



LINCOLN MEMORIAL ASSOCIATION NEWSLETTER

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CIVIL WAR MUSEUM ■ RESEARCH CENTER

HISTORIAN DWIGHT PITCAITHLEY WELCOMED AT LINCOLN SHRINE

The Lincoln Memorial Shrine, in partnership with the Inland Empire Civil War Round Table and African Americans in the Civil War Era Round Table, welcomed Dr. Dwight T. Pitcaithley, former Chief Historian for the National Park Service, on June 26. Speaking on “Slavery and Secession,” Dr. Pitcaithley shared his extensive research into the records from the secession winter of 1860-61 and answered the question: “Why did the South

secede?” Over 100 people attended the program, both in-person and online.

Following a 30-year career at the National Park Service, including a decade as Chief Historian, Dr. Pitcaithley turned his attention to analyzing the causes of the American Civil War. Over two decades, he examined the official records of the secession movement, and has begun an edited series focusing on each of the states in rebellion during the conflict. He is the author of a number of books, including *The U.S. Constitution and Secession: A Documentary Anthology of Slavery and White Supremacy*.

In the lead up to the program, Bill Gwaltney, President of AACWERT and a longtime friend of Dr. Pitcaithley, said, “Having been in and around the world of Public History for some decades, I am pleased to suggest that Dwight Pitcaithley is a rare combination of wit, deep knowledge, humor, focus, and passion.” The Lincoln Shrine was proud to partner with the IECWRT and AACWERT on this special presentation.

The program is now available to view on the “AKSPL Special Collections” YouTube channel.



Dwight Pitcaithley (third from left) with Lincoln Shrine staff.

LINCOLN
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ASSOCIATION
NEWSLETTER

*A publication of the
Lincoln Memorial Shrine*

Erected in 1932 by Robert Watchorn in
memory of Emory Ewart Watchorn



LINCOLN
MEMORIAL
SHRINE

CIVIL WAR MUSEUM ■ RESEARCH CENTER

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The Lincoln Memorial Shrine, located in
Smiley Park south of A.K. Smiley Public Library,
is open to the public, free of charge.

Hours of Operation: Tuesday - Sunday, 1 pm - 5 pm
For more information, visit www.lincolnshrine.org

Mission Statement:

The Lincoln Memorial Shrine strives to be a sustainable community resource that provides a diverse and growing audience an opportunity to better understand today by learning about the past from expanded collections, exhibits, and programs.

SHRINE'S CANNON COMES TO LIFE ON AUGUST 17

The anniversary of the Shrine's reproduction field gun will be celebrated with an artillery demonstration at Smiley Park at 10am on August 17. For the fourth year, the 1st Pennsylvania Light Artillery will provide an exciting program that combines historical facts with practical expertise to give a glimpse into the work of artillerymen during the Civil War. As a bonus, Abraham Lincoln presenter Robert Broski will add the presidential touch to the morning's festivities.

The Shrine's reproduction Napoleon was donated by Watchorn Lincoln Memorial Association Trustee Boyd Nies in 2021. It is now on display in Smiley Park and is a perfect selfie location! Make sure to tag [@lincolnshrine](https://twitter.com/lincolnshrine) and use the hashtag [#lincolnshrine](https://twitter.com/lincolnshrine) to share your photos.

This event is free and open to the public. Visitors of all ages are welcome. This is a popular event each year and seating is limited. Attendees are encouraged to bring lawn chairs and/or blankets. Large umbrellas are discouraged. For up-to-date information, visit News & Events at www.lincolnshrine.org.



Photo by Bruce Herwig, 2023

LINCOLN ON THE PRAIRIE ON LOAN

In early April, the Shrine's beloved "Abraham Lincoln: On the Prairie" prototype sculpture made the long trip across the country to Newport News, Virginia. On loan to the city's Mary M. Torggler Fine Arts Center at Christopher Newport University, the sculpture is a part of a large-scale exhibition focusing on sculptor Anna Hyatt Huntington, whose career spanned decades and whose legacy is immortalized at Brookgreen Gardens in South Carolina where much of her work is still displayed.

Born Anna Vaughn Hyatt in Cambridge, Massachusetts on March 10, 1876, the future sculptor expressed an early interest in animals and a talent for art, pursuits which her father, a respected professor of paleontology and zoology, encouraged. She established her career as a sculptor of naturalistic animals, studying her subjects from life, including at Norumberga Park in Newton, Massachusetts and at live animal shows. She particularly enjoyed sculpting big cats, with the famed jaguar, Señor Lopez of the Bronx Zoo, as one of her favorite models.

