

Lincoln Lore

The Bulletin of THE LINCOLN MUSEUM



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Lincoln Lore

is the quarterly bulletin of

THE LINCOLN MUSEUM

The mission of The Lincoln Museum is to interpret and preserve the history and legacy of Abraham Lincoln through research, conservation, exhibitry, and education.

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THE
LINCOLN
MUSEUM

The Life and Legacy of Abraham Lincoln



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Alexander Gardner in his studio chair.
(TLM #4102A)

Recent Acquisitions

A Presidential Chair

Alexander Gardner was the most prolific of Abraham Lincoln's photographers. He took a total of 37 photographs of Lincoln, more than any of the other 32 photographers for whom Lincoln posed. Many of Gardner's Lincoln portraits were posed in, or near, the elegant Renaissance Revival style chair pictured on the cover, which was recently added to The Lincoln Museum collection.

Gardner emigrated from Glasgow in 1856 to join the studio of Mathew Brady. While working for Brady, he took some of the most dramatic photographs of the Civil War, including images of men killed at the battle of Antietam, September 17, 1862.

(On the cover: Alexander Gardner's studio chair. Inset: Photograph by Gardner of Abraham Lincoln seated in the chair, November 8, 1863 [TLM #O-79])



To a public accustomed to art that focused on the heroism and excitement of war, Gardner's photographs of dead bodies were revolutionary in their horror. Above: "The Battle of Antietam," published by Meisel, Lampe & Co. in 1863 (TLM #4186); below: Confederate casualties at Gettysburg, photographed by Timothy O'Sullivan of Alexander Gardner's studio (TLM #3109).

These photographs, displayed publicly in New York City, brought home to the Northern public the horrors of war in an unprecedented fashion.

Then as now, photographs taken by Gardner, Anthony Berger, and other talented employees of the Brady studio were frequently credited to Mathew Brady. For this reason, and because Brady was experiencing financial troubles that made it difficult for him to pay his staff, Gardner decided to establish his own business. He left the Brady studio in late 1862 or early 1863, and opened his own gallery on August 10, 1863.

Among the furnishings in Gardner's gallery was a solid oak chair designed in 1857 by Montgomery C. Meigs (who later served as Quartermaster General of the Union armies in the Civil War) and manufactured by Bembe and Kimmel of New York City. It was commissioned for use in the House of Representatives, and featured a patriotic shield emblem with stars and stripes built into the back. In 1859, this chair and many others were auctioned off by the government to make room for new furniture (because, according to Lloyd Ostendorf, "it proved too narrow for the rotund congress-



Lincoln posed with an identical chair belonging to the Brady studio for Anthony Berger on February 9, 1864. The Brady chair is now in the Abraham Lincoln Museum at Lincoln Memorial University in Harrogate, Tennessee. (TLM #O-94)

men"). Sometime between 1859 and 1863, Gardner obtained one of the congressional chairs, as did his mentor Mathew Brady.

President Lincoln, who had promised Gardner that he would be his first sitter in the new studio, posed for him there on August 9, the day before the gallery's official opening, but did not use the congressional chair. On November 8, 1863, Lincoln returned to Gardner's studio, at the behest of the sculptor Sarah Fisher Ames. He posed in the congressional chair alone and with his secretaries John Nicolay and John Hay, resulting in photographs that Hay described as "some of the Prest. the best I have seen." In addition to adopting classic seated poses with his legs crossed, Lincoln that day sat for a set of "mug shots," staring directly into the camera and turning sideways for a profile portrait. These unconventional poses were presumably requested by Ames, who wanted them as models for the Lincoln bust that she was creating. Although Ames's work was good enough to be displayed in the Capitol, where it can still be seen, it pales beside the dramatic frontal photograph that was its inspiration.

Another artist, Matthew Wilson, provided the impetus for Lincoln's third and final visit to Gardner's studio. Wilson was a painter whose portrait of Lincoln would prove to be the last for



Presidential secretaries John Hay and John Nicolay with Lincoln, November 8, 1863. (TLM #O-76)



"Some [photographs] of the Prest. the best I have seen": Lincoln in Gardner's chair, November 8, 1863. (TLM #O-78).



The detailed ornamentation of the chair's leg is visible in the picture of Lincoln and his son Tad, taken on February 5, 1865. (TLM #O-114)

which Lincoln posed. On February 5, 1865, at 2 p.m. he met Lincoln at the gallery to observe, and perhaps direct, a series of photographs. All the images taken that day feature the president seated in Gardner's chair, including one posed with his son Tad, and several others in which Lincoln seemed almost to smile.

Gardner used the chair for portraits of other dignitaries, including Admiral David Farragut, Charles Sumner, and Lincoln's successor, Andrew Johnson. Gardner died in 1882; his wife Margaret Sinclair Gardner in 1897. The chair was inherited by his daughter Eliza, who donated it to the family's church, from which it was purchased by The Lincoln Museum in 2001.

