and show windows were on Main Street, and the bank was next door. The board sidewalk along the red brick wall was wider than any other piece of walk in town, smoother, better laid, kept in perfect repair; very good to walk on in a community where most things were flimsy. I liked the store and the brick wall and the sidewalk because they were solid and well built, and possibly I admired Dillon and Trueman for much the same reason." ("Two Friends", p. 197).

"The bank, of course, was locked and dark before the sun went down, but the store was always open until ten o'clock; the clerks put in a long day. So did Dillon. He and his store were one. He never acted as salesman, and he kept a cashier in the wire-screened office at the back end of the store; but he was there to be called on." ("Two Friends", p. 198).

"Every evening in winter, when I went to the post-office after supper, I passed through Dillon's store instead of going round it,—for the warmth and cheerfulness, and to catch sight of Mr. Dillon and Mr. Trueman playing checkers in the office behind the wire screening; both seated on high accountant's stools, with the checker-board on the cashier's desk before them. I knew all Dillon's clerks, and if they were not busy, I often lingered about to talk to them; sat on one of the grocery counters and watched the checker-players from a distance." ("Two Friends" — Obscure Destinies, pp. 198-199).

10. GEOGRAPHICAL DATA
   Acreage: Less than one acre
   UTM Coordinate: 14/E540965/N4437420

   Verbal Boundary Description: Lots 11-12, block 26, Original Town of Red Cloud, Webster County, Nebraska.

WT07-31

1. NAME: Opera House
2. LOCATION: 413 N. Webster
4. OWNER: Frank E. & Henrietta Morhart
   ADDRESS: #3 Oak Hurst Place, Santa Rosa, CA 95405
WT07-31, Continued

7. DESCRIPTION: The Opera house building was constructed in 1885 to house the hardware business of Morhart & Fulton on the ground floor and the opera house above. Of brick construction over a cast iron ground floor, the building originally had rounded, pressed-metal window hoods similar to the State Bank Block, its neighbor to the south (see Main Street Historic District). Since that time the hoods have been removed, the upper portions of the windows covered, and the brick facade plastered with stucco. The facade still retains its original cast-iron storefront (partially hidden behind a contemporary sign) and its pressed-metal cornice with pediment demarking the entrance to the opera house (photo #25).

Much of the interior is intact. A modern apartment had been inserted into a portion of the opera house space as well as a lift from the hardware store below. The stage, floor, ceiling and cast-iron support columns are still intact as are the proscenium supports, some of the back-stage accoutrements and portions of scenery developed by the Kansas City Scenic Company. The theater space is presently used for storage.

8. SIGNIFICANCE: While the alterations made to the second floor of the main facade would ordinarily exclude this structure from individual listing, the excellent condition of the ground floor and cornice, and significant portions of the interior would seem to qualify the structure on the basis of the major theme of this nomination. Additionally, there is a sincere desire on the part of the owners to restore and rehabilitate this structure for use, once again, as an opera house facility, possibly utilizing the benefits of the Tax Reform Act.

The stage of the opera house saw the performance of many a traveling stock company and it served as the center of social and cultural life in Red Cloud for more than thirty years (including Willa Cather's residence in the village). Willa Cather gave her high school commencement address "Superstition versus Investigation" from this stage. In 1929 she wrote to Harvey Newbranch, an old college friend and then editor of the Omaha World-Herald stating, ". . . No number of filling stations or moving picture theaters can console me for the loss of the opera house."

The Opera House is described in several of her novels. Twice she mentions commencement exercises.

"I thought my oration very good. It stated with fervour a great many things I had lately discovered. Mrs. Harling came to the Opera House to hear the Commencement exercises, and I looked at her most of the time while I made my speech." (My Ántonia, pg. 229.)

"He liked to reach the Opera House early and watch the people come in. (The theatre in every little Western town was then called an opera house.) On the way he told Lucy the manager of the house had put in folding chairs in place of the old straight-back wooden ones; otherwise she would find the hall just the same as when she played on the stage for her own commencement exercises, nearly fours years ago." (Lucy Gayheart, pg. 180.)
WT07-31 Continued

In Song of the Lark a Christmas concert is held at the opera house.

"It was the custom for each of the different Sunday-Schools in Moonstone to give a concert on Christmas Eve. But this year all the churches were to unite and give, as was announced from the pulpits, "a semi-sacred concert of picked talent" at the opera house." (Song of the Lark, pg. 59.)

"The hall was packed. It seemed as if every one in Moonstone was there, even Mrs. Kohler, in her hood, and old Fritz. The seats were wooden kitchen chairs, numbered, and nailed to long planks which held them together in rows. As the floor was not raised, the chairs were all on the same level. The more interested persons in the audience peered over the heads of the people in front of them to get a good view of the stage. From the platform Thea picked out many friendly faces." (Song of the Lark, pg. 64)

10. GEOGRAPHICAL DATA
   Acreage: Less than one acre
   UTM Coordinate: 14/E540970/N4437550

   Verbal Boundary Description: Lots 9-10, block 5, Original Town of Red Cloud, Webster County, Nebraska.

WT07-32

1. NAME: Moon Block
2. LOCATION: w. s. Webster street between 4th & 5th Avenues
4. OWNER: Sharon K. Salmon, et. al.
   ADDRESS: Box 134, Guide Rock, Nebraska 68942

7. DESCRIPTION: The Moon block is an extensive two story brick commercial structure of five stores. The east street facade consists of five store-fronts of cast iron with the second story facade of brick. Each store is demarked on the second story of the corbelled brick facade by a slight pilaster as are each of the two street level entries to the office spaces above. Each store has three-bay fenestration above except for the southern-most store which is four bays wide. The flat-arched windows, which have since been blocked with wood, each display metal hoods in a stilted-pedimental form. The whole facade is capped with a continuous, pressed-metal cornice (photo #26).

   Relatively minor street-level remodelings have occurred over the years but most, if not all, of the cast-iron work is still in tact.

8. SIGNIFICANCE: The structure was built in 1886 by Senator John Moon (formerly of Michigan) for use as commercial and office space. One of the second level offices was occupied by Willa Cather's first adult friend, Dr. G. E. McKeepy ("Dr. Archie" in Song of the Lark), relating the building to the major theme of the nomination (see also WT07-91).
WT07-32, Continued

In her novel, *Song of the Lark*, Cather calls the building the "Duke Block" and gives the "Moon" to the town—"Moonstone."

"Dr. Howard Archie had just come up from a game of pool with the Jewish clothier and two traveling men who happened to be staying overnight in Moonstone. His offices were in the Duke Block, over the drug store. Larry, the doctor's man, had lit the overhead light in the waiting-room and the double student's lamp on the desk in the study. The isinglass sides of the hard-coal burner were aglow, and the air in the study was so hot that as he came in the doctor opened the door into his little operating-room, where there was no stove. The waiting-room was carpeted and stiffly furnished, something like a country parlor. The study had worn, unpainted floors, but there was a look of winter comfort about it. The doctor's flat-top desk was large and well made; the papers were in orderly piles, under glass weights. Behind the stove a wide bookcase, with double glass doors, reached from the floor to the ceiling. It was filled with medical books of every thickness and color. On the top shelf stood a long row of thirty or forty volumes, bound all alike in dark mottled board covers, with imitation leather backs." (*Song of the Lark*, p. 3).

10. GEOGRAPHICAL DATA
   Acreage: Less than one acre
   UTM Coordinates: 14/E540970/N4437580

   Verbal Boundary Description: South 3.5 feet of lot 3 and all of lots 4-8, block 5,
   Original Town of Red Cloud, Webster County, Nebraska.

WT07-43

1. NAME: Matthew R. Bentley house  
   "Wick Cutter" house
2. LOCATION: 845 No. Cedar
4. OWNER: James E. and Ida M. Burress  
   ADDRESS: Red Cloud, Nebraska 68970

7. DESCRIPTION: The M. R. Bentley house was built in 1883 by carpenter J. Brubaker.  
The house is a one-and-one-half story frame building, cross-shaped in plan with a bay window  
on the south of the main body of the house and with a shed-roofed bay on the south of the  
rear wing (photo #27).

   The house is a carpenter version of the Gothic Revival, being of a symmetrical form  
with projecting entrance pavilion so commonly associated with that residential style in  
Nebraska. The cross gabled roof, each gable displaying a simple king-post motif, enhances  
the stylistic interpretation, especially on the entrance pavilion with its steeply-pitched  
gable. Sawn-board cutout decorations enhance the pedimented hoods, and the sills of each  
window.
WT07-43, Continued

The full-frontal porch is a twentieth century replacement of the earlier Victorian porch but retains its essential dimensions. A frame, board-and-batten sheathed carriage barn with a clipped-gable roof occupies the rear of the site.

8. SIGNIFICANCE: Mr. and Mrs. Bentley were natives of England and New York, respectively, and came to Nebraska from Iowa. Matthew R. Bentley was the prototype for "Wick Cutter," the "Black Hawk [Red Cloud] money lender." Mildred Bennett has stated that when they came to Red Cloud, Mrs. Bentley opened a millinery shop and made enough money to start her husband in his loan business (Bennett: 1961, p.82).

After the construction of the house, the Webster County Argus (Oct. 25, 1883, p. 7) stated that it was "...one of the most elegant and tasty dwellings in this section of the country, not from any lavish architectural display, but from its harmonious design, and the neatness and taste with which it had been carried out." Cather described the house this way: "They dwelt in fussy, scroll-work house, painted white and buried in thick evergreens, with a fussy white fence and barn." (My Ántonia, p. 210).

Cather continues,

"Cutter often threatened to chop down the cedar trees which half-buried the house. His wife declared she would leave him if she were stripped of the 'privacy' which she felt these trees afforded her. That was his opportunity, surely; but he never cut down the trees." (My Ántonia, p. 213).

10. GEOGRAPHICAL DATA
Acreage: Less than one acre
UTM Coordinate: 14/E540860/N4438070

Verbal Boundary Description: Lots 1-3, block 8, Smith and Morre's Addition to Red Cloud, Webster County, Nebraska.

WT07-54

1. NAME: Warner-Cather house
   Second Cather house
2. LOCATION: 541 No. Seward Street
4. OWNER: Ruby Mae Copley
   ADDRESS: 541 No. Seward, Red Cloud, Nebraska 68970

7. DESCRIPTION: Built by Joseph and Sylvia Warner, probably in the late 1890's, the house was sold to Charles F. Cather in 1903. The Cathers continued to live in the house until the death of Willa's mother in 1931.

The house is a large one-and-one-half story frame structure, a deep-rectangle in shape with a slightly projecting gabled wing on the north. The gabled front facade faces east and features two bays with the assymmetrically placed entry in the left (south) bay. A round-arched attic light with keystone is placed in the shingled gable (photo #28).
A distinctive feature of the house is the Doric columned (interspersed with Eastlake columns) front porch which terminates on the north with a half-circle in plan. Balustrades encircle both the lower and upper (walk-out) portions of the porch. The external stairway, an intrusive element, was added when the house was converted to a nursing home.

8. SIGNIFICANCE: In 1904 the Cather family left their little rented house on the corner of Third and Cedar (WT07-26) and moved into this more spacious house which they had purchased. Although Cather had left Red Cloud as her residence permanently in 1896, she continued to visit her family in this house often during the summers and occasionally for Christmas. Willa used to put a tent-like awning on the upper front porch and spent a great deal of time there.

The house is the setting for the Fergusson family home in one of her short stories, "The Best Years." Her family was the prototype for the Fergusson's.