Primarily a self-taught artist, Anna briefly attended the Art Student League of New York, where Lincoln Shrine artists George Grey Barnard and Dean Cornwell also learned their trade. The time in New York allowed her to strengthen her craft through continual visits to the zoo and circuses, forging her identity as a sculptor. In addition to her work stateside, Anna also spent some time in Paris, where she progressed from sculpting small models to life-sized depictions. A claim to fame in her early career was the 1915 creation of a sculpture of Joan of Arc for Riverside Park in New York City.



Commissioned in honor of the 500th anniversary of the celebrated martyr's birth, it was the first monument of a historical woman to be erected in the city.

In 1923, Anna married philanthropist Archer M. Huntington of the renowned family headed by railroad magnate and industrialist Collis P. Huntington. The couple came together on various philanthropic efforts, including donating land to establish Brookgreen Gardens in Georgetown, South Carolina. Built on the site of a major antebellum-era plantation where over 1,000 people

were enslaved prior to and during the Civil War, the Huntingtons developed Brookgreen Gardens as the country's first public sculpture garden.

Anna's talent as an artist was recognized by various organizations during her lifetime, including by the American Academy of Arts and Letters, where she served as one of the first women artists to be elected.

Although animals were her favorite subjects, Anna also sculpted human figures, including nymph-like models for Brookgreen Gardens. The prototype of her sculpture of Abraham Lincoln on horseback was created in 1961. Cast in bronze, the finished statue stands 14-feet-high and was first installed at the Illinois State Pavilion at the 1964 World's Fair. At least three copies were made in the years that followed, one of which was sent to Vienna via U.S. naval ship as a gift from the sculptor following interest from an Austrian official at the fair. Standing just two-and-a-half feet high, the Shrine's prototype was created in preparation for the casting process for the final larger than life versions. The process was intricate. Using Anna's prototype, a scaled up version was created to cast



“Abraham Lincoln: On the Prairie” (also known as “Equestrian Lincoln”) on view on the Morningside campus of Columbia University, New York City.



Torggler Fine Arts Center Executive Director Holly Koons and Associate Curator Lucas Matheson pose with the Shrine's sculpture.

a wax copy of the sculpture. Through the lost wax bronze casting process, the copy was melted away leaving a cavity in which the bronze sculpture was cast.

Anna gifted the prototype to humanitarian Fan Kane of Tucson, Arizona in 1963 in honor and acknowledgement of Kane's efforts to help children with cerebral palsy. It was donated to the Shrine in 2019 by Steve McIntyre and Chuck Phelan.

Anna Hyatt Huntington died in 1973 leaving an artistic legacy that can be seen in museums and collections around the world. “A Grand Menagerie: The Sculpture of Anna Hyatt Huntington” will be on view at the Torggler Fine Arts Center until October 6, 2024. Admission is free. Visit <https://thetorggler.org/> for more information.

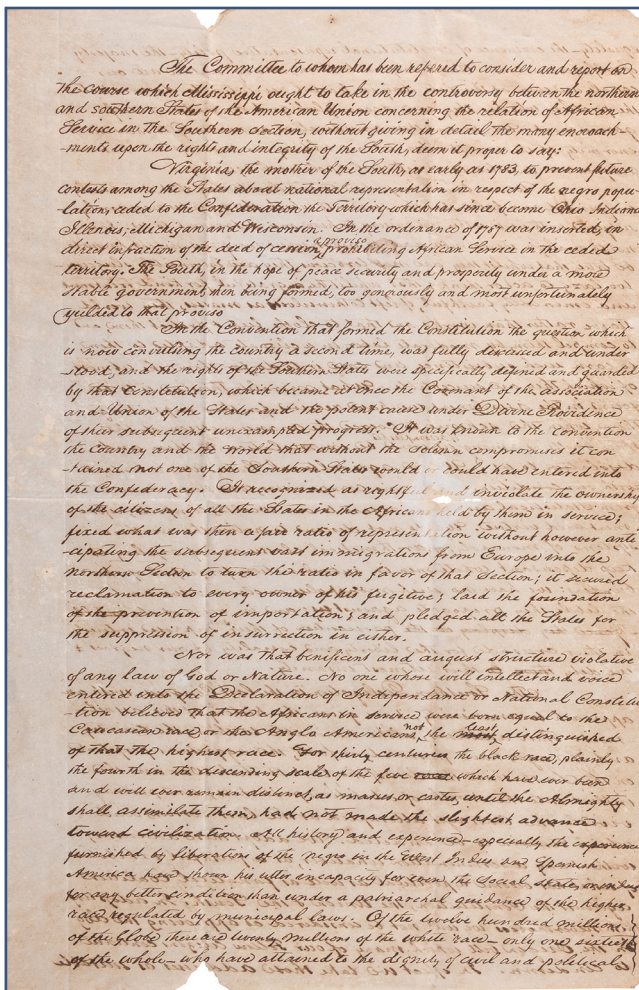
DOCUMENT SHEDS LIGHT ON THE ROOTS OF SECESSION

