



## THE "OLD LINER" NEWSLETTER

### Notes from the President 4/2017

#### BCWRT Community:

Our Annual Banquet is upon us. The Banquet will occur on Tuesday, April 25, 6 p.m. at the Parkville Heritage Gardens, 7631 Harford Rd. Parkville Maryland Parkville Shopping Center). Our speaker will be the noted historian, author, tour guide and Chief Historian Emeritus of the National Park Service Edwin Cole Bearss. If you haven't gotten your tickets, immediately contact Don M. at [410-870-3072](tel:410-870-3072). Tickets are \$30.00 per person.

Some of you haven't renewed your membership for 2017, please do so ASAP. Dues are \$20.00 for individuals and \$30.00 for families. Please make check payable to: **BCWRT** and mail to: **Ray Atkins, 1204 Fordham Ct., Belair, MD 21014. (410-879-8828).**

#### IMPORTANT REMINDER:

*Remember, we are always looking for new members. Invite a friend to our meetings. The BCWRT has many good things happening. Please spread the word.*

Robert L. Ford,

### Lincoln assassination emerges in painting from 150 years of grime

By Michael E. Ruane, Washington Post

As she works on the painting, art conservator Tamara Luzeckyj's eye is drawn to the anguished face in the middle of the canvas.

It's the tiny face of a woman, tightly framed by a bonnet. The eyes are dabs of black paint; the mouth, a smudge of pink; the expression, one of horror. It's the only face in the dark,

chaotic work that's looking directly at the observer.

"Haunting," Luzeckyj says as she sits before Carl Bersch's 1865 painting of the assassination of Abraham Lincoln, "Lincoln Borne by Loving Hands."

The face is one of many images now emerging more clearly from decades of old paint, dirt and varnish as the National Park Service has the portrait of the mortally wounded Lincoln cleaned and restored for the first time in 35 years.

The piece, which depicts Lincoln being carried out of Ford's Theatre in Washington after being shot by John Wilkes Booth, is thought to be the only image of the assassination painted by an eyewitness, according to Laura Anderson, a National Park Service museum curator.

Dim and ghostly, it captures the moment word of the assassination reaches the crowd on the street, and a moment of celebration becomes one of disbelief.

The painting, in oil on canvas, has been in family hands and in storage for much of its existence — perhaps because the scene it depicted was too painful, some believe.

It belonged to the White House for a time, but it's not clear whether it was ever displayed.

Since 1978, it has been in the hands of the Park Service, and lately it has been in storage in the service's Museum Resource Center in suburban Maryland. It was last exhibited four years ago in Russia, at shows comparing the lives of Lincoln and Czar Alexander II, who was also assassinated, the Park Service said.

The conservation is being done at the studio of Olin Conservation in Great Falls, Va.

The painting, unlike many images of the assassination and its aftermath, captures Lincoln as he is borne

across 10th Street NW to the boarding house where he died.

The scene is illuminated by gas light, torch light and the light from the theater entrances.

As the bearers ease Lincoln over the curb of the street, his face is framed by what appears to be white cloth or a pillow. His head is bandaged. His eyes are closed. There is a smear of blood on the bandage.

Newly emerged in the foreground is the figure of a moustached policeman wearing a badge, who seems to be pulling the fold of a flag aside and gesturing to bring Lincoln across the street.

Disembodied faces and hands have come out more clearly. A couple in the background seem to be embracing.

The American flag, illuminated by a gas light at the center of the painting, seemed to be stationary. But the cleaning shows that it is probably being carried by a reveler, who remains obscured in the murk.

Then there is the woman's face, which Luzeckyj said reminds her of Edvard Munch's painting "The Scream."

"I'm always drawn to this face," she said last week while sitting before the painting in a white lab coat and cleaning the surface with a sterile cotton swab.

On the canvas, "Everybody's doing stuff," she said. "But she's looking right at you and looks like she's got her mouth open. There's something about that that's disturbing."

"She's like right in the middle, looking at you, the viewer, like, 'Oh, my God.' Mouth open. Horror," she said. "Out of the corner of my eye I always catch her face. She looks just in shock. She's standing still, and everything else is chaos around her. And there she is."