"The depot Fergussons? Oh, they live uptown now. Ferg built right west of the Court House, right next to where the Donaldsons used to live." ("The Best Years" - Five Stories, pp. 144-45).

"How comfortably you are fixed here, Mrs. Fergusson! I'm so glad to find you like this."
"Yes, we're comfortable—now that they're all gone! It's mostly his taste. He took great interest." She spoke rather absently, and kept looking out through the polished hall toward the front door, as if she were expecting someone." ("The Best Years" - Five Stories, pp. 144-45.)

"I do believe they feel as bad as I do about moving up here. We have four nice bedrooms upstairs to make them comfortable, should they all come home at once, and they're polite about us and tell us how well fixed we are. But Miss Knightly, I know at the bottom of their hearts they wish they was back in the old house down by the depot, sleeping in the attic."
"Mrs. Thorndike stroked her hand. 'I looked for the old house as I was coming up from the station. I made the driver stop.'
"Ain't it dreadful, what's been done to it? If I'd foreseen, I'd never have let Mr. Fergusson sell it." ("The Best Years" - Five Stories, p. 146.)

10. GEOGRAPHICAL DATA
    Acreage: Less than one acre
    UTM Coordinate: 14/E540750/N4437720

Verbal Boundary Description: This property is located on lots 1-4, block 16, Original Town of Red Cloud, Webster County, Nebraska.

WT07-70

1. NAME: The City Pharmacy
   "Dr. Cook's Drug Store"
2. LOCATION: 410 No. Webster
4. OWNER: Roger D. Mans
   ADDRESS: Inavale, Nebraska 68952
WT07-70, Continued

7. DESCRIPTION: The City Pharmacy (1885) is a small, two-story brick store building situated on the east side of Red Cloud's main business street. The three-bay front facade features flat-arched windows on the second level with stilted metal hoods. The pressed metal cornice is an original feature (photo #29).

The (presumably) cast-iron store front may be extant behind the numerous remodelings of this area. Large transom lights are obscured behind the shingled, fake-mansard, a ubiquitous late twentieth century fad.

8. SIGNIFICANCE: Dr. Henry Cook was one of Willa's medical friends. When she was in high school, she worked for him, taking out her pay in books, games and a magic lantern (Bennett: 1961, p. 116). Another friend, Dr. McKeery (Dr. Archie in The Song of the Lark) had his offices over the City Pharmacy.

10. GEOGRAPHICAL DATA
   Acreage: Less than one acre
   UTM Coordinate: 14/E541030/N4437545

   Verbal Boundary Description: Lot II, block 4, Original Town of Red Cloud, Webster County, Nebraska

WT07-72

1. NAME: Farmer's and Merchant's Bank Building
   "Willa Cather Historical Center"
2. LOCATION: 338 No. Webster, Red Cloud
4. OWNER: State of Nebraska—Historical Society
   Address: 1500 R Street, Lincoln, Nebraska 68508

7. DESCRIPTION: The Farmers and Merchants Bank, also known as the Garber bank, was built in 1888-1889. It is a three story with attic over raised basement structure of red brick, elaborately trimmed out with heavily rusticated and carved stone. The assymmetrical facade features a slender entrance tower to the main banking hall on the left (north), reached via stairway which is mostly enclosed in a vestibule. Slender tourelles flank the tower to the cornice where a steeply pitched pyramidal roof, with a steeply pitched, gabled wall dormer on the west front, crowns the tower complete with metal finial. A small display window presently flanks the entry on the south where entrance was formerly made to garden-level commercial space below the banking floor. A large window flanks the entrance on the main level with six small transom lights above—the whole surrounded by a rock-faced stone architrave (photo #30).

The highly articulated, irregular composition achieves a picturesque effect. The whole is topped by the tower on the north, and a steeply pitched mansard, covered with fishscale slate shingles on the south. A singular wall dormer penetrates the mansard, its stone trim highly decorated within the pediment. All together, the highly visible street facade of this building together with its height (the only three story building on the main street), separates the structure as a major Red Cloud landmark.
WILLA CATHER THEMATIC GROUP:  
SITES IN WEBSTER COUNTY NEBRASKA—INVENTORY.......................... Page 32

WT07-72, Continued

The interior, particularly the main, two-story banking hall, is notable as well (photo # 31). Largely restored, the interior space with its large skylight has been tastefully interpreted by the Willa Cather Pioneer Memorial and Educational Foundation for use as reception area, sales desk, reading room and library.

8. SIGNIFICANCE: The Farmers and Merchants Bank is significant to the theme of this nomination in its connection with the Garber family. The bank was organized by Silas Garber who was its first president, and built by Seward Garber and John W. Moon. Cather was long personal friends of the Garber's (see WT00-12), and eventually used them as prototypes for Captain and Mrs. Forrester in A Lost Lady.

The structure is the bank in two of Cather's writings—her short story, "Two Friends" and her novel, Lucy Gayheart.

"The next morning Mr. Trueman went to the bank across the street, the rival of Dillon's, and wrote a cheque on Dillon's bank "for the amount of my balance." He wasn't the sort of man who would ever know what his balance was, he merely kept it big enough to cover emergencies. That afternoon the Merchants' National took the check over to Dillon on its collecting rounds, and by night the word was all over town that Trueman had changed his bank. After this there would be no going back, people said. To change your bank was one of the most final things you could do. The little, unsuccessful men were pleased, as they always are at the destruction of anything strong and fine." ("Two Friends", Obscure Destinies, pg. 224).

"This done, he went through a hallway to his private office. The first Gordon bank in Haverford was a wooden building. When the brick bank was built, Harry's father had the old building pushed back to the rear, and for years used it as a storehouse. Harry, after his marriage, had fitted it up for a study and private office. At first it had looked like any country lawyer's office; oak tables, shelves that held old ledgers and financial reports. Gradually, almost stealthily, he had made it more comfortable, and as the years went on he spent more and more time there. The room was heated by the bank furnace, but he had put in a fireplace where he burned coke when the steam got low after banking hours." (Lucy Gayheart, pg. 208-209).

The bank is also significant to the architectural sub-theme of the nomination as a structure with few stylistic counterparts in Nebraska. While the architecture is extremely eclectic in nature and bears striking resemblance to English Queen Anne styles, the building is perhaps Chateauesque in over-all effect. While lacking some of the perfunctory trademarks of the style, especially a rounded corner tower (a feature difficult to execute on its narrow, mid-block site), the building's irregularity, deep-revealed openings, steeply-pitched wall dormers and its mansard roof section all speak of distinct French Chateauesque influences. As such, the Farmer's and Merchants bank is the only known example of this style in Nebraska commercial architecture.

10. GEOGRAPHICAL DATA
   Acreage: Less than one acre
   UTM Coordinate: 14/E541030/N4437485

   Verbal Boundary Description: Lot 21, block 31, Original Town of Red Cloud, Webster County, Nebraska.
WT07-78

1. NAME: First Baptist Church
2. LOCATION: 442 No. Seward Street
4. OWNER: Church of Christ
   ADDRESS: Red Cloud, Nebraska 68970

7. DESCRIPTION: The First Baptist Church was built with funds provided by the American Baptist Home Mission Society, as well as local funds, in 1884. The church was dedicated on July 13 of that year.

   This distinct wood frame building has a steeply-pitched gabled nave whose west front features a distinctive bi-level tripartite window arrangement. A tower at the northwest corner allows entry through double-doors from the west. The nave itself is four bays deep with simple flat-arched windows. The whole is covered with clapboards but the facade is somewhat enlivened with board string-courses, pilasters and cornice. The upper portion of the front gable is finished in flush vertical boards (photo #32).

   The tower is finished more elaborately with a paneled effect reminiscent of stick-style work. A simple box belfry, with pointed-arch openings and low-pitched pyramidal roof, caps the tower. The original tower, which was more elaborate than the present one, was destroyed by lightning.

8. SIGNIFICANCE: The Cather family were Baptists when they moved to Nebraska and remained with that denomination until 1922 when they joined the Episcopal Church. This structure was completed about the time the Cather's moved into Red Cloud, and is the church building they attended while they were members. This personal connection with the structure justifies significance to the theme of the nomination.

   The theme is also signified by Willa Cather's inclusion of the church in her writings. In *The Song of the Lark*, Cather describes a "not very Christian rivalry" (p. 59) between the Baptists and the Methodists in "Moonstone". She continued, "The Baptists had everything their own way." (*The Song of the Lark*, pp. 63).

   In her short story, "The Joy of Nelly Deane", the protagonist sings in the Baptist choir.

   "All the Baptist ladies liked Nell, even those who criticized her most severely, but the three who were first in fighting the battles of our little church, who held it together by their prayers and the labor of their hands, watched over her as they did over Mrs. Dow's century plant before it blossomed. They looked for her on Sunday morning and smiled at her as she hurried, always a little late, up to the choir. When she rose and stood behind the organ and sang "There Is A Green Hill," one could see Mrs. Dow and Mrs. Freeze settle back in their accustomed seats and look up at her as if she just come from that hill and had brought them glad tidings." ("The Joy of Nelly Deane", *Collected Short Fiction, 1892-1912*, pg. 56).
Cather describes the church as the site of Nelly’s baptism.

"By a kind of unformulated etiquette one did not call upon candidates for baptism on the day of the ceremony, so I had my first glimpse of Nelly that evening. The baptistry was a cemented pit directly under the pulpit rostrum, over which we had our stage when we sang Queen Esther. I sat through the sermon somewhat nervously. After the minister, in his long, black gown, had gone down into the water and the choir had finished singing, the door from the dressing room opened, and, led by one of the deacons, Nelly came down the steps into the pool. Oh, she looked so little and meek and chastened! Her white cashmere robe clung about her, and her brown hair was brushed straight back and hung in two soft braids from a little head bent humbly. As she stepped down into the water I shivered with the cold of it, and I remembered sharply how much I had loved her. She went down until the water was well above her waist, and stood white and small, with her hands crossed on her breast, while the minister said the words about being buried with Christ in baptism. Then, lying in his arm, she disappeared under the dark water. 'It will be like that when she dies,' I thought, and a quick pain caught my heart. The choir began to sing 'Washed in the Blood of the Lamb' as she rose again, the door behind the baptistry opened, revealing those three dear guardians, Mrs. Dow, Mrs. Freeze, and Mrs. Spiny, and she went up into their arms." ("The Joy of Nelly Deane" — Collected Short Fiction 1892-1912, pp. 62-63).

10. GEOGRAPHICAL DATA
Acreage: Less than one acre
UTM Coordinator: 14/E540800/N4437610

Verbal Boundary Description: Lots 23-24, block 14, Original Town of Red Cloud, Webster County, Nebraska.

WT07-89

1. NAME: William Ducker house
2. LOCATION: 821 Franklin Street
4. OWNER: Kay and Mason Senti
   ADDRESS: Bellaire, Kansas 66934

7. DESCRIPTION: Built in 1886 by Robert Cochrane, this two story frame dwelling has its narrow gabled end facing the street as the front of the house. The three-bay (ground floor) front facade and gable roof with return cornice speak to its stylistic origin as a late, vernacular manifestation of the Greek Revival. A modest rectangular bay on the north and the two-story bay window on the south indicate its later, Victorian era construction date. The Ionic- columned porch along the east front and the enclosed porch addition along the north are turn-of-the-century features (photo #33).
WT07-89, Continued

8. SIGNIFICANCE: Will Ducker was born in England and went to Illinois to work for his older brothers in their store. He was well educated and had a love for learning. He came to Red Cloud at the age of 50 where he gave lessons in the classics to his children to supplement their regular schoolwork. Willa spent time reading with him both while she lived in Red Cloud and after she had moved to Lincoln to attend the University.