The chair today is in excellent condition, with only a few modifications. Its original black leather upholstery was at some point in the 20th century replaced by a red synthetic covering, and the ball feet removed and replaced by casters. Photographs of Brady's version of the same chair show casters below the feet, making it possible that Gardner himself removed the original casters, perhaps to steady the chair.

Executive Mansion,

Washington, August 18, 1865.

My Dear Sir

Allow me to return
my sincere thanks for the
cards and pictures which you
have kindly sent me. I
think they are generally
very successful. The
imperial photograph in which
the head leans upon the
hand I regard as the

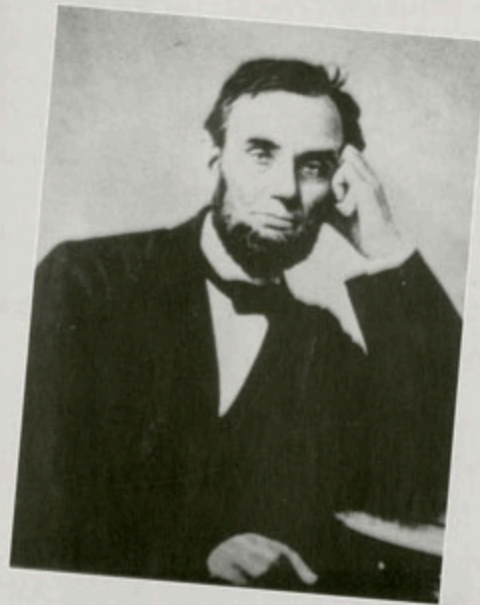
The Lincoln Garden

best that I have
yet seen.

I am very truly

Your Obedient Servant

A. Lincoln



"Allow me to return my sincere thanks for the cards and pictures which you have kindly sent me. I think they are generally very successful. The imperial photograph in which the head leans upon the hand I regard as the best that I have yet seen." (TLM #O-74)

Lincoln's Letter to Gardner

Following Lincoln's first visit to the Gardner studio in August 1863, the photographer sent complimentary copies of his pictures to the White House. Lincoln responded with a letter to Gardner, written in John Hay's hand, expressing his thanks. This is the only known letter from Lincoln to Gardner, and does not appear in Roy Basler's *Collected Works of Abraham Lincoln*. It was donated by Gardner's daughter to her church, along with the chair, and obtained by The Lincoln Museum in 2001.

Civil War Soldier's Letter

Daniel W. Squier served in Company K of the 44th Indiana Volunteer Infantry

For further reading:

Brooks Johnson, *An Enduring Interest: the Photographs of Alexander Gardner* (Norfolk, Va.: The Chrysler Museum, 1991) is an illustrated catalog of a comprehensive exhibit of Gardner's work. All of Gardner's Lincoln photographs are reproduced in Charles Hamilton and Lloyd Ostendorf, *Lincoln in Photographs: An Album of Every Known Pose* (Dayton, Ohio: Morningside, 1985). For the influence of Sarah Fisher Ames and Matthew Wilson on Gardner's Lincoln poses, see Harold Holzer, "Lincoln From Life: As the Artists Saw Him," in *Lincoln Lore* 1855 (Winter 1999).

Gardner's Civil War photographs can be seen in *Gardner's Photographic Sketch Book of the Civil War* (1866), available in several modern editions. William A. Frassanito, *Gettysburg: A Journey in Time* (New York: Charles Scribner's Sons, 1975) and *Antietam: The Photographic Legacy of America's Bloodiest Day* (New York: Charles Scribner's Sons, 1978) contain careful analyses of the battlefield photographs taken by Gardner and others. Among many other discoveries, Frassanito found that Gardner's images of casualties at Gettysburg (including the one reproduced in this article) were published with captions that misidentified the victims.

A Soldier's Letter

December 25th 1861

Henderson Henderson Co.