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David L. Olin, chief conservator, said, "I think we're seeing stuff that we haven't seen in generations."

There are multiple layers of grime, varnish and paint, he said. He plans to remove them, as well as two extra layers of canvas on the back of the painting that could reveal artist notations on the original.

"That would be cool," Olin said, "to see if there's any description that the artist may himself have put on there." In an interview in his studio Thursday, he said he and his conservators have been working on the painting since August and should be finished by January.



Washington Post photo

"It's still in a state of cleaning," Olin said, indicating brighter and darker areas of the canvas. There are areas of damage, perhaps caused by water, where repair paint was once applied. Once the cleaning is finished, new paint will be meticulously applied "dot-by-dot" where needed, he said.

Anderson, of the Park Service, said the painting eventually will be exhibited in the Ford's Theatre complex.

Bersch, a 30-year-old German immigrant artist, was on the balcony of his apartment across the street from the theater sketching the nighttime scenes of jubilation marking the end of the Civil War, when Lincoln was shot April 14, 1865.

Bersch, who had come to the United States in 1860, was about to become

the Abraham Zapruder of the Lincoln assassination. Zapruder was the Dallas businessman who captured the assassination of John F. Kennedy on his home movie camera in 1963.

"All Washington was celebrating, delirious with joy," Bersch wrote to his family later, according to historian W. Emerson Reck's account of Lincoln's last hours.

"Houses were lighted up and hung with bunting," Bersch wrote. "Parades marched through the streets, waving flags."

Bersch had been out about an hour, when the street suddenly went quiet and a shout came from a window of the theater: "President Lincoln has been shot; clear the street!"

He watched as the crowd erupted from the theater, followed by doctors and soldiers carrying the stricken president.

"Out of the north door of the theater appeared a group of men, carrying the prostrate form," Bersch wrote. "I recognized the . . . President by the flickering light of the torches, and one large gas lamp post on the sidewalk."

"They stopped a few moments at the curb, hastily debating where to take [him] . . . to give him the best attention most quickly," he wrote.

"The tarrying at the curb and the slow, careful manner in which he was carried across the street, gave me ample time to make an accurate sketch," which he would turn into the painting, Bersch wrote.

Bersch probably produced the painting in 1865, Anderson, of the Park Service, said. But it's not clear where he painted it, perhaps in his apartment across from the theater.

It stayed in his family until 1932, when his daughter, Carrie L. Fischer of Annapolis, lent it to the old Lincoln Museum in Ford's Theatre, according

to the Park Service and a news report at the time.

By most accounts, Bersch died in Baltimore in 1914.

The painting was later willed to the White House by Bersch's granddaughter, Gerda Vey, and transferred to the Park Service, according to Reck, the historian.

Olin noted that Bersch did not make Lincoln the focus of the painting.

"The focal point is the entire image centered on the flag," he said. "I think he's recorded more than just Lincoln's death. He's recording the state of the nation at the time."

### **Building Bridges: African-American Civil War major's name lives on**

By Jeff McCoy, Charlestown Journal-News, April, 20, 2017

CHARLES TOWN — Martin Robison Delany was a physician, journalist, abolitionist major in the Union Army and newspaper publisher. He was also an African-American, and accomplished all that before, during and after the Civil War.

Born free in Charles Town, Virginia — now West Virginia — Delany was taught to read and write from an early age by his mother, who was also free. His father was a slave working as a carpenter. At that time in Virginia, it was illegal for any slave or African-American to learn to read or write. Delany's mother fled to Chambersburg, Pennsylvania with her children after it was discovered she was teaching them to read. Delany's father purchased his freedom a year later and joined them there.

Delany grew up and was one of three African-Americans accepted to Harvard Medical School. In short order, he had to leave after students



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and others protested their attending. Undeterred Delany ended up in Pittsburgh where he studied medicine and was apprenticed to several doctors. He also began writing articles supporting the abolitionist movement and founded the newspaper *The Mystery*. Later he went to work with Frederick Douglas on the famous *North Star* newspaper. During the Civil War, he spoke to men about enlisting. He also wrote to Secretary of War Edwin Stanton requesting "to command all of the effective black men as Agents of the United States." His request was ignored. In 1865, Abraham Lincoln met with Delany and found him "a most extraordinary and intelligent man." Within weeks he was commissioned as a major in the Union Army. He spent his life fighting for rights of ex-slaves.

