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TRANSCRIPT

FABRIZIO

S. MICHAEL TRACY, WELCOME, THANKS FOR BEING WITH US.

TRACY

THANK YOU VERY MUCH. PLEASE TO BE HERE.

FABRIZIO

I WANTED TO ASK YOU...(COUGH) I WANT TO START BY ASKING YOU WHEN YOU FIRST SAW THE DAGUERRETYPE, THE IMAGE. NOW YOU YOURSELF WERE SORT OF BUNDLED UP WITH YOUR OWN IMPRESSIONS OF WHAT JOSEPH SMITH LOOKED LIKE. WHEN YOU SAW IT WHAT DID YOU THINK?

TRACY

WHEN I FIRST SAW IT, I WAS REALLY FOCUSED ON (TRAINING?) THE ANATOMY OF JOSEPH SMITH BASED ON SOME OTHER INFORMATION. SO I LOOKED AT THAT AND SAID WELL THAT'S INTERESTING. I'LL COME BACK TO THAT. I REALLY DIDN'T FOCUS ON THAT BECAUSE IT REALLY WASN'T THE AREA OF MY ATTENTION. LATER ON WHEN WE HAD FINISHED CREATING A (REPOSITORY?) OF THE REAL ANATOMY AND I REALLY LOOKED AT IT SERIOUSLY I REALIZED, I DISCOVERED THERE WERE SOME THINGS IN THERE THAT WERE JOSEPH. AMONGST ALL THE CORROSION, THE FINGER PRINTS, THE SLIGHTLY OUT-OF-FOCUS (MOVED?) EYES, THERE WERE SOME THINGS THAT .. WHERE JOSEPH'S. SO I THOUGHT, I HAVE TO LOOK AT THIS. I'M GOING TO HAVE TO REALLY TRY TO PICK IT APART. REALLY I THOUGHT, I'M GOING TO TRY AND DISPROVE THIS.

FABRIZIO

WHEN THE MOMENT OF REALIZATION CAME FOR YOU THAT THIS IS JOSEPH SMITH, YOU'RE PRETTY CONFIDENT THAT IT IS RIGHT NOW. HOW DID YOU LOOK AT THAT PHOTO THEN?

TRACY

IT BROUGHT TO ME A HUMANIST THAT HAD BEEN MISSING IN MY PERCEPTION OF JOSEPH SMITH. SOMETHING REAL, SOMETHING NOT GLORIFIED, BUT A HUMAN BEING THAT I PROBABLY COULD CONNECT TO BETTER. AND I THINK THAT'S WHAT A LOT OF PEOPLE WHEN THEY SEE THIS SEE, WHEN THEY FINALLY GET PAST THAT INITIAL SHOCK THEY GO, OH A REAL PERSON. AND WHEN WE READ ABOUT JOSEPH AND WHEN WE TALK ABOUT HIM AND WE HEAR HOW HE TALKED ABOUT HIMSELF THAT'S PRETTY MUCH HOW HE'D HAVE THE IMPRESSION OF HIMSELF. DON'T PUT ME UP ON A PEDESTAL AND THEN HE'D GO OUT AND THROW STICKS WITH THE BOYS.

FABRIZIO

IT'S INTERESTING THE REACTION THOUGH, YOU WOULD THINK THAT MORMON'S WOULD HAVE BEEN REACTING TO THIS BY SAYING THERE'S A PHOTO OF JOSEPH SMITH. THIS IS GREAT. BUT YOU KNOW WHEN YOU SEE, BECAUSE THE WAY THE IMAGE HAS BEEN CIRCULATED ON THE WEB NOW, ON THE INTERNET. AND YOU'RE GETTING A LOT OF RESISTANCE FROM IT, ESPECIALLY FROM MORMONS WHO DON'T KNOW QUITE WHAT TO MAKE OF IT. HOW ARE THEY REACTING? WHAT DO YOU MAKE OF THAT?