"...Upon moving from the farm into Red Cloud in 1884, she began to read Latin with 'Uncle William Ducker,' not a relative but a well-educated Englishman who took an interest in her. Six years later, at the University, she took more Latin and Greek, and during the summers she and her brother Roscoe read Virgil. Evidence of classical influences in her work have been pointed out by many critics." (Bennett: 1961, p. 119).

10. GEOGRAPHICAL DATA
   Acreage: Less than one acre
   UTM Coordinate: 14/E540260/N4438035

   Verbal Boundary Description: Annex lot 8, Red Cloud, Webster County, Nebraska

WT07-91

1. NAME: Dr. Gilbert E. Mc Keeby house
   "Dr. Archie's house"

2. LOCATION: 641 No. Cherry street

4. OWNER: Dwight and Teresa Bender
   ADDRESS: 641 No. Cherry Street, Red Cloud, Nebraska 68970

7. DESCRIPTION: The Mc Keeby house was built ca. 1883 on several lots in the western suburbs of Red Cloud. The dwelling is a distinct, one-and-one-half story ell-shaped frame house with multiple rear additions. Detailing is distinctly Victorian in character including the porch supports, the bracketed bay window centered on the front gable and the wood cut-out window trim. The house is exceptionally well-preserved—its Victorian paint color scheme contributing much to the overall ambience of the property (photo #34).

8. SIGNIFICANCE: The Mc Keeby house is significant to the major theme of the Cather nomination. Dr. G. E. Mc Keeby was one of Willa's first adult friends. He was a graduate of Bellevue Hospital Medical College in New York City and practiced medicine for 14 years. He moved to the drier climate of Nebraska because of poor health. He began practicing law in Red Cloud but switched back to medicine after a short while. Willa occasionally went on calls with him.

Mc Keeby was the prototype for "Dr. Archie" in Song of the Lark. His house is also described in the novel:

"Dr. Archie was very proud of his yard and garden, which he worked himself. He was the only man in Moonstone who was successful at growing rambler roses, and his strawberries were famous." ( The Song of the Lark, p. 32).
"It was his wife's custom, as soon as Dr. Archie left the house in the morning, to shut all the doors and windows to keep the dust out, and to pull down the shades to keep the sun from fading the carpets. She thought, too, that neighbors were less likely to drop in if the house was closed up. She was one of those people who are stingy without motive or reason, even when they can gain nothing by it. She must have known that skimping the doctor in heat and food made him more extravagant than he would have been had she made him comfortable." (The Song of the Lark, p. 33).

"Mrs. Archie, as Mrs. Kronborg said, 'liked to gad.' She liked to have her house clean, empty, dark, locked, and to be out of it—anywhere. A church social, a prayer meeting, a ten-cent show; she seemed to have no preference. . . she knew all the gossip of the town and she had a sharp ear for racy anecdotes—"traveling men's stories," they used to be called in Moonstone." (The Song of the Lark, p. 34).

10. GEOGRAPHICAL DATA
   Acreage: Less than one acre
   UTM Coordinate: 14/E540360/N4437830

   Verbal Boundary Description: Lots 1-3, block 2, Radcliff's Addition to the City of Red Cloud, Webster County, Nebraska.

WT07-100

1. NAME: Grace Protestant Episcopal Church
2. LOCATION: 546 No. Cedar, Red Cloud, Webster County
4. OWNER: State of Nebraska-Historical Society
   ADDRESS: 1500 R Street, Lincoln, Nebraska 68508

7. DESCRIPTION: Grace Protestant Episcopal Church was built under the direction of the Reverend Mr. Crockett in 1884. As originally constructed, the frame church was located on a corner lot at Second and Walnut. In 1891 the church was moved to its present location and placed upon a raised basement. Sometime after 1922 the brick veneer was added to the building, over the original clapboards (photo #35).

   As presently situated, the church is a simple gabled rectangle whose nave is three bays long. A square apse is attached to the east and a rectangular entrance vestibule is attached to the west end. A small sacristy with shed roof is attached to the south end of the apse. Fenestration is lancet arched with painted, stained glass windows imported from Munich. The lancet arched entrance features double doors, vertically paneled, with a painted glass transom above. An oculus in the upper west gable is also painted, stained glass.
WT07-100, Continued

The interior of the church is in original condition save for a new altar, modern floor covering and the wallpaper at the back of the chancel (photo #36). Significant features include the naturally finished, horizontal pine tongue-and-groove wall finish and the scissors-truss roof—both over the nave and the simple scissors-truss of the apse. The Munich glass windows date from just before World War II.

8. SIGNIFICANCE: The re-located Grace Church is significant to the Cather Thematic Group. Willa Cather was brought up in the Baptist Church (see WT07-78), but became a member of Grace Church in 1922. According to Mildred Bennett,

"The first member of the Cather family to join the Episcopal church was Willa's youngest sister Elsie. For a number of years others of the family attended, and in 1922 Willa wrote her old friend Reverend John Bates, rector in Red Cloud, that she would like instructions. On December 27, 1922, Willa and her parents were confirmed by Bishop George A. Beecher, of the Missionary District of Western Nebraska who had been a pioneer minister in the Nebraska Sand Hills. Miss Cather admired the Bishop and often said he was just the sort of man she could picture as the ideal Bishop.

"She remained a loyal member of the Red Cloud church until she died. In nearly every letter to friends in Red Cloud, she included a check for the altar guild. She installed a stained glass window ("The Good Shepherd") in the little church there in memory of her father. She remembered him as a shepherd back in Virginia." (Bennett: 1961, p. 137).

Mrs. Harry Obitz, in her survey of sites associated with Cather, has pointed out that after the change in denominations, the Cather family became quite devoted to Grace Church. The altar rail was dedicated in memory of Willa's brother, Douglas, and Willa, herself, dedicated two of the new painted, stained glass windows—one to her mother, Mary Virginia Cather, and one to her father, Charles. Willa chose the window, "The Good Shepherd" for her father because he had raised sheep back in Virginia. In her poem, "The Swedish Mother," she recalls this about her Virginia childhood.

"Your grandpa, he been good to me.
Your grandpa, he been young man, too,
And I been yust li'l girl like you.
All time in spring, when evening come,
We go bring sheep an' li'l lambs home...
He so young then, big and strong,
Pick li'l girl up, take her 'long,--
Poor li'l tired girl, yust like you,--
Lift her up an' take her too."
(from "The Swedish Mother," April Twilights and Other Poems, p. 52).

Memorial services were held for Willa Cather, following her death, in this church. (Obitz: Survey)
WT07-100, Continued

Cather mentions the church in *A Lost Lady*.

"He could remember the very first time he ever saw Mrs. Forrester, when he was a little boy. He had been loitering in front of the Episcopal church one Sunday morning, when a low carriage drove up to the door. Ben Keezer was on the front seat, and on the back seat was a lady, alone, in a black silk dress all puffs and ruffles, and a black hat, carrying a parasol with a carved ivory handle. As the carriage stopped she lifted her dress to alight; out of a swirl of foamy white petticoats she thrust a black, shiny slipper. She stepped lightly to the ground and with a nod to the driver went into the church. The little boy followed her through the open door, saw her enter a pew and kneel. He was proud now that at the first moment he had recognized her as belonging to a different world from any he had ever known." (*A Lost Lady*, pg. 42).

Architecturally, Grace Protestant Episcopal Church is a chaste Gothic Revival building that satisfies, in a restrained manner, the requirements of the Protestant Episcopal Church. Historically, Grace Church represents a parish church type that is free of several canonical requirements of the Ecclesiological movement: south porch, bell cote, transept, etc. At the sacrifice of overt picturesqueness, the building captures a moment when American builders and churchpeople felt free to modify as local conditions necessitated while still returning to traditional medieval forms in both worship and church building.

10. GEOGRAPHICAL DATA
   Acreage: Less than one
   UTM Coordinate: 14/E540920/N4437715

   Verbal Boundary Description: Lots 23-24, Block 6, Original Town of Red Cloud, Webster County, Nebraska.

WT07-104

1. NAME: Webster County Courthouse
2. LOCATION: 225 West 6th Street
4. OWNER: Webster County Commissioners
   ADDRESS: Webster County Courthouse, Red Cloud, Nebraska 68970

7. DESCRIPTION: The Webster County Courthouse was built in 1914 by the Towles Company of Onawa, Iowa to the drawings and specifications of architect W. F. Germandt of Omaha. The structure, a vitrified brick edifice of three stories, is designed along Second Renaissance Revival lines. Trimmed in stone, with a stone foundation, the symmetrical rectangular building features central projecting pavilions at each of its two side ends and a front, south facade which projects slightly across its entire width from the main block of the building. A high parapet above the wall cornice slopes upward slightly toward the center of each facade (photo #37).
WT07-104, Continued

The facades are highly articulated while the individual motifs remain simple and un-elaborated. The low limestone foundation, exposed below the watertable, and the brick basement walls, are rusticated. Two-story brick pilasters, which rise from above the basement walls, support round arches and en-frame the second and third floor windows. Stone drip moldings and keystones enhance these arches. A simple dentilled and block modillion wall cornice, and a dentilled coping which caps the slightly projecting facade, complete the decorative treatment of the main facade. The main entrance pavilion of the south facade repeats the form and detail of the cornice and parapet of the main block.

8. SIGNIFICANCE: The Webster County Courthouse, though built after Cather's removal from Red Cloud, is significant to the major theme of the nomination as well as to the ethnic sub-theme. This courthouse is the setting for the immigrant trials in One of Ours:

"One bright June day Mr. Wheeler parked his car in a line of motors before the new pressed-brick Court house in Frankfort. The Court house stood in an open square, surrounded by a grove of cotton-woods. The lawn was freshly cut, and the flower beds were blooming. When Mr. Wheeler entered the courtroom upstairs, it was already half-full of farmers and townspeople, talking in low tones while the summer flies buzzed in and out of the open windows. The Judge, a one-armed man, with white hair and side-whiskers, sat at this desk, writing with his left hand. He was an old settler in Frankfort county, but from his frock-coat and courtly manners you might have thought he had come from Kentucky yesterday instead of thirty years ago. He was to hear this morning a charge of disloyalty brought against two German farmers. One of the accused was August Yoeder, the Wheelers' nearest neighbor, and the other was Troilus Oberlies, a rich German from the northern part of the county. (One of Ours, pp. 204-205).

10. GEOGRAPHICAL DATA
   Acreage: Less than ten acre
   UTM Coordinate: 14/E540820/N4437800

   Verbal Boundary Description: Approximate center of block I2, Original Town of Red Cloud, Webster County, Nebraska.
MAIN STREET HISTORIC DISTRICT

DESCRIPTION: The Main Street Historic District encompasses twenty-eight commercial structures located on four, one-half block sections which center on downtown Red Cloud at the intersection of U.S. Highways 281 and 136 (4th Avenue and Webster Street). Most of the buildings are nineteenth century constructions, however, some facades have been remodeled during the early twentieth century (photo #38).

Five of the structures, (II/48) comprising nearly 25% of the total facade area, are specifically associated with the life and writing of Willa Cather, while seven others, comprising 12% of the facade area, are constructions extant from Cather's childhood in Red Cloud. Most of the other structures are turn-of-the-century products or are remodelings of nineteenth century buildings, but which contribute toward a compatible sense of scale and material with the earlier structures.