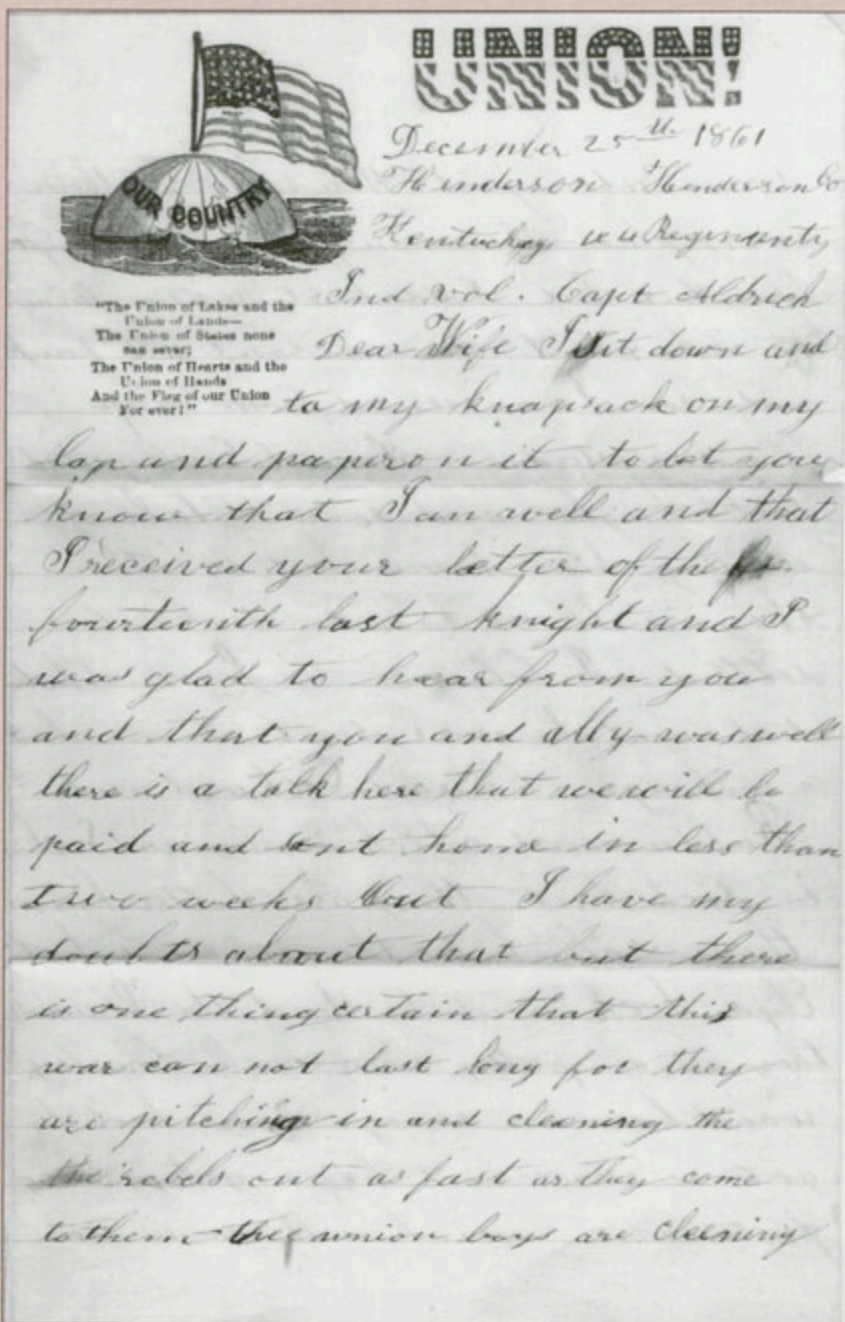
Kentucky, 44 Regiment Ind. Vol. Capt. Aldrich¹

Dear Wife,

I sit down and to my knapsack on my lap and paper on it to let you know that I am well and that I received your letter of the fourteenth last knight and I was glad to hear from you and that you and ally was well[.] there is a talk here that we will be paid and sent home in less than two weeks but I have my doubts about that but there is one thing certain that this war can not last long for they are pitching in and cleening the rebels out as fast as they come to them—the union boys are cleening them out as fast they come to them everyplace[.] I was on picket guard knight before last but I did knot see any thing to shot at[;] we was out all knight and so I was excused from camp guard yesterday[.] Samuel Ensley² died last knight and some talk of sending him home but whether they will or knot is knot settled I believe[.] John Shatto died and he was sent home about a wek ago.³ Charles Lockwod and Rubin and Nick Ensley and Lock is sick but they are better know they all had the meesels but Elija Lock[.] and he had the Rheumatic[.] they are all pretty near well[.]⁴ Charley woodbern is in camp now but he got a relaps but he is getting along fast now[.]⁵ nick will come in soon

You wrote to me that you wanted my likeness[;] you will have to wite till I have some money for I have no money to pay postage with[.] I can get paper and envelops from the sutler but I cannot get stamps[.] you must pay postage both ways till I get money[.] when I draw I will send all my money home but a little[.] you know that I mist have a little to pay postage and buy paper with[.] you can wright to the 44 Reg Ind vol via Henderson Ky until you have another address[.] and they will follow us where ever we go[.] Jake is wrighting to Cass about the race[.] I should like to wright more but you [know] how it is[.] the musitions was serenading the oficers this morning and Martin Heffelfinger stept into a hole and fell down and we raised the yell in a hurry[.]⁶ nomore[?] at present but remain your husband forever &[?] direct to me Co K care Capt Aldrich 44 Reg Ind vol via Henderson Ky

