



THE "OLD LINER" NEWSLETTER

Lincoln Under Glass

Salisbury-area man linked to rare photonegatives

DelmarvaNow.com, Mar 10, 2013

SALISBURY, MD — For years, there was a metal trunk that stayed under Kathryn Rice Turner's bed in Ocean Pines.

Inside was a remarkable historical treasure — an original glass negative of President Abraham Lincoln made in 1863.

The 17-by-21-inch negative showed a seated Lincoln resting his left arm on a marble-top table. It was made using the wet plate collodion process, an innovation in photography in the mid-1800s. Family lore holds that it had been taken by her grandfather, photographer Moses Parker Rice.

"I knew about the big piece of glass Mom had under her bed in a trunk, but I was a teenager and not particularly interested in it," said Turner's son, Paul Turner, a history teacher at James M. Bennett Middle School and University of Maryland Eastern Shore. "It came down to her through the family. My late brother, Ricey, was a Civil War buff, and word got to collectors in Gettysburg that she had it. Eventually, the folks from the Smithsonian examined it. They could tell from the carpet shown in the negative that it had been taken in Alexander Gardner's photo studio in Washington.

"The Smithsonian people came down themselves with their white gloves and told her it was a real find, a one-of-a-kind thing. She wanted \$32,000, but they didn't want to give her that — you know how the government is," Turner said. "They wanted it for free." After long negotiations, a deal was reached.

"Mom agreed to sell it with the provision that each of her sons would get a contact print from the original

plate, known as an Imperial plate print. They didn't want to do it, but they had no choice," he said. "When officials of the Smithsonian saw it, they later said their 'hands were shaking' as they looked at the large piece of glass. After much discussion, she sold it to them. Good for her — she put my brother and sister through college and got me braces at the time by selling it."

Kathryn Rice Turner sold the negatives to the Smithsonian Institution's National Portrait Gallery in 1983. She died in 2006.

Many extremely rare Lincoln negatives from Gardner's studio have found their way down through a number of Rice's descendants, and periodically end up being sold at auctions or purchased by private collectors.



Paul Turner takes a close look at a glass copy positive of President Abraham Lincoln that he believes was made by his great-grandfather, Moses P. Rice, in the 1860s. / Staff photo by Brice Stump

So how did Moses P. Rice become part of the history of the negatives?

"Moses P. Rice (1840-1925) was my great-grandfather," Turner said. "Moses and two of his brothers were photographers in Nova Scotia in the 1850s, just getting in the trade. By 1860, we know Moses was in D.C. and got a job with Gardner."

Records suggest he was also associated with another photographer prior to working with Gardner. Yet, with Gardner, what was Rice's role?

"He became a well-known photographer, very artistic in his work," Turner said. "Photographers were able to fool around with the negative and do retouching, and Moses seems to have been very talented in that field. There is a notation on the bottom of some of his (or Gardner's) work that the picture 'is the only unretouched picture of Abraham Lincoln.'"

On coming to D.C. in 1861, it is believed by the family that Rice eventually worked as assistant to Alexander Gardner, who later became a famous Civil War photographer. Gardner had worked with photographer Mathew Brady, but their partnership dissolved in 1862. Gardner is believed to have been upset that Brady was passing off photographs of Civil War scenes taken by members of his staff as his own.

"I think M.P. Rice, as a young photographer, was working, at times, for Mathew Brady as well," Turner said.

When Gardner published his "Gardner's Photographic Sketch Book of the Civil War," he credited all photos taken by members of his staff. His sense of fairness may have extended to his in-house photographic productions.

Histories of Gardner mention a number of names of people working for him, but Rice is not one of them.



THE "OLD LINER" NEWSLETTER

Rice's name did appear on many early Gardner-era photos as the copyright owner, dated 1891 and 1901. Did Gardner personally shoot every photo taken in his studio? It is known that he employed several people, yet all of the work produced is attributed solely to Gardner.

Yet these negatives hold a mystery that my never be solved. Was Moses Rice, Alexander Gardner or another member of the staff behind the lens when taking Lincoln's photographs?

"I think there were a lot of hands involved. One guy might be advising the president, how to sit and face, another might be behind the camera. I have never seen any proof Moses took the picture, except Moses said he did and the Indiana Historical Society, which has an original glass negative, is also saying he did," Turner said.