Only three structures are noted which must be considered non-conforming intrusions. These include a laundromat west of the alley on 5th avenue, east of Webster, a totally remodeled nineteenth century building at the southeast corner of 4th avenue and Webster, and the diminutive storefront on the east side of Webster between 3rd and 4th avenues, presently occupied by the Willa Cather Pioneer Memorial and Educational Foundation.

Sites important to the district are listed below:

WT07-8. Jones and Goble Building—Peoples Bank; west side of Webster street between 3rd and 4th avenues; brick; rectangular; 4-bay facade; two stories; flat sloping roof; modified front facade with brick and stone trabeated openings replacing cast iron on ground floor in 1924, upper stories simplified flat arched openings, simple metal wall cornice; built in 1883 for the Post Office and office space on second—part of which was the land and farm loan office of Charles Cather; remodeled 1924.

WT07-27 Miner Building— a significant Cather site, see individual listings.

WT07-28. First National Bank Building west side of Webster between 3rd and 4th avenues; brick and cast-iron; rectangular; three-bay facade; two-stories; flat-sloping roof; transomed cast iron facade at ground level, metal-arched panels set above flat-arched openings of the second level, flat brick cornice; 1884 (photo #39).

WT07-29 Cotting and Miller building; west side of Webster between 3rd and 4th avenues; brick and cast-iron; rectangular; original seven-bay facade, presently only the north four bays are in original condition; two stories, flat-sloping roof; north store features cast-iron front, south store remodeled with brick; second level of north store with pressed-metal arched hoods over flat openings, corbelled brick lower cornice, original metal cornice removed; second level of south store remodeled with brick, simple flat-arched fenestration; central bay original, stairway to offices above, elaborate pedimented hood over upper window; 1886 (photo #40).
MAIN STREET HISTORIC DISTRICT, Continued

WT07-30  State Bank Block, 401 N. Webster; brick; rectangular; three by six pilastered bay facade; two stories; flat-sloping roof; the one-by three-bay banking wall is raised above a basement, all other stores enter at street level; the separate store-rooms of the ground floor are demarked on the exterior by the manner in which fenestration occurs; the banking wall has high windows partially due to the height of the floor and are capped with stilted flat arches supported on iron pilasters, fenestration on the store entering from the south is capped with elaborate, broken hoods, fenestration on the east side stores is via cast-iron store fronts; second level fenestration is uniform in the use of round-arched hoods; corner entrance to bank marked with brick pilasters and pediment on consoles; corbelled brick and pressed-metal cornice, corner marked with pediment on giant consoles; 1883, (photo's #41, 42).

WT07-31. Opera house; a significant Cather site, see individual listings.

WT07-32. Moon Block; a significant Cather site, see individual listings.

WT07-33 Outhwaite Building, 220 W. 4th avenue; brick; rectangular; three bay; two story; flat sloping roof; cast-iron store front, triple window above with pressed metal, stilted flat-arched hoods with broken molding; plain brick cornice; 1886.

WT07-69. Newhouse building, east side Webster between 4th and 5th streets; brick and cast-iron; rectangular; three-bay; two stories; flat-sloping roof; cast-iron store front below, flat-arched windows above with pressed-metal hoods; pressed-metal cornice; c. 1888 (photos #42, 29).

WT07-70. The City Pharmacy, a significant Cather site, see individual listings.

WT07-71. northeast corner 4th avenue and Webster; brick; rectangular; two by six bays; two stories; flat-sloping roof; modern store front on west front and corner and on rear south facade; paired windows above, round arched with round-arched fanlights; simple brick cornice; c. 1900. (photos #42, 29).

WT07-72. Farmers and Merchants Bank, a significant Cather site, see individual listings.

WT07-115. Besse Auditorium, southwest corner Webster and 5th avenue; brick; rectangular; two stories; modernized store fronts on ground floor, original entrance remodeled; original industrial sash extant on upper floor except along north where some have been filled-in; paneled brick facade with semi-circular wall pediment on east with name carved in stone below; paneled brick parapet; 1920, (photo # 43).

WT07-186 west side Webster street between 3rd and 4th avenues; brick; rectangular; four pilastered bays; two-story; flat sloping roof; brick facade with steel store-fronts, two paired, flat-arched windows per bay except second level entrance bay; simple corbelled brick wall cornice; c. 1920's (photo #44).
MAIN STREET HISTORIC DISTRICT, Continued

WT07-187. west side Webster street between 3rd and 4th avenues; brick; rectangular; two bays (stores); two stories; flat-sloping roof; steel store fronts with transoms on ground floor; paired, flat-arched windows on second with simple brick surround; modest corbelled-brick wall cornice; remodeling of earlier building c. 1920's (photo #44).

WT07-188. southwest corner of Webster and 4th avenue; essentially a duplicate of site #187; remodeling of earlier building c. 1920's (photo #44).

WT07-189. east side Webster street between 4th and 5th avenues; brick; rectangular; three pilastered bays; one story; flat roof; remodeled brick and steel store front; paneled brick parapet wall above; c. 1920's.

Seven other properies extant in the district are compatible to the overall environment of the district. These are indicated as such on the map. The three non-conforming intrusions, an insignificant percentage of the total, were mentioned at the beginning of this discussion and are located on the following parcels of land: Original Town; Block 4, east 52½ feet lots 1-2; Block 31, lot 18, and lots 22-23.

8. SIGNIFICANCE: The village business center was described in many of Cather's writings, both as it was when the Cather family first moved to Red Cloud and as it was dramatically transformed during her childhood years there. **Lucy Gayheart** contains scenes drawn from downtown Red Cloud as does **My Ántonia**. Her short story, "Two Friends" takes place in the business district.

**O Pioneers!** begins with a scene on Main Street, much like it was when the family first arrived in town:

"...The main street was a deeply rutted road, now frozen hard, which ran from the squat red railway station...to the lumber yard...On either side of this road straggled two uneven rows of wooden buildings; the general merchandise stores, the two banks, the drug store, the feed store, the saloon, the post-office. The board sidewalks were gray with trampled snow, but at two o'clock in the afternoon the shopkeepers, having come back from dinner, were keeping well behind their frosty windows. The children were all in school, and there was nobody abroad in the streets but a few rough-looking country-men in course overcoats, with their long caps pulled down to their noses. Some of them had brought their wives to town, and now and then a red or a plaid shawl flashed out of one store into the shelter of another. At the hitch-bars along the street a few heavy work-horses, harnessed to farm wagons, shivered under their blankets." (**O Pioneers!**, pg. 3-4).

Cather's use of the downtown area in **My Ántonia** reflects more of Red Cloud's appearance shortly before she left for the University:

"Black Hawk, the new world in which we had come to live, was a clean, well-planted little prairie town, with white fences and good green yards about the dwellings, wide, dusty streets, and shapely little trees growing along the wooden sidewalks. In the centre of the town there were two rows of new brick 'store' buildings, a brick school-house, the court-house, and four white churches." (**My Ántonia**, pg. 145.)
MAIN STREET HISTORIC DISTRICT, Continued

Several of the buildings in the district are architecturally significant as individual entities while the district as a whole is significant as a collection. The Farmer's and Merchant's Bank, one of Nebraska's finest French Chateauesque products, has been mentioned earlier (See WT07-72). Others which are significant products of late nineteenth century commercial architecture include the old First National Bank Building (site #28, photo # 39), the north half of the Cotting and Miller Building (site #29, photo # 40), the notable State Bank Block, an early multi-functional building with considerable architectural variation as a result (site #30, photo #41), the multi-stored Moon Block (site#32, photo # 26), and the smaller Newhouse and City Pharmacy Buildings (site #'s 69, 70; photo # 29).

The district exemplifies a significant grouping of late nineteenth and early twentieth century commercial architecture. Most important are the buildings along the west side of Webster from the southern to the northern boundaries of the district and the grouping at the northeast corner of Webster and 4th avenue. While considerable stylistic variety exists, the groupings tend toward Renaissance Revival in composition with the detailing, on the nineteenth century buildings, being predominately High Victorian Italianate. As a whole, the district represents one of the best preserved of such groupings in the State of Nebraska.

10. GEOGRAPHICAL DATA:

   Acreage: 8 acres (approx.)
   UTM Coordinates: A 14/E540940/N4437630
   B 14/E541060/N4437630
   C 14/E541060/N4437440
   D 14/E540940/N4437400

   Verbal Boundary Description: The Main Street Historic District comprises properties beginning at the south end of the alley (block #25) with the boundary line continuing north approximately 700' across fourth avenue, north through alley (block #5), then turning east approximately 340', then turning south at the alley (east of block #4) approximately 700' across fourth avenue into the alley (block #3), ending at Third avenue, and finally turning west for approximately 340'.

SEWARD STREET HISTORIC DISTRICT

7. DESCRIPTION: The Seward Street Historic District is a well preserved section of Red Cloud including most of the finest homes built in the village during the late nineteenth and early twentieth centuries. This residential district, like others included in this thematic group, was identified as an area through the Cather literature and defined by the scatter of significant Cather sites and Cather-era sites on the map.

   The district distinguishes itself from the other two residential districts primarily in the size of the houses and the architectural pretention assumed in their construction. While in many cases these features are not entirely marked, in others the differences are readily apparent.
SEWARD STREET HISTORIC DISTRICT

Ninety six properties, primarily residential, are included in the district. Seven of them are specific Cather sites (listed individually) and amount to 7% of the total. Thirty seven others are Cather era sites (39%) while forty (42%) are compatibly related to the overall character of the district. Twelve intrusive properties are included, amounting to 13% of the total giving the district an overall figure of historic integrity of 87%.

Individual descriptive data is given below:

WT07-1. D. J. Myers house, 741 Cedar; frame; ell-shaped variation of the familiar "upright with wing" or "temple form" house; one-and-one-half stories; gable roof; Eastlake wraparound porch on the wing, one-story bay window centered on the upright section, shingle siding; built for the owner of a real estate and loan agency.

WT07-2. Woodbury house, 217 Cedar; frame; rectangular; one-and-one-half stories; assymetrical four-bay facade; gable roof; central chimney; porch with turned posts centered on front; c. 1879, (photo #45).

WT07-16 Miner house; a significant Cather site, see individual listings.

WT07-17. Creighton house, west side of Seward street between 2nd and 3rd avenues; frame; irregular shape; four bay front facade; one-and-one-half stories; hip roof with gable-roofed wings, flared eaves; lunette in front gable; hipped dormer centered on front; c. 1890's

WT07-18. Perkins-Wiener house; a significant Cather site, see individual listings.

WT07-19. southeast corner of 2nd avenue and Seward street; frame; square with rear wing; three bay front facade; one story with loft; pyramidal roof; dentilled cornice with paired brackets, c. 1880's (photo #46).

WT07-20. Walter Sherwood house, northwest corner Seward and 3rd avenue; frame; articulated rectangle; two stories with attic; gable roof with gabled bay and hipped dormer; vernacular Queen Anne with non-original siding and modern porches.

WT07-26. Magee–Cather house; a National HIstoric Landmark as the Willa Cather Childhood Home, see individual listings.

WT07-43. Mathew R. Bentley house; a significant Cather site, see individual listings.

WT07-44. northwest corner 9th and Cedar; frame; rectangular with rectangular addition; three-bay front facade; two stories; gable roof with hip roofed addition; one-story bracketed bay on addition; wrap-around porch with corner pediment, porch posts non–original; c. 1900.
WT07-45. Frederick Turnure house, 809 N. Cedar; frame; rectangular; three-bay front facade; two stories with attic; gable roof with gabled dormers; Neo-classically derived porches on front and side; c. 1910.