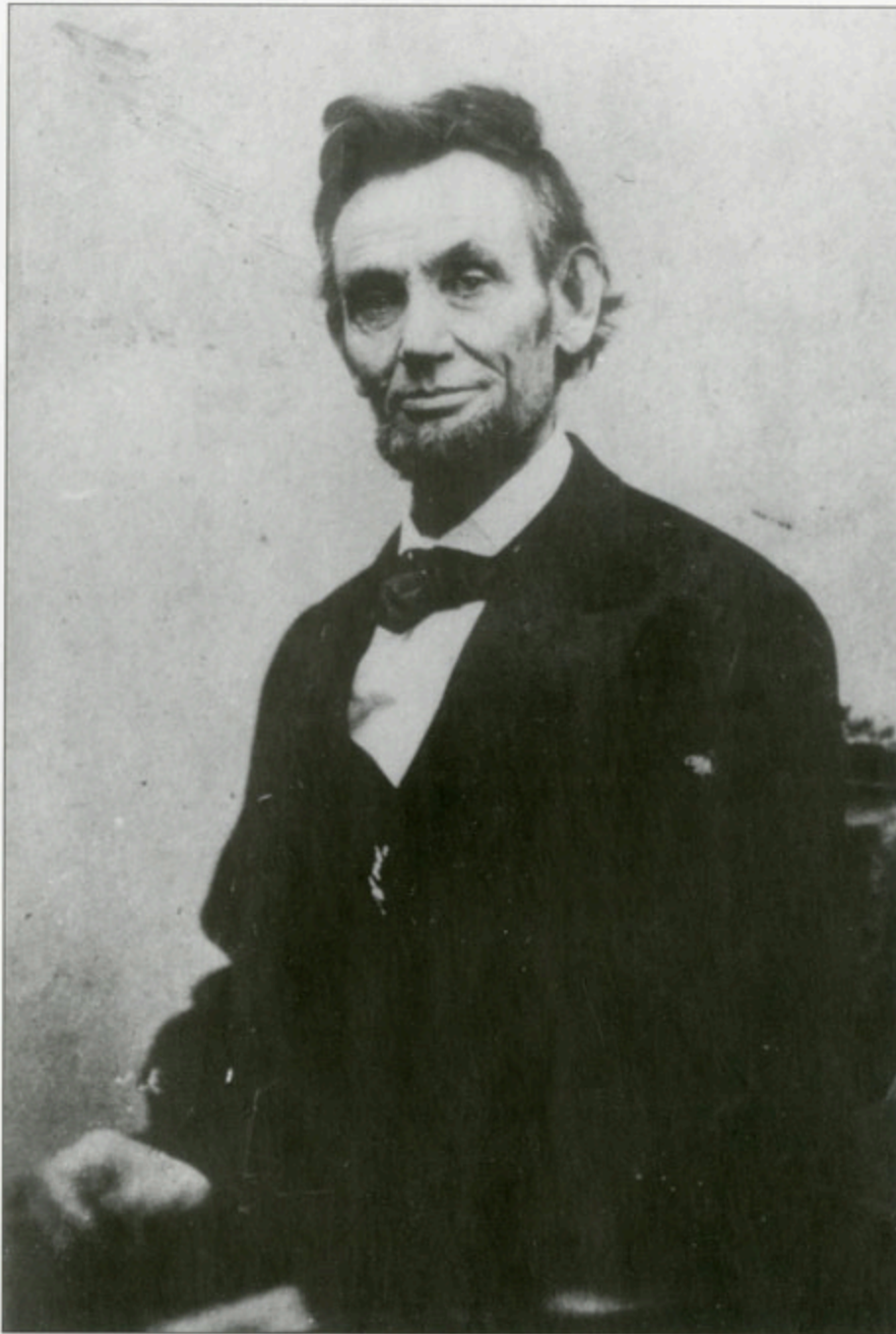
Daniel W. Squier
To Anna M. Squier
does ally say any thing about me?



The first page of Daniel Squier's letter to his wife, written on patriotic stationery praising "the Flag of Our Union Forever!"

Notes

1. Captain Simeon C. Aldrich, Co. K., was promoted lieutenant colonel on November 27, 1862, and died at home on August 15, 1864.
2. Samuel Ensley of Auburn died December 25, 1861.
3. John Shotto of Waterloo City died at Evansville on December 11, 1861.
4. Charles Lockwood of Corunna served until the regiment mustered out of service September 14, 1865. Reuben Lockwood of Auburn was discharged for disability, April 28, 1862. Nicholas Ensley of Auburn was promoted to second lieutenant June 1, 1865 and mustered out with the regiment September 14. Elijah Lock of Waterloo City died at Corinth, Mississippi on June 1, 1862.
5. "Charley Woodbern" is unidentified.
6. Martin V. Heffelfinger of Angola mustered out on November 22, 1864.



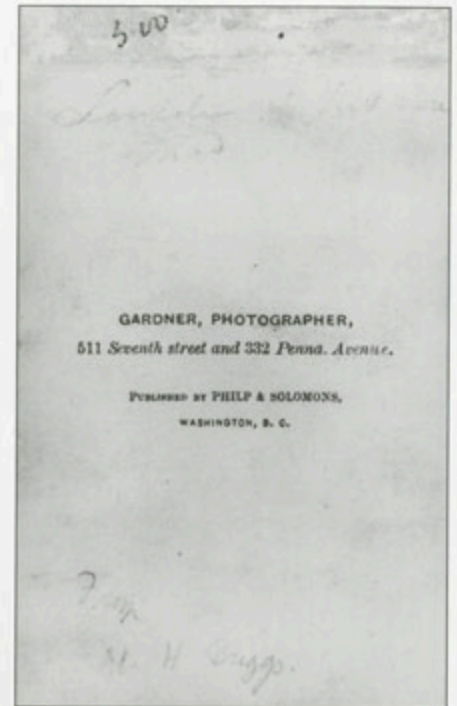
Lincoln, with a hint of a smile, leans forward in his chair during his last sitting for Gardner. (TLM #O-117)

regiment from the fall of 1861 to August 25, 1862, when he was discharged for disability. On Christmas day of 1861, he wrote a four-page letter to his wife, Anna (Robbins) Squier. The letter is now part of the Lincoln Museum's collections.