According to the Indiana Historical Society's website, "The main item in this collection is a circa 1864 contemporaneous wet-plate collodion glass negative of the original Alexander Gardner wet-plate collodion portrait of Abraham Lincoln, taken Nov. 8, 1863, most likely made by Moses P. Rice, one of Gardner's studio photographers. Lincoln sat for this photograph just 11 days before delivering the Gettysburg Address." Yet the information indicates the copy negative of the 1863 Gardner original was made in 1864, perhaps by Rice, who may have been a processing technician and touch-up artist at the Gardner studio and not the photographer.

Turner also believes his great-grandfather may have taken that portrait of Lincoln in the collection. It would become known among collectors and historians as the "Gettysburg Portrait."

The image of the president looking directly at the photographer was used by artist Daniel Chester French for his sculpture of Lincoln in the Lincoln Memorial. A glass negative of the famous picture is now owned by the Indiana Historical Society. It originally came from the collection of James Rice, a grandson of Moses P. Rice. James Rice was a famous photographer covering National Hockey League events from 1900 into the 1940s.

Rice's 1925 obituary does not say he worked for Gardner, even though the family supplied information for the newspaper article. Rice appears to have been selling Lincoln prints by the late 1860s, according to Turner.

"Everything that Moses Rice had, had his copyright name and date on," he said. "Apparently, everything he ends up owning, taken in Gardner's studio, became his copyrighted material."

So how did Rice get the negatives from Gardner's studios?

"Did he take the Lincoln photographs or did he simply 'take' the negatives from Gardner's studio? Did he purchase them from Gardner when he went out of business? That's the question," Turner said. "Gardner went on hard economic times. Gardner ended up almost broke so probably he had to sell his stuff."

Just how Rice came to own the Lincoln portraits and other prominent photographs from Gardner's studio may remain an unsolved mystery. Rice is believed to have worked with Gardner perhaps between 1863 and 1865. Did he compose the shots, expose the plate or simply produce the final glass image? Did he acquire the plates directly from Gardner, or several years after the famous photographer's death?

There is also the claim by scrap silver dealer Charles Bender that he

purchased 90,000 "Brady" glass negatives through or from Rice around 1900.

"Even when Mom was alive, I went to the Smithsonian trying to put the story together," Turner said. "The question for me was, how did Moses P. Rice get his name on these negatives, and why so early in some cases?"

There are glass negatives with Rice's copyright information, dated 1891 and 1901. By 1865, Rice had his photography business, which became Moses P. Rice and Sons studio in D.C., and by the late 1860s, was marketing shots taken in Gardner's studio. Through much of his later life, Rice and his studio offered and sold a number of Lincoln prints in various sizes, made from the Garner studio negatives. The now famous "last" photo of Lincoln, supposedly shot in February 1865 and not April 1865, is the last Gardner studio shot of Lincoln, and yet, prominent on the border of the collodion glass plate, can be seen "Copyright by Moses P. Rice 1891." Moses Rice also licensed pottery, china and even tile makers to use his copyrighted images of Lincoln.

Ceremony for Monitor sailors stirs familial ties

By STEVE SZKOTAK, Associated Press, March 2, 2013

RICHMOND, Va. (AP) — A century and a half after USS Monitor sank, the interment of two unknown crewmen found in the Civil War ironclad's turret is bringing together people from across the country with distant but powerful ties to those who died aboard.

The ceremony Friday at Arlington National Cemetery in Washington will include Monitor kin who believe the two sailors — whose remains were



THE "OLD LINER" NEWSLETTER

discovered in 2002 — are their ancestors, despite DNA testing that has failed to make a conclusive link. But the families stress that the

crewman Jacob Nicklis a week before her death in December, at age 90. He was Rowland's great-uncle. That, Rambo said, makes the interment

Merrimack. The battle of the ironclads ended in a draw.

The Monitor sank about nine months later in rough seas southeast of Cape Hatteras while under tow by the USS Rhode Island. Dubbed a "cheese box on a raft," the Monitor was not designed for rough water. Sixteen of the Monitor's 62 crew members died. The crew of the Rhode Island was able to rescue about 50 people. Most of the dead were lost at sea. The wreck was discovered in 1973.

