From: Jessica Dumas
To: Jessica Dumas
Subject: [EXTERNAL] Fwd: facebook posts
Date: Tuesday, July 13, 2021 7:11:15 AM
Attachments: Document 11.docx

This email has been received from outside of DOI - Use caution before clicking on links, opening attachments, or responding.

---------- Forwarded message ---------
From: **Layton Carr** <(b) (6) gmail.com>
Date: Mon, May 25, 2020 at 9:47 AM
Subject: facebook posts
To: Jessica Dumas <(b) (6) gmail.com>

Here you go, they look great just a few minor edits
Layton

June 5 -

Photography has come a long way since its beginnings in the early 1800s. During the Civil War, studios used ambrotype, ferrotype, and tintype technology. Today, we've almost entirely abandoned film for digital. But each type of film tends to have associations, whether it be an old polaroid or a color photo from the 70s. Much photography from the Civil War is low-quality, cheaply produced, or with a brownish tone. Here are two images that break that mold - of Union Army Pvt. Francis E. Brownell and Booth conspirator Lewis Payne (Powell). These images are in black and white, with a sharp resolution, stylish haircuts, and, for Powell, hip, modern-looking clothes.

Do you connect differently to this type of image? (should it be plural?)

#NPS #FordsTheatreNHS #AbrahamLincoln #Photography

June 6 -

Today is #NationalEyewearDay! Did you know that Abraham Lincoln had two pairs of glasses on him when he went to Ford's Theatre the night of the assassination? They were given to his son Robert after his death, kept in the family for years, and finally donated to the Library of Congress in 1937 by Lincoln's granddaughter, Mary Lincoln Isham.

What family mementoes do you like to keep and hold on to? (looks good)

#NPS #FordsTheatreNHS #AbrahamLincoln #Glasses

June 7 -

Edwin Booth (1833-1893) was a man whose life coincided strangely with the Lincolns, the assassination, and Ford's Theatre. While his brother John is well-known as the man who killed President Abraham Lincoln, Edwin is lesser known as having saved the life of the president's eldest son, Robert. While awaiting a train in Jersey City, New Jersey, Robert was accidentally pushed and fell into the gap between the platform and the moving cars - only to be pulled back up by the famous actor. Edwin Booth was said to comfort himself in later years with the thought that at least he had saved one Lincoln. This wouldn't be the only odd Lincoln connection, with another coincidence following his June 7th death. Only two days later, the converted government offices in Ford's Theatre would suffer a devastating collapse, killing twenty-two federal clerks, at the very moment of Edwin's funeral.

Do you like to go into strange coincidences and conspiracies, or leave well alone?

June 11 -

Today we recognize #LGBTPrideMonth with the story of a witness to the assassination, Peter Doyle. A complex man, Doyle immigrated to the United States from Ireland at age 8, and enlisted with the Confederacy at 17. He fought, was discharged, was captured by the Union, released, and found work conducting a horse-car (an early trolley) (add in Washington, DC). It was as a conductor that he met Walt Whitman, with whom he would go on to have a long-term romantic friendship. And only a few months later he would find himself at Ford's Theatre on April 15, 1865. He later related:

"I heard the pistol shot. I had no idea what it was, what it meant—it was sort of muffled. I really knew nothing of what had occurred until Mrs. Lincoln leaned out of the box and cried, 'The President is shot!' I needn't tell you what I felt then, or saw. It is all put down in Walt's piece—that piece is exactly right. I saw Booth on the cushion of the box, saw him jump over, saw him catch his foot, which turned, saw him fall on the stage. He got up on his feet, cried out something which I could not hear for the hub-hub and disappeared. I suppose I lingered almost the last person. A soldier came into the gallery, saw me still there, called to me: 'Get out of here! we're going to burn this damned building down!' I said: 'If that is so I'll get out!' "

Have you ever been witness to a historic event?

#NPS #FordsTheatreNHS #AbrahamLincoln

June 13 -

It's #NationalSewingMachineDay! If you visited the Petersen Boarding House a few years ago you might have noticed a sewing machine set up in the side bedroom, a reference to George and Huldah Francis, the room's renters. The Francises rented a room there for over five years and were engaged in sewing machine sales - this advertisement from 1864 lists George Francis as an agent for "Wilcox & Gibb's Sewing Machines". They were at home when the panicked crowds at Ford's Theatre spilled out into the street and George later related to a relative, "The President died in our house, and we witnessed that heartrending scene. I shall never forget that awful night, following too, as it did, one of such general rejoicing…"

Do you like to see historic homes furnished, or do you prefer to use your imagination?

#NPS #FordsTheatreNHS #AbrahamLincoln

June 18 -

Today we honor #NationalCareerNurseAssistantsDay. While nursing was just getting started in the Civil War, it was during a period that saw massive changes in how the wounded and dying were cared for. In a time when 2/3rds of military deaths were caused by disease, not direct combat, the work of well-trained and dedicated nurses and volunteer assistants was vital. Walt Whitman assisted in this capacity, and wrote a poem about his experiences, "The Wound-Dresser", a section of which reads,

"I onward go, I stop,

With hinged knees and steady hand to dress wounds,

I am firm with each, the pangs are sharp yet unavoidable,

One turns to me his appealing eyes—poor boy! I never knew you,

Yet I think I could not refuse this moment to die for you, if that would save you."

What can we all do to thank our nurses?

#NPS #FordsTheatreNHS #AbrahamLincoln #LGBTPrideMonth

From: Jessica Dumas
To: Jessica Dumas
Subject: [EXTERNAL] Fwd: Facebook July 24th to Edit
Date: Tuesday, July 13, 2021 7:59:51 AM

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---------- Forwarded message ---------
From: **Jessica Dumas** <(b) (6) gmail.com>
Date: Mon, Jul 6, 2020 at 10:54 AM
Subject: Facebook July 24th to Edit
To: Layton Carr <(b) (6) gmail.com>

Hello Layton,

Can you look this over and let me know if I got anything wrong?

Thanks!
Jessica

July 24th
President Abraham Lincoln was an incredible leader at a critical time in our nation's history. He was also complex, said different things to different people, and was open to changing his views over time. He is remembered as having "freed the slaves" but that's an easy, and perhaps convenient, oversimplification of his presidency. At various times he disparaged slavery while accepting its legality, considered sending freedmen to Central or South America, reversed a general's order which had prematurely freed people in areas of the South, and later supported limited black male suffrage. It is very possible his views would have continued to evolve had he not been assassinated on April 14, 1865.

How do you feel when you learn challenging or even painful things about our past leaders or heros? How do you reconcile great acts and successes with controversies or even failings?

#NPS #FordsTheatre #AbrahamLincoln #Slavery

Image: Library of Congress

"Foundational Truth 3:
Lincoln was an extraordinary leader, and, like all of us, was a fallible, complex human being, whose legacy continues to evolve."

From: Jessica Dumas
To: Jessica Dumas
Subject: [EXTERNAL] Fwd: Quilt post
Date: Tuesday, July 13, 2021 9:05:41 AM
Attachments: FacebookLaytonSanitaryCommission.docx

This email has been received from outside of DOI - Use caution before clicking on links, opening attachments, or responding.

---------- Forwarded message ---------
From: **Jessica Dumas** <(b) (6) gmail.com>
Date: Tue, Aug 11, 2020 at 9:45 AM
Subject: Re: Quilt post
To: Layton Carr <(b) (6) gmail.com>

Hello Layton,

I think this is a really cool post!

Thanks!
Jessica

On Mon, Aug 10, 2020 at 1:32 PM Layton Carr <(b) (6) gmail.com> wrote:

> Jessica,
> Here is what I wrote for the quilt post. Could you look it over for me?
> Thanks,
> Layton
>
> #MuseumMonday During the Civil War, many relief organizations formed to help the war effort. The most famous of these groups was the United States Sanitary Commission. Founded in 1861, the USSC raised money to support sick and wounded Union soldiers. One effort was fundraising events that included fairs. The first of these fairs was in Lowell, Massachusetts, and quickly others followed at Chicago, Brooklyn, and Philadelphia. At the Philadelphia Sanitary Fair in 1864, Louisa Gibbs and Amanda Seal made this quilt to help raise money. The Sanitary Commission had the quilt signed by President Abraham Lincoln who visited the fair with his wife, Mary, and son, Tad. 55 other prominent Americans signed the quilt. Among them were members of Lincoln's Cabinet (William Seward, Gideon Welles, and Montgomery Blair), generals (Ulysses S. Grant @GrantNPS, Winfield Scott, George McClellan, George Meade, and Benjamin Butler), politicians (future president Andrew Johnson @AndrewJohnsonHomeNPS, Senator Edward Everett, Speaker of the House Schuyler Colfax, and former president Millard Fillmore), and noted literary writers (Henry Wadsworth Longfellow @LongfellowHouseNPS and John Greenleaf Whittier).

Have you or do you know anyone that has made something that had such an impact? (this might need to be tweaked)

#FordsTheatreNPS #AbrahamLincoln #quilts #fairs

Image 1: Quilt made for the 1864 Philadelphia Sanitary Fair. Feel free to zoom into the photo. Other than Lincoln, whose signatures do you see?

Image: Ford’s Theatre National Historic Site Museum Collection, [FOTH 4420]

Image 2: From June 7 to June 28, 1864, the Grand Central Fair took place in Logan Circle park in Philadelphia. Organized by the USSC, the fair raised over a million dollars. On June 16, 1864, President Lincoln visited the fair with wife, Mary, and son, Tad. Lincoln donated 48 signed copies of the Emancipation Proclamation at 10 dollars each.

Image Library of Congress

Image 3:

In this image, you see a view of the main exhibit hall, Union Avenue. Civil engineers Samuel Honeyman Kneass and William Stickland designed this 200,000 square-foot complex that included a 540-foot-long, flag-festooned central hall over which soared gothic arches. Some of the booths that were at fair included: Children’s Clothing, Fine Arts, Arms and Trophies, Brewers, Horse Shoe Machine, Turkish Divan for Smokers, Button-Riveter, Fancy Articles (homemade), Curiosities and Relics, Wax Fruit, Trimmings and Lingerie, Horticulture, Art Gallery, Steam Glass Blower, and Umbrellas and Canes.

#MuseumMonday During the Civil War, many relief organizations formed to help the war effort. The most famous of these groups was the United States Sanitary Commission. Founded in 1861, the USSC raised money to support sick and wounded Union soldiers**, and was a major way for women to volunteer and support the war**. One effort was fundraising events ~~that included~~ **such as** fairs. The first of these fairs was in Lowell, Massachusetts, and **others** quickly ~~others~~ followed ~~at~~ **in** Chicago, Brooklyn, and Philadelphia. At the Philadelphia Sanitary Fair in 1864, Louisa Gibbs and Amanda Seal **brought** ~~made~~ this **homemade** quilt to help raise money. The Sanitary Commission **even** had the quilt signed by President Abraham Lincoln**,** who visited the fair with his wife, Mary, and son, Tad. ~~55~~ **Fifty-five** other prominent Americans **also** signed the quilt **pieces, among** ~~. Among~~ them ~~were~~ members of Lincoln's Cabinet (William Seward, Gideon Welles, and Montgomery Blair), generals (Ulysses S. Grant @GrantNPS, Winfield Scott, George McClellan, George Meade, and Benjamin Butler), politicians (future president Andrew Johnson @AndrewJohnsonHomeNPS, Senator Edward Everett, Speaker of the House Schuyler Colfax, and former president Millard Fillmore), and noted literary writers (Henry Wadsworth Longfellow @LongfellowHouseNPS and John Greenleaf Whittier).

~~**Have you or do you know anyone that has made something that had such an impact? (this might need to be tweaked)**~~

What have you done to support a cause you believe in?

#FordsTheatreNPS #AbrahamLincoln #quilts #fairs **#WomensHistoryEveryDay**

Image 1: Quilt made for the 1864 Philadelphia Sanitary Fair. ~~**Feel free to zoom into the photo. Other than Lincoln, whose signatures do you see?**~~

Image: Ford's Theatre National Historic Site Museum Collection, [FOTH 4420]

Image 2: From June 7 to June 28, 1864, the Grand Central Fair took place in Logan Circle park in Philadelphia. Organized by the USSC, the fair raised over a million dollars. On June 16, 1864, President Lincoln visited the fair with wife, Mary, and son, Tad. Lincoln donated 48 signed copies of the Emancipation Proclamation **to be sold** at 10 dollars each.

Image**:** Library of Congress

Image 3:

In this image, you see a view of the main exhibit hall, Union Avenue. Civil engineers Samuel Honeyman Kneass and William Stickland designed this 200,000 square-foot complex that included a 540-foot-long, flag-festooned central hall over which soared gothic arches. Some of the booths ~~**that were at fair**~~ included: Children′s Clothing, Fine Arts, Arms and Trophies, Brewers, Horse Shoe Machine, Turkish Divan for Smokers, Button-Riveter, Fancy Articles (homemade), Curiosities and Relics, Wax Fruit, Trimmings and Lingerie, Horticulture, Art Gallery, Steam Glass Blower, and Umbrellas and Canes.

Image: Library of Congress ???

From: Jessica Dumas
To: Jessica Dumas
Subject: [EXTERNAL] Fwd: Thematic Social Media Staff Request Draft
Date: Tuesday, July 13, 2021 9:16:37 AM

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---------- Forwarded message ---------
From: **Byers, David R** <David_Byers@nps.gov>
Date: Tue, Sep 1, 2020 at 11:12 AM
Subject: Re: Thematic Social Media Staff Request Draft
To: (b) (6) <(b) (6) gmail.com>

Thanks, Jessica.

This is great, and I don't have any real suggestions on anything to change. Feel free to share with the social media group if you'd like. For the broader staff, this might be more challenging to take in and absorb and I think the best course might be doing that incrementally. Not sure if we talked about on our call on Sunday, but I'm planning on moving to alternating weeks with individual check-in calls and a group call/videocall, probably starting the week of 9/13. This would be a great topic to talk about on one of those calls. I'm thinking that we circulate your email a couple of days before to give people some time to digest, and then have that as part of the group call discussion. I think the most challenging thing will be conveying the idea of "we're just looking for ideas, not fully-formed posts," and I think the examples you include will be really helpful in everybody understanding that. It all also helps lean everybody toward thinking about all the work we do in more thematic ways, which is a great direction to head in.

David Byers
Supervisory Park Ranger
Ford's Theatre National Historic Site
National Mall & Memorial Parks
david_byers@nps.gov
(202) 841-6487

There is nothing so American as our national parks…. The fundamental idea behind the parks…is that the country belongs to the people, that it is in process of making for the enrichment of the lives of all of us. -President Franklin D. Roosevelt, from Glacier NP, 1934

From: Jessica Dumas <(b) (6) gmail.com>
Sent: Sunday, August 30, 2020 1:56 PM
To: Byers, David R <David_Byers@nps.gov>
Subject: [EXTERNAL] Thematic Social Media Staff Request Draft

This email has been received from outside of DOI - Use caution before clicking on links, opening attachments, or responding.

Hi Dave,

I wrote up a draft of the letter to send out to staff explaining our request for thematic social media post ideas. Any suggestions?

Thanks!
Jessica

Hello Ford's Theatre Rangers!

The Social Media Team is reaching out because we'd love your help in planning the stories we tell through Facebook. For Facebook we create and post 3-10 text or video posts a week. These have been based on a basic calendar / schedule of what happened when (anniversaries of births, deaths, battles, speeches, legislation, etc.).

That's been going well, but we'd like to tie our social media more closely to our Foundational Truths and Themes (from our 2018 Interpretive Plan) - and we could really use your help. We are encouraging anyone who is interested to help add to, and improve, our new posting calendar going forward.

What we're hoping is that each person will pick a theme/truth (or two!) that really excites them, do a bit of research on how it connects to Ford's Theatre, the Petersen House, the Lincolns, the Civil War, etc., and find some dates that tie into those stories. We'll then add those dates and stories with their associated theme/truth to the calendar for future posting inspiration. This is totally creative work - we'd love new ideas and to include events / people / groups we don't discuss much already, so feel free to really let your mind roam.

Example:

Theme/Truth: Truth 3: Lincoln was an extraordinary leader, and, like all of us, was a fallible, complex human being, whose legacy continues to evolve

Idea Summary: Lincoln's Peoria Speech in which he gives ideas for what could be done after slavery (sending freedmen to Liberia, allowing them to stay in the country as second-class citizens, or allowing them to stay in the country as political and social equals) shows his

complex evolution on abolition and even equality.

Date: October 16, 1854

OR

Theme/Truth: Theme 5: Memorialization can be a powerful agent of healing and inspiration. It can also be a damaging tool of hagiography that weakens our understanding of human complexity and of our current agency. The preservation and re-creation of Ford's Theatre, and restoration of the Petersen House, invite discussions about how our country memorializes leaders and tragic events, and the continuing role of memorials in today's society.

Idea Summary: Emancipation Memorial in Lincoln Park, Capitol Hill was an early memorialization of Lincoln, funded by freedmen, criticized at the time by Frederick Douglass, and which remains controversial to this day.

Date: Dedicated April 14, 1876

If you're interested, just:
1. Pick a theme or truth you like
2. Do some research, compile a few short ideas for posts, and get some key dates
(You don't actually have to write a Facebook post, we're just getting ideas and dates for now, but if you're particularly enthusiastic about an idea we'd be happy to help you develop it into a post!)
3. Send it to me in this format and I'll add it to our Social Media Calendar for future use:
Theme/Truth:
Idea Summary:
Date:

If anyone has any questions on how to go about this, just ask!

Thanks everyone,
Jessica

I have listed the 2018 Interpretive Plan's Truths and Themes below for easy reference:

FOTH - Foundational Truths

1. The Civil War and John Wilkes Booth's assassination of Abraham Lincoln were motivated by the desire to perpetuate an economic, political and social system of white racial superiority, of which slavery was an integral part.

- Like many people at that time, John Wilkes Booth held white supremacist beliefs. Unlike others, he acted upon this belief by assassinating the president and attempting to disrupt the government. The Civil War and Reconstruction did not resolve questions of who should be

incorporated into the American body politic as full, equal citizens. Efforts to perpetuate white superiority continue today; Ford's Theatre works to counter such efforts. Through exhibitions and in live interpretive programs, visitors to Ford's Theatre will discuss contemporary social issues with an understanding of their roots in the Civil War and Reconstruction.

2. Political violence happened at Ford's Theatre. Such acts are serious and have long-ranging implications for all aspects of society.

- Then and now, people seek to avoid the larger implications of political violence through avoidance or hyper attention to the macabre details of the event. Anti-democratic political violence continues to happen in this country and throughout our world; because of this, Ford's Theatre intentionally makes connections between Lincoln's assassination and other similar events both historical and contemporary. Ford's Theatre asks visitors to consider the role of the assassination in the ongoing struggle for civil and human rights in the United States and asks difficult and enduring questions about the role of violence in a democratic republic.

3. Lincoln was an extraordinary leader, and, like all of us, was a fallible, complex human being, whose legacy continues to evolve.

-Lincoln was simultaneously an extraordinary leader and a polarizing figure with whom large swathes of the U.S. population disagreed vehemently. When we reduce the complexity of our past, we diminish our ability to engage with the complexity of the present. Though we recognize the significance of Ford's Theatre as a place of tragedy and a living memorial to Lincoln's greatness, we engage visitors in a critical analysis of how Americans, and other nations, recognize and memorialize leaders of the past, present and future.

FOTH - Interpretive Themes & Outcomes

Theme 1:
John Wilkes Booth led a conspiracy to assassinate President Abraham Lincoln and topple the U.S. government. The political and racial motivations behind and the implications of Booth's action reverberate over time and to the present day. The desires to shortcut democracy with violence and to impose white supremacy through force remain a part of the American experience. Many parts of Lincoln's complex life offer us tools to better confront these problematic desires.

Outcomes for Theme 1:
-Know Abraham Lincoln's assassination was an act of racially motivated political violence and an action contrary to democratic rule.
-Articulate the story and the intention of the conspiracy and the assassination.
-Identify and feel connection with key players in the assassination story.
-Connect the assassination as an act of political violence to other similar events and critically analyze their justifications and efficacy.
-Consider the consequences of using violence to resolve current individual and political tensions, and what can be done to avoid violence.
-Listen to and share stories of how the belief in white supremacy continues to shape our country and politics today.
-Feel a range of negative emotions about Booth's actions.
-Advocate for and encourage others to peacefully participate in the democratic process.

