Mathew Brady is well-known for his photographs of Civil War battlefield scenes, but he earned his living capturing the faces of people who were making history in the 1800s. He once said, “I regarded myself as under obligation to my country to preserve the faces of its historic men and mothers.”

The Kentucky Museum is proud to host a new Smithsonian Institution traveling exhibition featuring 60 small-format prints produced from Brady negatives in the National Portrait Gallery’s Meserve Collection. “LINCOLN AND HIS CONTEMPORARIES: Photographs by Mathew Brady From the Frederick Hill Meserve Collection” will be on display April 9 - May 22.

Mathew Brady began his photography career in 1844 by opening a daguerreotype studio in New York and soon became popular among contemporaries for photographing the prominent and famous. This proved to be not only beneficial to his

![Stephen Arnold Douglas (1813-1861), one of the photographs in the Smithsonian Institution Traveling Exhibition Service’s “Lincoln and His Contemporaries” exhibit.](image)

well-known clientele who were often seeking to improve their public profile, but also helped Brady market this new industry to the general public. Although Brady didn't actually operate the cameras, he is given credit for managing the business and masterminding the subterfuge often used in his photography to enhance his subject’s appearance, such as stuffing gaunt cheeks with cotton, pasting back big ears, and adjusting camera angles to soften a distorted face.

Most photographs in the exhibition are in carte-de-visite format, because they are about the size of a calling card of the time. In addition to five portraits of Lincoln, images of Jefferson Davis, president of the Confederate States of America; author Nathaniel Hawthorne; Edward, Prince of Wales; ringmaster P.T. Barnum; and Charles Sherwood Stratton, also known as “General Thom Thumb,” will be displayed.

**THE FANLIGHT**

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Cover Photo: by Bob Skipper

[Left to right] Jerry Parker, Ray Buckberry and Dr. Meredith at the cherry sundial dedication. (See story, page 4.)
Editor's Note: Ralph Gola, Assistant Professor in the Department of Library Public Services, has Masters Degrees in Music History and Literature, and Library and Information Science.

A researcher can find some wonderful treasures in the process of completing a project. One such treasure is the Kentucky Library’s Shaker collection, which includes journals, recordings, and books on Shaker lifestyles. Of particular interest is Shaker music and part of the collection is devoted to a number of hymnals from South Union, Ky. Both the texts and the musical compositions are evidence of the culture within the Shaker communal society. It is well known that the Shakers led a communal life separate from the “world’s people,” and music certainly had a definite place in Shaker society. The Kentucky Library’s materials recall the philosophical beliefs and the importance of music in the worship of the Shaker religion. Through this material, researchers are able to learn much about the rich heritage associated with 18th through 20th century America, Kentucky in particular. Often the music written by the Shakers is monophonic in texture, with harmonizations being evidence of this in the manuscripts of the South Union Shakers, most notably in the musical compilations by Harvey L. Eads, one of the elders of the South Union Shakers, begun in 1880.

In reading the poetry, lyrics, and music of the Shakers, the listener gains the impression of a time which was, without a doubt, difficult, although very harmonious and even joyful. It is incredible how the Shakers expressed themselves—their religious beliefs and tribulations of everyday living—within their music. It is worth mentioning that even though the Shakers had relatively limited contact with the “world,” they had a rather deep understanding of music.

The Shakers did, however, have access to books such as the Musical Expositor or the Treatise on the Rules and Elements of Music: Adapted to the Most Approved Method of Musical Writing compiled by Russell Haskell (New York: George W. Wood, 1847) and Isaac N. Young’s A Short Abridgement of the Rules of Music (New Lebanon, New York: s.n., 1848). With the circulation of these books, it is highly likely the Shakers taught each other to read and write music in their familiar shape-note notation derived from an earlier book, The Easy Instructor (Philadelphia: Little and Smith, 1801), and the conventional “round-note” notation used by the Shakers after about 1870.

In post-Civil War years, the Shakers experienced increasing modernization and uniformity in their religious and musical practices, particularly with the outside world. Most Shaker music has been classified into seven categories: (1) songs of the gospel parents, the first British followers of Ann Lee; (2) solemn songs, which the Shakers themselves called an unknown language; (3) laboring songs, for religious dance and marches; (4) hymns and ballads, which are often strophic songs; (5) extra songs, which are short, one-stanza songs sung while resting between dances; (6) anthems, which are longer songs to proclam texts; and (7) gift songs, which are songs from the decade-long period of renewed Shaker spiritual dedication beginning in 1837. A fair cross section can be reviewed in the Kentucky Library.

When looking at their hymnals and journals, it is easy to ascertain that many Shakers were sensitive “musicians,” aware not only of the outer world, but also of the world within. To them, music had a function, a harmony of notes and a harmony of souls. We take the Shakers by their name, since they appeared to dance and sing in extravagant gestures and exaggerated melodic phrases, likened to barking or screaming. While this may be true in some cases, it is by far not the prevailing image as exemplified through the music of the Kentucky Library Collection.