Retired Navy Capt. Barbara "Bobbie" Scholley was commanding officer of the team about 40 divers who descended to the Monitor wreck in 2002. The turret was upside down and filled with coal, sand and silt that had hardened into a solid mass. Divers chipped away until the turret could be lifted.

"We knew there was a good chance we would find sailors in the turret because they would escape that way," said Scholley, who will travel from her home in Annapolis, Md., for the Arlington ceremony.

"I think everybody realized, yes, this is a piece of history, but it's more than that," Scholley said of the mood among divers, archeologists and others on a support barge when the remains were found. "These are men who fought for us and died for us, and here they are and we're bringing them home. It was very powerful."

The turret has gone through restoration and is on display at the USS Monitor Center of The Mariners' Museum in Newport News.

Meanwhile, in a longshot bid to identify the remains, the skulls of the sailors found in the turret were used to reconstruct their faces about a year ago.

Some families whose ancestors had served on the Monitor came forward — including Rambo's mother and



Union sailors who died when the ship went down, and nearly 100 people from Maine to California are expected to attend.

"When I learned they were going to do a memorial and have the burial at Arlington, it was like, 'I can't miss that,'" said Andy Bryan of Holden, Maine, who will travel with his daughter Margaret to the capital. He said DNA testing found a 50 percent likelihood that Monitor crewman William Bryan, his great-great-great-uncle, was one of the two found in the summer of 2002, when the 150-ton turret was raised from the ocean floor off Cape Hatteras, N.C.

"If it's not William Bryan, I'm OK with that," Bryan said. "This is a once-in-a-lifetime thing, and I feel like I should be there."

The same holds true for Diana Rambo of Fresno, Calif. She said her mother, Jane Nicklis Rowland, was told of the ceremony for Monitor

Rambo, too, suspects Nicklis was one of the two in the turret. "We know he was on the ship," she said. "We know he was one of the 16."

Two weeks ago, Navy Secretary Ray Mabus said the two would probably be the last Navy personnel from the Civil War to be buried at Arlington.

He'll speak at the interment. "It's important we honor these brave men and all they represent as we reflect upon the significant role Monitor and her crew had in setting the course of our modern Navy," he said.

The ceremony is scheduled on the 151st anniversary of the Battle of Hampton Roads, which took place on March 8 and 9, 1862. On the second day, the Brooklyn-made Monitor fought the CSS Virginia in the first battle between two ironclads. The Monitor was the Union's answer to the Confederate Virginia, built on the carcass of the U.S. Navy frigate USS



THE "OLD LINER" NEWSLETTER

Bryan — but DNA testing did not produce a conclusive match.

But some are confident their own detective work has sealed the family links to the two found in the turret.

Gaydee Gardner, Rambo's sister, said it's surreal to know "I am a blood relative to Jacob ... a 21-year-old kid off to sea on the first ironclad, whose president was Abraham Lincoln." She will travel from Rancho Mirage, Calif., for the ceremony in memory of "a kid who must have been terrified during his final hours."

Bryan said the Navy is sending a DNA kit to a maternal descendent in Australia in hopes of cementing the link with William Bryan.

"The more I've learned about him, the more I'm attached," said Bryan, who will join 20 family members in Washington. "It doesn't hurt that my father was William Bryan, so that always make it feel that it's pretty personal."

The remains were sent to the Joint POW/MIA Accounting Command in Hawaii. They concluded the sailors were white, each was 5-foot-7, and one was 17 to 24 years old while the other was in his 30s. They narrowed the possibilities to six among the 16 Monitor sailors who died.

Forensic anthropologist Robert Mann said the command has not given up hope and is conducting more DNA testing. Genealogists have been able to determine possible descendants for 10 families of the missing 16 sailors.

But while efforts to identify the two continue, "let's lay the men to rest," said David Alberg, superintendent of the Monitor sanctuary.

Alberg — along with the National Oceanic and Atmospheric Administration's Maritime Heritage Program and descendants of the

surviving Monitor crew members — have pushed for the Arlington honors.

"It's their final voyage," Alberg said.