Theme 2:
Lincoln’s actions as president, and what he was unable to accomplish, continue to shape the country today. The loss of Lincoln’s complex leadership at a crucial time for the country created a void that had far-reaching and profound consequences.

Outcomes for Theme 2:
-Make connections between current issues and the events and motives of April 14/15.
-Empathize with the country’s sense of shock, uncertainty and for some, terror, of April 14/15.
-Think critically about Lincoln as a politician and leader and consider his complexity.
-Identify and feel connection with key players affected by the assassination story.
-Explore how Lincoln came to be seen as a martyr by many different segments of the U.S. population.
-Actively seek out more information about Lincoln, the assassination and Reconstruction.
-Connect with other visitors about Lincoln and/or loss and disruption both personally and in a community.
-Consider how grief and division over Lincoln’s assassination can help us make sense of more recent American history and the politics of the present day.
-Wonder about potential alternate paths for the United States had Lincoln lived. Consider how we might still walk parts of those paths.

Theme 3:
Theatre and stories have the power to move people, build empathy, and to expand our understanding of ourselves and our society. Lincoln's love of people and the performing arts brought him to Ford's Theatre, and today we pay tribute to that love by again offering live performances.

Outcomes for Theme 3:
-Define importance of theatre to Lincoln and connect to why we still present live theatre today.
-Appreciate theatre as a vehicle for exploring human condition and its complexities.
-Support historic site attendance and future shows.
-Attend live performing arts events.
-Read, create and tell stories to help make meaning of our world.
-Practice active and close listening to another visitor’s story.

Theme 4:
Ford’s Theatre is one of the only historic sites in Washington offering a window into the city as it was during the Civil War. The war brought profound changes to the city, many of which are still visible today. The people of Civil War Washington were shaped by Lincoln’s choices as president, but they also influenced him - and his policies - profoundly through every day human interactions. Those interactions and choices continue to shape the city and the nation today.

Outcomes for Theme 4:
-Feel connected to the experience of regular people living in Washington City at the time of Lincoln’s assassination.
-Understand aspects of the urban African American experience before, during, and after the Civil War.

-Imagine what it might have been like to live in such a socially complex city and make connections to the social complexities of today's Washington.
-Understand that D.C. was on the front lines of the Civil War, both geographically and ideologically.
-Make connections between the demographic changes that occurred in Washington in the 1860s and the infrastructure and demographics of the city today.
-Articulate Washington's role as a symbol of our nation and the effect that has had on the city's population, past and present.
-Question why different kinds of historic sites are preserved.
-Examine how institutions and places you are connected to have been shaped by systemic racism and the resistance to it.
-Question stories of African Americans that do not show agency and resilience.
-Go explore D.C. as a city outside of the federal capital and the monumental core, specifically sites related to African-American history.

Theme 5:
Memorialization can be a powerful agent of healing and inspiration. It can also be a damaging tool of hagiography that weakens our understanding of human complexity and of our current agency. The preservation and re-creation of Ford's Theatre, and restoration of the Petersen House, invite discussions about how our country memorializes leaders and tragic events, and the continuing role of memorials in today's society.

Outcomes for Theme 5:
-Critique how we memorialize history in D.C., nationally and internationally.
-See this site as a welcoming space where differing perspectives can seek common ground through a shared experience and the recognition of shared humanity.
-Feel Ford's is a place of evolving ideas and programming about memorialization.
-Understand that memorials usually tell us more about the builders than the events they memorialize.
-Discuss memorialization, memory, and sanctification of leaders with other visitors.
-Return to a previously visited monument for a new look.
-Plan to explore a historic site in your home (including if that is D.C.).

From: Jessica Dumas
To: Jessica Dumas
Subject: [EXTERNAL] Fwd: Social Media - New Thematic Ideas
Date: Tuesday, July 13, 2021 9:20:07 AM
Attachments: T-ThemesAndTruthsHashtags.pdf
ThemesAndTruthsHashtags.docx

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---------- Forwarded message ---------
From: **Jessica Dumas** <(b) (6) gmail.com>
Date: Tue, Sep 1, 2020 at 1:45 PM
Subject: Re: Social Media - New Thematic Ideas
To: David R <David_Byers@nps.gov>, to: (b) (6) <(b) (6) gmail.com>, Layton Carr <(b) (6) gmail.com>, cc: (b) (6) <(b) (6) gmail.com>, Roger Powell <(b) (6) gmail.com>

Greetings Again!

Alternative Title: Hashtags for Everyone!

We had also spoken in July about making hashtags to tie together posts centered on our Interpretive Plan's Themes and Truths. I put a few together for each theme and truth and figured we can look over them as a group and possibly find something better - or safer (some ideas are hard to hashtag without sounding...weird). I also tried to tie a bunch of them into parts of the Gettysburg Address which would be cool if we could do it as a series or something but might just be forcing something that doesn't want to be forced. Those ones are separated from the others by a dashed line.

Just something to look over and possibly discuss tomorrow.

Thanks everyone!
Jessica

On Tue, Sep 1, 2020 at 1:37 PM Jessica Dumas <(b) (6) gmail.com> wrote:

> Hi Everyone!
>
> I pulled together what we talked about in July regarding my ideas for making our interpretation more thematic from the beginning (rather than retro-fitting posts to be appropriate). Here is a draft letter which will hopefully be a basic start to introducing staff to the idea. We can discuss this again in the next meeting.

Thanks!
Jessica

Hello Ford's Theatre Rangers!

The Social Media Team is reaching out because we'd love your help in planning the stories we tell through Facebook. For Facebook we create and post 3-10 text or video posts a week. These have been based on a basic calendar / schedule of what happened when (anniversaries of births, deaths, battles, speeches, legislation, etc.).

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Example:

Theme/Truth: Truth 3: Lincoln was an extraordinary leader, and, like all of us, was a fallible, complex human being, whose legacy continues to evolve

Idea Summary: Lincoln's Peoria Speech in which he gives ideas for what could be done after slavery (sending freedmen to Liberia, allowing them to stay in the country as second-class citizens, or allowing them to stay in the country as political and social equals) shows his complex evolution on abolition and even equality.

Date: October 16, 1854

OR

Theme/Truth: Theme 5: Memorialization can be a powerful agent of healing and inspiration. It can also be a damaging tool of hagiography that weakens our understanding of human complexity and of our current agency. The preservation and re-creation of Ford's Theatre, and restoration of the Petersen House, invite discussions about how our country memorializes leaders and tragic events, and the continuing role of memorials in today's society.

Idea Summary: Emancipation Memorial in Lincoln Park, Capitol Hill was an early memorialization of Lincoln, funded by freedmen, criticized at the time by Frederick Douglass, and which remains controversial to this day.

Date: Dedicated April 14, 1876

If you're interested, just:
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2. Do some research, compile a few short ideas for posts, and get some key dates
(You don't actually have to write a Facebook post, we're just getting ideas and dates for now, but if you're particularly enthusiastic about an idea we'd be happy to help you develop it into a post!)
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- Like many people at that time, John Wilkes Booth held white supremacist beliefs. Unlike others, he acted upon this belief by assassinating the president and attempting to disrupt the government. The Civil War and Reconstruction did not resolve questions of who should be incorporated into the American body politic as full, equal citizens. Efforts to perpetuate white superiority continue today; Ford's Theatre works to counter such efforts. Through exhibitions and in live interpretive programs, visitors to Ford's Theatre will discuss contemporary social issues with an understanding of their roots in the Civil War and Reconstruction.

2. Political violence happened at Ford's Theatre. Such acts are serious and have long-ranging implications for all aspects of society.

- Then and now, people seek to avoid the larger implications of political violence through avoidance or hyper attention to the macabre details of the event. Anti-democratic political violence continues to happen in this country and throughout our world; because of this, Ford's Theatre intentionally makes connections between Lincoln's assassination and other similar events both historical and contemporary. Ford's Theatre asks visitors to consider the role of the assassination in the ongoing struggle for civil and human rights in the United States and asks difficult and enduring questions about the role of violence in a democratic republic.

3. Lincoln was an extraordinary leader, and, like all of us, was a fallible, complex human

being, whose legacy continues to evolve.

-Lincoln was simultaneously an extraordinary leader and a polarizing figure with whom large swathes of the U.S. population disagreed vehemently. When we reduce the complexity of our past, we diminish our ability to engage with the complexity of the present. Though we recognize the significance of Ford's Theatre as a place of tragedy and a living memorial to Lincoln's greatness, we engage visitors in a critical analysis of how Americans, and other nations, recognize and memorialize leaders of the past, present and future.

FOTH - Interpretive Themes & Outcomes

Theme 1:
John Wilkes Booth led a conspiracy to assassinate President Abraham Lincoln and topple the U.S. government. The political and racial motivations behind and the implications of Booth's action reverberate over time and to the present day. The desires to shortcut democracy with violence and to impose white supremacy through force remain a part of the American experience. Many parts of Lincoln's complex life offer us tools to better confront these problematic desires.

Outcomes for Theme 1:
-Know Abraham Lincoln's assassination was an act of racially motivated political violence and an action contrary to democratic rule.
-Articulate the story and the intention of the conspiracy and the assassination.
-Identify and feel connection with key players in the assassination story.
-Connect the assassination as an act of political violence to other similar events and critically analyze their justifications and efficacy.
-Consider the consequences of using violence to resolve current individual and political tensions, and what can be done to avoid violence.
-Listen to and share stories of how the belief in white supremacy continues to shape our country and politics today.
-Feel a range of negative emotions about Booth's actions.
-Advocate for and encourage others to peacefully participate in the democratic process.

Theme 2:
Lincoln's actions as president, and what he was unable to accomplish, continue to shape the country today. The loss of Lincoln's complex leadership at a crucial time for the country created a void that had far-reaching and profound consequences.

Outcomes for Theme 2:
-Make connections between current issues and the events and motives of April 14/15.
-Empathize with the country's sense of shock, uncertainty and for some, terror, of April 14/15.
-Think critically about Lincoln as a politician and leader and consider his complexity.
-Identify and feel connection with key players affected by the assassination story.
-Explore how Lincoln came to be seen as a martyr by many different segments of the U.S. population.
-Actively seek out more information about Lincoln, the assassination and Reconstruction.
-Connect with other visitors about Lincoln and/or loss and disruption both personally and in a community.

-Consider how grief and division over Lincoln’s assassination can help us make sense of more recent American history and the politics of the present day.
-Wonder about potential alternate paths for the United States had Lincoln lived. Consider how we might still walk parts of those paths.

Theme 3:
Theatre and stories have the power to move people, build empathy, and to expand our understanding of ourselves and our society. Lincoln's love of people and the performing arts brought him to Ford's Theatre, and today we pay tribute to that love by again offering live performances.

Outcomes for Theme 3:
-Define importance of theatre to Lincoln and connect to why we still present live theatre today.
-Appreciate theatre as a vehicle for exploring human condition and its complexities.
-Support historic site attendance and future shows.
-Attend live performing arts events.
-Read, create and tell stories to help make meaning of our world.
-Practice active and close listening to another visitor’s story.

Theme 4:
Ford’s Theatre is one of the only historic sites in Washington offering a window into the city as it was during the Civil War. The war brought profound changes to the city, many of which are still visible today. The people of Civil War Washington were shaped by Lincoln’s choices as president, but they also influenced him - and his policies - profoundly through every day human interactions. Those interactions and choices continue to shape the city and the nation today.

Outcomes for Theme 4:
-Feel connected to the experience of regular people living in Washington City at the time of Lincoln’s assassination.
-Understand aspects of the urban African American experience before, during, and after the Civil War.
-Imagine what it might have been like to live in such a socially complex city and make connections to the social complexities of today’s Washington.
-Understand that D.C. was on the front lines of the Civil War, both geographically and ideologically.
-Make connections between the demographic changes that occurred in Washington in the 1860s and the infrastructure and demographics of the city today.
-Articulate Washington’s role as a symbol of our nation and the effect that has had on the city’s population, past and present.
-Question why different kinds of historic sites are preserved.
-Examine how institutions and places you are connected to have been shaped by systemic racism and the resistance to it.
-Question stories of African Americans that do not show agency and resilience.
-Go explore D.C. as a city outside of the federal capital and the monumental core, specifically sites related to African-American history.

Theme 5:
Memorialization can be a powerful agent of healing and inspiration. It can also be a damaging tool of hagiography that weakens our understanding of human complexity and of our current agency. The preservation and re-creation of Ford’s Theatre, and restoration of the Petersen House, invite discussions about how our country memorializes leaders and tragic events, and the continuing role of memorials in today’s society.

Outcomes for Theme 5:
-Critique how we memorialize history in D.C., nationally and internationally.
-See this site as a welcoming space where differing perspectives can seek common ground through a shared experience and the recognition of shared humanity.
-Feel Ford's is a place of evolving ideas and programming about memorialization.
-Understand that memorials usually tell us more about the builders than the events they memorialize.
-Discuss memorialization, memory, and sanctification of leaders with other visitors.
-Return to a previously visited monument for a new look.
-Plan to explore a historic site in your home (including if that is D.C.).

FOTH - Foundational Truths

1. The Civil War and John Wilkes Booth's assassination of Abraham Lincoln were motivated by the desire to perpetuate an economic, political and social system of white racial superiority, of which slavery was an integral part.

#RecognizingRacism
#RecognizingWhiteSupremacy
#WhiteSupremacyInHistory
#RacismInHistory
———————
#TheUnfinishedWork
#TheGreatTaskRemainingBeforeUs
#ANewBirthOfFreedom

2. Political violence happened at Ford's Theatre. Such acts are serious and have long-ranging implications for all aspects of society.

#PoliticalViolenceInHistory
#PoliticalViolenceAndDemocracy
#AmericanTragedy
#LincolnAssassination
#RecognizingViolence
#RecognizingPoliticalViolence

3. Lincoln was an extraordinary leader, and, like all of us, was a fallible, complex human being, whose legacy continues to evolve.

#ComplexHistory
#ComplexLeadersInHistory
#LincolnsEvolution
#EvolvingTowardEquality
#EvolvingTowardJustice
#ComplexHistoryComplexPresent
#MemorializingComplexHistory
———————
#PowerToAddOrDetract

FOTH - Interpretive Themes & Outcomes

Theme 1:
John Wilkes Booth led a conspiracy to assassinate President Abraham Lincoln and topple the U.S. government. The political and racial motivations behind and the implications of Booth's action reverberate over time and to the present day. The desires to shortcut democracy with violence and to impose white supremacy through force remain a part of the American experience. Many parts of Lincoln's complex life offer us tools to better confront these problematic desires.

#ProgressInDemocracy
#ViolenceVsDemocracy
#HowDoesViolenceChangeUs
#ViolenceInPolitics
#LearningDifficultHistory
#DemocracyAndExtremism
_____
#ShallNotHaveDiedInVain

Theme 2:
Lincoln's actions as president, and what he was unable to accomplish, continue to shape the country today. The loss of Lincoln's complex leadership at a crucial time for the country created a void that had far-reaching and profound consequences.

#UnrealizedPotential
#AmericasPotential
#LincolnsPotential
#LincolnsContinuingLegacy
#MotivesThroughHistory
#EventsThatChangeUs
#LincolnManOrMartyr
#AmericanDivisionsAmericanConnections
#ExperimentsInDemocracy
_____
#TestingWhetherThatNationCanLongEndure

Theme 3:
Theatre and stories have the power to move people, build empathy, and to expand our understanding of ourselves and our society. Lincoln's love of people and the performing arts brought him to Ford's Theatre, and today we pay tribute to that love by again offering live performances.

#LincolnsTheatre
#UnderstandingThroughArts
#TheStoriesWeTell

Theme 4:
Ford’s Theatre is one of the only historic sites in Washington offering a window into the city as it was during the Civil War. The war brought profound changes to the city, many of which are still visible today. The people of Civil War Washington were shaped by Lincoln’s choices as president, but they also influenced him - and his policies - profoundly through every day human interactions. Those interactions and choices continue to shape the city and the nation today.

#CivilWarWashington
#ConflictAndCapital
#CapitalAtWar
#HistoricDC
#FavoredHistoryForgottenHistory
_____
#WhoStruggledHere

Theme 5:
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#RestoreAndRemember
#WhatWeRemember
#WhoWeValue
#BiasedHindsight
_____
#WhatWeSayHere
#NeverForgetWhatTheyDidHere
#AltogetherFittingAndProper

FOTH - Foundational Truths

1. The Civil War and John Wilkes Booth's assassination of Abraham Lincoln were motivated by the desire to perpetuate an economic, political and social system of white racial superiority, of which slavery was an integral part.

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#RecognizingWhiteSupremacy
#WhiteSupremacyInHistory
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———————
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#TheGreatTaskRemainingBeforeUs
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#PoliticalViolenceAndDemocracy
#AmericanTragedy
#LincolnAssassination
#RecognizingViolence
#RecognizingPoliticalViolence

3. Lincoln was an extraordinary leader, and, like all of us, was a fallible, complex human being, whose legacy continues to evolve.

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#ComplexLeadersInHistory
#LincolnsEvolution
#EvolvingTowardEquality
#EvolvingTowardJustice
#ComplexHistoryComplexPresent
#MemorializingComplexHistory
———————
#PowerToAddOrDetract

FOTH - Interpretive Themes & Outcomes

Theme 1:
John Wilkes Booth led a conspiracy to assassinate President Abraham Lincoln and topple the U.S. government. The political and racial motivations behind and the implications of Booth's action reverberate over time and to the present day. The desires to shortcut democracy with violence and to impose white supremacy through force remain a part of the American experience. Many parts of Lincoln's complex life offer us tools to better confront these problematic desires.

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#ViolenceVsDemocracy
#HowDoesViolenceChangeUs
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#DemocracyAndExtremism
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Theme 2:
Lincoln's actions as president, and what he was unable to accomplish, continue to shape the country today. The loss of Lincoln's complex leadership at a crucial time for the country created a void that had far-reaching and profound consequences.

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#ExperimentsInDemocracy
_____
#TestingWhetherThatNationCanLongEndure

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Theme 4:
Ford's Theatre is one of the only historic sites in Washington offering a window into the city as it was during the Civil War. The war brought profound changes to the city, many of which are still visible today. The people of Civil War Washington were shaped by Lincoln's choices as president, but they also influenced him - and his policies - profoundly through every day human interactions. Those interactions and choices continue to shape the city and the nation today.

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#ConflictAndCapital
#CapitalAtWar
#HistoricDC
#FavoredHistoryForgottenHistory
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#WhoStruggledHere

Theme 5:
Memorialization can be a powerful agent of healing and inspiration. It can also be a damaging tool of hagiography that weakens our understanding of human complexity and of our current agency. The preservation and re-creation of Ford's Theatre, and restoration of the Petersen House, invite discussions about how our country memorializes leaders and tragic events, and the continuing role of memorials in today's society.

#RestoreAndRemember
#WhatWeRemember
#WhoWeValue
#BiasedHindsight
———————
#WhatWeSayHere
#NeverForgetWhatTheyDidHere
#AltogetherFittingAndProper

From: Jessica Dumas
To: Jessica Dumas
Subject: [EXTERNAL] Fwd: Social Media Hashtags & Next Week"s Meeting
Date: Tuesday, July 13, 2021 9:20:42 AM
Attachments: BrainstormingCopyThemesAndTruthsHashtags.pdf

This email has been received from outside of DOI - Use caution before clicking on links, opening attachments, or responding.

---------- Forwarded message ---------
From: **Jessica Dumas** <(b) (6) gmail.com>
Date: Wed, Sep 9, 2020 at 4:29 PM
Subject: Social Media Hashtags & Next Week's Meeting
To: Byers, David R <david_byers@nps.gov>, Layton Carr <(b) (6) gmail.com>, Christopher Dewell <(b) (6) gmail.com>, Jenny Davis <(b) (6) gmail.com>, Roger Powell <(b) (6) gmail.com>

Hello Social Media Team,

Sorry I missed the tail end of today's meeting. This is to confirm (and check with Dave) that our meeting next Wednesday will be 11-12, which we thought would accommodate the "Interprecon 2020" taking place 12-5 Tuesday and Wednesday.