TRACY

WELL I THINK IT'S A NATURAL REACTION BECAUSE WE HAVE YEARS AND YEARS TO ESTABLISH AN ICON OR OUR OWN PERSONAL IMPRESSION OF JOSEPH AND HERE COMES SOMETHING THAT IS COMPLETELY DIFFERENT. A REAL PERSON, NOT A GLORIFIED OR GLAMOUR SHOT OF SOME OF THE OTHER IMAGES THAT WE ACTUALLY HAVE FROM PAINTINGS AND STUFF BUT REAL PERSON. AND WE HAVE TO COME TO GRIPS WITH THAT. WE DON'T MEAN TO BE CHANGING THE PERCEPTION OF JOSEPH, YOU KNOW, THAT'S NOT OUR PURPOSE HERE. BUT TO EXPLORE THE OPPORTUNITY OF SEEING HIM AS A REAL PERSON. I THINK A LOT OF PEOPLE HOLD A DESIRE OR AN INTEREST THAT THERE COULD BE A PHOTOGRAPH BUT WHEN ONE COMES ALONG, WE'RE GOING TO BE REAL CRITICAL TO EXAMINE IT BASED UPON ON BUILT-IN PERCEPTIONS IN OUR MIND, IN OUR GOSPEL PERCEPTIONS AS WELL AS ALL THE ARTWORK THAT'S GONE BEFORE THAT.

FABRIZIO

SO YOU ADMIT THIS IS INFLUENCED BY AS YOU SAID, GOSPEL IMPRESSIONS, RELIGIOUS IMPRESSIONS, AND I'M WONDERING HOW, I MEAN YOU'RE A SCHOLAR, YOU'RE A RESEARCHER BUT YOU'RE ALSO A BELIEVER. HOW DO YOU BALANCE THOSE TWO IDEALS?

TRACY

WHEN WE GO INTO THE SCHOLARLY MODE OR RESEARCHER MODE WE HAVE TO SET THAT ASIDE. WE HAVE TO BE WILLING TO SAY, YOU KNOW, HERE ARE THE FACTS. I MEAN WHEN YOU SIT THERE AND LOOK AT SOMEBODY'S DEATH MASK OR THEIR SKELETAL REMAINS OR YOU LOOK AT THEM UPSIDE DOWN, YOU'RE NOT LOOKING AT THE PROPHET THAT YOU YOUR TESTIMONY ABOUT OR YOU'VE READ SO MUCH HISTORY ABOUT. YOU'RE NOT LOOKING AT THAT, YOU'LL LOOKING CRITICALLY DOWN TO PIECES AND PARTS. YOU'RE ALIGNING THIS PART OF THE ANATOMY WITH THE OTHER PART. YOU'RE, SO IT'S EASY WHEN YOU GET INTO TO THAT TO DISMISS THAT. BECAUSE IT'S NOT PART OF THAT DISCUSSION. UH, IT'S PART OF TRYING TO BE PROFESSIONAL ABOUT THAT. BUT WHEN YOU'RE DONE CAN YOU STEP BACK AND SAY OH MY GOODNESS, YOU KNOW THIS IS DIFFERENT. NOW CAN YOU LET SOME OF YOUR PASSION COME IN? DOES IS COME OUT IN THE BOOK? PROBABLY SO, I CAN'T BIFURCATE MYSELF AND YOU KNOW DEVOTE MYSELF FROM WHO I AM. BUT I CAN USE MY PROFESSIONALISM AND ALSO THE PROFESSIONALISM OF ALL THE PEOPLE ON THE TEAM TO ANALYZE, TO BE CRITIQUED UH, BY EACH OTHER AN BE CRITICAL OF WHAT WE SEE.

FABRIZIO

I WONDER, UM, WHERE DID THE IMAGE COME FROM.

TRACY

THE IMAGE UH, CAME FROM THE COMMUNITY OF CHRIST IN THE SIXTIES. A NUMBER OF

ARTIFACTS WERE DONATED TO THEM BY A LADY BY THE LAST NAME OF SKANNEL. SHE UH, WAS NOT A MEMBER OF EITHER OF THE CHURCHES OR ANY MORMON CHURCH NOT RELATED TO THAT. THEY HAD HAD A FAMILY HISTORY OF BEING CONNECTED TO JOSEPH SMITH. THEY THOUGHT THAT THEY WERE A DISTANT RELATIVE OF HIM AND UH, THEY HAD IN THEIR POSSESSION A FAMILY BIBLE. THEY HAD A EMMA HYMNAL THAT WAS DATED FROM NAUVOO TIME PERIOD. AND THEY HAD THIS PHOTOGRAPH AND SOME OTHER THINGS THAT WAS IN THEIR FAMILY WAS A PHOTOGRAPH OF JOSEPH. SO SHE WAS GETTING VERY OLD AND SHE WANTED TO DONATE THEM TO SOMEONE AND THE COMMUNITY OF CHRIST OR THE RLDS CHURCH WAS THE CLOSEST LOCATION OF A MORMON CHURCH THAT SHE COULD DO THAT TO. SO SHE GAVE IT TO THEM.