"They sailed out in 1862 and never made it home, and now they're finally being laid to rest 150 years later."

Final step begun to historic Seminary Ridge pathway project

Crews begin work on final phase, an outdoor extension to museum.

By CRAIG K. PASKOSKI, The Hanover Evening Sun, March 13, 2013

With construction equipment beeping in the background, officials held a groundbreaking ceremony Wednesday to mark the beginning of the final phase of improvements to historic Seminary Ridge.

The third and final phase of the project at the Lutheran Theological Seminary in Gettysburg will complete the 1.03-mile Historic Pathway around the seminary, replant native trees on the western slope of the seminary known as the Grove, expand parking accommodations and restore the area to appear more similar to what existed in 1863.

"This is a project that has an important due date, in time for the grand opening July 1, 2013," said the Rev. John Spangler, president of the Seminary Ridge Historic Preservation Foundation, noting the highly anticipated 150th anniversary of the Battle of Gettysburg.

The eastern portion of the pathway was constructed in the fall. Once completed, the looped walking path will be a fitting addition to current historical attractions and the new Seminary Ridge Museum set to open on July 1, Spangler said. The pathway will include 18 to 20 wayside markers to describe historical details

of the battle as well as cultural aspects of the period, such as slavery and the Underground Railroad.

"This will be a historically reflective and educational opportunity," he said. "It's an outdoor extension of the kind of content of the Seminary Ridge Museum."

A major component of the final phase is the planting of some 80 trees to the west of the new museum, located in the renovated Schmucker Hall. Old white oaks and ash trees that had blocked the view of the seminary from the Reynolds Avenue portion of the battlefield have already been removed.

Instead, native species of trees, including redbuds, maples and oaks, designed to be smaller in height, will be planted.

The canopy of trees and redesigned landscaping will help hide the addition of 100 new parking spaces in the area that were desperately needed to accommodate visitors, Spangler said. The parking on the seminary campus is being redistributed to lessen the effect of paved surfaces in historic areas.

Seminary Ridge Museum Director Barbara Franco said the new landscaping would provide a more accurate depiction of what soldiers in 1863 would have seen.

"During the battle they would have been able to see the cupola (on Schmucker Hall)," she said. "We're really trying to restore the view. People now on the battlefield will be able to see the cupola."

The tree planting is being done through the *Journey Through Hallowed Ground*, a nonprofit four-state partnership linking areas of historical significance from Gettysburg to Thomas Jefferson's Monticello in Charlottesville, Va.



THE "OLD LINER" NEWSLETTER

Also part of the Seminary project is the removal of tennis courts in the area closest to where Union soldiers made a critical stand on the first day of the battle.

Officials Wednesday noted the project has been a collaborative effort that's also included the Adams County Historical Society, Gettysburg Borough and the National Park Service.

Franco said the final work, which began last month with site preparation, would be completed "as soon as possible." The new museum, which also will detail the building's role during and after the battle, is set to open July 1, in conjunction with festivities marking the 150th anniversary of the Battle of Gettysburg.

The death of the Gettysburg Cyclorama building

By AMY STANSBURY, The Hanover Evening Sun, March 19, 2013

It was a long and painful death. Day after day, visitors came to gawk, to mourn, to wait for the end. Nobody wanted to miss it, this last breath of a dying beast.

But day after day it lived on, stubborn to resist the inevitable until the very end. Who cared if the prognosis was bad? It had lived through worse. The old Gettysburg landmark had fought hard for 13 years. It had resisted so many naysayers and defied so many odds that it seemed almost miraculous that a bulldozer would soon be bringing it down. Even its opponents couldn't help but come out for one last glimpse - like it or hate it, they said, there was no denying its star power.

The old Cyclorama building first rose to notoriety in 1999 when the National Park Service began to

express interest in tearing down the building and moving its namesake "Battle of Gettysburg" cyclorama painting to a new visitor center. For 13 years the Park Service butted heads with architectural preservationists who wanted to save the building. The battle led to lawsuits, delays and protests. Then, in January, the seemingly impossible happened - the Park Service jumped through its final legal hoop and announced that it would begin tearing down the 50-year-old building almost immediately.