These recordings and writings give varied insight into the rich history of a people who are a part of our heritage and closer to the mainstream than may be expected. Their legacy and spirit lives on.
Sundial Honors Western’s Founder by Laura McCauley

The Kentucky Building, a dream turned reality for Henry Hardin Cherry, Western’s first president, is now the sight of a sundial created from stone salvaged from Cherry’s North Warren County home. On Dec. 1, President Thomas Meredith dedicated the new sundial, which Ray Buckberry and Jerry Parker, Bowling Green attorneys, contributed to the university.

About a year ago, Buckberry and Parker discovered this “treasure” after the Cherry home perished in a fire, and then notified Western of the possibility of using the stone as a tribute to the university’s founder. "If they didn’t get the stone on campus quickly, then it would be lost and gone forever,” Parker said.

Facilities management staff retrieved the stone and Western commissioned Art department head Leo Fernandez and assistant professor Brent Oglesby to design the sundial. Buckberry and Parker paid all costs for the sundial’s construction.

Riley Handy, Library Special Collections department head, explained that to keep precise time, a surveyor would have to be contracted to set the sundial. Instead, a less complicated approach with a compass was used, making the sundial’s time within thirty minutes of accuracy.

President Meredith called the unveiling of the sundial another important symbol for Western’s campus. “There is no more appropriate place on the grounds of this campus for this sundial to be placed than here at the Kentucky Building,” Meredith said. “It will serve as a constant reminder of the institution’s founder and the principles for which he stood.”

Museum gears up for Annual Campaign by Mike Brey

The Kentucky Museum forms one of the stronger bridges linking the University with the community. It often serves as the “front door” of the campus and gives visitors their first impressions of the University. In fulfilling its mission, the Museum serves both the academic world and the greater public.

This “bridge” has many supports. The Kentucky Museum Advisory Council is one good example. These committed individuals provide the Museum with representative feedback from the community; advise Museum staff in exhibit development, educational programming and fund raising; and act as ambassadors in the community, much to the benefit of The Kentucky Museum. We appreciate their efforts.

Another support in the “bridge” is the funding the Museum receives from the community. Corporate underwriting of exhibits and programs, in-kind gifts of collections and artifacts, and the sustaining support of all the Kentucky Museum Associates provide resources critical to the operation and development of the Museum. This tradition of private support further exemplifies the relationship between the University and the community.

As the Annual Membership campaign approaches, we thank you for your past support and ask that you continue your commitment to The Kentucky Museum. We hope you’ve visited the Museum recently to see again what your support has allowed us to do for you.

The membership campaign runs from April through June. We hope we can count on you then as we have in the past. Your renewed membership will assist the Museum in carrying out its mission of collecting, preserving, and exhibiting the heritage of Kentucky.

Thanks!

The Kentucky Museum wishes to thank Shutterbug Photo owner John Baker for donating his time and skill to do the photographs for The Kentucky Museum’s 1994 brochure. The full-color publication will roll off the presses in mid-April and will be distributed widely to publicize the museum. Thanks, John, for doing what you do best!
May Day

May Day is an often overlooked holiday here in America, but everyone looks forward to this celebration of spring in England and other countries. Observed on the first day of May here in the U.S., May Day marks the end of a cold dreary winter and the coming of warm weather and spring flowers. People around the world have been celebrating the first day of spring for centuries, but most of our May Day customs come from an old Roman festival held every year in honor of Flora, the goddess of spring and flowers. One of the most popular activities on May Day was dancing around the Maypole, which was a tall pole decorated with flowers and ribbons. And in some places a May Queen was chosen and crowned to reign over the day's events.

You can still celebrate May Day by making baskets of flowers and candy to exchange with your friends. Some children find it even more fun to try to leave the basket on the friend’s doorstep without being caught. Find out how you can make your own May baskets on the back!

May Baskets

Today we made May baskets
while the rain was pelting down,
And when the storm was over,
we splashed about the town
To gather pretty flowers
and fill our baskets gay,
For gifts to friends and kinfolk,
upon the first of May!

Each violet and daisy
Tucked down its little head,
The tulips and the jonquils
lit candles gold and red,
And suddenly, like magic,
A rainbow handle curled
Above the huge May basket
That was the springtime world!

Frances Gorman Risser
What You Will Need:

- medium-weight colored paper
- tracing paper
- pencil
- ruler
- scissors
- glue
- stickers

Doing The Project

1. Trace the full-size pattern onto tissue paper. Using carbon paper and a pencil, transfer the pattern to the back side of the colored paper.
2. Cut out the entire basket shape and cut inward along the bottom on all solid lines as marked on the pattern. Fold the basket along all dotted lines.
3. Refold and glue the basket along the side flap. Fold the bottom together and glue the bottom flap in place. Cut a 1/2 x 6-inch strip of paper for the handle. Glue the strip in place on two sides of the basket. Use stickers to decorate.