We discussed the Themes / Truths email and the Hashtags email I sent out last week. It seems like there is no dissent to the Themes / Truths email being used to explain the plan to FOTH staff.

While there is some question about the effectiveness of hashtags for Facebook, it seems that people are generally in favor of having them match Lincoln quotes when possible (and not necessarily all from the Gettysburg Address - by branching out a bit we'll have even better options). To that end I am re-sending the Themes & Truths PDF (more clearly labeled) with the hope that those with more Lincoln Speech Quote Knowledge may brainstorm ideas of awesome hashtags & good quote references.

Then, in addition to any other agenda items, when we meet next week we will have assembled enough hashtags that we can narrow it down to one good one for each Theme / Truth, whether or not it ends up being reasonable to have them be quote-related.

Thanks!
Jessica

FOTH - Foundational Truths

1. The Civil War and John Wilkes Booth's assassination of Abraham Lincoln were motivated by the desire to perpetuate an economic, political and social system of white racial superiority, of which slavery was an integral part.

Regular Hashtags:
#RecognizingRacism
#RecognizingWhiteSupremacy
#WhiteSupremacyInHistory
#RacismInHistory

———————

Gettysburg Quote-Based Hashtags:
#TheUnfinishedWork
#TheGreatTaskRemainingBeforeUs
#ANewBirthOfFreedom

2. Political violence happened at Ford's Theatre. Such acts are serious and have long-ranging implications for all aspects of society.

Regular Hashtags:
#PoliticalViolenceInHistory
#PoliticalViolenceAndDemocracy
#AmericanTragedy
#LincolnAssassination
#RecognizingViolence
#RecognizingPoliticalViolence

———————

What might work for Truth 2-relevant speech/quote-based hashtags?

3. Lincoln was an extraordinary leader, and, like all of us, was a fallible, complex human being, whose legacy continues to evolve.

Regular Hashtags:
#ComplexHistory
#ComplexLeadersInHistory
#LincolnsEvolution
#EvolvingTowardEquality
#EvolvingTowardJustice
#ComplexHistoryComplexPresent
#MemorializingComplexHistory

———————

Gettysburg Quote-Based Hashtags:
#PowerToAddOrDetract

FOTH - Interpretive Themes & Outcomes

Theme 1:
John Wilkes Booth led a conspiracy to assassinate President Abraham Lincoln and topple the U.S. government. The political and racial motivations behind and the implications of Booth's action reverberate over time and to the present day. The desires to shortcut democracy with violence and to impose white supremacy through force remain a part of the American experience. Many parts of Lincoln's complex life offer us tools to better confront these problematic desires.

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#HowDoesViolenceChangeUs
#ViolenceInPolitics
#LearningDifficultHistory
#DemocracyAndExtremism

———————

Gettysburg Quote-Based Hashtags:
#ShallNotHaveDiedInVain

Theme 2:
Lincoln's actions as president, and what he was unable to accomplish, continue to shape the country today. The loss of Lincoln's complex leadership at a crucial time for the country created a void that had far-reaching and profound consequences.

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#LincolnsPotential
#LincolnsContinuingLegacy
#MotivesThroughHistory
#EventsThatChangeUs
#LincolnManOrMartyr
#AmericanDivisionsAmericanConnections
#ExperimentsInDemocracy

———————

Gettysburg Quote-Based Hashtags:
#TestingWhetherThatNationCanLongEndure

Theme 3:
Theatre and stories have the power to move people, build empathy, and to expand our understanding of ourselves and our society. Lincoln's love of people and the performing arts brought him to Ford's Theatre, and today we pay tribute to that love by again offering live performances.
Regular Hashtags:
#LincolnsTheatre
#UnderstandingThroughArts
#TheStoriesWeTell
_____
What might work for Theme 3-relevant speech/quote-based hashtags?

Theme 4:
Ford’s Theatre is one of the only historic sites in Washington offering a window into the city as it was during the Civil War. The war brought profound changes to the city, many of which are still visible today. The people of Civil War Washington were shaped by Lincoln’s choices as president, but they also influenced him - and his policies - profoundly through every day human interactions. Those interactions and choices continue to shape the city and the nation today.
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Theme 5:
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#RestoreAndRemember
#WhatWeRemember
#WhoWeValue
#BiasedHindsight
_____
Gettysburg Quote-Based Hashtags:
#WhatWeSayHere
#NeverForgetWhatTheyDidHere
#AltogetherFittingAndProper

From: Jessica Dumas
To: Jessica Dumas
Subject: [EXTERNAL] Fwd: Harriet Tubman Post
Date: Monday, August 30, 2021 2:18:46 PM

This email has been received from outside of DOI - Use caution before clicking on links, opening attachments, or responding.

---------- Forwarded message ---------
From: **Jessica Dumas** <(b) (6) gmail.com>
Date: Sat, Jan 2, 2021 at 5:15 PM
Subject: Harriet Tubman Post
To: Jenny Davis <(b) (6) gmail.com>

Hi Jenny,

Could you look over this post on Harriet Tubman to see if I'm striking the right tone?

Thanks!
Jessica

Abraham Lincoln is known for his complex, and evolving, views on slavery. These views, and his public expression of them, changed over the course of his life. Harriet Tubman, on the other hand, did not have the benefit of being comfortably removed from the question of slavery. She was born into it, on the Eastern Shore of Maryland, around 1822, suffering greatly until she self-emancipated by running away in 1849. Not content to only free herself, she returned to Maryland some dozen times to cumulatively free around 70 people, mostly family and friends. In addition, she served as a spy, scout, and nurse during the war, to great effect.

While Harriet Tubman never met Abraham Lincoln, she had evolving views on him as well. In selections of an interview published in The Chautauquan in 1896, she related how she didn't like Lincoln at first. This stemmed from the injustice that Black soldiers were making considerably less than their white counterparts for the majority of the war, which led many Black Massachusetts volunteers to refuse their pay for months on principle. Tubman's opinion only changed after she spoke with Sojourner Truth, who had a better opinion of the president and who had went on to meet with him. Following the assassination, Tubman regretted having never met Lincoln.

Harriet Tubman and Abraham Lincoln were open to changing their views over time. What have you had a change of view on?

Image: Library of Congress

From: Jessica Dumas
To: Jessica Dumas
Subject: [EXTERNAL] Fwd: Recommending the book Lincoln and the Thirteenth Amendment
Date: Monday, August 30, 2021 2:36:52 PM

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---------- Forwarded message ---------
From: **Christopher Dewell** <(b) (6) gmail.com>
Date: Tue, Feb 2, 2021 at 1:01 PM
Subject: Re: Recommending the book Lincoln and the Thirteenth Amendment
To: Jessica Dumas <(b) (6) gmail.com>

Hi Jessica,

Thanks for this useful feedback. Any book that is well written on a complex subject, and doesn't prove to be a reading slog is worth it.

I'm off the rest of this week, but perhaps we could touch base again to chat next week.

Cheers,

Chip

On Tue, Feb 2, 2021 at 12:57 PM Jessica Dumas <(b) (6) gmail.com> wrote:

> Hi Chip,
>
> Thanks for sending this out! I have always adored approaching history from an interdisciplinary angle, and it seems to have worked particularly well here. As I learn more about Lincoln I'm struck, as you noted, by his early strict adherence to the Constitution, so far outside of my own view that I need frequent reminding. And especially after slogging through Foner's Reconstruction and now Reynold's Abe the idea of presenting research and a well-supported argument in under 400 pages sounds especially good!
>
> Thank you,
> Jessica
>
> Sent from my iPhone
>
> > On Jan 27, 2021, at 2:53 PM, Christopher Dewell <(b) (6) gmail.com> wrote:
> >
> >

> Hi Layton, Jessica, Jenny, and Roger,
>
> I wish I did this for more Lincoln books, but I wanted to recommend this book in particular. We talk a lot about the Thirteenth Amendment in our social media calls and in general, and I found this book particularly worthwhile.
>
> For what it's worth, please find a précis for the work below and as an attachment.
>
> All the best,
>
> Chip
> _____
>
> Samito, Christian G. Lincoln and the Thirteenth Amendment. Carbondale, IL: Southern Illinois University Press, 2015, 171 pages. (ISBN 978-0-8093-3424-7)
>
> Among the dozen books I have read in the Concise Lincoln Library series from Southern Illinois University Press, the bulk are written by professional historians. The most recent addition is an enjoyable departure from scholar Christian Samito. Samito, trained as both a lawyer and historian, draws on both realms admirably in Lincoln and the Thirteenth Amendment. It is Samito's skill in explaining the relevance of the Constitution in both Lincoln's life and in American jurisprudence that makes this work particularly worthwhile.
>
> For the bulk of Abraham Lincoln's life, the Constitution was held as a sacrosanct document. Potential amendments were viewed as inevitably tainting what the founders had created, and even if the Constitution was imperfect, it was the closest to perfection any civilization had achieved. Congressman Lincoln in 1848 spoke of the Constitution on the House floor offering that, "It can scarcely be made better than it is. New provisions would introduce new difficulties, and thus create and increase appetite for still further change." (p. 6)
>
> Lincoln was not alone. From the 1830s to the 1850s staunch abolitionists and recalcitrant slaveholders balked at the idea of formulating new amendments. Secession by the Southern states and the Civil War would dramatically alter opposition to a new amendment. The conflict, and the need to move beyond it, paved the way for the Thirteenth Amendment which abolished slavery. If the Emancipation Proclamation hinged on military necessity during the war, the Thirteenth Amendment once and for all outlawed the "peculiar institution". It should not be lost—in understanding the history of the Constitution—that the Thirteenth Amendment was the first time the word "slavery" directly appeared in this cherished document.
>
> Samito details throughout this monograph how Lincoln approached the Constitution, and how Lincoln viewed the prosecution of the war and Reconstruction in terms of the executive and legislative branches. Lincoln's gradually increasing receptivity towards an amendment eliminating slavery was shared by many serving in the U.S. House and Senate. Samito posits, correctly, that Lincoln likely enjoyed the understated simplicity of the Thirteenth. The wording struck a middle course between more radical Republicans and reluctant Southerners who were critical to securing the 10 percent of voters in the renegade states to pledge their loyalty to the Union and renounce slavery. It addressed for the first time the stark incongruities between the spirit of the Declaration of Independence and the

Constitution. And it opened the way for new citizenship rights in the form of the Civil Rights Act of 1866 and subsequent legislation.
>
> A minor deficiency in Samito's work is the reading slog in his chapter on "The Final Vote". The overarching narrative is often lost as Samito sifts through cryptic minutiae to attempt to decipher why Congress members were absent for the vote on the amendment resolution, if backroom deals were made, and whether bribes were doled out. While the answers to these questions are almost all inconclusive, those who read history widely will appreciate his due diligence. I suspect general readers will not. This chapter, however, does not significantly weaken the work in total. Lincoln and the Thirteenth Amendment is a welcome addition to anyone wanting to expand their understanding of the sixteenth president's long legacy.
> (C.Dewell – 2021.01.27)
>

From: Jessica Dumas
To: Jessica Dumas
Subject: [EXTERNAL] Fwd: Twitter 04/14 Review
Date: Tuesday, August 31, 2021 9:26:46 AM
Attachments: 04.14 Assassination Tweets.pdf

This email has been received from outside of DOI - Use caution before clicking on links, opening attachments, or responding.

---------- Forwarded message ---------
From: **Jessica Dumas** <(b) (6) gmail.com>
Date: Sun, Apr 11, 2021 at 12:15 PM
Subject: Twitter 04/14 Review
To: Jenny Davis <(b) (6) gmail.com>

Hi Jenny,

I made a ton, but I'm not sure what is useful, necessary, helpful.
What do you think?

Jessica

“5:00”, 04/13 (or sooner, like now-ish)

Over the next few weeks our site will interpret the tragic and complex story of Abraham Lincoln’s death. To organize these posts, we will use the following tags for stories about #Lincoln, the conspirators, and the funeral:

#RememberingLincoln
#HuntForJWB
#FuneralTrain

8:00 am, 04/14

The morning of April 14, the Lincolns sit down for their last breakfast together as a family. Robert has brought news from the surrender at #Appomattox Court House, increasing hopes of an end to the war.

#RememberingLincoln

11:00 am, 04/14

Lincoln’s last cabinet meeting:

“At a Cabinet meeting yesterday, at which general Grant was present, the subject of the state of the country and the prospects of speedy peace were discussed. The President was very cheerful and hopeful…”

Edwin Stanton, telegram

#RememberingLincoln

3:00 pm, 04/14

Following lunch, #Lincoln briefly meets with #AndrewJohnson for the first time since the inauguration a few weeks prior. Johnson had replaced Hannibal Hamlin of #Maine as Vice President for Lincoln’s second term.

#RememberingLincoln

5:00 pm, 04/14

#Lincoln and Mary take a carriage ride to visit the ironclad monitor ship, USS Montauk. She later wrote, *"During the drive he was so gay that I said to him, laughingly, 'Dear husband, you almost startle me by your great cheerfulness…'".*

Mary Lincoln, newspaper

#RememberingLincoln

7:00 pm, 04/14

#Lincoln meets with #Illinois Governor Richard James Oglesby. In 1860, Oglesby wanted to promote Lincoln at the nominating convention in Decatur. He found and displayed some rails Lincoln had split years earlier and Lincoln the humble rail-splitter was born.

#RememberingLincoln

7:30 pm. 04/14

#Lincoln meets with Schuyler Colfax, the Speaker of the House, before Colfax's big trip west. They discuss #Reconstruction and other issues. Colfax declines an invitation to Ford's for that night, only to pay his respects hours later at the #PetersenHouse.

#RememberingLincoln

8:30 pm, 04/14

At Ford's, *"Suddenly there was a cheering welcome, the acting ceased temporarily out of respect to the entering Presidential party…I saw in the aisle a few feet behind me, President Lincoln, Mrs. Lincoln, Major Rathbone and Miss Harris."*

Charles Leale, book

#RememberingLincoln

9:00 pm, 04/14

That evening, John Wilkes Booth finalized his plans - multiple assassinations would be carried out simultaneously by multiple conspirators. He rides his horse to Ford's Theatre and then heads to the Star Saloon, adjacent. There he will drink until around 10:00 p.m.

#HuntForJWB

9:30 pm, 04/14

Secretary of War Edwin Stanton returns to his home after visiting with Secretary of State William Seward, who was recovering in bed following a terrible carriage accident the week prior.

#RememberingLincoln
#HuntForJWB

10:00 pm, 04/14

George Atzerodt, a conspirator assigned to kill Vice President Andrew Johnson that night, waits uneasily at the Kirkwood Hotel. He drinks heavily while deciding what to do. Will he shoot the Vice President? In the end…no. He abandons the plan and flees the city.

#HuntForJWB

10:05 pm?, 04/14

John Wilkes Booth reenters Ford's Theatre, and makes his way to the president's box. A famous actor, he easily gains entry. Hiding in the small hallway leading to the box, Booth waits for a joke and a laugh to cover his attack.

#HuntForJWB

10:15 pm, 04/14

Lincoln is shot, *"…the report of a pistol was heard, and a short time after I saw a man in mid-air leaping from the President's box…Then followed cries that the President had been murdered, interspersed with cries of 'Kill the murderer!'…"*

Charles Leale, book

#RememberingLincoln

10:25 pm, 04/14

#Lincoln is carried from the theater, *"I saw a man standing at the door of Mr. Petersen's house…holding a lighted candle in his hand and beckoning us to enter. This we did, not having been interrupted in the slightest by the throngs in the street…"*

Charles Leale

#RememberingLincoln

10:30 pm, 04/14

David Herold waits with horses while Lewis Powell, conspirator, forces his way into the home of William Seward under the pretense of delivering medicine. He attacks the Secretary's two sons, a male army nurse, Seward himself, and another before fleeing the scene.

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10:45 pm, 04/14

Edwin Stanton arrives at the #PetersenHouse, *"…the great War Secretary…promptly arrived and recognized at that critical period…the necessity of a head to our Government and…established a branch of his War Department in an adjoining room."*

Charles Leale, book

#RememberingLincoln

11:30 pm?, 04/14

Telegram:

Col. G. W. Gile,

…detail a commissioned officer and ten enlisted men to accompany train which leaves the city…Shortly after leaving the city the officer in charge will search every car in the train and arrest, if found, J. Wilkes Booth…

J.H. Taylor

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11:45?, 04/14

Telegram:

General Slough, …

Attempts have been made upon the lives of Mr. Lincoln and Secretary Seward. It is not known in which direction the assassin has escaped. Have all your police and detectives out, and see that no one leaves the city…

C.C. Augur

#HuntForJWB

11:50 pm, 04/14

Booth and Herold arrive at the Surratt Tavern in Clinton, #Maryland. John Lloyd, who was running the tavern, hands them guns and binoculars he had been keeping under Mary Surratt's instructions. Lloyd's testimony would later help convict Mary Surratt.

#HuntForJWB

From: Jessica Dumas
To: Jessica Dumas
Subject: [EXTERNAL] Fwd: 04/14-04/15 Tweets
Date: Tuesday, August 31, 2021 9:28:56 AM
Attachments: AssassinationCommemorationTelegramsForDave.pdf

This email has been received from outside of DOI - Use caution before clicking on links, opening attachments, or responding.

---------- Forwarded message ---------
From: **Jessica Dumas** <(b) (6) gmail.com>
Date: Tue, Apr 13, 2021 at 6:35 PM
Subject: 04/14-04/15 Tweets
To: Byers, David R <david_byers@nps.gov>

Hi Dave,

Again, this is pretty messy, and not all of Jenny's and Layton's suggestions are in, but this is roughly what's going out. If you realize something maybe shouldn't go out - just let me know.

Thanks!

Jessica

“6:30”, 04/13 (or sooner, like now-ish) Ford’s Mourning

Over the next few weeks our site will interpret the tragic and complex story of Abraham Lincoln’s death. To organize these posts, we will use the following tags for stories about #Lincoln, the conspirators, and the funeral:

#RememberingLincoln
#HuntForJWB
#FuneralTrain

8:00 am, 04/14 Lincoln Breakfast

The morning of April 14, the Lincolns sit down for what would be their last breakfast together. Robert has brought news from the surrender at #Appomattox Court House, increasing hopes of an end to the war.

#RememberingLincoln

11:00 am, 04/14 White House Cabinet Meeting

Lincoln holds his last cabinet meeting, “At a Cabinet meeting yesterday, at which general Grant was present, the subject of the state of the country and the prospects of speedy peace were discussed. The President was very cheerful and hopeful…”

Edwin Stanton

#RememberingLincoln

3:00 pm, 04/14 Andrew Johnson Last Meeting

Following lunch, #Lincoln briefly meets with #AndrewJohnson for the first time since the inauguration a few weeks prior. Johnson had replaced Hannibal Hamlin of #Maine as Vice President for Lincoln’s second term.

#RememberingLincoln

5:00 pm, 04/14 Montauk Lithograph

#Lincoln and Mary take a carriage ride to visit the ironclad monitor ship, USS Montauk. She later wrote, *"During the drive he was so gay that I said to him, laughingly, 'Dear husband, you almost startle me by your great cheerfulness…'".*

Mary Lincoln, newspaper

#RememberingLincoln

7:00 pm, 04/14 Richard James Oglesby

#Lincoln meets with #Illinois Governor Richard James Oglesby. In 1860, Oglesby wanted to promote Lincoln at the nominating convention in Decatur. He found and displayed some rails Lincoln had split years earlier and Lincoln the humble rail-splitter was born.

#RememberingLincoln

7:30 pm. 04/14 Schuyler Colfax

#Lincoln meets with Schuyler Colfax, the Speaker of the House, before Colfax's big trip west. They discuss #Reconstruction and other issues. Colfax declines an invitation to Ford's for that night, only to pay his respects hours later at the #PetersenHouse.