Fred Hough, an Orrtanna resident who came to pay his final respects to the Cyclorama building on Friday, seemed similarly surprised, staring at the building's gaping holes in a slight state of shock. As construction crews continued to rip the building apart he shook his head and with a dejected look in his eyes admitted, "It makes me sad."

He recalled visiting the building for the first time as a child during the 100th anniversary of the Battle of Gettysburg. "It's a part of history that should be preserved," he said. "It wasn't that obtrusive."

Hough's comment, on the building's obtrusiveness, gets to the heart of the Cyclorama building's controversial past. Whether or not the building interferes with the hallowed ground of the battlefield is a question that Gettysburg residents and visitors alike have long wrestled with.

Built on the battlefield near the site of the infamous and bloody Pickett's Charge, the building was originally constructed to house the "Battle of Gettysburg" cyclorama painting, only a few yards away from the site where the artist first painted it.

"I used to show people the painting and then walk them right outside and wow," said Ethan Bishop, a

Gettysburg resident who worked for the Park Service in the 1970s. "That's a battlefield," he said, remembering the reactions of visitors after they stepped outside of the old Cyclorama building.

The Cyclorama building's very location on one of the most hallowed spots of the battlefield generated both love and hate from spectators. While some visitors enjoyed the building's placement within the battlefield itself, others saw it as conflicting with the ultimate goal of preservation.

The Park Service in particular saw the building as running counter to its purpose and need of rehabilitating the land to its appearance at the time of the battle, said NPS spokesperson Katie Lawhon in August.

In the building's final days it seemed as if everyone who gathered along Hancock Avenue had a life-changing moment or fond memory to share of the Cyclorama building.

These memories, good or bad depending on who you talked to, filled the minds of many on Saturday morning as the battered Cyclorama building finally breathed its last breath. Visitors waited all morning to see it go, some in excitement with cameras at the ready and others in sorrow, as construction crews attempted to knock down the structure column by column.



A view of the old Cyclorama building mid-morning on Friday as demolition began. (THE EVENING SUN - CLARE BECKER)



THE "OLD LINER" NEWSLETTER

One, two, three columns fell, but still the building stood as a small audience waited on baited breath. Construction crews moved on to the fourth column and suddenly, in an instant, the building was down. A deafening boom erupted across the battlefield and the sky filled with smoke. The crowd cheered, stared, and then drove away in a long line of cars. On the battlefield, it was silent once again.

U.S. still making payments to relatives of Civil War veterans

By Eric Pfeiffer, Yahoo! News, March 20, 2013

Ten years after the launch of the Iraq War, a number of critics and analysts have been pointing to war's extravagant financial cost – to say nothing of its toll on human lives. But a surprising report shows that nearly 150 years after its conclusion, the U.S. government is still paying relatives of Civil War veterans.

An analysis from the Associated Press found that more than \$40 billion annually is being spent on veterans and survivors of wars dating back to the Spanish-American War of 1898 up through the Afghanistan and Iraq wars.

There are actually only two recipients of Civil War benefits, both children of veterans and receiving \$876 per year. Although their names are being kept private, the AP estimates that they were both born between 1920 and 1930, meaning their parents were themselves upwards of 80-years-old when their children were born.

Juanita Tudor Lowrey, 86, received Civil War benefits tied to her late

father from the age 2 until her 18th birthday.

Former Republican senator and military veteran Alan Simpson said the government should consider means testing veterans as the burden on the federal debt continues to grow. Simpson co-chaired President Obama's deficit reduction committee in 2010, which offered a number of recommendations for reducing the federal budget deficit.

And while it would be natural to assume the Iraq and Afghanistan wars are the most costly, the payments to Vietnam War veterans nearly doubles the cost of our two current wars, \$22 billion to \$12 billion, respectively.

Meanwhile, World War II is still costing the federal government about \$5 billion a year. And the Korean War still costs taxpayers about \$2.8 billion annually.

Amazingly, \$20 million is still being paid each year to 2,289 veteran family members from World War I, many of whom are over 100-years-old. But perhaps even stranger, 47 benefit recipients were not even born until after the war ended.

A Day Away: Fairfield preserves reminders of when war came to town

By Charles J. Adams III, Reading Eagle, March 7, 2013

The only Civil War battle on Pennsylvania soil took place in and around Gettysburg, right?