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From Better Homes and Gardens HOLIDAY CRAFTS KIDS CAN MAKE, copyright 1987 by Meredith Corporation, Des Moines, Iowa. All rights reserved.
A SALUTE TO THE LADY TOPPERS

Western Kentucky University's women's basketball program was honored Sunday, Feb. 20, with a "Salute to the Lady Toppers" sponsored by University Libraries.

About 200 Lady Topper fans attended the event, which included the opening of University Archives' exhibit "Women's Basketball at Western," a slide program by Nancy Baird titled "The Net Effect: The Early Years," a reception sponsored by Olive Garden Italian Restaurant; a drawing for door prizes donated by the Women's Basketball Office, Williams-Preston Enterprises, Inc., Horse Cave Theatre and the Museum Store; and an opportunity to meet the 1994 Lady Toppers and coaching staff and congratulate them for their win over Arkansas State earlier in the day.

Besides showing support for the team, the salute was a celebration of the 20th anniversary of the re-instated women's basketball program. Western had a women's basketball team from 1914 to 1930, but it was disbanded due in part to a medical report which claimed playing basketball was harmful to women's health.

The program was re-established in the 1973-74 season with Pam Dixon serving as coach for one year, followed by Dr. Carol Hughes. In 1982-83 Coach Paul Sanderford joined the Lady Toppers; since then they have played in three Final Four tournaments, won six Sun Belt Conference titles, and have gone to post-season play the last 10 seasons.

In addition to Olive Garden and door prize donors, University Libraries thanks Container World and Shoppers' Warehouse for donating balloons and decorations; the staff in Hilltopper Athletics and University Relations for their promotional assistance; and the Lady Toppers for giving us a reason to celebrate!

Assistant coach Steve Small spoke to fans at the "Salute to Lady Toppers," which was held following the team's win over Arkansas State, Feb. 20. [Photo by Scott Panella]

ASSOCIATES MADE EXHIBIT HAPPEN

The Kentucky Museum is fortunate to have some of the most loyal friends and supporters anywhere to be found. Special thanks go to the Museum Associates who responded positively to a special request for funds for "Hand Me Down: A Photographic Celebration of Traditional Craft." Your contribution is really appreciated.

Covella H. Biggers
Michael Brey
Michael Binder
Oscar P. Cleaver
Mrs. Jerry Cohran

Harry and Jean Peart
Paris Pillion
Charles H. Reynolds
Mania Ritter
Mark P. Robinson
Cora Jane Spiller
Charles M. Stewart
Cinda Sullivan

Barbara S. Jones
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Joseph and Brenda McGown
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Bowling Green Bank
Dickie McKinney Bookkeeping
PNC Bank Louisville
Team: Environment
William & Mary Vaughn

Mitsuhiko Hashimoto
Mrs. Arthur M. Henry
Mr. & Mrs. Rolla R. Jefferson
Charles S. Goidel
## CALENDAR OF EVENTS

### April

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
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<tbody>
<tr>
<td>9</td>
<td>Opening of “Lincoln and His Contemporaries: Photographs by Mathew Brady From the Frederick Hill Preserve Collection,” Gallery J. Circulated by the Smithsonian Institution Traveling Exhibition Service. (Closes May 22)</td>
</tr>
<tr>
<td>11</td>
<td>University Libraries Advisory Council quarterly meeting, 5 p.m., Kentucky Museum Lecture Hall.</td>
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<tr>
<td>14-17</td>
<td>“Spring Lights ’94” sponsored by Bowling Green Garden Club.</td>
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<tr>
<td>19</td>
<td>Western Authors Reception, 2:00–3:30 p.m., Kentucky Museum Galleries K &amp; L, Faculty Library Award presented at 2:30. Scheduled as part of National Library Week celebration.</td>
</tr>
<tr>
<td>25</td>
<td>Kentucky Museum Advisory Council quarterly meeting, 5 p.m., Kentucky Museum Lecture Hall.</td>
</tr>
<tr>
<td>27-29</td>
<td>Early Kentucky Folklife in The Kentucky Museum's Log House—programs for schoolchildren, 9:00, 11:00 and 1:00. Contact Dianne Watkins (502) 745-8062.</td>
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### May

<table>
<thead>
<tr>
<th>Date</th>
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<tbody>
<tr>
<td>2-6 &amp; 9-11</td>
<td>Early Kentucky Folklife in The Kentucky Museum's Log House—programs for schoolchildren, 9:00, 11:00 and 1:00. Contact Dianne Watkins (502) 745-8062.</td>
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### June

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<tr>
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<tr>
<td>14</td>
<td>Opening of “Hard Times and High Hopes: Fashions of the Thirties,” Gallery E. Guest Curator Dr. Sallye Russell Clark.</td>
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# Contact Information

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Bowling Green, Kentucky 42101
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# The Fanlight

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