WT07-46. northwest corner 7th and Cedar; frame; rectangular; two bay front facade; two stories with attic; gable roof with hip dormer; full-frontal Neo-Classical porch, imbricated gabled with semi-circular hood over pseudo-Palladian window, one-story square bay with mansard; c. 1900.

WT07-47. Webster County Jail, 621 N. Cedar; brick; ell-shaped; two-stories; hipped roof with gablets at former chimney locations; round arched windows on lower level, segmental above, segmental on brick cell wing to west, limestone foundation, pressed metal cornice; used as the sheriff's residence as well as jail, walls stuccoed; 1889.

WT07-51. Catholic Church, northwest corner Seward and 4th avenues; brick; rectangular with asymmetrical frontal towers of continental form, lower tower crenellated, upper tower with flared-pyramidal roof, slightly projecting transepts, lancet windows; gable roof; ca. 1906.

WT07-52. 421 N. Seward; frame; ell-shaped; one-and-one-half story; gable roof; flat-arched windows with pedimented molds, upper level decorated, ell-shaped corner porch, double corner entries; c. 1880's.

WT07-53. Frank Smith house, west side Seward between 5th and 6th avenues; frame; square with gabled extensions; two bay; one story; pyramidal roof, central chimney; front porch with non-original columns; c. 1908.

WT07-54. Warner-Cather house; a significant Cather site, see individual listings.

WT07-55. Methodist Episcopal Church, northwest corner Seward and 6th avenue; rock-faced concrete block; irregular variation of square form; single story over raised basement; truncated pyramidal roof; octagonal corner turret, lancet arched windows—those of the main sanctuary blocked-up, stuccoed additions with hip roof; c. 1905.

WT07-56. McNeny house, 544 N. Seward; frame with asbestos siding; square with rear wing; two bay; two stories; mansard roof with iron cresting and decorated gabled dormers; flat hoods with semi-circular pediments, carriage house of similar style, reconstructed gazebo; 1886-87 (photo #47).
SEWARD STREET HISTORIC DISTRICT, Continued

WT07-57.  Whitaker house; northeast corner Seward and 7th avenue; frame; rectangular; two bay front facade; one-and-one-half stories; gable roof with cross-gable; four-sided, one-story bay with flared-pyramidal roof, frontal porch, c. 1900.


WT07-59.  J. W. Bogenrieff house, northeast corner Seward and 8th avenue; frame; rectangular; three bay front facade; one-and-one-half stories; gable roof with cross gable; wrap-around porch with pedimented corner entrance; 1907.

WT07-60.  J. G. Myers house, northwest corner Seward and 8th avenue; frame with asbestos siding; rectangular with rear wing; 3 bay; one-and-one-half stories; gable roof with central front gabled wall dormer; one story bay window, front porch with Eastlake columns; c. 1890's.

WT07-61.  C. D. Robinson house, east side Seward between 8th & 9th avenues; frame; rectangular gable-fronted form; three bay front facade; one-story with attic; gable roof with cross-gable; one story bay window with side porch, front porch enclosed; c. 1908.

WT07-62.  Winter W. Kaley house, 841 9th avenue; frame; deep rectangular form; 3 by 3 bay; two stories with attic; hipped roof with gabled dormers; full-frontal Beaux-Arts porch, paired-brackets under eaves; c. 1904.

WT07-63.  Charles W. Kaley house, 909 Seward; frame; irregular shape; two stories; gable roof with a hipped section; gabled front with projecting gabled entrance pavilion, wrap-around porch with Eastlake columns, square bay on side with iron cresting, imbricated gables with semi-luminate attic lights, carriage house at rear; vernacular Queen Anne style; c. 1888 (photo #48).

WT07-78.  First Baptist Church; a significant Cather site, see individual listings.

WT07-97.  825 Cedar street; frame; rectangular with elevated rear wing; 3 bay front section; one story; gable roof; shed porch across front, screened, imbricated gable above front section; c. 1880's.

WT07-103.  east side Seward between 4th and 5th avenues; frame; ell-shaped; one story with attic; gable roof; one story bay window centered on the upright section, pendant in steeply-pitched gable, porch in ell; vernacular Gothic revival, possibly relocated to this site; c. 1880's.

WT07-104.  Webster County Courthouse; a significant Cather site, see individual listings.

WT07-116.  Temple house, 842 9th avenue; frame; irregular plan; two stories; gable and hip roof sections with a singular jerkinhead; Eastlake porch on north; c. 1885, (photo # 49).
SEWARD STREET HISTORIC DISTRICT, Continued

WT07-117. 830 N. Seward street; frame; square; three bay front facade; one story; pyramidal roof with flared eaves; entry with transom light, bay window on south, full-frontal Neo-Classical porch, corner pilasters; c. 1880's; (photo # DM 7902-21.)


WT07-119. Jefferson G. Myers house, 819 N. Seward street; frame; rectangular; three bay symmetrical facade; one-and-one-half stories; gable roof; frontal, hip-roofed, Neo-Classical porch; c. 1902; (photo #50).

WT07-120. John R. Shirley house, 742 N. Seward; frame; tee-shaped; one story; gable roof; bay window on south, wrap-around porch with chamfered columns; c. 1887, (photo # 51.)

WT07-121. 617 N. Seward street; frame; square; two by two bay; two stories with attic; pyramidal roof, front gabled dormer with return cornice; entrance with sidelights, full frontal Neo-Classical porch; c. 1910.

WT07-122. Parkes house, 513 N. Seward; frame; ell-shaped; one story with attic; gable roof; cut-out porch in ell, screened; c. 1880's.

WT07-123. Cornelius S. Potter house, 435 N. Seward; frame; rectangular; three bay; one story with attic; gable roof; front gablet with pedimented attic light, shed porch enclosed on front; 1881.

WT07-124. A. P. Hadel house, west side Seward between 4th and 5th avenues; frame; ell-shaped; one-and-one-half stories; gable roof; modern picture window in front gable, screen porch in ell; c. 1900, 1904.

WT07-125. Howard house, 434 N. Seward; frame; rectangular upright form; three bay front; one-and-one-half stories; gable roof; square bay on north, front porch with non-original columns; 1890.

WT07-126. 421 N. Seward street; frame; square; asymmetrical three bay front facade; one story; truncated pyramidal roof; frontal, bracketed Eastlake porch, square bay on south; c. 1880's.

WT07-127. DX Gasoline Station, southeast corner Seward and 4th avenue; stuccoed tile and brick; obtuse ell-shape; one story; steeply-pitched, flared gable roof; irregular brick water table, half-timbered gable, English Vernacular Revival; c. 1920's.

WT07-128. 341 N. Seward street; frame; rectangular upright form; one-and-one-half stories; jerkinhead roof with cross-gabled jerkinhead; one story bay on north, semicircular, partially recessed corner porch; c. 1910.
SEWARD STREET HISTORIC DISTRICT, Continued

WT07-129. John C. Allen house, east side Seward between 3rd and 4th avenues; frame; rectangular upright form; symmetrical three bay facade; one-and-one-half stories; gable roof; full-frontal porch with vernacular Victorian cutouts; c. 1884; (photo #52).

WT07-130. Annie L. Mitchell house, 310 N. Seward; frame; square; one story with attic; flared pyramidal roof; full-frontal porch enclosed; 1890.

WT07-131. 302 N. Seward Street; frame; ell-shaped; one story; gable roof; porch in ell with non-original columns, gabled side porch; c. 1880's.

WT07-132. 235 N. Seward street; frame; rectangular upright form; three by three bay; one story with attic; gable roof; hip roofed porch, lunette in imbricated gable; c. 1905; although moved from its original site on the north side of Fourth Avenue, west of the alley between Cedar and Seward in 1968, the house is important to the architectural character of the district; (photo #53).

WT07-133. southwest corner Seward and 2nd avenue; frame with asbestos siding; rectangular upright form; three bay symmetrical facade; one story with attic; gable roof; c. 1880's.

WT07-134. Samuel B. Lightfoot house, 126 N. Seward; frame; square; three bay symmetrical facade; one story; truncated pyramidal roof; shed porch along front; c. 1900.

WT07-135. Garber rental property, 105 N. Seward; frame; rectangular upright form; three bay symmetrical facade; one story; gable roof; front porch with chamfered columns; c. 1880's.

WT07-136. Edward J. Pulsipher house, 55 N. Seward; frame; square; three bay; one story; truncated and flared pyramidal roof; imbricated and decorated gablet on front, frontal porch with Italianate columns, c. 1888; (photo #54).

WT07-137. Samuel VanHorn house, east side Seward between Avenue A and 1st avenue; frame; rectangular; three bay symmetrical facade; one story; gable roof; imbricated gablet above ridge from gabled rear extension; c. 1885-86.

WT07-138. Joseph S. Blair house, 50 N. Seward; frame; rectangular upright form; assymmetrical three bay facade; one story with attic; hip roof with gabled dormers; transomed doors and pedimented hoods on all openings, shed porch on front; 1900. (photo #55).

WT07-139. Peter Conover house, 51 N. Seward; frame; rectangular; 2 by 3 bays; two stories, gable roof; one story bay on south, enclosed porch on east front, return cornice, corner pilasters, pedimented hoods on original construction; c. 1890.

WT07-140. east side Seward between 1st avenue and Avenue A; frame; rectangular upright form; two bay front facade; one-and-one-half stories; gable roof with flared eaves; door with sidelights, imbricated gable, front porch; c. 1905.
SEWARD STREET HISTORIC DISTRICT, Continued

Other properties which are included as a part of this district are as shown on the map and include the following, not-here-to-fore described parcels: Garber's Addition; Block 3, lots 15-17; Block 4, lots 3-4, 5-7, 8-10. Original Town; Block 11, lots 4-6, 7-9, 18-20 and s½ of 21; Block 13, lots 13-15, 16-18; Block 14, east 42 feet lots 13-18; Block 16, lots 11-12; Block 17, lots 1-2 and n½ 3, s½ 3 and 4-6; Block 18, lots 10-12; Block 20, lots 6-7, 8-9; Block 21, lots s½ 9 and 10-11, 12; Block 22, lots 3-4, 5-7, 8-10; Block 23, lots 15-17; Block 24, lots 4-6, 9-10, 11-12, 13-15, 16-17, 18-19; Block 25, lots 3-6, 7-9, 10-12. Smith and Moore's Addition, Block 7, northeast corner 75 x 142 feet.

Intrusive features are also shown on the map and include the following parcels: Garber's Addition; Block 4, lots 4-5. Original Town; Block 14, west 50 feet lots 13-18, middle 50 x 150 feet, lots 13-18; Block 18, lots 1-5 and n½ lot 6; s½ lot 6 and all 7-9; Block 20, lots 3-5; Block 24, lots 22-24; Block 25, east 91 feet lots 1-2, west 51 feet lots 1-2, east 84 feet, lots 13-15. Smith and Moore's Addition; Block 7, s 10' of e½ and 3 lots 85 x 142 feet (Dallas and Dorothy Mattison); Block 16, lots 19-20 and part of 21.

8. SIGNIFICANCE: The Seward Street Historic District derives its significance to the major theme of this nomination by its use as the prototype for "Sylvester Street" in Cather's novel, The Song of the Lark. Additionally, the cross street at the northern edge of the district, Ninth Avenue, was utilized as "Quality Street" in Lucy Gayheart. Only a short segment of Ninth Avenue, contiguous with Seward Street, is included in this nomination because of substantial loss of historic integrity east of Cedar and west of Walnut streets.