FABRIZIO

AND WHAT HAPPENED TO IT? WHY WASN'T IT YOU KNOW, SPREAD THROUGHOUT THE HEADLINES IN THE 1960'S?

TRACY

WELL I THINK THE SAME PROBLEM AS WE HAVE RIGHT NOW. WHEN IT WAS GIVEN TO THEM PEOPLE PROBABLY LOOKED AT THEM AND SAID OH JUST ANOTHER PHOTOGRAPH AND MAYBE JUST DIDN'T RECOGNIZE JOSEPH'S ANATOMY IN THAT. SO IT STAYED IN THEIR ARCHIVES UP UNTIL RON ROMIC, THE ARCHIVIST THERE, DISCOVERED IT AND HAD AN INTEREST TO FURTHER EXAMINING THAT. AND A LOT HAS TO BE GIVEN TO THE CREDIT OF RON ROMIC FOR TAKING THE STEP TO LOOK AT THAT AND START A RESEARCH.

FABRIZIO

HOW DO YOU DESCRIBE THE WAY THEY IMAGE OF JOSEPH SMITH HAS CHANGED OVER THE TIME. I MEAN YOU HAVE EARLY IMPRESSIONS, EARLY PORTRAITS. THERE WERE CONTEMPORARY PORTRAITS MADE OF JOSEPH SMITH BUT IF YOU COMPARE THOSE AGAINST THE MORE IDEALIZED ROMANTIC GAUZY IMAGES THAT YOU SEE OF PORTRAITS TODAY PARTICULARLY IN MORMONISM, THEY ARE VERY DIFFERENT.

TRACY

ONE OF THE RESEARCHERS, MY PARTNER IN THIS PROJECT, PATRICK BISHOP, HE MADE A STATEMENT THAT SAYS JOSEPH SMITH GETS BETTER LOOKING EVERY YEAR. AND EVERY YEAR WE DO A NEW ARTWORK THAT'S SO TRUE. AND WHAT YOU FIND IS THAT PEOPLE BRING TO THE ARTWORK WHAT THEY WANT TO SEE. AND AS WE CHANGE IN WHAT OUR EXPECTATIONS OF WHAT PEOPLE SHOULD LOOK LIKE AND THE STYLES OF PEOPLE, THAT'S REFLECTED IN THE ARTWORK. EVEN IN THE CLOTHING THAT THEY WEAR. SO AT THE TIME OF HIS LIFE THERE WAS A FEW PEOPLE WHO SERIOUSLY TRY TO CREATE AN IMAGE OF JOSEPH. WE HAVE (MODSLEY?) DOING THE SIDE PROFILES AND USING SOME TECHNOLOGY THAT HE THOUGHT TO BE ACCURATE WITH THAT. WE HAVE ALSO OTHER PEOPLE AT THE TIME OF JOSEPH WHO ARE DRAWING CARICATURES THAT BRING INTO THEIR PASSION OF NOT LIKING HIM OR THINKING OF HIM AS SCOUNDREL. SO YOU SEE THIS WIDE DIVERSITY OF THE IMAGES OF JOSEPH. AND THEN AS TIME GOES ALONG YOU SEE PEOPLE WANTING TO PUT JOSEPH UP THERE MORE AS HOW THEY FEEL ABOUT THAT. AND JOSEPH MADE A STATEMENT IN HIS LIFE THAT NO MAN KNOWS ME, NOBODY KNOWS MY TRUE CHARACTER. UH BUT THEY KNEW HIS PHYSICALLY CHARACTER WHEN HE WAS ALIVE. NOW TODAY, PEOPLE HAVE A SENSE MORE OF WHO HE WAS AND THE POWERFUL AND THE POWERFUL IMPACT THAT HE GAVE TO THE CHURCH AND TO THE WORLD. SO THAT'S EXPRESSED IN THE ARTWORK OR AT LEAST IN THE ANTICIPATION IN WHAT THEY WANT TO SEE IN THEIR

ARTWORK.

FABRIZIO

ONE OF THE METHODS THAT YOU USE IN TRYING TO AUTHENTICATE THIS DAGUERRETYPE IS YOU GO BACK AND YOU USE SOME OF THE HISTORICAL DESCRIPTIONS OF, YOU KNOW CONTEMPORARIES OF JOSEPH SMITH. THESE ARE WHAT YOU CALLED WORD PORTRAITS. BASED ON THAT, WHAT DID JOSEPH SMITH LOOK LIKE?