#RememberingLincoln

8:30 pm, 04/14 Theatre Exterior

At Ford's, *"Suddenly there was a cheering welcome, the acting ceased temporarily out of respect to the entering Presidential party…I saw in the aisle a few feet behind me, President Lincoln, Mrs. Lincoln, Major Rathbone and Miss Harris."*

Charles Leale, book

#RememberingLincoln

9:00 pm, 04/14 Star Saloon

That evening, John Wilkes Booth finalized his plans - multiple assassinations would be carried out simultaneously by multiple conspirators. He rides his horse to Ford's Theatre and then heads to the Star Saloon, adjacent. There he will drink until around 10:00 p.m.

#HuntForJWB

9:30 pm, 04/14 Secretary of War Edwin Stanton

Secretary of War Edwin Stanton returns to his home after visiting with Secretary of State William Seward, who was recovering in bed following a terrible carriage accident the week prior.

#RememberingLincoln
#HuntForJWB

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#RememberingLincoln

10:25 pm, 04/14 Carl Bersch

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Charles Leale

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#HuntForJWB

12:00 am?, 04/15

Telegram:

Colonel Sewall, Annapolis:

Permit no boats to leave Annapolis until further orders. Arrest all suspicious persons. No trains will be allowed to pass over the road. Suppress any outbreak…

Saml. B. Lawrence

#HuntForJWB

12:20 am, 04/15

Telegram:

Lieutenant-General Grant, …

The President [Lincoln] was assassinated at Ford's Theater at 10.30 to-night and cannot live. The wound is a pistol-shot through the head…return to Washington immediately. Please answer on receipt…

Thos. T. Eckert, Major & c.

#HuntForJWB

2:00 am, 04/15

The DC city police visit the Surratt boarding house in modern-day Chinatown and question Mary Surratt about John Wilkes Booth and her son, John Surratt Jr., a Confederate spy. Mary Surratt lies to the police and withholds evidence, and they leave her alone, for now.

#HuntForJWB

3:00 a.m., 04/15

Telegram:

Brigadier-General Morris, …

Make immediate arrangements for guarding thoroughly every avenue leading into Baltimore, and if possible arrest J. Wilkes Booth, the murderer of President Lincoln…

Edwin M. Stanton
Secretary of War

#HuntForJWB

3:30 p.m., 04/15

Telegram:

Major-General Dix, …

The President [Lincoln] still breathes, but is quite insensible, as he has been ever since he was shot… Mr. Seward has rallied, and it is hoped he may live. Frederick Seward's condition is very critical…

Edwin M. Stanton

#HuntForJWB

03:50 am, 04/15

Booth and Herold arrive at Doctor Samuel Mudd's home in Waldorf, #Maryland. The doctor would have recognized Booth from earlier, when he helped him buy a horse to use in his plot. This evening he will set Booth's broken leg, injured sometime earlier in the escape.

#HuntForJWB

4:00 a.m., 04/15

Telegram:

General Slough, …

The murderer of the President [Lincoln] is undoubtedly J. Wilkes Booth, the actor. The other party is a smooth-faced man, quite stout. You had better have a squad of cavalry sent down toward the Occoquan [river] to intercept…

C.C. Augur

#HuntForJWB

06:00 am, 04/15

"…grief was on every countenance when I replied that the President [Lincoln] could survive but a short time. The [Black] people especially — and there were at this time more of them, perhaps, than of whites — were overwhelmed with grief."

Gideon Welles, diary

#RememberingLincoln

7:22 am, 04/15

At 7:22 Lincoln dies, *"The utmost silence pervaded, broken only by the sounds of strong men's tears…The President breathed heavily until a few minutes before he breathed his last, then his breath came easily, and he passed off very quietly."*

James Tanner, letter

#RememberingLincoln

9:00 am?, 04/15

Telegram:

Mrs. U.S. Grant,
Burlington:

I am requested by the lieutenant-general [Grant] to inform you of his safe arrival. Please inform Mrs. Dent. The President [Lincoln] died this morning. There are still hopes of Secretary Seward's recovery.

S.H. Beckwith

#RememberingLincoln

11:00 am?, 04/15

Telegram:

Major-General Augur,…

GENERAL: Should either of the murderers or assassins of last night be caught put them in double irons and convey them…to the commander of the navy-yard, who has orders to receive them and to confine them on the monitor [ship]…

H. W. Halleck

#HuntForJWB

1:00 pm?, 04/15

Telegram:

B.B. Hough, …

The President [Lincoln] murdered; Mr. Seward and son nearly so. One of the murderers, J. Wilkes Booth, actor…Twenty-five years old, five feet eight inches high, dark hair and mustache…Use all efforts to secure him.

J.L. McPhail

#HuntForJWB

3:25 p.m., 04/15

Telegram:

H. S. Olcott,
New York:

I desire your services. Come to Washington at once, and bring your force of detectives with you. Answer.

Edwin M. Stanton, Secretary of War

#HuntForJWB

5:00 p.m.?, 04/15

Telegram:

Brigadier-General Morris,…

The major-general commanding this department is authorized to offer a reward of $10,000 for the apprehension of the assassin of the President [Lincoln] of the United States and the Secretary of State…
…
J.H. Taylor

#HuntForJWB

6:00p.m.?, 04/15

Telegram:

Hon. E.M. Stanton, …

Your dispatch announcing the death of president Lincoln has been received. His death at this crisis is the greatest national calamity that could befall us. He will be mourned as the second Father of his Country.

John J. Peck

#RememberingLincoln

7:00 pm, 04/15

After resting at Mudd's home, Booth and Herold continue in their desperate escape south, where they dream of being received as heroes. Assisted by locals who had not yet heard the news, they make it to Zekiah Swamp. Mudd will lie to soldiers when later questioned.

#HuntForJWB

8:40 p.m., 04/15

Telegram:

Hon. E.G. Spaulding,

…The assailant of Mr. Seward has been known here by the name of G. A. Atzerodt. He is twenty-six or twenty-eight years old, five feet eight inches tall…believed to have left this city at 6.30 in the Baltimore train.

C. A. Dana

#HuntForJWB

From: Jessica Dumas
To: Jessica Dumas
Subject: [EXTERNAL] Fwd: Even More Facebook Posts!
Date: Tuesday, August 31, 2021 2:27:08 PM

This email has been received from outside of DOI - Use caution before clicking on links, opening attachments, or responding.

---------- Forwarded message ---------
From: **Jessica Dumas** <(b) (6) gmail.com>
Date: Mon, Jun 14, 2021 at 1:04 PM
Subject: Even More Facebook Posts!
To: (b) (6) <(b) (6) gmail.com>

Facebook Posts

Before there were 3-D movies there were...stereographs! Popular in the 1800s, these could be easily popped into a portable viewer. The mind of the observer would then combine the two, slightly different, images into an immersive experience! In this case, it would look as if Abraham Lincoln were right in front of you!

Do you like 3-D experiences, or do they make you sick?

https://www.loc.gov/item/2002736595/

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Abraham Lincoln appears in this photo with his two close secretaries: John Hay and John Nicolay. Hay wrote about the experience in his diary, “Went with Mrs. Ames to Gardner's Gallery & were soon joined by Nico (John G. Nicolay) and the Prest. We had a great many pictures taken ... some of the Prest. the best I have seen. ... Nico & I immortalized ourselves by having ourselves done in a group with the Prest.”

Have you ever had your photo taken with someone famous? Did you know them or was it a chance occurrence?

https://www.loc.gov/item/2009630694/

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A little black dress is often seen as a fashion must-have - but was Mary Lincoln (or anyone of the era) really dressed in black all the time? While black was certainly a popular color for clothing in the period, the use of black and white photography can give an inaccurate perception of people living in a world without color. The reality was far from it, with bright colors, even ones we might consider terribly garish today, in use. Strong fabric colors can be seen in this purple velvet day dress Mary Lincoln owned, a jewel-tone which contrasts nicely with the white satin piping and mother-of-pearl buttons.

https://www.loc.gov/item/2017892979/

https://americanhistory.si.edu/collections/search/object/nmah_1359703

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Abraham and Mary Lincoln enjoyed spending summers with their family in the “cottage” of the Old Soldiers’ Home. Four miles north of the White House, it was a calming retreat from the activity, and politics, of Civil War Washington.

Would you like to have a summer cottage getaway? Where would you choose?

https://www.loc.gov/item/2010630290/

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Numerous busts have been made to memorialize Abraham Lincoln over the years, and are currently available at every price point.

Do you like the idea of having a bust of someone you admire in your home? If yes, who would you choose? Where would you display it?

https://www.loc.gov/item/2002709725

_____

This image shows the first inauguration of Abraham Lincoln in 1861, back when the inauguration was in March (note the bare trees).

Have you ever been to a presidential inauguration? Or perhaps one for a governor? If not, do you think you would like to?

https://www.loc.gov/item/2013646566

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This 1864 campaign print shows Abraham Lincoln and Andrew Johnson. People often talk about how different these two men were, both in their personalities and in how they governed, treating them as foils (contrasts) to each other. But clearly they came together enough to run on the same ticket.

Can you think of any similarities between these two men?

https://www.loc.gov/item/2003689259/

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This photograph (from some years later) shows the old A. Stuntz toy store on New York Avenue NW, about a ten-minute walk from the White House. It was supposedly a favorite spot for a kind Abraham Lincoln to buy toys for his son, Tad.

Did you have a favorite toy store as a child? What was it like?

https://www.loc.gov/item/2016864277/

https://www.loc.gov/item/2016864278/

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Abraham Lincoln can be seen here with a gold watch-chain, with a close-up of his pocket watch adjacent. While some today still wear analog, digital, or even “smart” wrist-watches, many have given theirs up for the ever-present cell phone.

Is there still a use for the pocket watch? Which do you prefer?

https://www.loc.gov/item/2013648770/

https://americanhistory.si.edu/collections/search/object/nmah_516567

_____

This print from 1902 aims to present Abraham Lincoln as he may have looked at age 21. Lincoln was not just a young man on a path to becoming an extraordinary leader for a critical time - he was also a fallible, complex, real human being.

What in this image speaks to you? Do you see values or strengths or challenges or weaknesses?

https://www.loc.gov/resource/ppmsca.46787/

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Sent from my iPhone

From: Jessica Dumas
To: Jessica Dumas
Subject: [EXTERNAL] Fwd: Exceedingly More Facebook Posts
Date: Tuesday, August 31, 2021 2:27:36 PM

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---------- Forwarded message ---------
From: **Jessica Dumas** <(b) (6) gmail.com>
Date: Mon, Jun 21, 2021 at 9:55 AM
Subject: Exceedingly More Facebook Posts
To: (b) (6) <(b) (6) gmail.com>

Exceedingly More Facebook Posts

This poster is for the 1919 Broadway production of “Abraham Lincoln”. Written by British playwright John Drinkwater, it premiered in Birmingham, UK in the fall of 1918, and was next brought to London - it proved so popular it hopped the pond and this Broadway production by William Harris Jr. opened just fourteen months later.

The US version starred Frank McGlynn Sr. as the president. While McGlynn had portrayed Lincoln once before, on film, the play’s successful 193-show run (plus touring shows) helped cement the association of the actor with the president. He ultimately played Lincoln on film nearly a dozen times and was successful in his career into the 1940s.

This production, which covered only Lincoln’s presidency (and thus the war years) started its run in England during the last months of World War I. Do you think it’s relevant that such a topic was wildly popular in countries just recovering from a terrible conflict?

https://www.loc.gov/item/2014637433/

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We caught you! It looks like New York’s Kelly & Sons may have borrowed heavily from Matthew Brady’s portrait photograph of Abraham Lincoln and Tad in making their print of the Lincoln family. How many similarities can you see?

https://www.loc.gov/item/scsm000687/

https://www.loc.gov/item/scsm000759/

———

Different people remember Abraham Lincoln different ways. Here we have a Lincoln impersonator from the 1930s, photographed at the U.S. Capitol.

Do you like impersonators? Would you like to...be an impersonator? If so, of whom?

https://www.loc.gov/item/2016879602/

———

Abraham Lincoln is a well-loved president, one who saw more approval following his death than during his time in office. It makes sense, then, that others seek to connect themselves to him. Here we have a design for the 1920 presidential election promoting Warren G. Harding and Calvin Coolidge.

Clearly these men saw a connection between themselves and the 16th president. What do you think those connections were? Just party affiliation, or something more?

https://www.loc.gov/item/2011645485/

———

Do you ever feel we, as a nation, put Abraham Lincoln “on a pedestal”? What do you think might be a more useful, more complex, or more realistic way to think about or memorialize the 16th president?

https://www.loc.gov/item/2020636134/

———

These are the contents of Abraham Lincoln’s pockets from the night of the assassination - truly everyday objects that gained new importance and meaning following that tragic night. The contents: glasses, a pocketknife, Confederate money, a handkerchief, resemble the modern versions we all might carry everyday.

How do you feel when you look at these items?

https://www.loc.gov/item/2011646850/

———

This statue, at @LincolnCottage in Washington DC, shows Lincoln and one of his horses. Lincoln loved animals - he was fond of horses, collected cats, and indulged his sons’ love of

goats in the home. The topic of presidential animals is always a popular one.

Why do you think we love so much to hear of presidential pets?

https://www.loc.gov/resource/highsm.04095/?r=-0.035,-0.015,0.759,0.923,0

_____

What do you think of when you think of Abraham Lincoln? Is it...lead paint? Historically, likenesses were used to sell any number of things, often without the permission of the person being represented.

How do you feel about this use of Lincoln's image?

https://www.loc.gov/item/92506765/

_____

Abraham Lincoln, pretty serious guy, right? Not really! Although he suffered greatly under the strain of the war, Abraham Lincoln loved humor. As a young man he played tricks, as a presidential candidate he always had a funny story, and as president he enjoyed going to the theater for a laugh.

Portrait painter John (Henry) Brown (no, not that one), for whom this ambrotype was made, wrote of Lincoln, "His true character only shines out when in an animated conversation, or when telling an amusing tale."

What's your favorite story about Lincoln?

https://www.loc.gov/item/2007686613/

_____

What do you remember about a place? We often get repeat visitors to Ford's Theatre and for those who last visited during a certain period of time, they often look for, and ask about, the "bloody pillow" (not pictured). One of many artifacts kept from that night, it used to be displayed in the death room and apparently made quite the impression!

What sort of details do you remember from your travels? Are they what you'd expect?

https://www.loc.gov/resource/highsm.04780/?r=0.079,-0.088,0.854,1.039,0

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Here we have a printed reward poster for the murderer of Abraham Lincoln and his accomplishes, asking that, "Every man should consider his own conscience charged with this

solemn duty, and rest neither night or day until it be accomplished."

Have you ever offered a reward for something? Have you ever been given a reward?

https://www.loc.gov/item/scsm001046/

———

This painting imagines Abraham Lincoln as a young man, reading by the fire in his family's log cabin. Young Lincoln overcame poverty, lack of educational opportunities, forced work, and the death of his mother to become our 16th president.

What struggles have you had to overcome?

https://www.loc.gov/item/scsm000786/

———

They made Lincoln a ...what?

Many people have never heard of a "catafalque". A catafalque is a decorative, raised platform used to support a coffin, casket, or body for a funeral. This catafalque, originally created for Lincoln following his death, has been used since for all those lying in state in the Capitol Rotunda and is otherwise kept on display at the United States Capitol Visitor Center.

Have you ever visited and viewed this beautiful, and somber, piece of history? Would you like to?

https://www.loc.gov/resource/ppmsca.19422/

———

Sent from my iPhone

From: Jessica Dumas
To: Jessica Dumas
Subject: [EXTERNAL] Fwd: Exceedingly More Facebook Posts
Date: Tuesday, August 31, 2021 2:28:12 PM

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---------- Forwarded message ---------
From: **Jessica Dumas** <(b) (6) gmail.com>
Date: Mon, Jun 21, 2021 at 2:26 PM
Subject: Exceedingly More Facebook Posts
To: Jessica Dumas <(b) (6) gmail.com>

Exceedingly More Facebook Posts

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https://www.loc.gov/item/2007686613/

_____

What do you remember about a place? We often get repeat visitors to Ford's Theatre and for those who last visited during a certain period of time, they often look for, and ask about, the "bloody pillow" (not pictured). One of many artifacts kept from that night, it used to be displayed in the death room and apparently made quite the impression!

What sort of details do you remember from your travels? Are they what you'd expect?

https://www.loc.gov/resource/highsm.04780/?r=0.079,-0.088,0.854,1.039,0

_____

Here we have a printed reward poster for the murderer of Abraham Lincoln and his accomplishes, asking that, "Every man should consider his own conscience charged with this solemn duty, and rest neither night or day until it be accomplished."

Have you ever offered a reward for something? Have you ever been given a reward?

https://www.loc.gov/item/scsm001046/

_____

This painting imagines Abraham Lincoln as a young man, reading by the fire in his family's log cabin @LincolnBoyhood. Young Lincoln overcame poverty, lack of educational opportunities, forced work, and the death of his mother to become our 16th president. His stepmother was hugely influential in his childhood love of reading.

What struggles have you had to overcome?

https://www.loc.gov/item/scsm000786/

_____

They made Lincoln a ...what?

Many people have never heard of a "catafalque". A catafalque is a decorative, raised platform used to support a coffin, casket, or body for a funeral. This catafalque, originally created for Lincoln following his death, has been used since for all those lying in state in the Capitol Rotunda and is otherwise kept on display at the United States Capitol Visitor Center.

Have you ever visited and viewed this beautiful, and somber, piece of history? Would you like to?

https://www.loc.gov/resource/ppmsca.19422/

_____

_____

Mourning cards are a long-standing American tradition. Still in use today, they are a way to remember the deceased, and ..... GET STEVE HELP

https://www.loc.gov/item/scsm000742/

https://www.loc.gov/item/scsm000605/

Lincoln's horse in town
Peanuts Boroughs
Tad and Willie's goats loose
Fill in stage with your own play

Lincoln’s hat

Have people hand-color lithographs?

Sent from my iPhone

From: Jessica Dumas
To: Jessica Dumas
Subject: [EXTERNAL] Fwd: Meeting with Chiefs post
Date: Sunday, September 5, 2021 2:45:10 PM
Attachments: Layton"s Original Draft for March 27th Facebook Post.docx
Modified Draft for Layton"s Facebook Post for March 27th 2020.docx

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This email has been received from outside of DOI - Use caution before clicking on links, opening attachments, or responding.

---------- Forwarded message ---------
From: **Christopher Dewell** <(b) (6) gmail.com>
Date: Thu, Mar 26, 2020 at 5:01 PM
Subject: Re: Meeting with Chiefs post
To: Layton Carr <(b) (6) gmail.com>
Cc: Byers, David R <david_byers@nps.gov>, Jessica Dumas <(b) (6) gmail.com>, Thomas, Kaitlyn R <Kaitlyn_Thomas@nps.gov>

Hi Layton,

Sorry about the delay in getting back to you, but I struggled mightily with the Lincoln quote. I didn't want to sanitize the historical quote, but I also wanted to find a way to put it in a more present-day context.

I hope you like what I've done. Here are the edits/modificiations:

On March 27, 1863, Abraham Lincoln met with a delegation of chiefs from the Apache, Arapaho, Caddo, Cheyenne, Comanche, and Kiowa nations in the White House. He hoped to persuade them not to join the Confederacy. Through an interpreter, they pledged peace and friendship to the United States. Lincoln addressed the chiefs, saying,

"The palefaced people are numerous and prosperous because they cultivate the earth, produce bread, and depend upon the products of the earth rather than wild game for a subsistence. This is the chief reason of the difference; but there is another. Although we are now engaged in a great war between one another, we are not, as a race, so much disposed to fight and kill one another as our red brethren."

It is useful to connect Lincoln's comments in 1863 with the society we live in at present. Indeed, historian Christopher W. Anderson has written, "Incorporating Native Americans more fully in an understanding of Lincoln's racial worldview also inspires further exploration of Lincoln's legacy in the Native American community today."

We might wonder what the chiefs thought of his words, as the Civil War raged throughout the nation. Those present, though, observed that the chiefs applauded and expressed approval to Lincoln's words and the parties present remained neutral during the war.

#FordsTheatreNPS #AbrahamLincoln #WhiteHouse #NativeAmericans

Image courtesy of White House Historical Association

Note that I am providing attachments so you can see the whole process. I hope this works for you and our social media team.