Squier's letter is full of the typical concerns of a Union soldier: camp rumors, the deaths of comrades felled by disease (more

Civil War soldiers died from germs than from enemy bullets), and questions about loved ones. Squier's eccentric spelling and punctuation add a personal touch.

The Lincoln Museum collection includes a substantial file of letters written by George W. Squier, also of the 44th Indiana. These letters serve as the basis of one of the Museum's video exhibits, the film



Reverse of Gardner's photograph of Lincoln and Tad, February 5, 1865. (TLM #O-114a)

"Lincoln's Soldiers," and have been published in their entirety by as *This Wilderness of War: The Civil War Letters of George W. Squier, Hoosier Volunteer*, edited by Julia A. Doyle, John David Smith, and Richard M. McMurry (Knoxville: University of Tennessee Press, 1998).

The relationship, if any, between George and Daniel Squier is not clear. According to one source, George was the eldest of the seven children of Platt and Aurilla Squier. Of these seven, the 1850 census showed only four (George, Platt, Lafayette, and Almira) living in the Squier household. A daughter, Emily, had died in 1840. Was Daniel one of the other two Squier children? This seems unlikely, for Daniel could have been George's younger brother only if he had been born after the 1850 census (making him too young to serve in the Civil War), or if had left home before 1850, when George was only 18. Further, George and Daniel served in different companies of the 44th Indiana, and George never mentioned Daniel in his extensive wartime correspondence. Finally, in George's letter to his wife after the battle of Shiloh, he wrote of his brother Platt (who served with him in Company D) that "I came through safe but our Dear



Model of Civil War-era ambulance in approximate one-quarter scale

poor brother was wounded very badly." If George had had two brothers in the regiment, he would surely have identified the wounded brother by name.

The letter from Daniel W. Squier to Anna M. Squier was presented to The Lincoln Museum by Jerry D. Mills of Fort Wayne.

Replica Civil War Ambulance

One of the more innovative educational programs of The Lincoln Museum is Museum Readiness, a one-hour presentation aimed at students from pre-school through first grade. Research indicates that regular museum visitors are likely to have parents who introduced them to museums, taught them the expected behaviors that allowed them to feel comfortable in a museum environment, and

generally made them aware that museums are (at their best) places of excitement and discovery. The converse of this finding is that children whose parents don't go to museums are themselves unlikely to start visiting, unless some other way is found to break through the perception that museums are boring, elitist, or otherwise undesirable places to visit. That's the goal of Museum Readiness: a short, stimulating, and interactive experience that makes young children eager to return to this (and other) museums.

One of the highlights of the program is the opportunity for students to design their own exhibit. After presenting the life of Abraham Lincoln in the form of a short illustrated story, the tour leader brings out an array of artifacts, reproductions, images, models and other exhibit items,

and works with the students to arrange them so that they form a coherent exhibit of Lincoln's life story. In the past, staff members stored these items in a utility cart. Now, thanks to hundreds of hours of volunteer effort by Ralph Snyder, with help from Mary Ann Snyder and Garner Wilkinson, the Museum has acquired an impressive model of a Civil War era medical wagon, one-fourth the size of the original. The wagon will be used to store and move Museum Readiness items within the museum, and will itself serve as a learning tool.

Jennifer Balliet-Milholland studied English and Fine Arts at the University of Saint Francis and holds a master's degree in medieval literature from the University of Chicago. She has taught research methodology at Indiana University-Purdue University at Fort Wayne, and passed the Lincoln Museum docent training course in 1996.

Shadows of Lincoln in a Victorian Museum

by Jennifer Balliet-Milholland

Most visitors come to The Lincoln Museum primarily to see the artifacts that tenuously link us to the great man who died over a century ago. A note, an inkwell, a lock of hair—these are the fragments of Lincoln that we fiercely treasure today. Museums exist to protect such artifacts and to teach the public to value them. Docents at The Lincoln Museum learn about how sunlight, humidity, or even a single camera flash can damage a fragile artifact. My own training as a Lincoln Museum docent came back to me recently in Niagara Falls, in a decaying old museum, as I looked with shock at the signature of Abraham Lincoln.

One Weird Place

The Niagara Falls Museum, founded in 1827, is a strange place. As soon as I entered the dim, twisting hallways I felt a shiver go down my spine. The museum was a hushed sanctuary of long-forgotten relics. It felt haunted. The worn wooden floors creaked, and shadows stretched out from behind old exhibit cases. The displays exuded a kind of huckster rattiness, but they also preserved a sense of Victorian cultural imperialism, calling to mind the era of Manifest Destiny, “westward the course of empire,” and all that. The Niagara Falls Museum is a forgotten monument to the imperialistic urge to collect, control and own.