In The Song of the Lark, Cather describes "Sylvester Street" as the better section of town with the more elegant dwellings situated along its length. This was the street on which her friends the Miner family and the Rosens lived. The Baptist Church, the Methodist Church, the Courthouse and the Bentley house are also located on this street.

"The main business street ran, of course, through the center of the town. To the west of this street lived all the people who were, as Tillie Kronborg said, 'in society.' Sylvester Street, the third parallel with Main Street on the west, was the longest in town, and the best dwellings were built along it. Far out at the north end, nearly a mile from the court-house and its cottonwood grove, was Dr. Archie's house, its big yard and garden surrounded by a white paling fence. The Methodist Church was in the center of the town, facing the court-house square." (The Song of the Lark, pg. 31).

The Ninth Avenue segment of the Seward Street District is very much in character with the rest of Seward Street, except, perhaps, the dwellings are larger and even more pretentious. Cather's term "Quality Street" for this section probably came from the family's first landlord in Red Cloud, Mrs. Newhouse. According to Mildred Bennett:

"Mrs. Newhouse, though she claimed to trace her ancestry to Charlemagne, had no use for so-called high-society, and when someone thought himself superior because he lived in the north part of town, she named that section, 'Quality Knob.'" (Bennett: 1961, p. 909).
SEWARD STREET HISTORIC DISTRICT, Continued

In Lucy Gayheart, Miss Cather calls it "Quality Street":

"After supper she walked toward the town and turned into the street that people jokingly called Quality Street, because Mrs. Ramsay lived at one end of it and the Gordons at the other. Mrs. Ramsay was sitting in her high-backed chair beside the big front window, the shades up and the silk curtains drawn back. This had always been her way, though her house was so near the sidewalk that every passer-by could gaze in; her neighbors sometimes said it looked as if she were giving a reception to the street. As a little girl Lucy had loved to come to this house; such comfortable rooms, old-fashioned furniture, and soft, flowered carpets. She used to like the feeling that here there was a long distance between the parlour and the kitchen, that they were not always being mixed up together as they were at home. Mrs. Ramsay was then the only woman in town who kept two maids; now Mrs. Harry Gordon kept a man and his wife, Pauline had told her." (Lucy Gayheart, pp. 162-63).

Architecturally, the Seward Street District contains both the more elaborate examples of common house-types, and architectural specimens unique in Red Cloud. The finest examples of major American styles in Red Cloud include the Italianate (square) Miner house (WT07-16), the French Second Empire (square) McNeny house (WT07-56) and the Queen Anne C. W. Kaley house (WT07-63).

Of the more common house types, mention should be made of the Woodbury house (WT07-2), two houses south of the first Cather house, and the J. G. Myers house (WT07-119). Both are fine examples of the front-facing, side-opening cottage. Excellent examples of the early "temple-form" or gable-fronted dwelling include the Magee-Cather house (WT07-129) and the later house at 235 Seward (WT07-132).

The square house type might best be represented by the Miner and McNeny houses mentioned above. Other more developed examples include the Pulsipher house (WT07-136) and the houses at 830 Seward (WT07-117) and the southeast corner of Seward and 2nd avenue (WT07-19). Another example more European in character, being rectangular in form, is the Blair house at 50 N. Seward (WT07-138).

10. GEOGRAPHIC DATA:
Acreage: 43 acres (approx.)
UTM Coordinates: A 14/E540720/N4438140  
B 14/E540890/N4438140  
C 14/E540895/N4437050  
D 14/E540720/N4437050
SEWARD STREET HISTORIC DISTRICT, Continued

Verbal Boundary Description: The Seward Street Historic District comprises properties beginning at the south end of the alley (block #4, Garbers Addition) with the boundary line continuing north approximately 3600' through the alley of Block #22, 21, 20, 15, 16, 17, 18, 19, (Original Town), North across Block #19 (Original Town), Block #7, 17 (Smith and Moore's Addition) ending at the alley of Block #17, then turning east for approximately 525' across Seward Street, across Block #16 (Smith and Moore's Addition), then turning south at Cedar Street for approximately 1300', then making a slight jog west at Sixth avenue for approximately 150' then turning south approximately 850' through the alley of Block #13, 14 (Original Town). The boundary line then makes another slight jog east for approximately 150' returning to Cedar Street, then heading south for approximately 700', then turning west again at second avenue approximately 150' then turning south approximately 725' through the alley of Block #23 (Original Town) and Block #3 (Garber's Addition) ending at Avenue A, heading west for approximately 375'.

ELM STREET HISTORIC DISTRICT

DESCRIPTION: The Elm Street Historic District is located in the northeastern section of Red Cloud. A residential district, the area is comprised of smaller, more humble dwellings than those generally found along Seward Street.

The district is composed of a contiguous group of dwellings of like size and qualities, a majority of which are dwellings which were extant during Cather's years of residency in Red Cloud.

Forty-three residential properties are extant in the district. Unlike the other districts, none of these have any explicit Cather associations, except for the neighborhood itself, as a whole. Of the forty three, twenty-three were extant during Willa Cather's residency in Red Cloud or 53% of the total. Fourteen others are of a type, style or scale which is similar to, or compatible with the Cather-era sites. These amount to 33% of the total. Only six, or 14% of the whole, are intrusive features, giving the district as a whole an 86% figure of overall integrity.

Below are described those features which are important to the district:

WT07-36. northeast corner Locust & 9th Avenue; frame with asphalt siding; rectangular; two-bay; one-and-one-half stories; gable roof; wraparound porch, small addition on rear.

WT07-39. southeast corner Elm Street and 10th avenue; brick; square; two by two bay; one story; pyramidal roof; central chimney, segmentally arched openings, only door at rear of property, multiple frame additions; c. 1880's.

WT07-40 821 N. Elm; frame; rectangular; three bay front facade; one story; gable roof; saltbox-like shed addition on rear, shed porch along front with turned columns; late 1880's.
ELM STREET HISTORIC DISTRICT, Continued

WT07-95. **Grice house, 925 N. Elm;** brick; square; one story; three by two bay; truncated pyramidal roof with central chimney; segmentally arched openings with decorated lintels, stuccoed; c. 1880's; (photo #56).

WT07-147. **west side Elm street between 6th & 7th avenues;** frame; rectangular; three bay; one-and-one-half stories; gable roof; enclosed shed porch along front; late 1870's.

WT07-148 **Martin S. Ballard house, 625 Elm;** frame with asphalt brick wall cladding; rectangular; three bay; one-and-one-half stories; gable roof; shed addition on rear; gabled porch stoop on front; 1882.

WT07-149. **Hopper–Parkes house, 637 Elm;** frame; rectangular; symmetrical three bay front facade; one story; gable roof; gable and shed roofed additions on rear, pedimented hood molds on openings; 1880; (photo # 57).

WT07-150 **Henry C. Cutter house, west side Elm street between 7th & 8th avenues;** frame; square, three bay; one story with attic; truncated pyramidal roof; imbricated gablet on front facade, full frontal screened porch, additions on rear; 1894; frame, square barn with cross-gabled roof, imbricated cornice, round-arched windows in loft; 1899; (photo #58).

WT07-151. **728 N. Elm;** frame; ell-shaped; one story; gable roof; square bay on south, ell filled-in with enclosed shed porch, open porch along front of upright section; 1880's.

WT07-152. **741 N. Elm;** frame with asbestos siding; rectangular; three bay; one story; gable roof; modern extension of south gable, shed porch stoop on front; early 1880's.

WT07-153 **745 N. Elm;** frame with non-original wood siding; rectangular; three bay; one story; gable roof; gabled porch stoop on front, shed and gable additions on rear; 1880's.

WT07-154 **Diodate C. Hungerford house, 806 N. Elm;** frame; tee-shaped; one-and-one-half stories; gable roof; porch in south corner of tee, cut-corner bay on first floor of front tee, pedimented window hoods; c. 1886.

WT07-155. **842 N. Elm;** frame; deep rectangular form; three by four bay; one story; hip roof; c. 1905.

WT07-160. **805 8th Avenue;** frame; ell-shaped; one-and-one-half stories; gable roof; enclosed porch in ell; c. 1890's.
ELM STREET HISTORIC DISTRICT, Continued

WT07-161. George C. Martindale house, 902 N. Locust; frame; rectangular; three bay; one story; gable roof; multiple additions on rear, hipped porch stoop on front with vernacular Victorian detailing; c. 1900.

WT07-162. Douglas J. Myers house, 925 N. Locust; frame; rectangular; three bay; one story; hipped roof; double internal chimneys, shed roofed simplified Eastlake porch on south side, shed addition on rear, enclosed shed porch on front; c. 1894; (photo #59).

WT07-163. Leonard Aultz house, 941 N. Locust; frame; square; three bay; one story; truncated pyramidal roof; gabled porch stoop on front; frame, square barn on rear of property; truncated pyramidal roof with segmental cover; 1880's; (photo #60).

WT07-164. Tulleys-Richardson house, north Locust street at east end of 10th avenues; brick banked upright with frame wing over brick banked basement; ell-shaped; one story over basement; gable roof; late 1870's, early 1880's.

WT07-190. southeast corner Locust and 9th Avenue; frame; ell-shaped; one-and-one-half stories; gable roof; additions on rear and north side.

Other properties included as a part of this district are as indicated on the site map and include the following: Smith and Moore's Addition; Block 1, lots 10-12; Block 5, lots 13-14, lots 15-16, lots 19-20, lots 21 and north ½ of 22; Block 6, lots 4-6; Block 10, lots 1-2, lots 3-4, lots 7-8, lots 9-12; Block II, lots 1-3, 4-6, 7-9, 15-17, 18-19, 20-22; Block 12, lots 1-6, Block 13, lots 9-12.

Intrusive properties are as shown and include: Smith and Moore's Addition; Block 1, lots 1-2; Block 5, lots south ½ of 22 and all of 23-24; Block 6, lots 10-12; Block 13, lots 18-20, lots 21-24; Block 14, lots 9-12.

SIGNIFICANCE: Cather was keenly aware of the differences between rich and poor; the pretentious and the humble. This awareness, and its environmental implications are manifest in Song of the Lark where she describes this part of Elm and Locust streets in Red Cloud ("Moonstone").

"In the part of Moonstone that lay east of Main Street, toward the deep ravine which, farther south, wound by Mexican Town, lived all the humbler citizens, the people who voted but did not run for office. The houses were little story-and-a-half cottages, with none of the fussy architectural efforts that marked those on Sylvester Street. They nestled modestly behind their cottonwoods and Virginia creeper; their occupants had no social pretensions to keep up. There were no half-glass front doors with doorbells, or formidable parlors behind closed shutters. Here the old women washed in the back yard, and the men sat in the front doorway and smoked their pipes. The people on Sylvester Street scarcely knew that this part of the town existed. Thea liked to take Thor and her express wagon and explore these quiet, shady streets, where the people never tried to have lawns or to grow elms and pine trees, but let the native timber have its way and spread in luxuriance. She had many friends there, old women who gave her a yellow rose or a spray of trumpet vine and appeased Thor with a cooky or a doughnut." (Song of the Lark, pg. 31-32).
WILLA CATHER THEMATIC GROUP:  
DISTRICTS IN WEBSTER COUNTY NEBRASKA—INVENTORY .......................... Page 54

ELM STREET HISTORIC DISTRICT, Continued

The architecture of the Elm Street District is certainly less elaborately attired than the Seward Street District; however, fine examples of basic house-types exist. The best-preserved examples of the three-bay cottage include the Martindale house (WT07-l61) and the Hopper–Parkes house (WT07-l49). A notable one-and-one-half story version is the Martin S. Ballard house (WT07-l48).