Chip

On Wed, Mar 25, 2020 at 2:49 PM Layton Carr <(b) (6) gmail.com> wrote:

> Here is the post, for context here is the speech
>
> https://quod.lib.umich.edu/cgi/t/text/text-idx?c=lincoln rgn=div1;view=text;idno=lincoln6;node=lincoln6:329
>
> and o her an article from the White House Historical Associa ion
>
> https://www.whitehousehistory.org/photographs-of-indian-delegates-in-the-presidents-summer-house
>
> I am opened to talk about it as well and for any changes you think. It doesn't show Lincoln's best side that is for sure.
>
> On March 27, 1863, Abraham Lincoln met with a delegation of chiefs from the Apache, Arapaho, Caddo, Cheyenne, Comanche, and Kiowa tribes in the White House. He hoped to persuade hem not to join the confederacy. Through an interpreter, they pledged peace and friendship to the United States. Lincoln addressed the chiefs, saying,
>
> "The palefaced people are numerous and prosperous because they cultivate the ear h, produce bread, and depend upon the products of the earth rather

than wild game for a subsistence. This is the chief reason of the difference; but here is another. Although we are now engaged in a great war between one another, we are not, as a race, so much disposed to fight and kill one another as our red brethren."

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#FordsTheatreNPS #AbrahamLincoln #WhiteHouse #NativeAmericans

Image courtesy of White House Historical Association

Here is the post, for context here is the speech
https://quod.lib.umich.edu/cgi/t/text/text-idx?c=lincoln;rgn=div1;view=text;idno=lincoln6;node=lincoln6:329

and other an article from the White House Historical Association
https://www.whitehousehistory.org/photographs-of-indian-delegates-in-the-presidents-summer-house

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We might wonder what the chiefs thought of his words, as the Civil War raged throughout the nation. Those present, though, observed that the chiefs applauded and expressed approval to Lincoln’s words and remained neutral during the war.
#FordsTheatreNPS #AbrahamLincoln #WhiteHouse #NativeAmericans
Image courtesy of White House Historical Association

Notes:

I read the following 19-page article to get a sense of how Lincoln thought about and interacted with Native Americans. I developed a précis based on a close reading of Anderson's ideas about this relationship which I've included at the end of these pages, and will send this on to Dave Byers at the end of the day.

Christopher W. Anderson, "Native Americans and the Origin of Abraham Lincoln's Views on Race" in *Journal of the Abraham Lincoln Association*, Vol. 37, No. 1 (Winter 2016), pp. 11-29. https://www.jstor.org/stable/26290263

On the discussion between usage of "tribe" vs. "nation," I found this useful: https://indiancountrytoday.com/archive/on-the-words-tribe-and-nation-NUTfP-tyU0uqza8cle2BSg Also, if you've ever listened to the Canadian Broadcasting Program "As It Happens" on NPR or read Canadian newspapers and news websites, they almost exclusively refer to indigenous people in Canada as First Nations. I have elected to substitute nations over tribes in the post.

Confederacy over confederacy, per consultation with James M. McPherson's *Tried by War* and Michael Burlingame's *Lincoln and the Civil War*.

The quote from Lincoln, is really challenging, as it comes across as racist by present-day standards. Hell, it's racist by the standards of some in the 1860s. And sometimes historians saying that someone "was a product of his times," can only carry you so far. So, what I have proposed is including the following passage after the quote:

It is useful to connect Lincoln's comments in 1863 with the society we live in at present. Indeed, historian Christopher W. Anderson has written, "Incorporating Native Americans more fully in an understanding of Lincoln's racial worldview also inspires further exploration of Lincoln's legacy in the Native American community today.

I've also modified you last line slightly to read: the parties present remained neutral during the war. There were simply too many Native American nations participating on behalf of the Union and Confederacy respectively, especially on the western periphery of the Civil War conflict. I thought it important to make this distinction.

Dealing with Lincoln's quote was a real beast. Hopefully the quote from Anderson provides a useful bridge for your readers between Lincoln's comments and the conclusion of your post.

I'll contact you momentarily regarding the post.

Best,

Chip

On March 27, 1863, Abraham Lincoln met with a delegation of chiefs from the Apache, Arapaho, Caddo, Cheyenne, Comanche, and Kiowa nations in the White House. He hoped to persuade them not to join the Confederacy. Through an interpreter, they pledged peace and friendship to the United States. Lincoln addressed the chiefs, saying,

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We might wonder what the chiefs thought of his words, as the Civil War raged throughout the nation. Those present, though, observed that the chiefs applauded and expressed approval to Lincoln’s words and the parties present remained neutral during the war.

#FordsTheatreNPS #AbrahamLincoln #WhiteHouse #NativeAmericans

Image courtesy of White House Historical Association

Chip Dewell
March 26, 2020

Précis for Christopher W. Anderson, "Native Americans and the Origin of Abraham Lincoln's Views on Race" in *Journal of the Abraham Lincoln Association*, Vol. 37, No. 1 (Winter 2016), pp. 11-29. https://www.jstor.org/stable/26290263

The article opens with the juxtaposition of Lincoln offering clemency to 264 Native Americans, while condemning 38 others to death by hanging, following the Sioux Uprising in Minnesota in 1862; while the issuing of the Emancipation Proclamation looms, only 5 days away. Anderson notes that Lincoln's views on African Americans are examined voluminously, due to Lincoln grappling with the issue of slavery, whereas Lincoln's interactions with Native Americans are typically omitted or mentioned only in passing, despite more than a dozen encounters between Lincoln and Native Americans from 1809 to 1860. Lincoln, in the analysis provided in this article, paradoxically viewed Native Americans simultaneously as the cultural other and as culturally respectable. His experiences in the Black Hawk War (1832), when Native Americans were both military allies and enemies, illustrates this perplexing arrangement. Lincoln's interactions in the Black Hawk War are chronicled from the bottom of page 16-page 23 in the article. Relying primarily on *Herndon's Informants* Anderson demonstrates that Lincoln develops a complex perspective that honors the humanity of each person. The famous anecdote of Lincoln stepping into the breach between a Native American named Jack, and soldiers in Lincoln's own unit intent of lynching Jack, is examined to good effect here.

As Lincoln emerged as a more prominent state and then national politician in the 1830s, 1840s, and 1850s, he came to view Native Americans as a more monolithic mass standing in the way of economic and geographic expansionism throughout the United States. It is worth noting that by design the author is focused on Abraham Lincoln's formative years prior to the presidency, and his official capacity as chief executive is not explored. Anderson argues that Lincoln's views on Native Americans have been underexamined, and that these interactions demand closer scrutiny and analysis. He bookends his article stressing that, "From his birth into this historical context on the trans-Appalachian frontier to his presidency, Lincoln lived in a triracial society that was more diverse than any black-white binary. "(p. 13) Moreover Anderson stresses, " . . . [T]he influence of Lincoln presidency on the lives of Africans and Europeans is substantial and varied, [and] it becomes even richer when viewed in the context of his experiences on the frontier and his early encounters with Native Americans."(p. 29)

From: Jessica Dumas
To: Jessica Dumas
Subject: [EXTERNAL] Fwd: Feedback on Ford"s Interpretive Plan Reference Guide- due May 16
Date: Wednesday, September 15, 2021 4:02:34 PM
Attachments: FOTH Interp Plan Reference Guide- Themes 3 and 4 for Comment.pdf
FOTH Interp Plan Reference Guide- Themes 3 and 4 for Comment.docx

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---------- Forwarded message ---------
From: **Byers, David R** <David_Byers@nps.gov>
Date: Tue, May 12, 2020 at 11:16 AM
Subject: Feedback on Ford's Interpretive Plan Reference Guide- due May 16
To: Roger Powell <(b) (6) gmail.com>, Jeff Leary <(b) (6) msn.com>, Eric Martin <(b) (6) msn.com>, (b) (6) <(b) (6) gmail.com>, (b) (6) aol.com <(b) (6) aol.com>, (b) (6) gmail.com <(b) (6) gmail.com>, Christopher Dewell <(b) (6) gmail.com>, Jessica Dumas <(b) (6) gmail.com>, Jenny Davis <(b) (6) gmail.com>, Danielle Brantley <(b) (6) gmail.com>, Titus Early <(b) (6) yahoo.com>, (b) (6) gmail.com <(b) (6) gmail.com>
Cc: Jones, Jeffrey M <Jeffrey_M_Jones@nps.gov>, Thomas, Kaitlyn R <Kaitlyn_Thomas@nps.gov>

Good morning,

Forwarding Themes 3 and 4 in Word and PDF form in case anybody is unable to access the shared document from David McKenzie. Same request as before- please look through and think about any important stories or categories of stories or people you think are missing, or different ways of connecting with the stories that are included. Suggest any specific sources, quotes, scholars or whatever you think might be useful.

It's a lot to look through, but important in that it will be helping to shape the new museum exhibit and guiding the development of future interpretive programs.

Please provide any feedback you can by the end of the day this Saturday, May 16. That date is a little arbitrary- if you need a few more days to provide some good feedback, I'm sure that would be okay, but please let me know so I can let FTS know what to expect. You can use the link for the survey- https://forms.gle/bq1FkdUkiMykbhzU9 , or if it works better for you, you can send any feedback you have to me and I can pass it along.

Thanks,

Dave

David Byers
Supervisory Park Ranger
Ford's Theatre National Historic Site
National Mall & Memorial Parks
david_byers@nps.gov
(202) 841-6487

From: Byers, David R <David_Byers@nps.gov>
Sent: Saturday, May 9, 2020 1:21 PM
To: Roger Powell <(b) (6) gmail.com>; Jeff Leary <(b) (6) msn.com>; Eric Martin <(b) (6) msn.com>; (b) (6) <(b) (6) gmail.com>; (b) (6) aol.com <(b) (6) aol.com>; (b) (6) gmail.com <(b) (6) gmail.com>; Christopher Dewell <(b) (6) gmail.com>; Jessica Dumas <(b) (6) gmail.com>; Jenny Davis <(b) (6) gmail.com>; Danielle Brantley <(b) (6) gmail.com>; Christopher Dewell <(b) (6) gmail.com>; Titus Early <(b) (6) yahoo.com>; (b) (6) gmail.com <(b) (6) gmail.com>
Cc: Jones, Jeffrey M <Jeffrey_M_Jones@nps.gov>; Thomas, Kaitlyn R <Kaitlyn_Thomas@nps.gov>
Subject: Feedback on Ford's Interpretive Plan Reference Guide- due May 16
Hi Ford's Folks,

I was just reminded that I had not passed along a request for feedback on an interpretive resource FTS is developing in conjunction with our interpretive plan. I'm passing it along now, and asking for all of you to check it out and provide any feedback by this Friday, May 16. (yes, I know the email says April 30)

The FTS staff has been working on a resource guide that will explain more fully some of the interpretive connections made in the FTS/NPS interpretive plan. This is a great project, as it will identify additional avenues and stories for us to consider exploring in programs, talks, digital media, etc., while still connecting to our core interpretive themes.

There are 5 themes, and they have the sections for themes 3 and 4 well underway, and are looking for feedback on whether there is too much there or if it's too expansive in a way that waters down the theme, or is there more that ought to be added and expanded on, or any key story that is missing. Any changes, additions, or subtractions you'd make to the way they're shaping the stories and the players?

The document is linked below, along with a feedback survey link. They've asked for feedback on Themes 3 and 4 at this point, although you'll see that they have gotten a start on the other themes as well.

Please add your comments in the survey rather than editing the document itself (if it makes more sense to do that for your process, I can download a copy and have you make comments that way). Happy to pass along any general or specific feedback you'd like to send in another form, too.

Thank you and please let me know if you have any questions,

Dave

David Byers
Supervisory Park Ranger
Ford's Theatre National Historic Site
National Mall & Memorial Parks
david_byers@nps.gov
(202) 841-6487

From: David McKenzie <dmckenzie@fords.org>
Sent: Monday, April 20, 2020 12:57 PM
To: Klaus, Glenn <Glenn_Klaus@nps.gov>; Jones, Jeffrey M <Jeffrey_M_Jones@nps.gov>; Byers, David R <David_Byers@nps.gov>; Westbrook, Joanne M <joanne_westbrook@nps.gov>
Cc: Sarah Jencks <sjencks@fords.org>; FTS Education Intern <education_intern@fords.org>
Subject: [EXTERNAL] Feedback on Interpretive Plan Reference Guide
Hi all,

This guide is meant to further explicate each of the five interpretive themes, providing stories and further resources that, in addition to aiding understanding, provide related content for our exhibitions, programs, digital resources, social media, etc.—wherever and however we share historical content.
Themes 3 and 4 are most ready for feedback—your feedback on how we've explicated these themes will help us revise/complete the other three.
How to provide feedback:

- Open the Interpretive Plan Reference Guide: Theme 3 & Theme 4.
    - (Feel free to look at the rest, but keep in mind that those are still works in progress!)
    - Everything above the line in each theme comes directly from the Interpretive Plan text and is basically set in stone.
    - Everything below—the Relevant Stories, Academic Debates, Relevant Articles, Relevant Books, and Experts—are open for revision.
- As you're looking over, please respond to this **survey**, which allows for your feedback on

Themes 3 and 4: https://forms.gle/bq1FkdUkiMykbhzU9

Also, feel free to let me know any questions/comments you have on this document.

We know everyone has different amounts on their plates, but if you do have time to comment—especially if this is relevant to your work—please do so **by April 30**.

Thanks all!

David

--

David McKenzie
Associate Director for Interpretive Resources
Ford's Theatre | Where Lincoln's Legacy Lives
Mailing Address: 514 Tenth Street, NW, Washington, DC 20004
Note: Due to the COVID-19 outbreak, I am working remotely.
(202) 639-1584
Email: dmckenzie@fords.org
www.fords.org
Visit our *Remembering Lincoln Digital Collection*!
Follow us on Twitter @FordsEdu

Theme 3:
Theatre and stories have the power to move people, build empathy, and to expand our understanding of ourselves and our society. Lincoln's love of people and the performing arts brought him to Ford's Theatre, and today we pay tribute to that love by again offering live performances.

Outcomes for Theme 3:

- Define the importance of theatre to Lincoln and connect to why we still present live theatre today.
- Appreciate theatre as a vehicle for exploring the human condition and its complexities.
- Support historic site attendance and future shows.
- Attend live performing arts events.
- Read, create and tell stories to help make meaning of our world.
- Practice active and close listening to another visitor's story.

Potential Dialogue Moments for Theme 3:
How can art or entertainment help/hinder social progress?
When have you seen art or entertainment that has helped you better understand the world?

Relevant Stories:
<u>Lincoln's love of theatre</u>

- As a young man, Abraham Lincoln began to experience theatre at a time of explosive growth for the art form, and **his growing interest in theatre over his lifetime** reflects the growth of theatre as a popular art form in the United States during the 19th century.
    - This information/quote can be found in "Lincoln and Shakespeare" by Thomas Bogar- tracing theatre in the west/Springfield, IL. find pg #s
- While in office, Lincoln used **theatre visits as an escape** from the duties of the presidency, often attending with close friends and family or even by himself.
    - Going to the theatre provided Lincoln an opportunity for Lincoln to sink into another world and leave behind the hectic realities of war, political strife, and numerous office seekers that filled his normal day.
    - This was especially true in regards to **Shakespearean literature**, which Lincoln often quoted at length. Lincoln's secretary Stoddard once said of

him, “He has forgotten the war. He has forgotten the congress. He is out of politics. He is living in Prince Hal’s time”.[1]
    - Lincoln used theatre as a **way to deal with his immense personal burdens**. Themes on display in the stage productions that Lincoln saw sometimes reflected the thoughts and emotions that busied him in daily life. Lincoln’s favorite Shakespearean dramas could often reflect modern political strife through themes of power and violence in fratricidal settings like the English Civil War.
- A deeply personal example of this literature’s impact on the president comes from Shakespeare’s *King John*. It shows how Lincoln **mourned his son Willie’s death through prose that stirred him.** Lincoln read several excerpts aloud one night to U.S. Army officer Le Grand Cannon, who commented:
    - “I noticed as he read these pathetic passages that his voice became tremulous, and he seemed to be deeply moved. When he reached the end he closed the book, laid it down, and turning to me, said: ‘Did you ever dream of some lost friend, and feel that you were having sweet communion with him, and yet have a consciousness that is not a reality?... That is the way I dream of my lost boy Willie’.[2]

Reliable information on Lincoln’s theatre going is scarce before 1863
In 1863 Lincoln visited Ford’s Theatre 5 times

1. “Fanchon the Cricket,” October 30
2. “The Marble Heart,” November 9th
3. “Henry IV,” November 14th
4. “Henry IV,” November 15th
5. “The Merry Wives of Windsor” December 17th

In 1864 Lincoln visited Ford’s Theatre 3 times[3]

1. “King Lear,” Friday April 8th
2. a Sacred Concert, June 19th
3. Treasury Ball and Concert, December 19th

<u>Lincoln’s penchant for storytelling and humor</u>

- Lincoln often used **storytelling and his wit to make allies and ease tensions**, and took enjoyment from <u>reading long sections of Shakespeare’s work to those around him who would listen.</u> Lincoln’s personal favorites included *Macbeth*, *Richard III*, *Henry VIII* and *Henry IV*.[4]

---

[1] (Goodwin, Team of Rivals)

[2] *Lincoln and Shakespeare*, Andregg pg 49

[3] Restoration of Ford's Theatre by George Olszewski, pg 53

[4] Goodwin, Team of Rivals

    - "Last night...I went with [the president] to the Soldier's Home & he read Shakespeare to me, the end of Henry VI and the beginning of Richard III till my heavy eyes-lids caught his considerate notice & he sent me to bed" John Hay, Lincoln's secretary.[5]
- Lincoln possessed a kind of "**folksy" humor** throughout his life that was sometimes considered "lowbrow"[6], and this taste was reflected in his experiences at the theatre
- Lincoln usually made a **low-key entrance**, sitting far back in the box behind the curtains. (p 36)
    - When with Mary Lincoln, he preferred opera.
    - When with anyone else he often attended comedies that did not require much thought or concentration.
- "Some people think I do wrong to go to the opera and the theatre but it rests me. I love to be alone and yet to be with people. I want to get this burden off; to change the current of my thoughts. A hearty laugh relieves me; and I seem better able after it to bear my cross."[7]
- Theatre was not always completely mindless entertainment for Lincoln. He also had more than a cursory understanding of the format and at times engaged in thoughtful reflection of the artform he enjoyed. One famous example was Lincoln's correspondence with famous actor James Hackett (*Lincoln and Shakespeare p 85*)
    - "For one of my age, I have seen very little of the drama. The first presentation of Falstaff I ever saw was yours here, last winter or spring. Perhaps the best compliment I can pay is to say, as I truly can, I am very anxious to see it again. Some of Shakespeare's plays I have never read; while others I have gone over perhaps as frequently as any unprofessional reader. Among the latter are Lear, Richard Third, Henry Eighth, Hamlet, and especially Macbeth. I think nothing equals Macbeth. It is wonderful. Unlike you gentleman of the profession, I think the soliloquy in Hamlet commencing "O, my offence is rank" surpasses that commencing "To be, or not to be." But pardon this small attempt at criticism." Abraham Lincoln to James Hackett in an 8/17/1863 letter.

<u>Ford's as one of many entertainment venues in Civil War Washington. The divided entertainment of DC.</u>

- The **Washington, DC theatre industry and the people who worked in it were split** by the consequences of the Civil War, but continued working together despite this. These divisions would have grave consequences for Lincoln's fate and the nation.