And how the Victorians collected. They searched the darkest jungles to plunder orchids, and ransacked sacred burial grounds to plunder bones. They swept the ends of the earth for rarities, freaks and oddments. The founders of the Niagara Falls Museum collected mummies from Egypt, art from Africa, and weapons from Native Americans. They appropriated these exotic items, so mysterious and fearful in their original context, and carefully restrained them behind glass. Like the people from whom they were taken, the artifacts were subjugated and made powerless. Often torn from sacred ground, they were put on display for the ignorant and curious. The exhibits

are uncritical and unselfconscious, assuming that the visitor will take for granted that the appropriate place for the artifacts of other cultures, and even the remains of the people who created those artifacts, is behind glass in an American museum.

Once there were many places like the Niagara Falls Museum, places whose avaricious collecting habits would raise eyebrows (at least) in this more culturally sensitive era. Most have reformed their collecting and exhibiting techniques to conform to modern expectation. The Niagara Falls Museum, however, retains its shady imperial aura simply because it isn't slick enough to brush past sins under its threadbare carpet, and it isn't wealthy enough to modernize itself. Today the museum is barely preserved, because nobody wants to look at scruffy old stuffed animals or rumped mummies anymore. And yet it is just this benign neglect that gives the place its significance. I believe it

should be treasured, not just for its present collection, but also for what it tells us about the past. It preserves something that far more sophisticated museums lack—the tangible fingerprints of a distant founder, and the very breath of historic figures who passed through before us. Which leads us to Lincoln's signature.

The Lincoln Connection

When I saw Lincoln's name on the wall, I was initially thrilled to be following in his footsteps. After all, we both grew up in Indiana, made a pilgrimage to gawk at the Falls, and stood with mouths agape in the Niagara Falls Museum, in my case staring at where he had signed the museum's guest book “A. Lincoln and family” in his familiar, hasty but legible handwriting. His signature had been slashed out of the 1857 guest registry, and pasted on a poster board with numerous other famous signatures. After the first rush of excitement, I



Lincoln's signature, under glass, clipped from the guest book of the Niagara Falls Museum, July 25, 1857. (Photograph by the author)

was overwhelmed with questions. Where was the archivist to defend this fragile artifact? Who allowed it to be removed from its original context? Had Lincoln actually visited this museum? The act of cutting out the signature had damaged the integrity of a historical document and shaded the credibility of the museum's claim that Lincoln had ever been there.

But on the other hand, the naivety of the "curator" who cut out the signature is exactly what gives aged charm to this relic. When Lincoln visited the Niagara Falls Museum (taking on faith that he did spend a few minutes there during his 1857 visit to the Falls), museums were still infant institutions, uncertain whether they were sideshows, schools, or both. The theoretical function of museums was to promote culture and education, but they also served as entertainment in a time that made no careful distinctions between high and low culture. P. T. Barnum set the tone for museums of the day, which more often than not emphasized freaks and humbugs. This Barnumization is apparent at the Niagara Falls Museum, and one can only surmise that Lincoln, a rustic from the western wilds, would have been suitably impressed with the gaudy museum spectacle, including taxidermied animals from exotic and "savage" locales, freaks of nature, and mummies.

The Cultural Subtext

The Niagara Falls Museum, like other museums of its day, carried out its mission to promote culture and education in more ways than one. On one level, visitors (including Lincoln) expanded their knowledge by seeing things that they had never seen before. More subtly, an informal subtext present in every line of the museum gave viewers another kind of education, indoctrinating them into their culture, whether they were aware of it or not. Consider for example the taxidermied animals and the "Freaks of Nature" exhibit. The Victorians were deeply invested in the philosophy of "nature red in tooth and claw." Thus, the viewer doesn't just see an exotic caribou, brought from the faraway wilds. The caribou needs to be attacked by a stuffed bobcat, which awkwardly snarls in the general direction of the caribou's ear. In the bodies of two-headed calves and deformed fetal pigs, visitors would



Human remains on display at the Niagara Falls Museum. (Photograph by the author)