The Shrine recently acquired an undated, unsigned four-page document purported to be a report written about the Mississippi Secession Convention of January, 1861. Discussing disunion, concerns about limitations on the American system of enslavement, and the role of the western territories, the document appeared to hit the right notes, but something did not seem right to Shrine volunteer researcher extraordinaire, Mark Radeleff.

Using clues in the text and comparing them to materials written during the 1861 convention, Radeleff noted various instances where the content did not match the time period. References to the American Revolution, pre-1850s legislation, and the inclusion of a late 1840s newspaper clipping affixed to an internal page all appeared out of place. Citing specific dates and legislative measures from the late 1840s, and using terminology not referenced in the secession crisis, the report references several items that appear to point to the 1849 Mississippi State Convention.

Focusing primarily on ensuring the long-term viability of slavery, the convention was organized in response to several legislative measures focusing on the practice in the preceding years. Delegates resolved to bring together southern leaders to determine a course of action for what was seen as northern aggression against “slave holding states.” Among the most significant outcomes of the meeting was that it called on enslavers to migrate west into the newly-annexed territory from Mexico to establish an ideological foothold in the region, a move that came to have significant impacts on the western states and territories in the decades that followed.

Although the Shrine’s report does not provide insight into the inner workings of disunionists during the height of the secession crisis, it sheds light on the story that is at the root of the rebellion, and it is all thanks to Mark’s efforts. The Lincoln Shrine is fortunate to count on the support of such a knowledgeable sleuth!



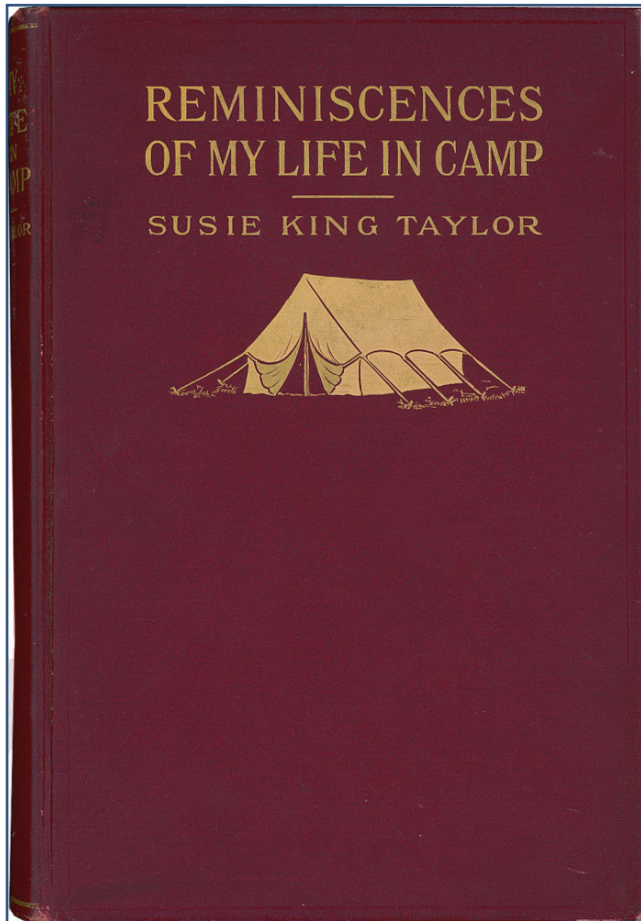
EXPLORE THE WRITINGS OF AFRICAN AMERICAN WOMEN FROM THE WAR

In April, 1862, during the bombardment of Fort Pulaski outside of Savannah, Georgia, an enslaved fourteen-year-old girl named Susie was freed. Born into slavery in 1848, Susie became literate through secret schools taught by other Black women whose work to spread literacy among the enslaved population was illegal in Georgia, where educating African Americans was punished harshly. Her literacy became an important tool during the war and she worked as a night teacher for other formerly enslaved people, in addition to serving as

a nurse and launderer for the First South Carolina Volunteers, the first black regiment in the United States Army.