Wrong.

Battles, or more correctly, skirmishes, broke out elsewhere along the path of the Gettysburg Campaign.

One of those places was some eight miles southwest of Gettysburg in the village of Fairfield.

Along the present PA Route 116, the town of about 500 residents was in the crossfire of Confederate forces as they tromped across the Mason-Dixon Line into enemy territory.

As the Army of Northern Virginia advanced toward its ultimate fate, it faced a few speed bumps. Securing mountain passes, occupying settlements and dealing with small detachments of Union troops vexed the rebels. On July 3, 1863, at the crossroads known as Fairfield, they met unexpected resistance.

Some Southern soldiers knew Fairfield all too well. A raid there on June 21 resulted in the 14th Virginia Cavalry being sent scurrying into the countryside by a Union cavalry unit. But on that morning of July 3, while fighting raged at Gettysburg, Confederate Col. William E. "Grumble" Jones was ordered to occupy Fairfield with his "Laurel Brigade" cavalry. He was later reinforced by Lt. Col. Preston Chew's mounted artillery.



THE "OLD LINER" NEWSLETTER

Meanwhile, Maj. Samuel Starr's 6th U.S. Cavalry was entrenched at the crossroads and prepared to defend it. Both detachments dug in, and a dustup was inevitable.

As opposed to Gettysburg on July 3, hundreds and not thousands met in battle in Fairfield, but the casualties were significant. Six Union and eight Confederate men were killed, both sides suffered more than a score of wounded soldiers, and about 200 Union troops were taken prisoner in what was a decisive Confederate victory.

In tragic irony, the Southern forces in Fairfield would stand their ground only to join their retreating comrades after their loss at Gettysburg. The tiny town that found itself in the thick of the Civil War then has preserved its heritage with a national historic district that embraces 120 structures.

Although reports from the field in 1863 are sketchy, historians are fairly certain that several buildings in Fairfield were used as field hospitals.

Among them are the Rufus C. Swope House, St. John's Lutheran Church and the Blythe House. It is believed that the wounded Maj. Starr had his arm amputated at the widow Sarah Blythe's home.

A landmark in town since 1757, the Fairfield Inn is also believed to have been appropriated as a field hospital during the war.

With a license that dates to 1786, the inn is one of the oldest continuously operating taverns in the country. It has been a meetinghouse for local citizens, a stagecoach stop and a wayside hotel.



Photo by Mike Morgan

It is recorded that Generals Robert E. Lee and J.E.B. Stuart supped or slept there; that Patrick Henry, Thaddeus Stevens and President and Mrs. Dwight Eisenhower dined there; and that the inn played a role in the Underground Railroad.

Living on hallowed ground in Gettysburg

By Amy Stansbury, The Hanover Evening Sun, March 16, 2013

Every time Elizabeth Hoffman walks up the steps of her Cumberland Township home, she can't help but remember the story.

A soldier whose eyes had been blown out in an explosion during the Battle of Gettysburg had been resting in the bedroom, she said, gesturing upstairs. But after hearing the loud noises from nearby Pickett's Charge he became frightened and panicked, Elizabeth continued, her eyes wide as she told the familiar story.

Walking over to the staircase, she explained how the panic led the blind soldier to fall down the steps.

Together with her husband Gerry, Elizabeth lives on what is known by local historians as the Jacob Weikert

Farm, a roughly 200-year-old piece of property on Taneytown Road that served as a Civil War field hospital during the Battle of Gettysburg.

Historic Gettysburg Adams County, the National Park Service, the Gettysburg Foundation, the Cumberland Township Historical Society, and an entire community of homeowners have worked together over the years to keep these old hospitals standing and to educate the public about their importance.

Earlier this month the Cumberland Township Historical Society hosted an entire lecture given by Licensed Battlefield Guide Phil Lechak about local field hospitals, many of which are still standing today

After the battle ended on July 3, Lechak said, 20,342 wounded men were left behind in Gettysburg and although many of them were eventually moved on to large Army-run hospitals, those men were the responsibility of average townspeople for at least a period of time.