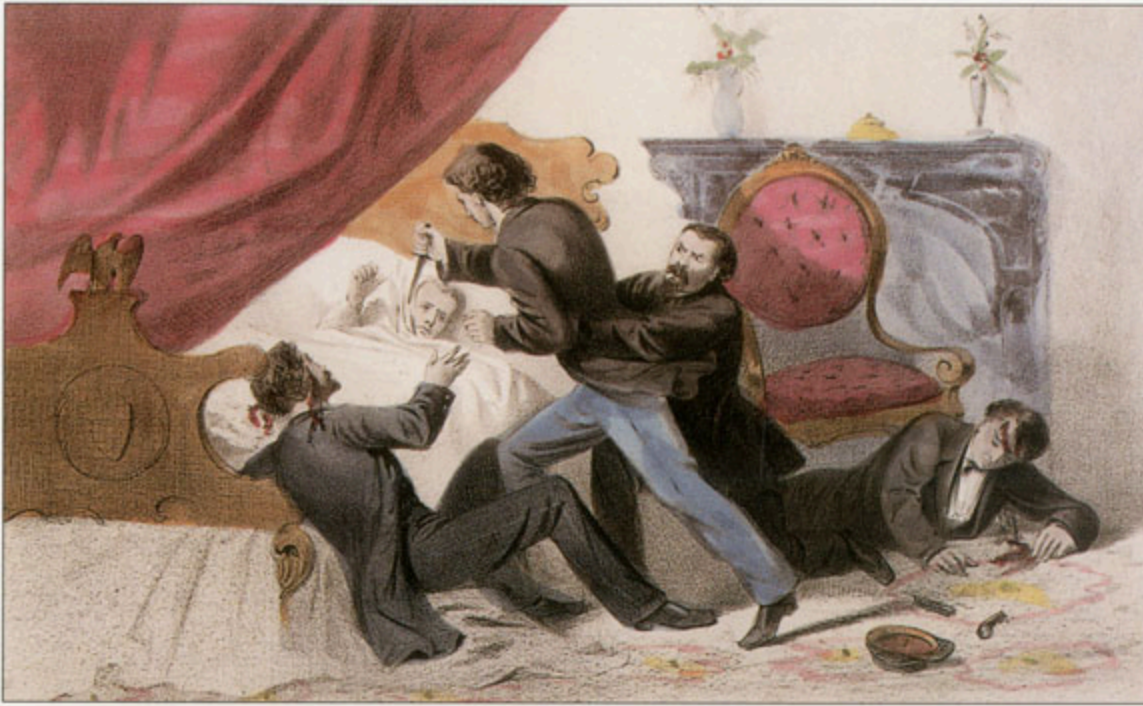
have seen that such affronts to the perfection of the species were quickly weeded out: only the fittest survive. For a Victorian audience, this would have been an illustration of natural selection at work, a visual lesson that confirmed what they thought and taught about nature. The sad remains of the animals form a silent cultural text.

Perhaps the most important lesson would have been in the human remains. Seven mummies are on display in the museum, along with a hand, and the mummified foot of a child. In the decaying mummies visitors would have seen the decline of the great Egyptian civilization. They would have taught their children that the course of Empire swept westward, and that Western society was superior to any other on earth. To the Victorians, natural selection applied to the human as well as the animal world.

Few museums continue to celebrate the profound racism inherent in this philosophy, or the breathtaking disrespect for other cultures that it implies. Today, the mummies are priceless, because the Egyptian government no longer allows the wholesale appropriation of ancestral remains. The Niagara Falls Museum remains a place out of the nineteenth century, a place where visitors still come through and gawk at the exotic sights. Sunlight shines directly on the irreplace-

able mummies. No humidity-monitoring devices are in sight. Unprotected, the mummies slowly disintegrate.

In 1857, Lincoln would have wandered through the museum unnoticed, his national fame still a brief and glimmering star in the future. What would he have seen, and through what lens would he have interpreted it? Most of the taxidermied animals look as though they've been there since 1827, but the mummies were not stolen from their ancient graves till he was in the White House. Darwin's *Origin of Species* was not published till 1859, but well-read people like Lincoln were already aware in general terms of the theory of natural selection. Perhaps as he ambled through, he pondered the fates of strong animals and weak ones. Which of nature's experiments had the ability to defend themselves, and perpetuate themselves? Perhaps he thought of his first long public speech, back in 1838, and wondered if he himself belonged to "the family of the lion, or the tribe of the eagle," like the conquerors he described that day. We cannot know. But somewhere in the dusty museum hide the sights Lincoln saw, and the ideas he entertained. In this hodgepodge collection we can, maybe, find the vestiges of the great man, lingering in more than just his simple signature.



"Attempted Assassination of Secretary Seward, at his residence, Washington, D.C. April 15, 1865." Paine's knife is clearly visible in this contemporary print. (Courtesy of Harold Holzer)

Odyssey of a Knife

by Joan Flinspach
President and Chief Executive Officer
The Lincoln Museum

In contrast to the antiquated preservation practices that still prevail in a few museums today, The Lincoln Museum is careful to take every precaution necessary to insure the safety and stability of the artifacts in its care. The preparation of the Museum's current temporary exhibit, *Now He Belongs to the Ages: The Assassination of Abraham Lincoln*, running through January 27, 2002, provides an example of the lengths to which museums must go to guarantee that their artifacts are cared for properly.

Lewis Paine, one of John Wilkes Booth's conspirators, acted on orders from Booth to attack Secretary of State William Seward on the same night that Booth shot Lincoln. The knife that Paine used is owned by the Huntington Library and Botanical Gardens of San Marino, California, which collaborated with The Lincoln Museum in the production of the exhibit (see John Rhodehamel, "Now He Belongs to the Ages: The Assassination of Abraham Lincoln," in *Lincoln Lore* #1864 for the history of the artifact). The co-curators, Carolyn Texley of The Lincoln Museum and John Rhodehamel of the Huntington Library, agreed that Paine's knife should be one of the centerpieces of the exhibit.