Today, local citizens and political leaders have come together to make sure that Delany will not fade into history. Harpers Ferry resident Scot Faulkner contacted Delegate Jill Upson, R-Jefferson, and asked for help on getting a bridge named after the accomplished man. The bridge crosses the Shenandoah River and is higher than the Washington Monument at its tallest point.

"It was Mr. Faulkner who contacted me about the naming of the bridge and said he had been working on it and wasn't having any luck in previous years, and so he asked if I would help with it," Upson said. "I was able to not only introduce the resolution, but I had enough support from members of leadership that it actually went somewhere this year."

For Faulkner, it was an important accomplishment.

"The only way we are going to keep our civic culture intact for future generations is for them to have these

*physical touchstones that show us and remind us of who we are and why we are,"* Faulkner said.

Delegate Riley Moore, R-Jefferson, helped pass the resolution. The 1,400-foot bridge is in his district.

"I'm proud to have the largest bridge in Jefferson County named after, and immortalized, in the memory of such a monumental resident of our county and an American patriot, Maj. Delany," Moore said. "I think it's fitting to have a structure of this size named after someone with such monumental accomplishments for our country and I'm proud to count him as a Jefferson County resident and native."

Delegate Paul Espinosa, R-Jefferson, also helped push the resolution through.

"There are a lot of resolutions introduced each year, but I think the resolution that Delegate Upson helped draft just really outlined what an exceptional individual Maj. Delaney was," Espinosa said. "I think the fact that even President Abraham Lincoln was so impressed, in such a short period of time that he had a chance to speak with Mr. Delany, was so impressed that he subsequently recommended his appointment as major."



Delegates Paul Espinosa, R-Jefferson; Riley Moore, R-Jefferson; Jill Upson, R-Jefferson; and Harpers Ferry resident Scot Faulkner proudly stand in front of the bridge they were successful in naming the "Major Martin Robison Delany Memorial Bridge" after the highest ranking African-American officer in the Civil War. (Journal photo Jeff McCoy)

Upson said the idea of the resolution was well-received.

"Actually I got a lot of kudos from around the Capitol saying this is really a good idea, we just read about him, we think it's great," Upson said.

Faulkner said naming the bridge for such an important person in history means a lot to the county as a whole. "If you look at a lot of bridges in this area, they are named after highway commissioners and bureaucrats down in Charleston," Faulkner said. "We had an opportunity to take a person that truly had national significance. He was a major abolitionist and of course the highest ranking African-American during the Civil War. He is a person that was born free and he had to flee the area. The largest bridge in the county should be named after a large figure in the county."

### Civil War paintings to remain on display at Minnesota Capitol

By Shannon Prather, Star Tribune, December 19, 2016

Despite Gov. Mark Dayton's objections, six massive paintings depicting Minnesota soldiers in Civil War battles will be rehung in the Governor's Reception Room and anteroom at the newly renovated State Capitol.

The Minnesota Historical Society's (MNHS) executive council voted unanimously Thursday to reinstall the century-old paintings that were temporarily removed during the Capitol's \$310 million renovation. The board decided that honoring veterans and maintaining the room's historical integrity trumped arguments that the room should feature a broader array of art.

"The preservation argument is compelling," said Executive Council member Eric Ahlness, a retired colonel



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with the Minnesota Army National Guard. "The Capitol is the place where people can learn about military history and learn about it in a context that honors the service of the veterans of the Civil War and beyond."

Rep. Dean Urdahl, R-Grove City, a retired history teacher, said he was pleased that the paintings will stay. Public sentiment, he said, was overwhelmingly behind keeping them up. "It was the right decision to make," he said. "One of the most important things Minnesota has done for our nation's history should be commemorated in the most important room in the most important building in the state."