When the Hoffmans moved into their Cumberland Township home 11 years ago, they didn't know any of this. They heard that their house had been a Civil War field hospital, but they didn't fully appreciate what that meant. That is, until they read the book.

"At Gettysburg, or What a Girl Saw and Heard of the Battle," written by the now-famous Tillie Pierce, takes place nearly entirely on the Jacob Weikert Farm and inside of what is now the Hoffman's home. Only 15 years old at the time of the battle, Tillie Pierce lived on Baltimore Street in Gettysburg, but was brought out to the Weikert farm in July to seek safety from the fighting.

Located near the base of Little Round Top, the Weikert farm was quickly thrust into history as hundreds of



THE "OLD LINER" NEWSLETTER

wounded men from the now-famous struggle on the Round Tops flooded into the property. Tillie ended up spending a life-changing week tending to the wounded at the farm and, as an adult, finally wrote down her experiences in her book.

It is that same book that Elizabeth stumbled upon years later as a new Gettysburg resident. And just as its contents had changed Tillie's life, the book proved to have a profound impact on the Hoffmans as well.

"I bought the book and said wow! We aren't homeowners. We are curators," Elizabeth said.

Ever since, the Hoffmans have taken their new role as history-keepers very seriously, maintaining their home and barn according to preservationists' standards and sharing Tillie's and the Weikert's stories with anyone who will listen.

When the armies came through and killed and ate much of the townspeople's livestock, ran their wells dry, and damaged their homes, Jacob Weikert filed a claim for \$1,700 in damages and got back \$125, 10 years later, Gerry Hoffman said.

When the soldiers were at his farm in 1863, Jacob tried to save the family's water supply, which was limited in the summertime, by taking the handle off the well pump and hiding in the basement, Gerry Hoffman said. Then when the Union soldiers found out, one of them came up to him and at gunpoint made him return it, Hoffman added, explaining that the soldiers found Jacob to be selfish for not wanting to share his water.

"Well after we heard that, we thought, that's it. This man's reputation has to be redeemed," Elizabeth Hoffman said. "He was just trying to protect his family."

So the Hoffmans went out and bought a decorative well pump to place over the existing well site, in recognition of Jacob Weikert and the struggles that the civilians endured during the battle.

The previous owners also put a National Park Service easement on the property, which means that the Hoffmans are bound by about 20 pages of rules preventing them from building any additions or interfering with the architectural integrity of the house, Elizabeth said.

In an easement agreement, the property owner is essentially given a financial incentive to preserve their historic property. The preservation restrictions than remain with the property even if it is sold by the owner, said Katie Lawhon, a spokesperson with the National Park Service.

The Park Service has several of these easements on historic properties that, like the Jacob Weikert Farm, fall within the boundary of the Gettysburg National Military Park. Although the Weikert property itself is under private ownership, it falls within Park Service boundaries, which is why the Park Service was able to help preserve it, Elizabeth Hoffman said.

Community groups like Historic Gettysburg Adams County are also active partners in preserving these properties inside and outside of park boundaries. For the first time this year HGAC is offering a \$2,500 matching grant for any property owner looking to preserve Civil War era barns, in particular.

"It's the first program of its kind in Pennsylvania," said Curt Musselman, a member of HGAC.

HGAC in the late 1980s also helped to put up blue signs marking all the local Civil War hospitals and will be

putting up another sign this spring at the Christ Lutheran Church in downtown Gettysburg.

There are about 40 HGAC Civil War hospital marker signs out there right now, Musselman said, and the property owners have all been cooperative in having the signs placed in front of their houses.

"The owners are very interested and proud of the history," Musselman said.

And the Hoffmans are no exception. They often open up their home for school tours and other interested historians who want to see where Tillie's book took place.

The Hoffmans too have connected with Tillie's story, naming their antique store, Tillie's Treasures, after her, and using her words to navigate their historic house.

"There were amputated limbs piled high outside this window and this window," Elizabeth Hoffman said, recalling Tillie's descriptions while pointing outside her own dining-room window.

Although the Army helped to dispose of some of the limbs, this is the kind of thing the families were left to deal with when the battle was over, she said.

"I just can't imagine having that going on in the house and not being in complete panic," Elizabeth Hoffman said, standing on the still bloodstained floor of her 19th century dining room.