---

[5] *Lincoln and Shakespeare*, Andregg pg 22

[6] *Backstage at the Lincoln Assassination* pg 37

[7] "Backstage at the Lincoln Assasination" Pg36

    - **Union and Confederate veterans and sympathizers worked alongside each other**, but their conflicts sometimes boiled over. Union veterans like Billy Withers, a Ford's pit musician and former stretcher bearer at the brutal battles of Malvern Hill and Gaines Mill, had little tolerance for the "Secesh"[8] sentiments being expressed by fellow Ford's employees like Ned Spangler.
    - These tensions were not restricted to just Ford's Theatre. **Some theatres in Washington were known to be "more unabashedly pro-Union"[9] than others.** Unionist actors like Edwin Booth, the brother of Lincoln's assassin, preferred to only work in these kinds of Union-friendly establishments.
    - John Ford's competition, **Leonard Grover**, promoted the view both before and after the assassination that it was Grover's own **New National Theatre** that was the preferred theatre of Lincoln and Unionists and that Ford's Theatre was a "haven for Southern sympathizers"
- **John T. Ford did initially sympathize with the Confederacy.**
    - Ford had once run for Baltimore City Council as a **nativist "Know-Nothing"** candidate and upon Lincoln's election he had put on a production of an anti-abolitionist "rebuttal" to *Uncle Tom's Cabin*.
    - Other John Ford productions in 1860 and 1861 were contorted into secessionist themes, including a Revolutionary War parable that became about Southern independence from Northern oppression and a Baltimore based production that made fun of Lincoln's disguised trip through Baltimore as though it were a "comic view of the flight of Abraham"[10] .
    - Ford's relationship with the Union was tenuous. While John may have opposed the Union cause, **their military fortifications on his Baltimore property** left him with little choice but to keep his opinions to himself.[11]
    - **By late 1863** the fate of the combatants in the American Civil War had begun to shift against the Confederacy. An increasingly circumspect John Ford wrestled his true sentiments into submission and **accepted the reality** that Washignton was as much an occupied city as his native Baltimore.[12]
- **By 1864, Ford saw the war and the provision of entertainment to it's soldiers as a business opportunity that outranked politics.**
    - Ford's Theatre even capitalized on the favorable war news by interrupting performances with updated bulletins read from the stage, such as the announcement of the Fall of Atlanta in September.[13]

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[8] "Backstage at the Lincoln Assasination" Pg27

[9] Ibid pg 13

[10] Bogar 14

[11] Bogar pg 12

[12] Ibid 19

[13] "Backstage at the Lincoln Assasination" pg 28

Theatrical Performance at Ford's After 1865

- In the immediate aftermath of the assassination, questions arose about whether the buildings should be returned to use as a theater and boarding house, transformed into shrines to Lincoln, or demolished as sites of a shameful act of political violence.
- **In 1866,** the government procured the theatre from John T. Ford and proceeded to gut the entire building. It then housed federal offices, the Army Medical Museum, and, after a deadly interior collapse in 1893, storage for federal records.[14]
    - These Federal uses mostly related to Union veterans and their pensions, which carried on and memorialized Lincoln's legacy of supporting Union soldiers while avoiding the darker aspects of his death at the site.
- Renewed interest in the theatre building's preservation brought about its transfer to the **National Park Service in 1931.** However, resistance to restoring the space to its 1865 purpose and appearance continued. Like many in previous decades who had opposed even a museum on the site, **people feared that restoring the interior to its 1865 appearance would emphasize a moment of national trauma.**[15]
    - The first floor contained the **Lincoln Museum** made up of Osbourn Oldroyd's collection of objects, images, and documents, in addition to artifacts from the Judge Advocate General's office. Lincoln's life mask was the centerpiece.[16]
    - From **1931 to 1968, no theatre took place,** only a diorama and black lines along the floor indicated the site's former theatrical appearance. Many believed that anything more would glorify John Wilkes Booth's deadly act.
- The Lincoln Museum remained in the original Ford's Theatre building for another three decades, while the idea of a full restoration eventually gained momentum. **In 1965, the process of restoration began.**
    - Efforts to revitalize sites of the National Parks Service already planned to include Ford's Theatre in 1966.
    - Increased awareness after **President Kennedy's assassination** further renewed interest in Ford's Theatre and the **memorialization** of US political assassinations. Restoration began in January 1965.[17]
    - The National Park Service used Mathew Brady's post-assassination photos to bring the interior back to its original appearance.
    - The Lincoln Museum then became the Ford's Theatre Museum and moved into the basement.
    - Events of the era made discussions of Lincoln's death all the more sensitive. **The high profile assassinations of Martin Luther King Jr and Robert F. Kennedy** in the year following the return of theatre to Ford's intensified the sensitivity. The

[14] https://www.fords.org/blog/post/from-the-archives-fords-theatre-in-diorama/

[15] https://www.fords.org/blog/post/from-the-archives-fords-theatre-in-diorama/

[16] https://www.fords.org/blog/post/discussing-national-tragedy-honoring-abraham-lincoln-at-his-assassination-site/

[17] https://www.fords.org/blog/post/photos-from-the-archives-the-revival-of-theatre-at-fords-theatre/

site's emphasis remained to serve as a national memorial to Lincoln's life and presidency, and not his wider legacy or status as a martyr.[18]

- Some believed more needed to be done to emphasize Lincoln's whole life and legacy, rather than just his death. In 1964, executives from the Actors' Equity Association—and later, lobbyist Frankie Hewitt—approached the Secretary of the Interior. **The Actors' Equity group and Hewitt both, separately, suggested that staging plays in the space would be a more appropriate way to honor Lincoln.**
    - Theatre was to be of the utmost importance going forward, Ford's Theatre would become **a living memorial through it's performances** that embodied Lincoln's life and democratic ideals through artistic expression.
    - Theatre at Ford's is what keeps the history of the site alive and differentiates it from the plethora of museums and monuments in DC.
    - It was also important to have **a "living" and active memorial** to Lincoln that was practically functioning**, a space that went beyond the immovable stone structures of the mall** and embodied the more personal and detailed side of Lincoln.
    - The space was changed so that it's goal was not just hearing about an event in the newly reconstructed space where it took place, but **to *feel* it**.
    - Live theatre is a driving force that keeps Lincoln's legacy alive every day. Just as Lincoln came to Ford's to wind down from his demands, so too can modern theatregoers. Ford's today still holds meaning to its patrons, just as it did in 1865.
- **In 1968, the site reopened as a working theatre** and productions were put on for the first time in over a century.
    - The theatre's grand reopening was held on **January 30, 1968.**
    - The first full performance was of *John Brown's Body* on February 12, 1968
    - Being present in the place where Lincoln died is a powerful connection to a figure that has meant much to many people. Being in that space reminds us that, mythic though he may have become, Abraham Lincoln was human. Putting on theatre in such a space can remind us that Abe had his own personal tastes and enjoyed mindless entertainment, just like us today.
- The theatre could serve its purpose as an ever present and usable memorial by providing a place to uplift the voices and stories of <u>all</u> people.
    - Shows over the years at the renovated Ford's Theatre have often placed the work and words of women, people of color, and LGBTQ people at the forefront.
    - In 1971 Ford's **debuted** *DON'T BOTHER ME, I CAN'T COPE,* a musical revue by Vinnette Carroll exploring the challenges the black community faces in America.

[18] https://www.fords.org/blog/post/discussing-national-tragedy-honoring-abraham-lincoln-at-his-assassination-site/

- The 1,065 show run on Broadway would go on to receive four Tony nominations, including Best Musical and Best Director of a Musical.

Historiographical Arguments:

Relevant Primary Sources:
https://www.loc.gov/resource/lprbscsm.scsm0853/?sp=3 Letter from Lincoln to Shakespearean actor James Hackett

Relevant Articles:
https://www.folger.edu/shakespeare-unlimited/edwin-john-wilkes-booth
https://shakespeareandbeyond.folger.edu/2016/02/12/shakespeare-abraham-lincoln-and-the-presidents-assassination/
https://www.folger.edu/men-letters-shakespeares-influence-abraham-lincoln

Relevant Books:
https://archive.org/details/restorationofford00olsz/page/52/mode/2up *Restoration of Ford's Theatre* (historic structures report)
Team of Rivals: The Political Genius of Abraham Lincoln By Doris Kearns Goodwin (find a physical copy, google books search turned up a nice section on Lincoln's love of theatre, history of theatre-going, and correspondence about Shakespeare with James Hackett
Lincoln and Shakespeare by Michael Anderegg
Backstage at the Lincoln Assassination by Thomas Bogar

Experts (* means on current Advisory Council):
Thomas Bogar, Hood College (retired)

Theme 4:

Ford's Theatre is one of the only historic sites in Washington offering a window into the city as it was during the Civil War. The war brought profound changes to the city, many of which are still visible today. The people of Civil War Washington were shaped by Lincoln's choices as president, but they also influenced him profoundly through every day human interactions.

Outcomes for Theme 4:

- Feel connected to the experience of regular people living in Washington City at the time of Lincoln's assassination.
- Understand aspects of the urban African American experience before, during, and after the Civil War.
- Imagine what it might have been like to live in such a socially complex city and make connections to the social complexities of today's Washington.
- Understand that D.C. was on the front lines of the Civil War, both geographically and ideologically.
- Make connections between the demographic changes that occurred in Washington in the 1860s and the infrastructure and demographics of the city today.
- Articulate Washington's role as a symbol of our nation and the effect that has had on the city's population, past and present.
- Question why different kinds of historic sites are preserved.
- Examine how institutions and places you are connected to have been shaped by systemic racism and the resistance to it.
- Question stories of African Americans that do not show agency and resilience.
- Go explore D.C. as a city outside of the federal capital and the monumental core, specifically sites related to African-American history.

Potential Dialogue Moments for Theme 4:

Do you know anything about the history of your own hometown and how its history shapes the place you live today? Have you witnessed demographic changes in your own community? What changes have they brought?

Relevant Stories:

A Divided City

- The **capital city is intentionally slightly into the South**—result of a congressional compromise in 1790.[19] Because of that, the **District allowed slavery** and was surrounded by Maryland and Virginia—two slave states.[20] This put the city on the **front lines of the Civil War**.
- Throughout the Civil War, the **city was divided** between supporters of the different sides.
    - Before the Civil War, Washington was among the only Southern cities with an **active abolitionist movement**.
    - The city had a large and educated community of **free African Americans**.[21]
    - John Wilkes Booth was among the **many Confederate sympathizers in Washington**.
    - Many **Ford's Theatre staff members were also Confederate sympathizers**.[22]
    - For example, the owner of Tudor Place, Britannia Peter Kennon, supported the Confederacy. Tudor Place is another historic site that offers a window into Civil War Washington.

Emancipation and Rights

- The District of Columbia's unique status as a federal enclave means the **federal government can experiment with policy** in ways it cannot other places.
- Congress, with Lincoln's signature, **abolished slavery in the city as of April 16, 1862**. This was nine months before the Emancipation Proclamation freed people enslaved in areas in rebellion against the United States, and three years before the Thirteenth Amendment to the U.S. Constitution banned slavery nationwide.[23]

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[19] For a short explanation of this compromise, see Jessie Kratz, "The Compromise of 1790," *Pieces of History* (blog), May 31, 2015, https://prologue.blogs.archives.gov/2015/05/31/the-compromise-of-1790/.

[20] For more information on slavery as practiced in the District of Columbia, see this recent dissertation: Lynn A. Price, "'To Enjoy the Blessings of Freedom': Slavery, Manumission, and Colonization in the District of Columbia (1790-1862)" (Ph.D., George Mason University, 2018), http://search.proquest.com/pqdtglobal/docview/2158054174/abstract/FCD696F3BDFD4C29PQ/1.

[21] Chris Myers Asch and George Derek Musgrove, *Chocolate City: A History of Race and Democracy in the Nation's Capital* (Chapel Hill: The University of North Carolina Press, 2017), 2.

[22] For more on the staff at Ford's and how their loyalities reflected divisions in the city and country, see Thomas A. Bogar, *Backstage at the Lincoln Assassination: The Untold Story of the Actors and Stagehands at Ford's Theatre* (Washington, DC: Regnery History, 2013).

[23] For a short summary of emancipation in Washington, see Kenneth J. Winkle, "Emancipation in the District of Columbia," Civil War Washington, accessed September 27, 2019, http://civilwardc.org/interpretations/narrative/emancipation.php.

    - This was the only instance in the United States of **compensated emancipation**—where slaveholders (rather than the enslaved people who had labored without pay) received financial compensation.
    - In 1862, Congress also **overturned the city's former black codes**, which had restricted the lives of even free African Americans. This allowed for African Americans to testify in court (which had previously been prohibited), ended curfews and prohibitions on public gatherings, and began a public school system for African American students. Even jury service became integrated.[24]
    - **Emancipation Day has been a holiday in D.C.** since the first celebration at Franklin Square on April 16, 1866.[25]
- The abolition of slavery and repeal of the black codes did not necessarily mean political equality, much less social equality, for African Americans in Washington. **African Americans fought to be included in the wider society**.
    - African Americans, including Elizabeth Keckly, formed organizations, like Keckly's Contraband Relief Association, to assist freedpeople. White-led organizations followed. At times, tensions flowed between the freedpeople on one side, and both white reformers and middle class African Americans, on the other. At other times, these various groups worked together to advance civil rights and even political and social equality.[26]
    - 3,265 African Americans from D.C. enlisted in the **United States Colored Troops**. Many of them were men who had escaped slavery and come into the city.[27]
    - Summation by Kate Masur: "Yet black Washingtonians continued to face quotidian violence and harassment by local whites, and they could not expect fair treatment by police and other law enforcement officials. In response, black Washingtonians developed a variety of tactics."[28]
    - Alexander Augusta and Anderson Ruffin Abbott, two African American surgeons in the U.S. Army, pushed to **attend White House receptions** in 1863 and 1864. Sojourner Truth and Frederick Douglass did similar in late 1864 and early 1865—Douglass was only admitted to a White House reception in 1865 because of his personal connection to Lincoln, but guards turned away other African Americans from the same gathering.[29]

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[24] Asch and Musgrove, *Chocolate City*, 115.

[25] Asch and Musgrove, 119.

[26] Asch and Musgrove, 128–29.

[27] Asch and Musgrove, 132.

[28] Kate Masur, *An Example for All the Land: Emancipation and the Struggle Over Equality in Washington, D.C.* (Chapel Hill: University of North Carolina Press, 2010), 112.

[29] Masur, 105.

- When **streetcar** conductors attempted to bar African Americans from riding, or force them to ride in separate cars, they resisted. Sojourner Truth, for example, sued a streetcar company in September 1865 after the conductor injured her when he tried to force her off.[30]

Lincoln and the City

- **Lincoln maintained an open-door policy** at the White House and at his family's summer home (today President Lincoln's Cottage). He reasoned that he was a president, not a king.[31]
  - **Lincoln could often be seen commuting** between the Cottage and the White House. He would often shirk his security detail. On one occasion in August 1864, Lincoln, riding quickly, arrived at the Cottage without a hat. A soldier reported that he had heard a shot, and later found Lincoln's hat with a bullet hole in it.[32]
  - On those rides, and on many other occasions, **he interacted with Washingtonians**. He was often seen out and about in the city.
  - As recorded by John Washington in *They Knew Lincoln*: **Mary Dines**, a formerly enslaved woman living in Camp Barker, a contraband camp near U Street, reported that Lincoln often stopped by on his way to and from the Cottage. She also talked about a visit where Lincoln stopped by to hear the camp's choir. He liked the performance so much that he returned another time.[33]

On the Frontlines

- While Virginia seceded in May 1861, Maryland did not. The so-called Confederacy made Richmond its capital. Richmond was the U.S. military's main target through the Civil War, while Washington was the Confederacy's main target. Thus, a lot of **fighting took place between Washington and Richmond**.[34]
  - Between 15,000 and 50,000 soldiers guarded Washington during the Civil War, in a **37-mile ring of 68 forts surrounding the city**.

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[30] Masur, 107–12.

[31] Richard Wightman Fox, *Lincoln's Body: A Cultural History*, First edition (New York: W. W. Norton & Company, 2015), 17–19.

[32] Matthew Pinsker, *Lincoln's Sanctuary: Abraham Lincoln and the Soldiers' Home* (New York: Oxford University Press, 2003), 163.

[33] John E. Washington and Kate Masur, *They Knew Lincoln* (New York, NY: Oxford University Press, 2018), 85–87.

[34] A map in Kenneth J. Winkle, *Lincoln's Citadel: The Civil War in Washington, DC*, First edition (New York: W. W. Norton & Company, 2013), xvii shows the proximity of much of the war to Washington.

    - Confederate troops constantly considered **Washington a target**, but only **succeeded in attacking once**, during summer 1864. This resulted in the Battle of Fort Stevens, which the U.S. Army won, with Lincoln in attendance.
    - Today **Fort Stevens is a historic site** that people can visit in the Petworth neighborhood.
    - To help protect the city, some **federal workers formed militia units**. One of these was the U.S. Treasury Guards. The unit lent its flag to Ford's Theatre to decorate the Presidential Box for President Lincoln's visit on April 14, 1865. It is this flag that John Wilkes Booth caught with his spur as he jumped onto the Ford's Theatre stage.
- Many wounded soldiers made their way to Washington. Several public buildings—like the Patent Office (today's National Portrait Gallery/Smithsonian American Art Museum)—and religious **buildings became hospitals**.[35]
    - This made wounded soldiers a continual presence in the city. Some formed the **Veteran Reserve Corps**—soldiers who carried out duties while wounded, to allow others to return to the front lines.
    - Other **wounded soldiers took government jobs**. For example, after losing his legs at the Second Battle of Bull Run in 1862 and recovering at Fairfax Seminary Hospital in Virginia, James Tanner moved to Washington in 1864 to become a clerk in the Ordnance Department. He used his skill in shorthand to take notes for Secretary of War Edwin Stanton the night of the Lincoln assassination.[36]
    - Following a long tradition in Washington, **many families rented out rooms in their houses** as the population boomed. One boarder in the Petersen family's house was Willie Clark, who had served in the 13th Massachusetts Regiment. It was in his room that Lincoln died.[37]

<u>Health and Sanitation Issues</u>

- As a low-lying city by the Potomac River, Washington was plagued with water issues, leading to **disease outbreaks**. This was exacerbated by the presence of canals through the city, including one where Constitution Avenue now sits. This slow-moving canal, often with animal carcasses in it, bred disease—and also supplied water to the White House.
    - One outbreak happened in February 1862. Both Willie and Tad Lincoln, the president's sons, fell ill, with Willie eventually dying of typhoid.[38]

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[35] On hospitals and the influx of wounded soldiers into Washington, see Winkle, 213–30.

[36] To learn more about Tanner, see James Alan Marten, *America's Corporal: James Tanner in War and Peace*, Uncivil Wars (Athens: The University of Georgia Press, 2014).

[37] Jake Flack, "A Room with a View on History: The Petersen House," *Ford's Theatre Blog* (blog), accessed September 26, 2019, https://www.fords.org/blog/post/a-room-with-a-view-on-history-the-petersen-house/.

[38] Winkle, *Lincoln's Citadel*, 358.

Civil War Boomtown, Postwar Changes

- Being on both the front lines and the national capital, the **city experienced dramatic transformations during the Civil War**.
- Washington City's **population grew** from 63,000 in 1860 to an estimated 200,000 at different times during the Civil War.
    - The District of Columbia's population (including Washington City, Georgetown, and Washington County—the area above today's Florida Avenue) in 1860 was 75,080, including:
        - 60,763 whites.
        - 14,316 African Americans, of whom 11,131 were free and 3,185 enslaved.
    - The District of Columbia's population in 1870 was 131,700, including:
        - 88,278 whites.
        - 43,404 African Americans.
        - 18 people classified as "other."[39]
- The city's **African American population grew significantly**. More than 40,000 people fleeing enslavement came into Washington during the Civil War.
    - Many people fleeing enslavement went into so-called "**contraband camps**," named because of General Benjamin Butler's 1861 order identifying enslaved people as "contraband of war." The name stuck.
    - Washington became a **hub for people escaping slavery**. Southwest DC, known as "The Island," was one area where many free African Americans settled.
    - Many African Americans moved into so-called Contraband camps, especially at the edges of the city itself. Camp Barker, near the present-day African American Civil War Memorial and Museum, is one example. They were akin to refugee camps (term used by both Manning and Asch and Musgrove).[40]
- **Entrepreneurs flocked to Washington** to take advantage of the city's wartime boom.
    - **John T. Ford**, a theatre owner, was among them. He leased the former First Baptist Church on 10th Street in 1861. When the building burned at the end of 1862, he rebuilt and reopened (see more in theme 3).
    - Ford's was among **many theatres in Washington** at the time.