The future of some of the Civil War artwork had become a bone of contention between Dayton and some prominent Republicans, including House Speaker Kurt Daudt, R-Crown, who urged that the art be returned to its former spots. Dayton wanted the paintings removed and replaced with works of art that "more completely depict our great state's varied history." He was so impassioned about the issue that he stormed out of a meeting on the topic last week.

On Thursday, the governor issued a one-sentence statement: "It's their decision to make and I accept their decision."

The paintings are a familiar backdrop on TV and in photographs of the Governor's Reception Room, which is often used for ceremonies and news conferences. The Capitol is on the National Register of Historic Places for both its architecture and its artwork, and under state law, the historical society — a nonprofit independent of the state but largely funded by it — had the final say on what to show there.

### Preservation was key

The tone at Thursday's MNHS council meeting, held at the Minnesota History Center, was sober and academic. There

were no raised voices, no talk of politics. A group of giggling schoolchildren could be heard from the next room.

"This has been a very thoughtful, respectful and engaging process," said Phyllis Rawls Goff, retired Hamline University chief of staff and president of the MNHS council.

Before the vote, MNHS staffers briefly explained the National Historic Register, the history of the Capitol and its artwork. Brian Szott, the historical society's head of collections, said that the paintings were some of the most dramatic and impressive pieces of Civil War art in the country.

A handful of veterans lavished praise on the 30-member MNHS council, which is made up of business professionals and academics. "Veterans service organizations say thank you very much," said Randy Tesdahl, department adjutant with the American Legion.

The historical society houses the state's Historic Preservation Office, and staffers had indicated that preservation was the "biggest overall lens" the council would use in weighing its decisions. But the Capitol is visited by thousands of people daily for business and pleasure, and change is sometimes necessary, staffers acknowledged.



The Third Minnesota Entering Little Rock by Stanley M. Arthurs.

The six paintings — most of them are 8-foot-4 by 6-foot-8, and the biggest is nearly 15 feet long — were

commissioned by Cass Gilbert, the Capitol's architect, and hung shortly after the building opened in 1905. Gilbert designed the ornate reception room around the oils, which were painted by acclaimed artists of the day.

While the Civil War paintings will remain in the Governor's Reception Room, two canvases that depict American Indians will be moved to another location at the Capitol and receive "robust interpretation."

In October, the MNHS council voted to remove the paintings. One shows Father Louis Hennepin at St. Anthony Falls amid several Indians, one of them a bare-breasted woman; the other, a group of Dakota inking a treaty in the 1850s with white officials that stripped them of much of their land.

D. Stephen Elliott, MNHS' director and CEO and a voting member on the council, said the art depicting Indians had made some Minnesotans "not feel welcomed and respected."

### The Civil War Fighters Who Tempted Fate with North African Fashion

*Why hundreds of Union and Confederate soldiers dressed for war in turbans, fezzes, and bright red pants.*

By Cara Gaiimo AtlasObscura.com, The First Battle of Bull Run, in 1861, featured 40,000 barely-trained soldiers, shooting and yelling and rushing at each other in a mess of smoke and blood. In the middle of it all were the members of the 14th Brooklyn regiment of the New York State Militia, resplendent in their trademark crimson pants. As they raced repeatedly up and down Henry House Hill in Virginia, the opposing general, soon to be known as Stonewall Jackson, gave them a new and appropriate nickname. "Hold on, boys!" the general reportedly



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yelled to his men: "Here come those red-legged devils again!"

The soldiers of the 14th Brooklyn hadn't just grabbed any old trousers they had laying around. They were proud examples of the "Zouave Craze": an unlikely military style that sent Civil War soldiers charging into battle wearing sashes, baggy pantaloons, tassled fezzes, and turbans. Forged in North Africa and co-opted by the French colonists, the Zouave style was taken to new heights by Union and Confederates alike—all thanks to one dedicated superfan.