Well-preserved examples of the "temple-form" house are conspicuously absent but two "ell-shaped" houses should be mentioned, one at 805 8th avenue (WT07-l60) and the brick-and-frame, banked ell known as the Tulleys–Richardson house (WT07-l64).

Several square-type houses are notable. The two, two-bay brick squares at 925 and 934 Elm are exceptional examples of the basic type (sites WT07-95, and 39). The existence of only the rear door on site 39 should be noted as a possible ethnic-related site. Two square-type houses have square carriage-barns associated with them — the Leonard Aultz house (WT07-l63) and the Henry Cutter house (WT07-l50).

One unusual house for the district that appears to be a two-square-wide rectangular dwelling should also be mentioned for its vernacular architectural qualities (WT07-l62).

10. GEOGRAPHICAL DATA:
Acreage: 17 acres (approx.)
UTM Coordinates:
A 14/E541050/N4438240
B 14/E541280/N4438240
C 14/E541270/N4437750
D 14/E541060/N4437750

Verbal Boundary Description: The Elm Street Historic District comprises properties beginning at the south end of the alley at Sixth avenue, west of Block #1 (Smith and Moore's Addition), with the boundary line continuing north approximately 1525' up the alley, west of Block #6 (Smith and Moore Addition) through Block #10, Block #14, then turning east at Tenth avenue for approximately 750'. The boundary line then heads directly south through several outlots for approximately 775', then jogs west on Eighth avenue for approximately 400' turning south again approximately 375' through the alley (Block #5), then making another slight jog west 225' to Elm street, then turning south on Elm street for approximately 375', finally turning west approximately 150'.

RAILROAD ADDITION HISTORIC DISTRICT

DESCRIPTION: The Railroad Addition Historic District is another residential district similar in character to the Elm Street district but distinct in the sparse placement of dwellings. The Railroad Addition was an attempt to span the area between Red Cloud proper and the railroad depot after the Burlington alignment missed the heart of Red Cloud by about a half a mile. The Addition was only sporadically successful, developing into the sparse settlement which is still extant today.
RAILROAD ADDITION HISTORIC DISTRICT, Continued

Twenty-seven properties are included in the district. Of these, all but one are residential properties. Of the total, one site, or 11% are specific Cather related sites, 17 or 63% are Cather-era sites and 3 others, or 11% are of a type and quality compatible with the Cather-era sites. Only six properties (22%) are intrusive features.

Since the district contains a large number of vacant lots, the percentages of contribution and intrusion change when the lots are accounted for, thus: Cather significance 3%, Cather-era 42.5%, compatible sites 7% and intrusive features 17.5% (leaving 30% of the land as vacant).

The following listing describes the individual contributing and intrusive features of the five-and-one-half square block district:

WT07-10.  Burlington Depot; a significant Cather site, see individual listings.

WT07-12.  John Cox house, west side South Seward between 3rd and Division streets; brick; square; two by two bays; two stories; pyramidal roof with flared eaves; segmentally arched hoods, pseudo-dentilled cornice, full-frontal screen porch, tile addition on rear; 1888; (photo #6).

WT07-169.  141 S. Seward; frame; square; three bay; one story; truncated pyramidal roof; screen porch on front; c. 1880's.

WT07-170.  west side South Seward between 3rd and Division streets; frame; rectangular; three bay; one story; gable roof; enclosed porch on front; c. 1880's.

WT07-171.  129 S. Seward; frame; square; three bay; one story; truncated pyramidal roof; full front porch; c. 1880's.

WT07-172.  Burton-Hyde house, southeast corner Seward and 3rd streets; frame; rectangular; three bay; one story; gable roof; shed addition on rear; 1883; (photo #62).

WT07-173.  221 S. Seward; frame; square; three bay; one story; truncated pyramidal roof; full frontal enclosed shed porch; c. 1880's; (photo #63).

WT07-174.  Vest-Reed house, 229 S. Seward; frame; rear extended square; three bay front facade; one story; hipped roof; double internal chimneys; porch stoop with non-original posts on front; c. 1898, 1910.

WT07-176.  Cumings-Tomlinson house, 242 S. Seward; frame; square; three bay; one story; truncated pyramidal roof; original shed porch on front; c. 1899.
RAILROAD ADDITION HISTORIC DISTRICT, Continued

WT07-177. Ernest Welsch house, southwest corner 1st and Seward streets; frame; upright-with-wing; one-and-one-half stories (one story wing); gable roof; one story bay on south, porch in ell; c. 1893; (photos #64, 18).

WT07-178. 341 S. Walnut; frame with asbestos siding; rectangular upright form; three bay front facade; one story with attic; gable roof; original full-frontal porch; c. 1890.

WT07-179. 205 S. Walnut; frame; rectangular upright form; three bay front facade; one story with attic; gable roof; psedu-dentilled cornice; full-frontal Eastlake porch; c. 1890's; (photo #65).

WT07-180. George Clausion house, 333 3rd street; frame; square; three bay front; one story; truncated pyramidal roof; bay window on south; c. 1893.

WT07-181. 141 S. Walnut; frame; square with wing; three bay; one story; truncated pyramidal roof with gabled wing; return cornice; enclosed porch in ell; c. 1890.

Other properties which are included as a part of this district are as indicated on the site map and include the following: Railroad Addition; Block 2, lots 1-3, lots 4-5 and lots 30-32; Block 3, lots 7-10; Block 10, lots 13-16; Block 11, lots 3-4.

Intrusive properties are as shown and include: Railroad Addition; Block 2, lots 22-24; Block 3, lots 1-6, Block 9, lots 5-12; Block 10, lots 1-2, lots 21-24 and Part of Jackson's Addition, lots 6–8. Vacant lots, most of which have been historically vacant, are shown as such on the map.

SIGNIFICANCE: While growing up, Cather enjoyed her many trips down to the depot (see individual site WT07-10) through this small settlement. These trips, and the area itself, became important, especially in her novel, The Song of the Lark.

"The long street which connected Moonstone with the depot settlement traversed in its course a considerable stretch of rough open country, staked out in lots but not built up at all, a weedy hiatus between the town and the railroad. When you set out along this street to go to the station, you noticed that the houses became smaller and farther apart, until they ceased altogether, and the board sidewalk continued its uneven course through sunflower patches, until you reached the solitary, new Catholic Church." (Song of the Lark, pg. 37).

"...Beyond this grove the houses of the depot settlement began, and the naked board walk, that had run in out of the sunflowers, again became a link between human dwellings." (Song of the Lark, pg. 38).
RAILROAD ADDITION HISTORIC DISTRICT, Continued

The architecture of the depot settlement is characterized by the same house-types as the rest of the community. Unlike the Elm Street District, several gable-fronted houses are extant, perhaps the most notable being the house at 205 S. Walnut with its delicate Eastlake porch and three-bay facade (WT07-179). The only example of the upright-with-wing in any of the districts is included here, that being the Ernest Welsch house (WT07-177), and one, well-preserved three-bay cottage should be noted—the Burton-Hyde house at Third and Seward (WT07-172).

Three square-type houses are of particular interest in the district. The most pretentious is the two story brick square built by John Cox c. 1888 (WT07-12). It’s High Victorian proportions, symmetrical two-bay facade, round-arched brick hoods and brick construction set it a part from the common dwellings of the district. The house at 221 S. Seward (WT07-173) can be noted for its steeply-pitched truncated pyramidal roof and the prominent corner pilasters, while the one at 141 S. Walnut is well-preserved and is an upright-with-wing variation of the square house type. Another three-bay, hip-roofed house with double internal chimneys, is proportioned as two square houses back to back (WT07-174).

The character is perhaps less modest than Elm Street, yet less pretentious than Seward Street. The sparseness of the settlement contributes much to its ambience—an ambience which recalls very clearly the days when Cather walked this district, and later wrote about it.

10. GEOGRAPHICAL DATA:
Acreage: 22 acres
UTM Coordinates: A 14/E540665/N4436730
                  B 14/E540890/N4436730
                  C 14/E540890/N4436210
                  D 14/E540665/N4436210

Verbal Boundary Description: The Railroad Addition Historic District comprises properties beginning at the south end of the alley (Block #19, Railroad Addition) with the boundary line continuing north approximately 450' to First street, then turning west on First street approximately 375', then turning north again at the alley (Block #12) and continuing north approximately 1150' through Block #9, #3, to Division street, where the boundary line turns east for approximately 500' to Seward street, turning south on Seward street approximately 450' then making a slight jog east 200' on Third street to the alley of Block Titled "Jackson's Addition" heading south through the Block to Second street, again making a slight jog west 200' to Seward street, finally heading south on Seward street approximately 725' then turning west 150' to the alley (Block #19, Railroad Addition).
NOTES


3. See the quote from Willa Cather, "The End of the First Cycle", quoted in the Statement of Significance for the thematic group, Item #8, p. 3.


5. Rosicky, Rose (Comp.). A History of Czech (Bohemians) in Nebraska. Omaha: Czech Historical Society of Nebraska, 1929, p. 207.


13. The site is basically undisturbed and seems to have research potential in terms of more precisely describing the house and farmstead in which Cather spent her first years in Nebraska and which she so vividly portrayed in My Ántonia.


15. Ibid., p. 112.

16. Ibid., cf. pp. 112-117.
NOTES, Continued

17. Red Cloud Argus, May 15, 1884; Red Cloud Chief, October 30, 1885.


19. Red Cloud Chief, July 18, 1884, p. 5, c. 5.
Site plan sketch by D. Murphy and Ann Billesbach, Nebraska State Historical Society, 1979
2 of 65 — Garber Grove (WT00-012) - view of Silas Garber house
Photo collections of the Nebraska State Historical Society (W689-602), no date
Site sketch map by D. Murphy, Nebraska State Historical Society, 1979
4 of 65 — George Cather Farmstead (WT00-013)
View of farmhouse looking southwest showing east & north facades
Photo by R. Bruhn, Lincoln, NE, 1978 (RB 7807-9-A)

5 of 65 — George Cather Farmstead (WT00-013)
View of farmhouse looking northeast showing west & south facades
Photo by R. Bruhn, Lincoln, NE, 1978 (RB 7807-11-A)

6 of 65 — George Cather Farmstead (WT00-013)
View of barn looking northeast showing west & south facades
Photo by R. Bruhn, Lincoln, NE, 1978 (RB 7807-11-D)
7 of 65 — George Cather Farmstead (WT00-013)
View of Frank Cather bungalow, looking northwest, showing the south & east facades; George Cather house shown in left background, the barn and smokehouse in right background
Photo by D. Murphy, 1978, Nebraska State Historical Society (NSHS 7811/1:13)
8 of 65 — St. Stephenie Scandinavian Evangelical Lutheran Church, “Dane Church” (WT00-024)
View looking northwest showing the south & east facades
Photo by R. Bruhn, Lincoln, NE, 1978 (RB 7807-5-A)

9 of 65 — St. Stephenie Scandinavian Evangelical Lutheran Church, “Dane Church” (WT00-024)
View from cemetery looking west showing east front facade
Photo by R. Bruhn, Lincoln, NE, 1978 (RB 7807-6-A)
11 of 65 — Pavelka Farmstead (WT00-104)
View of farmhouse looking northeast showing cellar and south & west facades of house
Photo by R. Bruhn, Lincoln, NE, 1978 (RB 7807-10-A)