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[39] Matthew Gilmore, "District of Columbia Population History," *Washington DC History Resources* (blog), August 30, 2014, https://matthewbgilmore.wordpress.com/district-of-columbia-population-history/.https://matthewbgilmore.wordpress.com/district-of-columbia-population-history/Gilmore.

[40] Patrick Kiger, "The Civil War Created a Refugee Crisis in Washington," *Boundary Stones: WETA's Washington DC History Blog* (blog), January 14, 2016, https://blogs.weta.org/boundarystones/2016/01/14/civil-war-created-refugee-crisis-washington; Chandra Manning, *Troubled Refuge: Struggling for Freedom in the Civil War*, First edition (New York: Alfred A. Knopf, 2016); Asch and Musgrove, *Chocolate City*.

    - The **commercial sector** generally flourished during the war, as a larger population needed goods. For example, Jewish-owned small shops proliferated as the city's Jewish population grew from roughly 200 to 2,000.[41]
- Ford's Theatre was located in the **heart of downtown Washington**, in one of the most-developed areas of the city.[42]
    - Seventh Street and Pennsylvania Avenue were the city's two main commercial corridors before the Civil War.
    - **Germans**, like Anna and William Petersen, had flocked to the neighborhood during the 1840s and 1850s. Boardinghouses, like the one the Petersens owned, were a common way of living in Washington at the time—families would rent out spare rooms to help pay the bills.[43]
    - After the war, the **neighborhood around Ford's Theatre became more mixed racially**. For example, Caroline Washington, a formerly enslaved woman from Prince George's County, Maryland, opened a boardinghouse at 918 F Street. She and her friends gathered in the basement. Her grandson, John (born 1880), later recorded their stories and talked about the neighborhood in his book *They Knew Lincoln*.
- With population growth, **Washington modernized after the Civil War**.
    - Before and during the Civil War, most streets were dirt. The various District governments **paved** more after the war, particularly during the time that Alexander "Boss" Shepherd led the territorial government (1871-74).
- **D.C.'s government structure changed after the Civil War**.
    - Before 1871, D.C. was divided into **three jurisdictions**, each with their own governments: Washington City (below Boundary Street—present-day Florida Avenue), City of Georgetown, and Washington County.
        - After extensive agitation, **both white and African American men gained the ability to vote** in 1867. They argued that emancipation meant nothing without voting rights. Even then, voting rights did not mean the right to hold office until 1869. George Hatton, a formerly enslaved man, was among the African American men elected to the city council.[44]

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[41] Capital Jewish Museum, "Welcome," Online exhibition, Jewish Life in Mr. Lincoln's City, 2012, https://www.jhsgw.org/exhibitions/online/lincolns-city/exhibits/show/mr-lincolns-city/welcome.

[42] This book provides a good general overview of different neighborhood histories in Washington, including the neighborhood surrounding 7th Street, NW: Kathryn Schneider Smith, ed., *Washington at Home: An Illustrated History of Neighborhoods in the Nation's Capital*, 2nd ed (Baltimore, Md: Johns Hopkins University Press, 2010).

[43] Courtney Kuzemchak, "Lincoln and the Petersen House: How Their Histories Intertwined Before April 1865," *Fords Theatre Blog* (blog), accessed September 27, 2019, https://www.fords.org/blog/post/lincoln-and-the-petersen-house-how-their-histories-intertwined-before-april-1865/.

[44] Asch and Musgrove, *Chocolate City*, 142–51.

    - In 1871, Congress dissolved the municipal governments and created a **territorial government for the District**, modeled after Western territories. This meant an appointed governor and Legislative Council, with an elected House of Delegates. African American voters, in particular, opposed this move, while white businessmen like Alexander Shepherd, George W. Riggs, and William Corcoran supported it.[45]
    - In 1874, after corruption and mismanagement in the territorial government—and to roll back voting rights—Congress placed the District under the supervision of **three appointed commissioners**. Residents would not be able to govern their own even local affairs again until 1973.[46]
- Following the war, **Congress saw Washington as a place in which to test the policies** that it would enact throughout the South.[47] For example, the Freedman's Bureau took an active role in the city, especially as newly-freed African Americans sought economic independence and autonomy.
    - The Barry Farm community in Southeast Washington and Howard University both date from the Reconstruction era, and are emblems of the creation of independent neighborhoods and institutions, in cooperation with federal authorities.
    - At times, the goals of the **Freedman's Bureau clashed with the goals of African Americans**, particularly for autonomy.[48]

Academic Debates:

- Often, past historians have downplayed the roles of African Americans in their own liberation and empowerment. Recent historians have aimed to correct the narrative.

Relevant Primary Sources:

- Albert Boschke's map, produced in the late 1850s, shows where development had, and had not, happened in the L'Enfant plan of the city. The 1857 version (https://www.loc.gov/item/88694030/) focuses on Washington City itself. The 1861 version (https://www.loc.gov/item/88694013/) includes the rest of the District of Columbia.

Relevant Articles:

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[45] Asch and Musgrove, 160.

[46] For a short explanation of the varying governments of the District of Columbia, see Natalie Delgadillo, Rachel Kurzius, and Rachel Sadon, "The Past, Present, And (Potential) Future Of D.C. Statehood, Explained," *DCist* (blog), September 18, 2019, https://dcist.com/story/19/09/18/the-past-present-and-potential-future-of-d-c-statehood-explained/.

[47] Masur, *An Example for All the Land*; Asch and Musgrove, *Chocolate City*.

[48] Asch and Musgrove, *Chocolate City*, 136–41.

- WETA's *Boundary Stones* blog has a helpful piece on contraband camps: https://blogs.weta.org/boundarystones/2016/01/14/civil-war-created-refugee-crisis-washington
- Former Ford's intern Courtney Kuzemchak looked into who lived in the Petersen House: https://www.fords.org/blog/post/lincoln-and-the-petersen-house-how-their-histories-intertwined-before-april-1865/
- The Civil War DC site has a wealth of resources. Its introductory essay is particularly helpful: http://civilwardc.org/interpretations/narrative/essay.php

Relevant Books:

- George Derek Musgrove and Chris Myers Asch, *Chocolate City*, has an excellent and readable synopsis of what the Civil War meant for race relations in Washington in chapters 5 and 6.

Asch, Chris Myers, and George Derek Musgrove. *Chocolate City: A History of Race and Democracy in the Nation's Capital*. Chapel Hill: The University of North Carolina Press, 2017. (especially chapters 5-6)

Bogar, Thomas A. *Backstage at the Lincoln Assassination: The Untold Story of the Actors and Stagehands at Ford's Theatre*. Washington, DC: Regnery History, 2013.

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Leech, Margaret. *Reveille in Washington, 1860-1865*. New York, London: Harper & brothers, 1941.

Manning, Chandra. *Troubled Refuge: Struggling for Freedom in the Civil War*. First edition. New York: Alfred A. Knopf, 2016.

Masur, Kate. *An Example for All the Land: Emancipation and the Struggle Over Equality in Washington, D.C.* Chapel Hill: University of North Carolina Press, 2010.

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Washington, John E., and Kate Masur. *They Knew Lincoln*. New York, NY: Oxford University Press, 2018.

Williams, Melvin R. "A Blueprint for Change: The Black Community in Washington, D. C., 1860-1870." *Records of the Columbia Historical Society, Washington, D.C.* 71/72 (1971): 359–93.

Winkle, Kenneth J. *Lincoln's Citadel: The Civil War in Washington, DC*. First edition. New York: W. W. Norton & Company, 2013.

Theme 3:
Theatre and stories have the power to move people, build empathy, and to expand our understanding of ourselves and our society. Lincoln's love of people and the performing arts brought him to Ford's Theatre, and today we pay tribute to that love by again offering live performances.

Outcomes for Theme 3:

- Define the importance of theatre to Lincoln and connect to why we still present live theatre today.
- Appreciate theatre as a vehicle for exploring the human condition and its complexities.
- Support historic site attendance and future shows.
- Attend live performing arts events.
- Read, create and tell stories to help make meaning of our world.
- Practice active and close listening to another visitor's story.

Potential Dialogue Moments for Theme 3:
How can art or entertainment help/hinder social progress?
When have you seen art or entertainment that has helped you better understand the world?

Relevant Stories:
<u>Lincoln's love of theatre</u>

- As a young man, Abraham Lincoln began to experience theatre at a time of explosive growth for the art form, and **his growing interest in theatre over his lifetime** reflects the growth of theatre as a popular art form in the United States during the 19th century.
    - This information/quote can be found in "Lincoln and Shakespeare" by Thomas Bogar- tracing theatre in the west/Springfield, IL. find pg #s
- While in office, Lincoln used **theatre visits as an escape** from the duties of the presidency, often attending with close friends and family or even by himself.
    - Going to the theatre provided Lincoln an opportunity for Lincoln to sink into another world and leave behind the hectic realities of war, political strife, and numerous office seekers that filled his normal day.
    - This was especially true in regards to **Shakespearean literature**, which Lincoln often quoted at length. Lincoln's secretary Stoddard once said of

him, “He has forgotten the war. He has forgotten the congress. He is out of politics. He is living in Prince Hal’s time”.[1]
    - Lincoln used theatre as a **way to deal with his immense personal burdens**. Themes on display in the stage productions that Lincoln saw sometimes reflected the thoughts and emotions that busied him in daily life. Lincoln’s favorite Shakespearean dramas could often reflect modern political strife through themes of power and violence in fratricidal settings like the English Civil War.
- A deeply personal example of this literature’s impact on the president comes from Shakespeare’s *King John*. It shows how Lincoln **mourned his son Willie’s death through prose that stirred him.** Lincoln read several excerpts aloud one night to U.S. Army officer Le Grand Cannon, who commented:
    - “I noticed as he read these pathetic passages that his voice became tremulous, and he seemed to be deeply moved. When he reached the end he closed the book, laid it down, and turning to me, said: ‘Did you ever dream of some lost friend, and feel that you were having sweet communion with him, and yet have a consciousness that is not a reality?... That is the way I dream of my lost boy Willie’.[2]

Reliable information on Lincoln’s theatre going is scarce before 1863
In 1863 Lincoln visited Ford’s Theatre 5 times

1. “Fanchon the Cricket,” October 30
2. “The Marble Heart,” November 9th
3. “Henry IV,” November 14th
4. “Henry IV,” November 15th
5. “The Merry Wives of Windsor” December 17th

In 1864 Lincoln visited Ford’s Theatre 3 times[3]

1. “King Lear,” Friday April 8th
2. a Sacred Concert, June 19th
3. Treasury Ball and Concert, December 19th

<u>Lincoln’s penchant for storytelling and humor</u>

- Lincoln often used **storytelling and his wit to make allies and ease tensions**, and took enjoyment from <u>reading long sections of Shakespeare’s work to those around him who would listen.</u> Lincoln’s personal favorites included *Macbeth*, *Richard III*, *Henry VIII* and *Henry IV*.[4]

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[1] (Goodwin, Team of Rivals)

[2] *Lincoln and Shakespeare*, Andregg pg 49

[3] Restoration of Ford's Theatre by George Olszewski, pg 53

[4] Goodwin, Team of Rivals

    - "Last night...I went with [the president] to the Soldier's Home & he read Shakespeare to me, the end of Henry VI and the beginning of Richard III till my heavy eyes-lids caught his considerate notice & he sent me to bed" John Hay, Lincoln's secretary.[5]
- Lincoln possessed a kind of "**folksy" humor** throughout his life that was sometimes considered "lowbrow"[6], and this taste was reflected in his experiences at the theatre
- Lincoln usually made a **low-key entrance**, sitting far back in the box behind the curtains. (p 36)
    - When with Mary Lincoln, he preferred opera.
    - When with anyone else he often attended comedies that did not require much thought or concentration.
- "Some people think I do wrong to go to the opera and the theatre but it rests me. I love to be alone and yet to be with people. I want to get this burden off; to change the current of my thoughts. A hearty laugh relieves me; and I seem better able after it to bear my cross."[7]
- Theatre was not always completely mindless entertainment for Lincoln. He also had more than a cursory understanding of the format and at times engaged in thoughtful reflection of the artform he enjoyed. One famous example was Lincoln's correspondence with famous actor James Hackett (*Lincoln and Shakespeare p 85*)
    - "For one of my age, I have seen very little of the drama. The first presentation of Falstaff I ever saw was yours here, last winter or spring. Perhaps the best compliment I can pay is to say, as I truly can, I am very anxious to see it again. Some of Shakespeare's plays I have never read; while others I have gone over perhaps as frequently as any unprofessional reader. Among the latter are Lear, Richard Third, Henry Eighth, Hamlet, and especially Macbeth. I think nothing equals Macbeth. It is wonderful. Unlike you gentleman of the profession, I think the soliloquy in Hamlet commencing "O, my offence is rank" surpasses that commencing "To be, or not to be." But pardon this small attempt at criticism." Abraham Lincoln to James Hackett in an 8/17/1863 letter.

<u>Ford's as one of many entertainment venues in Civil War Washington. The divided entertainment of DC.</u>

- The **Washington, DC theatre industry and the people who worked in it were split** by the consequences of the Civil War, but continued working together despite this. These divisions would have grave consequences for Lincoln's fate and the nation.

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[5] *Lincoln and Shakespeare*, Andregg pg 22

[6] *Backstage at the Lincoln Assassination* pg 37

[7] "Backstage at the Lincoln Assasination" Pg36

    - **Union and Confederate veterans and sympathizers worked alongside each other**, but their conflicts sometimes boiled over. Union veterans like Billy Withers, a Ford's pit musician and former stretcher bearer at the brutal battles of Malvern Hill and Gaines Mill, had little tolerance for the "Secesh"[8] sentiments being expressed by fellow Ford's employees like Ned Spangler.
    - These tensions were not restricted to just Ford's Theatre. **Some theatres in Washington were known to be "more unabashedly pro-Union"[9] than others.** Unionist actors like Edwin Booth, the brother of Lincoln's assassin, preferred to only work in these kinds of Union-friendly establishments.
    - John Ford's competition, **Leonard Grover**, promoted the view both before and after the assassination that it was Grover's own **New National Theatre** that was the preferred theatre of Lincoln and Unionists and that Ford's Theatre was a "haven for Southern sympathizers"
- **John T. Ford did initially sympathize with the Confederacy.**
    - Ford had once run for Baltimore City Council as a **nativist "Know-Nothing"** candidate and upon Lincoln's election he had put on a production of an anti-abolitionist "rebuttal" to *Uncle Tom's Cabin*.
    - Other John Ford productions in 1860 and 1861 were contorted into secessionist themes, including a Revolutionary War parable that became about Southern independence from Northern oppression and a Baltimore based production that made fun of Lincoln's disguised trip through Baltimore as though it were a "comic view of the flight of Abraham"[10] .
    - Ford's relationship with the Union was tenuous. While John may have opposed the Union cause, **their military fortifications on his Baltimore property** left him with little choice but to keep his opinions to himself.[11]
    - **By late 1863** the fate of the combatants in the American Civil War had begun to shift against the Confederacy. An increasingly circumspect John Ford wrestled his true sentiments into submission and **accepted the reality** that Washignton was as much an occupied city as his native Baltimore.[12]
- **By 1864, Ford saw the war and the provision of entertainment to its soldiers as a business opportunity that outranked politics.**
    - Ford's Theatre even capitalized on the favorable war news by interrupting performances with updated bulletins read from the stage, such as the announcement of the Fall of Atlanta in September.[13]

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[8] "Backstage at the Lincoln Assasination" Pg27

[9] Ibid pg 13

[10] Bogar 14

[11] Bogar pg 12

[12] Ibid 19

[13] "Backstage at the Lincoln Assasination" pg 28

Theatrical Performance at Ford's After 1865

- In the immediate aftermath of the assassination, questions arose about whether the buildings should be returned to use as a theater and boarding house, transformed into shrines to Lincoln, or demolished as sites of a shameful act of political violence.
- **In 1866,** the government procured the theatre from John T. Ford and proceeded to gut the entire building. It then housed federal offices, the Army Medical Museum, and, after a deadly interior collapse in 1893, storage for federal records.[14]
    - These Federal uses mostly related to Union veterans and their pensions, which carried on and memorialized Lincoln's legacy of supporting Union soldiers while avoiding the darker aspects of his death at the site.
- Renewed interest in the theatre building's preservation brought about its transfer to the **National Park Service in 1931.** However, resistance to restoring the space to its 1865 purpose and appearance continued. Like many in previous decades who had opposed even a museum on the site, **people feared that restoring the interior to its 1865 appearance would emphasize a moment of national trauma.[15]**
    - The first floor contained the **Lincoln Museum** made up of Osbourn Oldroyd's collection of objects, images, and documents, in addition to artifacts from the Judge Advocate General's office. Lincoln's life mask was the centerpiece.[16]
    - From **1931 to 1968, no theatre took place,** only a diorama and black lines along the floor indicated the site's former theatrical appearance. Many believed that anything more would glorify John Wilkes Booth's deadly act.
- The Lincoln Museum remained in the original Ford's Theatre building for another three decades, while the idea of a full restoration eventually gained momentum. **In 1965, the process of restoration began.**
    - Efforts to revitalize sites of the National Parks Service already planned to include Ford's Theatre in 1966.
    - Increased awareness after **President Kennedy's assassination** further renewed interest in Ford's Theatre and the **memorialization** of US political assassinations. Restoration began in January 1965.[17]
    - The National Park Service used Mathew Brady's post-assassination photos to bring the interior back to its original appearance.
    - The Lincoln Museum then became the Ford's Theatre Museum and moved into the basement.
    - Events of the era made discussions of Lincoln's death all the more sensitive. **The high profile assassinations of Martin Luther King Jr and Robert F. Kennedy** in the year following the return of theatre to Ford's intensified the sensitivity. The

[14] https://www.fords.org/blog/post/from-the-archives-fords-theatre-in-diorama/

[15] https://www.fords.org/blog/post/from-the-archives-fords-theatre-in-diorama/

[16] https://www.fords.org/blog/post/discussing-national-tragedy-honoring-abraham-lincoln-at-his-assassination-site/

[17] https://www.fords.org/blog/post/photos-from-the-archives-the-revival-of-theatre-at-fords-theatre/

site's emphasis remained to serve as a national memorial to Lincoln's life and presidency, and not his wider legacy or status as a martyr.[18]

- Some believed more needed to be done to emphasize Lincoln's whole life and legacy, rather than just his death. In 1964, executives from the Actors' Equity Association—and later, lobbyist Frankie Hewitt—approached the Secretary of the Interior. **The Actors' Equity group and Hewitt both, separately, suggested that staging plays in the space would be a more appropriate way to honor Lincoln.**
    - Theatre was to be of the utmost importance going forward, Ford's Theatre would become **a living memorial through it's performances** that embodied Lincoln's life and democratic ideals through artistic expression.
    - Theatre at Ford's is what keeps the history of the site alive and differentiates it from the plethora of museums and monuments in DC.
    - It was also important to have **a "living" and active memorial** to Lincoln that was practically functioning**, a space that went beyond the immovable stone structures of the mall** and embodied the more personal and detailed side of Lincoln.
    - The space was changed so that it's goal was not just hearing about an event in the newly reconstructed space where it took place, but **to *feel* it**.
    - Live theatre is a driving force that keeps Lincoln's legacy alive every day. Just as Lincoln came to Ford's to wind down from his demands, so too can modern theatregoers. Ford's today still holds meaning to its patrons, just as it did in 1865.
- **In 1968, the site reopened as a working theatre** and productions were put on for the first time in over a century.
    - The theatre's grand reopening was held on **January 30, 1968.**
    - The first full performance was of *John Brown's Body* on February 12, 1968
    - Being present in the place where Lincoln died is a powerful connection to a figure that has meant much to many people. Being in that space reminds us that, mythic though he may have become, Abraham Lincoln was human. Putting on theatre in such a space can remind us that Abe had his own personal tastes and enjoyed mindless entertainment, just like us today.
- The theatre could serve its purpose as an ever present and usable memorial by providing a place to uplift the voices and stories of <u>all</u> people.
    - Shows over the years at the renovated Ford's Theatre have often placed the work and words of women, people of color, and LGBTQ people at the forefront.
    - In 1971 Ford's **debuted** *DON'T BOTHER ME, I CAN'T COPE,* a musical revue by Vinnette Carroll exploring the challenges the black community faces in America.