The Zouave dress and fighting style originated with the Zouaoua, a confederation of groups that lived in the coastal Algerian mountains. Zouaoua fighters had a reputation for fierceness and bravery, and for aligning their loyalties strategically within the always-shifting political terrain. After the French invaded Algiers in 1830, they recruited them to aid in colonizing the rest of Algeria, as a brand-new elite "Zouave Corps." Even as the Corps's makeup changed—it was soon comprised mostly of European soldiers—its designation and ethos stuck around. Over the next two decades, the growing Zouave battalions became a fundamental part of the French army. The uniquely garbed soldiers played important roles in the Crimean and Franco-Prussian Wars of the 1850s and '70s, and later in the opening battles of World War I.

Over the course of the 1850s, the Zouaves gained a number of stateside fans. Some saw them fight firsthand: while stationed as an observer in Europe during the Crimean War, future Union Army general-in-chief George B. McClellan called the Zouaves "the beau-ideal of a soldier." "Of all the

troops that I have ever seen, I should esteem it the greatest honor to assist in defeating the Zouaves," wrote McClellan.

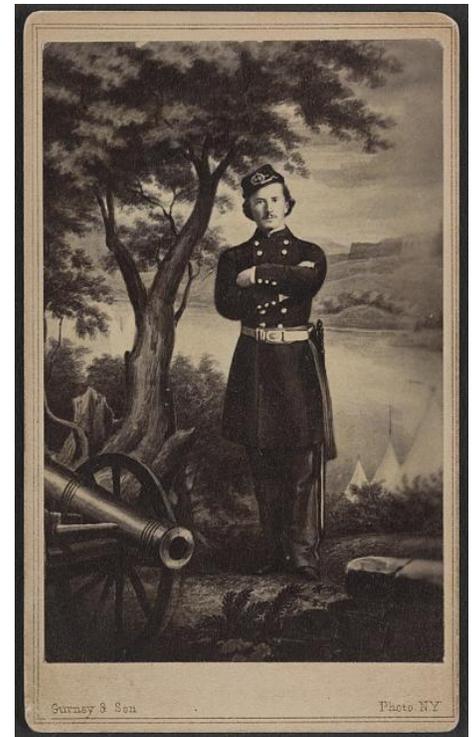
Others learned of their exploits from doe-eyed newspaper and magazine coverage, which painted the units as almost impossibly charming—roguish but disciplined, genteel yet ruthless, and unfailingly dramatic.

"If the Zouaves should be deprived by siege of their ammunition, they would fight with the butt end of their guns; if... they should lose their guns, they would throw stones; if there were no stones they would indulge in fistiana," wrote the *New York Times* in 1860. "If their hands and feet were cut off, they would 'butt' with their heads and pummel with their stumps."

*The Atlantic Monthly* told of how, faced with walking a group of prisoners across the desert, they "behaved like very Sisters of Charity, rather than rough bearded soldiers," feeding orphaned babies with ewes' milk and carrying exhausted old men. But the Zouaves' most evangelical overseas admirer was a young Illinois law clerk named Elmer Ephraim Ellsworth. Ellsworth had tried and failed to join the army, a difficult task for an inexperienced twenty-something during peacetime. Undeterred, he spent much of his workday dreaming of more direct combat, and his free time memorizing military manuals and making up new drills.

He also took fencing classes at a Chicago gym, where his instructor, Charles DeVilliers, happened to be a former Zouave. Tales of DeVillier's exploits focused Ellsworth's obsession, and soon, with his new mentor's help, Ellsworth knew the Zouaves from A to Z. In 1857, he was named drillmaster of a local volunteer

militia, the Rockford City Grays. Ellsworth taught them choreographed Zouaveian drill sequences, complete with flashy falls and gymnastic jumps. "They would... crawl on their hands and knees as silent and quick as cats, [and] climb high stone walls by stepping on each other's shoulders, making a human ladder," wrote one admiring spectator.



Elmer Ephraim Ellsworth – Library of Congress photo

Soon, militiamen and civilians alike were turning out to see the dramatic drills, and the enthusiastic Ellsworth was offered a sort of strings-attached promotion, as leader of the National Guard Cadets of Chicago. The Cadets had few members, were up to their epaulets in debt, and were on the verge of disbanding completely. Ellsworth renamed them the "United States Zouave Cadets," and used the Algerian system to whip them into



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shape, drilling them with 23-pound backpacks on, and breaking slightly from Zouaveian tradition by insisting on a kind of "moral uprightness" that excluded drinking and carousing.