The specifics of Susie King's fascinating life are known in such detail thanks to her memoir, *Reminiscences of My Camp Life with the 33rd United States Colored Troops, Late 1st S.C. Volunteers*, published in 1902, ten years prior to her death. Summarizing the war, she wrote, "What a wonderful revolution! In 1861 the Southern papers were full of advertisements for 'slaves,' but now, despite all the hindrances and 'race problems,' my people are striving to attain the full standard of all other races born free in the sight of God, and in a number of instances have succeeded. Justice we ask—to be citizens of these United States, where so many of our people have shed their blood with their white comrades, that the stars and stripes should never be polluted."

King was one of several African American women who shared their life stories in print, either through their own writing or through the assistance of others. In 2020, the Library of Congress published, "African American Women Authors of the Civil War Era: A Resource Guide," an online compilation of texts by and about Black women whose lives were impacted by the Civil War. In addition to compiling a list of these works, the resource guide also provides access to digital copies of the text, shares portraits of the authors, and links to other digital resources. To explore the guide, search "African American Women Authors of the Civil War Era" at www.loc.gov. To read Susie King's memoir, visit the Heritage Room of A.K. Smiley Public Library.



Did You Know?

Did you know that it cost less than \$42,000 to build the Lincoln Memorial Shrine in 1931-1932? An accounting of the payments made by the Watchorns to fund the project was published in the *Redlands Daily Facts* newspaper as follows:

A.E. Taylor & Son, Contractors	\$30,661.50
Elmer Grey, Architect	\$2,775.05
Dean Cornwell, Decorating	\$3,000.00
Canvas for Ceiling	\$435.00
Marshall Laird, Furniture	\$1,019.00
B.B. Bell & Co. Lighting Fixures	\$1,000.00
Booklets, Postcards, & Printing	\$2,194.95
Trees & Shrubbery	\$355.00
Postage, Recording Fees, etc.	\$395.95
Insurance	\$25.00
Model of Building	\$50.00
Total Disbursements	\$41,057.55

Today, their gift would be the equivalent of less than \$850,000!

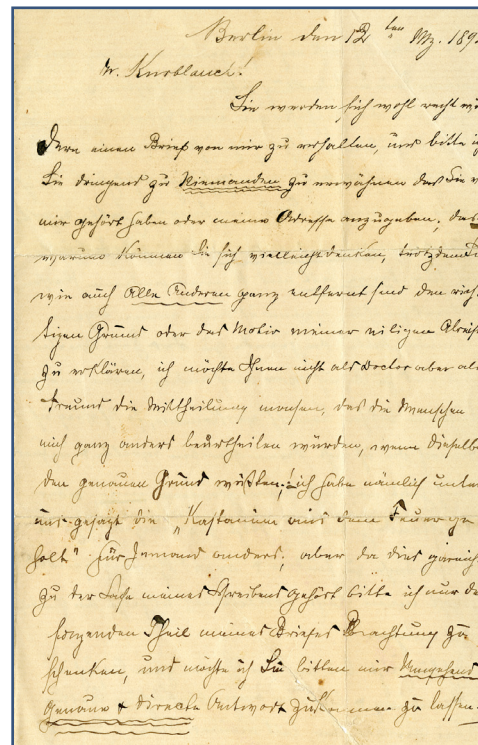
SPRECHEN SIE DEUTSCH?

Among the thousands of letters in the Lincoln Shrine's collections are several written between Frederick Knoblauch and family members in Germany during the American Civil War. Written in German, the letters have stumped staff and volunteers who have set out to transcribe and translate the archive. Why the trouble? The German

of the Knoblauchs' correspondence is different than the language of today.

Prior to the standardization of the German language in the early 20th century, Germans primarily spoke regional dialects, some of which varied greatly from one another. Hailing from Stuttgart, the Knoblauch family likely spoke Swabian German, a dialect that is still spoken by some in the region today, but which declined following the implementation of standardization efforts. Additionally, changes in spelling and grammar over time have contributed to the archaic characteristics of the Knoblauch correspondence, making them difficult for people today to comprehend.

Partial translations by a German speaking volunteer who learned the older form of the language have provided clues about the letters, but more assistance is needed. This is where we hope you can help. If you are familiar with German dialects and want to try your hand at translating the Knoblauch archive, please contact the Heritage Room at heritage@akspl.org or (909)798-7632. Letters can be provided digitally or as photocopies. We hope to hear from you soon!





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