12 of 65 — Chalk Cliffs & Republican River (WT00-175)
View of the chalk cliffs looking southwest
Photo by D. Murphy, 1978, Nebraska State Historical Society (NSHS 7811/2:4)

13 of 65 — Chalk Cliffs & Republican River (WT00-175)
View of Republican River looking northeast
Photo by D. Murphy, 1978, Nebraska State Historical Society (NSHS 7811/2:5)
14 of 65 — Willa Cather Memorial Prairie (WT00-176)
General view looking west-southwest
Photo by D. Murphy, 1978, Nebraska State Historical Society (NSHS 7811/2:14)

15 of 65 — Crossroads Grave Site (WT00-177)
View looking north
Photo by D. Murphy, 1978, Nebraska State Historical Society (NSHS 7811/2:19)

16 of 65 — Site of Wm. Cather Homestead (WT00-178)
View looking southeast showing house depression and pump housing
Photo by D. Murphy, 1978, Nebraska State Historical Society (NSHS 7811/4:9)
17 of 65 — Jackson’S Reserve (WT07-009)
View looking northeast from 3rd & Seward toward the site of reserve
Photo by Janet Jeffries Spencer, 1979, Nebraska State Historical Society (NSHS 7902/4:8)

18 of 65 — Burlington Depot (WT07-010)
View looking north from tracks showing south façade
(site WT07-177 in background)
Photo by D. Murphy, Lincoln, NE, 1979 (DM 7902-9)

19 of 65 — St Juliana Falconieri Catholic Church (WT07-011)
View looking north showing south front façade
Photo by R. Bruhn, Lincoln, NE, 1978 (RB 7807-5-B)
20 of 65 — Miner House (WT07-016)
View looking west showing east front façade
Photo by D. Murphy, Lincoln, NE, 1979 (DM 7902-3)

21 of 65 — Perkins-Wiener House (WT07-018)
View looking east-southeast showing west front façade
Photo by D. Murphy, Lincoln, NE, 1979 (DM 7902-5)
22 of 65 — Magee-Cather House (WT07-026)
View looking west showing east front façade
Photo by R. Bruhn, Lincoln, NE, 1978 (RB 7807-9-B)

23 of 65 — Magee-Cather House (WT07-026)
View looking east showing loft bedroom area
Photo by R. Bruhn, Lincoln, NE, 1978 (RB 7807-9-C)

24 of 65 — Miner Brothers Store (WT07-027)
View looking northeast showing south & east facades
Photo by John Carter, 1979, Nebraska State Historical Society (NSHS 7906/43:17A)
25 of 65 — Opera House (WT07-031)
General view looking west showing Opera House at right, State Bank Block (WT07-030) at left
Photo by R. Bruhn, Lincoln, NE, 1978 (RB 7807-4-D)

26 of 65 — Moon Block (WT07-032)
View looking southwest showing the east front façade
Photo by John Carter, 1979, Nebraska State Historical Society (NSHS 7906/43:8A)
27 of 65 — Mathew R Bentley House (WT07-043)
View looking northwest showing south & east facades
Photo by Janet Jeffries Spencer, 1978, Nebraska State Historical Society (NSHS 7811/6:2)

28 of 65 — Warner-Cather House (WT07-054)
View looking west showing east front façade
Photo by Janet Jeffries Spencer, 1978, Nebraska State Historical Society (NSHS 7811/6:34)

29 of 65 — City Pharmacy (WT07-070)
View looking east showing the west street façade;
Pharmacy is shown at center, Newhouse Building at left (WT07-069) and site Wt07-071 at right
Photo by R. Bruhn, Lincoln, NE, 1978 (RB 7807-2-A)
30 of 65 — Farmer’s & Merchant’s Bank Building (WT07-072)
View looking east showing west street façade
Photo by D. Murphy, Lincoln, NE, 1979 (DM 7902-12)

31 of 65 — Farmer’s & Merchant’s Bank Building (WT07-072)
Interior view from the vestibule, looking southeast
Photo by D. Murphy, Lincoln, NE, 1979 (DM 7902-11)
32 of 65 — First Baptist Church (WT07-078)
View looking east showing west front façade
Photo by Janet Jeffries Spencer, 1978, Nebraska State Historical Society (NSHS 7811/7:3)

33 of 65 — William Ducker House (WT07-089)
View looking west showing the east front façade
Photo by Janet Jeffries Spencer, 1978, Nebraska State Historical Society (NSHS 7811/10:20)

34 of 65 — Dr. Gilbert E McKeefby House (WT07-091)
View looking west showing the east front façade
Photo by Janet Jeffries Spencer, 1978, Nebraska State Historical Society (NSHS 7811/10:16)
35 of 65 — Grace Protestant Episcopal Church (WT07-100)
General view looking northeast with Congregational Church in background
Photo by R. Bruhn, Lincoln, NE, 1978 (RB 7807-7-A)

36 of 65 — Grace Protestant Episcopal Church (WT07-100)
General view of interior looking east
Photo by R. Bruhn, Lincoln, NE, 1978 (RB 7807-7-B)

37 of 65 — Webster County Courthouse (WT07-104)
View looking north showing the south front façade
Photo by D. Murphy, Lincoln, NE, 1979 (DM 7902-17)
38 of 65 — Main Street Historic District
General view of Main Street, Webster (US 281), looking north near the intersection of US Hwy 136 (4th Ave)
Photo by D. Murphy, Lincoln, NE, 1979 (DM 7902-19)

39 of 65 — First National Bank Building (WT07-028)
Main Street Historic District
View looking west showing the main east façade
Photo by John Carter, 1979, Nebraska State Historical Society (NSHS 7906/43:14A)

40 of 65 — Cotting & Miller Building (WT07-029)
Main Street Historic District
View looking west showing main east façade
Photo by R. Bruhn, Lincoln, NE, 1978 (RB 7807-4-A)
41 of 65 — State Bank Block (WT07-030)
Main Street Historic District
View looking north-northwest showing south & east facades
Photo by D. Murphy, Lincoln, NE, 1979 (DM 7902-20)

42 of 65 — Main Street Historic District
View looking northeast at intersection of Webster & 4th Ave, showing sites (L to R) WT07-030, 069, 070, 071
Photo by D. Murphy, Lincoln, NE, 1979 (DM 7902-18)

43 of 65 — Besse Auditorium (WT07-115)
Main Street Historic District
View looking southwest showing the north & east facades
Photo by John Carter, 1979, Nebraska State Historical Society (NSHS 7906/43:6A)
44 of 65 — Main Street Historic District
General view looking southwest showing the west side of Webster between 3rd & 4th avenues
Photo by John Carter, 1979, Nebraska State Historical Society (NSHS 7906/43:2A)

45 of 65 — Woodbury House (WT07-002)
Seward Street Historic District
View looking northwest showing south & east facades
Photo by D. Murphy, Lincoln, NE, 1979 (DM 7902-16)

46 of 65 — Site WT07-019
Seward Street Historic District
View looking southeast showing north & west facades
Photo by Janet Jeffries Spencer, 1978, Nebraska State Historical Society (NSHS 7811/7:32)
47 of 65 — McNeny House (WT07-056)
Seward Street Historic District
View looking northeast showing south & west facades
Photo by Janet Jeffries Spencer, 1978, Nebraska State Historical Society (NSHS 7811/6:33)

48 of 65 — Charles Kaley House (WT07-063)
Seward Street Historic District
View looking northwest showing south & east facades
Photo by Janet Jeffries Spencer, 1978, Nebraska State Historical Society (NSHS 7811-6:11)

49 of 65 — Seward Street Historic District
General view looking northeast along N Seward Street
near 9th Avenue showing Winter W. Kaley House (WT07-062) in left background, Temple House (WT07-116) at left and site WT07-117 at right
Photo by D. Murphy, Lincoln, NE, 1979 (DM 7902-21)
50 of 65 — Jefferson Myers House (WT07-119)
Seward Street Historic District
View looking southwest showing north & east facades
Photo by Janet Jeffries Spencer, 1978, Nebraska State Historical Society (NSHS 7811/6:19)

51 of 65 — John Shirley House (WT07-120)
Seward Street Historic District
View looking east-northeast showing west façade
Photo by D. Murphy, Lincoln, NE, 1979 (DM 7902-23)

52 of 65 — John Allen House (WT07-129)
Seward Street Historic District
View looking southeast showing north & west facades
Photo by Janet Jeffries Spencer, 1978, Nebraska State Historical Society (NSHS 7811/7:20)
53 of 65 — Seward Street Historic District
General view looking northwest along Seward St near 3rd Ave showing site WT07-132 at left and the Miner House (WT07-016) at right
Photo by D. Murphy, Lincoln, NE, 1979 (DM 7902-1)

54 of 65 — Edward Pulsipher House (WT07-136)
Seward Street Historic District
View looking west showing east front façade
Photo by Janet Jeffries Spencer, 1978, Nebraska State Historical Society (NSHS 7811/8:5)

55 of 65 — Joseph Blair House (WT07-138)
Seward Street Historic District
View looking northeast showing south & west facades
Photo by D. Murphy, Lincoln, NE, 1979 (DM 7902-4)
56 of 65 — Grice House (WT07-095)
Elm Street Historic District
View looking northwest showing south & east facades
Photo by Janet Jeffries Spencer, 1978, Nebraska State Historical Society (NSHS 7811/9:16)

57 of 65 — Hooper-Parkes House (WT07-149)
Elm Street Historic District
View looking northwest showing south & east facades
Photo by D. Murphy, Lincoln, NE, 1979 (DM 7902-13)

58 of 65 — Henry Cutter House (WT07-150)
Elm Street Historic District
View looking west showing east facades of both house & barn
Photo by D. Murphy, Lincoln, NE, 1979 (DM 7902-22)
59 of 65 — Douglas Myers House (WT07-162)
Elm Street Historic District
View looking northwest showing south & east facades
Photo by Janet Jeffries Spencer, 1978, Nebraska State Historical Society (NSHS 7811/10:6)

60 of 65 — Leonard Aultz House (WT07-163)
Elm Street Historic District
View looking northwest showing south & east facades
Photo by Janet Jeffries Spencer, 1978, Nebraska State Historical Society (NSHS 7811/10:8)

61 of 65 — John Cox House (WT07-012)
Railroad Addition Historic District
View looking southwest showing north & east facades
Photo by Janet Jeffries Spencer, 1979, Nebraska State Historical Society (NSHS 7902/3:7)
62 of 65 — Burton-Hyde House (WT07-172)  
Railroad Addition Historic District  
View looking southeast showing north & west facades  
Photo by Janet Jeffries Spencer, 1979, Nebraska State Historical Society (NSHS 7902/3:18)

63 of 65 — Site WT07-173  
Railroad Addition Historic District  
View looking southwest showing north & east facades  
Photo by Janet Jeffries Spencer, 1979, Nebraska State Historical Society (NSHS 7902/3:20)

64 of 65 — Ernest Welsch House (WT07-177)  
Railroad Addition Historic District  
View looking west showing east façade  
Photo by Janet Jeffries Spencer, 1979, Nebraska State Historical Society (NSHS 7902/3:30)
Railroad Addition Historic District
View looking northwest showing south & east facades
Photo by Janet Jeffries Spencer, 1979, Nebraska State Historical Society (NSHS 7902/3:34)