Ellsworth also designed his new regiment's uniforms, which, in the words of one Cadet, consisted of "a bright red chasseur cap with gold braid; light blue shirt with moire antique facings; dark blue jacket with orange and red trimmings; brass bell buttons, placed as close together as possible; a red sash and loose red trousers; russet leather leggings, buttoned over the trousers, reaching from ankle halfway to knee; and white waistbelt."

After a few months of practice, Ellsworth's new and improved Cadets began appearing in public, dazzling the crowds with their multi-hued uniforms and well-tuned drills. They toured the entire East Coast, taking on challengers in drill matches and march-offs, and wowing spectators in Detroit, Cleveland, Pittsburgh, and 17 other cities.

Ellsworth himself became a heartthrob: "Schoolgirls dreamed over the graceful wave of his curls," wrote *The Atlantic Monthly*. Tens of thousands turned out to see his Cadets in New York, where, as the *Times* related, they made a proud, if historically inaccurate, showing: "a great success—an evidence of what can be done by patient toil, persevering system, and unflagging energy," the paper wrote, "but by no means an exhibition of French Zouavism."

American Zouavism was good enough for America, though, and as Ellsworth and the Cadets moved from city to city, they left scads of imitators in their wake. A so-called "Zouave craze" infected young men (and the occasional young woman) throughout

the Union, who formed dozens, if not hundreds, of their own volunteer militias—complete with fancy drills, significant swagger, and uniforms that, in the words of military fashion expert Don Troiani, "reflected an originality of design that probably would have embarrassed a French Zouave."

Meanwhile, Ellsworth, who had become friends with Abraham Lincoln back in Illinois and was now an Army Second Lieutenant in his administration, was tasked with an even higher-stakes assignment—raising up another militia, this time for actual combat. Ellsworth recruited from New York's various volunteer fire departments and trained the recruits in his usual manner, and soon Ellsworth's "Fire Zouaves" were marching into D.C. to meet the President.

Ellsworth finagled early action for the Fire Zouaves. In May of 1861, just hours after Virginia announced its secession, the unit joined a raiding party sent to retake the city of Alexandria for the Union.

Early in the raid, Ellsworth happened to see a Confederate flag waving from the roof of a hotel, and climbed up to take it down. As he left the hotel, banner in tow, Ellsworth was fatally shot by the innkeeper, James W. Jackson. In this way, the country's premiere Zouave became the first conspicuous casualty of the Civil War. As the conflict raged on, and more of the country's volunteer militias signed on for actual combat, American Zouaves earned their own battlefield reputation, made somewhat more complicated by the fact that they fought on both sides. Despite military brass's efforts to standardize uniforms, both Union and Confederateregiments kept popping

up in a diversity of red caps and flowing jackets.

Watching from overseas, the French press deadpanned "it's raining Zouaves." This was true, sadly, in more ways than one—their brightly-colored uniforms made them easy targets, and they tended to suffer disproportionate casualties. They saw action in every major battle up until the war's end, and the Civil War's last victim was also a Zouave, of the 155th Pennsylvania regiment.

In the later decades of the 19th century, the militia system gave way to the more organized National Guard, and most U.S. military fezzes, turbans and pantaloons were phased out for good. Today, American Zouaves show up mostly in Civil War reenactments, educating younger generations through dramatic performances while dressed in the uniforms of fierce guerrilla warriors from the Algerian mountains. Ellsworth would likely approve.

### **Black Lives Matter vandalism strikes Civil War monument at UNC (again)**

The College Fix, Kayla Schierbecker, April 19, 2017

A Confederate war memorial that outlived the student protest group that tried to get it removed from campus has been targeted with graffiti for the fourth time in two years.