In order for The Lincoln Museum to borrow the artifact, the staff of the Huntington Library prepared it for exhibition and built a special threat-proof case to transport the knife. Texley hired Masterpiece, a specialist artifact-shipping firm, to make the air transportation arrangements. One of the stipulations of the loan

agreement was that a member of The Huntington Library staff would act as courier, keeping the artifact in her possession throughout the journey. Because the artifact is also a weapon, Masterpiece had to obtain permission from the airline to allow the knife (in its crate) to travel in the passenger compartment of the plane with the courier, rather than in the cargo compartment where it would have been out of sight. For additional security, a guard from the Huntington Library escorted the courier to the Los Angeles airport, where Masterpiece had arranged for airport security to accompany the courier to the plane as required by the airline. Even with these precautions, the pilot of the aircraft still retained the final authority to say whether the knife was to be allowed aboard the plane. The pilot determined that the knife, securely fastened within its case, presented no threat to the safety of his passengers, and allowed it on board.

The knife was safely flown to Chicago, but the case in which it was secured was too large for the passenger compartments of the planes flying from Chicago to Fort Wayne. A Lincoln Museum representative met the courier in Chicago, and transported the knife in its case by automobile directly to the museum, where it is now part of the exhibit. There, Paine's knife is displayed under conditions that meet all the requirements of modern conservation science, including appropriate levels of light, temperature, humidity, security and other considerations. It will remain at The Lincoln Museum until January 2002, when all of the transportation arrangements will be repeated in reverse to guarantee the safe return of the knife to its home at the Huntington Library.

In the next issue... **But Which Knife?** Assassination authority Dr. John K. Lattimer challenges the authenticity of the Huntington Knife, and presents evidence for a different weapon.

At The Lincoln Museum

The 22nd Annual R. Gerald McMurtry Lecture

Saturday, September 22, 2001 7:30 p.m.

Lerone Bennett Jr., executive editor of *Ebony*, is the author of one of the most controversial Lincoln books ever written, *Forced Into Glory: Abraham Lincoln's White Dream* (Chicago: Johnson Publishing Co., 2000). In this book, Bennett expanded the thesis first advanced in his 1965 essay, "Was Abe Lincoln a White Supremacist?" His theories turn the popular image of Abraham Lincoln upside-down: not the Great Emancipator, but a racist who sought to preserve slavery; not a great leader, but a waffling, indecisive, self-interested politician.



Admission to the lecture and reception that follows are \$10 (\$15 for non-members); please call (219) 455-1832 for reservations.

Docent Training Course

Tuesday/Thursday 9:30-11:30 a.m.

January 22-February 28, 2002

If you are interested in learning more about the life and times of Abraham Lincoln, and enjoy sharing your knowledge with others, consider joining the Lincoln Museum docents. The training course, taught by Dr. Gerald J. Prokopowicz and other members of the Museum staff, focuses on the history behind the Museum's permanent and temporary exhibits, and also includes such topics as presentation technique, museum theory, and artifact preservation. There is no tuition fee, but graduates of the course are required to volunteer a minimum of twenty hours in the following year. To become a Museum volunteer and register for the course, please call the Lincoln Museum's education coordinator at (219) 455-5606 or email jshupert-arick@LNC.com.

Mourning, Majesty, and Mary Lincoln

Sunday, October 21, 2001, 2 p.m.

As part of the temporary exhibit, *Now He Belongs to the Ages: The Assassination of Abraham Lincoln*, the Friends of The Lincoln Museum present a special program on nineteenth-century mourning practices by Judith Winkelmann, a career National Park Service Ranger at the Lincoln Home National Historic Site in Springfield. Winkelmann, an interpretive first person presentation specialist with more than 20 years experience, will describe the history and necessity of the funeral practices and mourning customs of the Victorian era and explore the burden imposed on Mary Lincoln as widow of a head of state.

The cost of the program is included in the regular Museum admission fee. For additional information, contact The Lincoln Museum's education coordinator at (219) 455-5606 or email jshupert-arick@LNC.com.

To the Editor,

Thank you for sending us materials about your museum exhibit, "Now He Belongs to the Ages." I distributed information to our members the other evening and am sure some folks will attend.

Too, I want to thank you for telling us what to read and what not to read concerning Lincoln's assassination. Those naughty, naughty writers Eisenschiml and Bishop who dared raise "leading questions" on the subject should be ashamed of themselves.

And you're certainly not going to find me agreeing with Naughty Jim Bishop that that sneaky, no count, good for nothing, devious, unprincipled Stanton was a fool. Why, I would be a fool myself to believe him a fool when he looks much better as some kind of incorrigible nut case.

Have you ever wondered how much time during that fateful night Stanton spent practicing his epic line: "Now he belongs to the ages?" And the timing was so perfect, coming just at the moment when the curtain dropped on the great man who had put up with all his antics during the war.

Good luck on the exhibit.

Sincerely,
Elbert L. Watson
Lincoln Association of Indiana
Indianapolis