[18] https://www.fords.org/blog/post/discussing-national-tragedy-honoring-abraham-lincoln-at-his-assassination-site/

- The 1,065 show run on Broadway would go on to receive four Tony nominations, including Best Musical and Best Director of a Musical.

Historiographical Arguments:

Relevant Primary Sources:
https://www.loc.gov/resource/lprbscsm.scsm0853/?sp=3 Letter from Lincoln to Shakespearean actor James Hackett

Relevant Articles:
https://www.folger.edu/shakespeare-unlimited/edwin-john-wilkes-booth
https://shakespeareandbeyond.folger.edu/2016/02/12/shakespeare-abraham-lincoln-and-the-presidents-assassination/
https://www.folger.edu/men-letters-shakespeares-influence-abraham-lincoln

Relevant Books:
https://archive.org/details/restorationofford00olsz/page/52/mode/2up *Restoration of Ford's Theatre* (historic structures report)
Team of Rivals: The Political Genius of Abraham Lincoln By Doris Kearns Goodwin (find a physical copy, google books search turned up a nice section on Lincoln's love of theatre, history of theatre-going, and correspondence about Shakespeare with James Hackett
Lincoln and Shakespeare by Michael Anderegg
Backstage at the Lincoln Assassination by Thomas Bogar

Experts (* means on current Advisory Council):
Thomas Bogar, Hood College (retired)

Theme 4:

Ford's Theatre is one of the only historic sites in Washington offering a window into the city as it was during the Civil War. The war brought profound changes to the city, many of which are still visible today. The people of Civil War Washington were shaped by Lincoln's choices as president, but they also influenced him profoundly through every day human interactions.

Outcomes for Theme 4:

- Feel connected to the experience of regular people living in Washington City at the time of Lincoln's assassination.
- Understand aspects of the urban African American experience before, during, and after the Civil War.
- Imagine what it might have been like to live in such a socially complex city and make connections to the social complexities of today's Washington.
- Understand that D.C. was on the front lines of the Civil War, both geographically and ideologically.
- Make connections between the demographic changes that occurred in Washington in the 1860s and the infrastructure and demographics of the city today.
- Articulate Washington's role as a symbol of our nation and the effect that has had on the city's population, past and present.
- Question why different kinds of historic sites are preserved.
- Examine how institutions and places you are connected to have been shaped by systemic racism and the resistance to it.
- Question stories of African Americans that do not show agency and resilience.
- Go explore D.C. as a city outside of the federal capital and the monumental core, specifically sites related to African-American history.

Potential Dialogue Moments for Theme 4:

Do you know anything about the history of your own hometown and how its history shapes the place you live today? Have you witnessed demographic changes in your own community? What changes have they brought?

Relevant Stories:

A Divided City

- The **capital city is intentionally slightly into the South**—result of a congressional compromise in 1790.[19] Because of that, the **District allowed slavery** and was surrounded by Maryland and Virginia—two slave states.[20] This put the city on the **front lines of the Civil War**.
- Throughout the Civil War, the **city was divided** between supporters of the different sides.
    - Before the Civil War, Washington was among the only Southern cities with an **active abolitionist movement**.
    - The city had a large and educated community of **free African Americans**.[21]
    - John Wilkes Booth was among the **many Confederate sympathizers in Washington**.
    - Many **Ford's Theatre staff members were also Confederate sympathizers**.[22]
    - For example, the owner of Tudor Place, Britannia Peter Kennon, supported the Confederacy. Tudor Place is another historic site that offers a window into Civil War Washington.

Emancipation and Rights

- The District of Columbia's unique status as a federal enclave means the **federal government can experiment with policy** in ways it cannot other places.
- Congress, with Lincoln's signature, **abolished slavery in the city as of April 16, 1862**. This was nine months before the Emancipation Proclamation freed people enslaved in areas in rebellion against the United States, and three years before the Thirteenth Amendment to the U.S. Constitution banned slavery nationwide.[23]

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[19] For a short explanation of this compromise, see Jessie Kratz, "The Compromise of 1790," *Pieces of History* (blog), May 31, 2015, https://prologue.blogs.archives.gov/2015/05/31/the-compromise-of-1790/.

[20] For more information on slavery as practiced in the District of Columbia, see this recent dissertation: Lynn A. Price, "'To Enjoy the Blessings of Freedom': Slavery, Manumission, and Colonization in the District of Columbia (1790-1862)" (Ph.D., George Mason University, 2018), http://search.proquest.com/pqdtglobal/docview/2158054174/abstract/FCD696F3BDFD4C29PQ/1.

[21] Chris Myers Asch and George Derek Musgrove, *Chocolate City: A History of Race and Democracy in the Nation's Capital* (Chapel Hill: The University of North Carolina Press, 2017), 2.

[22] For more on the staff at Ford's and how their loyalities reflected divisions in the city and country, see Thomas A. Bogar, *Backstage at the Lincoln Assassination: The Untold Story of the Actors and Stagehands at Ford's Theatre* (Washington, DC: Regnery History, 2013).

[23] For a short summary of emancipation in Washington, see Kenneth J. Winkle, "Emancipation in the District of Columbia," Civil War Washington, accessed September 27, 2019, http://civilwardc.org/interpretations/narrative/emancipation.php.

    - This was the only instance in the United States of **compensated emancipation**—where slaveholders (rather than the enslaved people who had labored without pay) received financial compensation.
    - In 1862, Congress also **overturned the city's former black codes**, which had restricted the lives of even free African Americans. This allowed for African Americans to testify in court (which had previously been prohibited), ended curfews and prohibitions on public gatherings, and began a public school system for African American students. Even jury service became integrated.[24]
    - **Emancipation Day has been a holiday in D.C.** since the first celebration at Franklin Square on April 16, 1866.[25]
- The abolition of slavery and repeal of the black codes did not necessarily mean political equality, much less social equality, for African Americans in Washington. **African Americans fought to be included in the wider society**.
    - African Americans, including Elizabeth Keckly, formed organizations, like Keckly's Contraband Relief Association, to assist freedpeople. White-led organizations followed. At times, tensions flowed between the freedpeople on one side, and both white reformers and middle class African Americans, on the other. At other times, these various groups worked together to advance civil rights and even political and social equality.[26]
    - 3,265 African Americans from D.C. enlisted in the **United States Colored Troops**. Many of them were men who had escaped slavery and come into the city.[27]
    - Summation by Kate Masur: "Yet black Washingtonians continued to face quotidian violence and harassment by local whites, and they could not expect fair treatment by police and other law enforcement officials. In response, black Washingtonians developed a variety of tactics."[28]
    - Alexander Augusta and Anderson Ruffin Abbott, two African American surgeons in the U.S. Army, pushed to **attend White House receptions** in 1863 and 1864. Sojourner Truth and Frederick Douglass did similar in late 1864 and early 1865—Douglass was only admitted to a White House reception in 1865 because of his personal connection to Lincoln, but guards turned away other African Americans from the same gathering.[29]

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[24] Asch and Musgrove, *Chocolate City*, 115.

[25] Asch and Musgrove, 119.

[26] Asch and Musgrove, 128–29.

[27] Asch and Musgrove, 132.

[28] Kate Masur, *An Example for All the Land: Emancipation and the Struggle Over Equality in Washington, D.C.* (Chapel Hill: University of North Carolina Press, 2010), 112.

[29] Masur, 105.

- When **streetcar** conductors attempted to bar African Americans from riding, or force them to ride in separate cars, they resisted. Sojourner Truth, for example, sued a streetcar company in September 1865 after the conductor injured her when he tried to force her off.[30]

Lincoln and the City

- **Lincoln maintained an open-door policy** at the White House and at his family's summer home (today President Lincoln's Cottage). He reasoned that he was a president, not a king.[31]
  - **Lincoln could often be seen commuting** between the Cottage and the White House. He would often shirk his security detail. On one occasion in August 1864, Lincoln, riding quickly, arrived at the Cottage without a hat. A soldier reported that he had heard a shot, and later found Lincoln's hat with a bullet hole in it.[32]
  - On those rides, and on many other occasions, **he interacted with Washingtonians**. He was often seen out and about in the city.
  - As recorded by John Washington in *They Knew Lincoln*: **Mary Dines**, a formerly enslaved woman living in Camp Barker, a contraband camp near U Street, reported that Lincoln often stopped by on his way to and from the Cottage. She also talked about a visit where Lincoln stopped by to hear the camp's choir. He liked the performance so much that he returned another time.[33]

On the Frontlines

- While Virginia seceded in May 1861, Maryland did not. The so-called Confederacy made Richmond its capital. Richmond was the U.S. military's main target through the Civil War, while Washington was the Confederacy's main target. Thus, a lot of **fighting took place between Washington and Richmond**.[34]
  - Between 15,000 and 50,000 soldiers guarded Washington during the Civil War, in a **37-mile ring of 68 forts surrounding the city**.

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[30] Masur, 107–12.

[31] Richard Wightman Fox, *Lincoln's Body: A Cultural History*, First edition (New York: W. W. Norton & Company, 2015), 17–19.

[32] Matthew Pinsker, *Lincoln's Sanctuary: Abraham Lincoln and the Soldiers' Home* (New York: Oxford University Press, 2003), 163.

[33] John E. Washington and Kate Masur, *They Knew Lincoln* (New York, NY: Oxford University Press, 2018), 85–87.

[34] A map in Kenneth J. Winkle, *Lincoln's Citadel: The Civil War in Washington, DC*, First edition (New York: W. W. Norton & Company, 2013), xvii shows the proximity of much of the war to Washington.

    - Confederate troops constantly considered **Washington a target**, but only **succeeded in attacking once**, during summer 1864. This resulted in the Battle of Fort Stevens, which the U.S. Army won, with Lincoln in attendance.
    - Today **Fort Stevens is a historic site** that people can visit in the Petworth neighborhood.
    - To help protect the city, some **federal workers formed militia units**. One of these was the U.S. Treasury Guards. The unit lent its flag to Ford's Theatre to decorate the Presidential Box for President Lincoln's visit on April 14, 1865. It is this flag that John Wilkes Booth caught with his spur as he jumped onto the Ford's Theatre stage.
- Many wounded soldiers made their way to Washington. Several public buildings—like the Patent Office (today's National Portrait Gallery/Smithsonian American Art Museum)—and religious **buildings became hospitals**.[35]
    - This made wounded soldiers a continual presence in the city. Some formed the **Veteran Reserve Corps**—soldiers who carried out duties while wounded, to allow others to return to the front lines.
    - Other **wounded soldiers took government jobs**. For example, after losing his legs at the Second Battle of Bull Run in 1862 and recovering at Fairfax Seminary Hospital in Virginia, James Tanner moved to Washington in 1864 to become a clerk in the Ordnance Department. He used his skill in shorthand to take notes for Secretary of War Edwin Stanton the night of the Lincoln assassination.[36]
    - Following a long tradition in Washington, **many families rented out rooms in their houses** as the population boomed. One boarder in the Petersen family's house was Willie Clark, who had served in the 13th Massachusetts Regiment. It was in his room that Lincoln died.[37]

<u>Health and Sanitation Issues</u>

- As a low-lying city by the Potomac River, Washington was plagued with water issues, leading to **disease outbreaks**. This was exacerbated by the presence of canals through the city, including one where Constitution Avenue now sits. This slow-moving canal, often with animal carcasses in it, bred disease—and also supplied water to the White House.
    - One outbreak happened in February 1862. Both Willie and Tad Lincoln, the president's sons, fell ill, with Willie eventually dying of typhoid.[38]

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[35] On hospitals and the influx of wounded soldiers into Washington, see Winkle, 213–30.

[36] To learn more about Tanner, see James Alan Marten, *America's Corporal: James Tanner in War and Peace*, Uncivil Wars (Athens: The University of Georgia Press, 2014).

[37] Jake Flack, "A Room with a View on History: The Petersen House," *Ford's Theatre Blog* (blog), accessed September 26, 2019, https://www.fords.org/blog/post/a-room-with-a-view-on-history-the-petersen-house/.

[38] Winkle, *Lincoln's Citadel*, 358.

Civil War Boomtown, Postwar Changes

- Being on both the front lines and the national capital, the **city experienced dramatic transformations during the Civil War**.
- Washington City's **population grew** from 63,000 in 1860 to an estimated 200,000 at different times during the Civil War.
    - The District of Columbia's population (including Washington City, Georgetown, and Washington County—the area above today's Florida Avenue) in 1860 was 75,080, including:
        - 60,763 whites.
        - 14,316 African Americans, of whom 11,131 were free and 3,185 enslaved.
    - The District of Columbia's population in 1870 was 131,700, including:
        - 88,278 whites.
        - 43,404 African Americans.
        - 18 people classified as "other."[39]
- The city's **African American population grew significantly**. More than 40,000 people fleeing enslavement came into Washington during the Civil War.
    - Many people fleeing enslavement went into so-called "**contraband camps**," named because of General Benjamin Butler's 1861 order identifying enslaved people as "contraband of war." The name stuck.
    - Washington became a **hub for people escaping slavery**. Southwest DC, known as "The Island," was one area where many free African Americans settled.
    - Many African Americans moved into so-called Contraband camps, especially at the edges of the city itself. Camp Barker, near the present-day African American Civil War Memorial and Museum, is one example. They were akin to refugee camps (term used by both Manning and Asch and Musgrove).[40]
- **Entrepreneurs flocked to Washington** to take advantage of the city's wartime boom.
    - **John T. Ford**, a theatre owner, was among them. He leased the former First Baptist Church on 10th Street in 1861. When the building burned at the end of 1862, he rebuilt and reopened (see more in theme 3).
    - Ford's was among **many theatres in Washington** at the time.

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[39] Matthew Gilmore, "District of Columbia Population History," *Washington DC History Resources* (blog), August 30, 2014, https://matthewbgilmore.wordpress.com/district-of-columbia-population-history/.https://matthewbgilmore.wordpress.com/district-of-columbia-population-history/Gilmore.

[40] Patrick Kiger, "The Civil War Created a Refugee Crisis in Washington," *Boundary Stones: WETA's Washington DC History Blog* (blog), January 14, 2016, https://blogs.weta.org/boundarystones/2016/01/14/civil-war-created-refugee-crisis-washington; Chandra Manning, *Troubled Refuge: Struggling for Freedom in the Civil War*, First edition (New York: Alfred A. Knopf, 2016); Asch and Musgrove, *Chocolate City*.

    - The **commercial sector** generally flourished during the war, as a larger population needed goods. For example, Jewish-owned small shops proliferated as the city's Jewish population grew from roughly 200 to 2,000.[41]
- Ford's Theatre was located in the **heart of downtown Washington**, in one of the most-developed areas of the city.[42]
    - Seventh Street and Pennsylvania Avenue were the city's two main commercial corridors before the Civil War.
    - **Germans**, like Anna and William Petersen, had flocked to the neighborhood during the 1840s and 1850s. Boardinghouses, like the one the Petersens owned, were a common way of living in Washington at the time—families would rent out spare rooms to help pay the bills.[43]
    - After the war, the **neighborhood around Ford's Theatre became more mixed racially**. For example, Caroline Washington, a formerly enslaved woman from Prince George's County, Maryland, opened a boardinghouse at 918 F Street. She and her friends gathered in the basement. Her grandson, John (born 1880), later recorded their stories and talked about the neighborhood in his book *They Knew Lincoln*.
- With population growth, **Washington modernized after the Civil War**.
    - Before and during the Civil War, most streets were dirt. The various District governments **paved** more after the war, particularly during the time that Alexander "Boss" Shepherd led the territorial government (1871-74).
- **D.C.'s government structure changed after the Civil War**.
    - Before 1871, D.C. was divided into **three jurisdictions**, each with their own governments: Washington City (below Boundary Street—present-day Florida Avenue), City of Georgetown, and Washington County.
        - After extensive agitation, **both white and African American men gained the ability to vote** in 1867. They argued that emancipation meant nothing without voting rights. Even then, voting rights did not mean the right to hold office until 1869. George Hatton, a formerly

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[41] Capital Jewish Museum, "Welcome," Online exhibition, Jewish Life in Mr. Lincoln's City, 2012, https://www.jhsgw.org/exhibitions/online/lincolns-city/exhibits/show/mr-lincolns-city/welcome.

[42] This book provides a good general overview of different neighborhood histories in Washington, including the neighborhood surrounding 7th Street, NW: Kathryn Schneider Smith, ed., *Washington at Home: An Illustrated History of Neighborhoods in the Nation's Capital*, 2nd ed (Baltimore, Md: Johns Hopkins University Press, 2010).

[43] Courtney Kuzemchak, "Lincoln and the Petersen House: How Their Histories Intertwined Before April 1865," *Fords Theatre Blog* (blog), accessed September 27, 2019, https://www.fords.org/blog/post/lincoln-and-the-petersen-house-how-their-histories-intertwined-before-april-1865/.

enslaved man, was among the African American men elected to the city council.[44]

- In 1871, Congress dissolved the municipal governments and created a **territorial government for the District**, modeled after Western territories. This meant an appointed governor and Legislative Council, with an elected House of Delegates. African American voters, in particular, opposed this move, while white businessmen like Alexander Shepherd, George W. Riggs, and William Corcoran supported it.[45]
- In 1874, after corruption and mismanagement in the territorial government—and to roll back voting rights—Congress placed the District under the supervision of **three appointed commissioners**. Residents would not be able to govern their own even local affairs again until 1973.[46]

- Following the war, **Congress saw Washington as a place in which to test the policies** that it would enact throughout the South.[47] For example, the Freedman's Bureau took an active role in the city, especially as newly-freed African Americans sought economic independence and autonomy.
  - The Barry Farm community in Southeast Washington and Howard University both date from the Reconstruction era, and are emblems of the creation of independent neighborhoods and institutions, in cooperation with federal authorities.
  - At times, the goals of the **Freedman's Bureau clashed with the goals of African Americans**, particularly for autonomy.[48]

Academic Debates:

- Often, past historians have downplayed the roles of African Americans in their own liberation and empowerment. Recent historians have aimed to correct the narrative.

Relevant Primary Sources:

- Albert Boschke's map, produced in the late 1850s, shows where development had, and had not, happened in the L'Enfant plan of the city. The 1857 version (https://www.loc.gov/item/88694030/) focuses on Washington City itself. The 1861

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[44] Asch and Musgrove, *Chocolate City*, 142–51.

[45] Asch and Musgrove, 160.

[46] For a short explanation of the varying governments of the District of Columbia, see Natalie Delgadillo, Rachel Kurzius, and Rachel Sadon, "The Past, Present, And (Potential) Future Of D.C. Statehood, Explained," *DCist* (blog), September 18, 2019, https://dcist.com/story/19/09/18/the-past-present-and-potential-future-of-d-c-statehood-explained/.

[47] Masur, *An Example for All the Land*; Asch and Musgrove, *Chocolate City*.

[48] Asch and Musgrove, *Chocolate City*, 136–41.

version (https://www.loc.gov/item/88694013/) includes the rest of the District of Columbia.

Relevant Articles:

- WETA's *Boundary Stones* blog has a helpful piece on contraband camps: https://blogs.weta.org/boundarystones/2016/01/14/civil-war-created-refugee-crisis-washington
- Former Ford's intern Courtney Kuzemchak looked into who lived in the Petersen House: https://www.fords.org/blog/post/lincoln-and-the-petersen-house-how-their-histories-intertwined-before-april-1865/
- The Civil War DC site has a wealth of resources. Its introductory essay is particularly helpful: http://civilwardc.org/interpretations/narrative/essay.php

Relevant Books:

- George Derek Musgrove and Chris Myers Asch, *Chocolate City*, has an excellent and readable synopsis of what the Civil War meant for race relations in Washington in chapters 5 and 6.

Asch, Chris Myers, and George Derek Musgrove. *Chocolate City: A History of Race and Democracy in the Nation's Capital*. Chapel Hill: The University of North Carolina Press, 2017. (especially chapters 5-6)

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