"Love is understanding why others hate. Love [is greater than] Hate. BLM," a vandal had written in black paint on the University of North Carolina-Chapel Hill monument, known as "Silent Sam," when a *Daily Tar Heel* photographer found it Friday. Though no one has taken credit for the Black Lives Matter-themed vandalism, a former member of the anti-statue Real Silent Sam Coalition,



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which is now defunct, praised the vandalism as an "effective" form of protest at a time when UNC activists worry that turnover and fatigue are killing their cause.

After the monument to UNC alumni who fought for the South in the Civil War was first targeted with graffiti in July 2015, the university installed \$3,600 security cameras.

The university then declared security footage unusable after a vandal attacked it a month later, spray-painting a reference to the disputed suicide of Sandra Bland, a black woman, in a Texas jail.

UNC opted not to investigate a third incident where someone blindfolded the statue because it wasn't a criminal act, but it did make an arrest for the next graffiti attack in 2016, a spokesperson for campus safety told *The College Fix*.

This latest vandalism is under investigation, he said in an email Tuesday.

"I can confirm that there are indeed security cameras which provide surveillance footage of that area," and the university is "encouraging members of the campus community to provide any information which might aid in the investigation."

A police report obtained by *The Fix* assessed the damage to the statue at \$750. Maintenance staff cleaned away Friday's graffiti over the weekend, according to *The Tar Heel*.

Local politics has taken a backseat to organizing national resistance to Donald Trump's presidency, according to activists associated with the defunct anti-statue coalition.

Public resentment toward historical Confederate symbols peaked around June 2015, when activist Bree Newsome scaled a flagpole to steal a Confederate battle flag from the

grounds of the South Carolina State House.

Current student activists seem to be less interested in a confrontational approach than their slightly older peers.

"After protesting so much and seeing nothing happen, I think we start to realize that we have to get creative," Dominique Brodie, a sophomore and student activist, told the campus newspaper. "We have to find other ways to get the attention of administrators and other authority figures."

That means changes to the way students protest, #RESIST and get woke on campus, activists say.

No more weekly rallies in front of the administrative building. More Change.org petitions and "artivism," including poetry and "rapping for activism," Brodie said.

As for the Real Silent Sam Coalition, it's been dark on Twitter since July, when it retweeted another group's event. Its last original tweet comes from a December 2015 faculty protest against UNC President Margaret Spellings, a former secretary of education.

Activists who seemed to crave confrontations with police in recent years are now afraid of getting their hands dirty.

"In the past, there's been this idea that if you don't want to go and march through the street and scream — and possibly be arrested or brutalized by the police — then you can't contribute," said Brodie, the UNC sophomore.

The change in tactics has veteran activists worrying whether their movement is in capable hands.

June Beshea, a 2016 UNC graduate and a former student activist affiliated with the Real Silent Sam Coalition, who uses "they" pronouns, said they

want "physical acts" to remain a part of the campus activist arsenal.

"I don't think anything is going to get done unless you take it to the streets, honestly," Beshea told *The Tar Heel*.

"The most effective way to get people behind a movement is through physical acts," they said, specifically approving of "vandalism or blocking streets or whatever it is."

The problem with petitions is their effectiveness depends on "trust in that system" to see them as "valid," and "a lot of the issues we have aren't even seen as valid" by the UNC administration, Beshea added.

Yet even Beshea has favored soft, non-confrontational forms of protest in the past. She organized a campus vigil for Sandra Bland, a week after the second Silent Sam vandalism, that featured nonwhite poets talking about "feeling unsafe."

Brodie did not respond immediately to an email from *The Fix* asking if he supported or was involved in the most recent vandalism of Silent Sam.

Beshea encourages more vandalism like that seen Friday but did not say who might be responsible for the Silent Sam defacement, in a Twitter message to *The Fix* Wednesday morning.

Without mentioning Friday's vandalism, *The Tar Heel* editorial board denounced the statue's continued presence.

They said Silent Sam "lording over any other monument on campus" shows UNC's fundamental commitment to the supposed "lost but glorious cause," the Confederacy, in a Monday editorial.

"Celebrating this monument ignores the people of color who built this University and have contributed to the community from the beginning," the editorial reads. "Let's not act like the erasure of Black voices on this



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campus only happened 150 years ago."