TRACY

WELL I WOULD SAY THAT THE WOMEN OF THE DAY WOULD HAVE THOUGHT HE WAS A VERY GOOD-LOOKING MAN. SO HE WAS A LOOKER. HE WAS 6 FOOT TALL, APPROXIMATELY SIX FOOT TALL BETWEEN 150-205 POUNDS DEPENDING ON THE TIME OF HIS LIFE. JUST AFTER HIS INCARCERATION IN LIBERTY HE WAS VERY, HE WAS A LOT THINNER THAN HE WAS AT THE TIME OF HIS DEATH. HE HAD A RECEDING HAIRLINE. HE HAD AUBURN COLORED HAIR WITH SOME HIGHLIGHTS. PROBABLY SOME BLOND AS WELL AS SOME RED HIGHLIGHTS IN THERE. AS A CHILD HE WAS A TOE HEAD. HE HAD A RECLINING FOREHEAD. HE HAD A PRONOUNCED EYEBROW AND THEY ALWAYS SAY THAT HE HAD LONG LASHES AND VEILED HIS EYES AND GAVE HIM THAT SORT OF A DREAMY LOOK. VERY PRONOUNCED NOSE, VERY LIGHT TEXTURE IN HIS COMPLEXION, VERY LIGHTED BEARD, PROBABLY DIDN'T HAVE SIDEBURNS AND IF HE GREW IT OUT PROBABLY LOOK SORT OF SCRAGGLY. HE WAS CONSIDERED TO BE BARREL-CHESTED WHICH MEANS THERE WASN'T ANY BREAK IN HIS FORM SO HE HAD BROAD SHOULDERS AND VERY LONG AND POWERFUL HANDS BUT HE PROBABLY CARED A BIT OF A STOMACH TOWARDS THE END OF HIS DAYS. AND YOU SEE THAT IN SOME OF THE IMAGES. AND SO YOU HAD VERY LONG-LEGGED AND AT THAT TIME BECAUSE OF HIS HEIGHT I THINK HE WOULD STAND OUT IN ALMOST ANY CROWD. SO HE STUCK A VERY, VERY ATTRACTIVE YOU KNOW FORM TO PEOPLE. AND HE HAD A PROFILE THAT WAS SO UNIQUE THAT YOU KNOW PEOPLE COULD RECOGNIZE THAT IN A CROWD. AND I THINK PROBABLY MORE THAN ANYTHING ELSE WAS PROBABLY THE CHARISMA AND THE CHARACTER THAT CAME WITH THAT PACKAGE WHEN HE SPOKE TO PEOPLE.

FABRIZIO

ONE OF THE REALLY COMPELLING PARTS ABOUT THE SCIENCE OF ALL OF THIS, THE FORENSIC SCIENCE THAT YOU APPLY TO TRYING TO AUTHENTICATE THE PHOTO AND I WANT TO TALK ABOUT THAT. BUT LET'S START WITH, WHAT I'D HAVE TO SAY IS ONE OF THE MOST INTERESTING PARTS OF THE STUDY AND THAT IS THE PHRENOLOGY WHICH IS NOW SORT OF A DEBUNKED SCIENCE. YOU KNOW IT WAS READY PEOPLE'S SCALPS, THEIR SKULLS AT THE TIME. JOSEPH SMITH WENT TO A PHRENOLOGIST IN I GUESS 1840 OR SOMETHING LIKE THAT. AND THAT WAS REALLY HELPFUL TO YOU. TALK ABOUT THAT.

TRACY

ACTUALLY HE WENT TO A PHRENOLOGIST TWICE IN HIS LIFE. THE ONE THAT WE HAVE THE MOST ACCURATE RECORD IS DR. WOODWARD WHO WAS IN PHILADELPHIA. AND IN FACT HIS OFFICES ARE ONLY A COUPLE OF BLOCKS AWAY FROM DAGUERRING IMAGERS THAT WE SUSPECT COULD BE THE ONES WHO TOOK A PHOTOGRAPH. BUT THE PROCESS WAS THAT THEY WOULD MEASURE YOUR HEAD THEY WOULD LOOK FOR BUMPS AND RIDGES AND THE SIZES AND THE DISTANCES BETWEEN CERTAIN KEY POINTS AND FROM THAT THEY COULD DETERMINE THE CHARACTER OF WHO YOU ARE. WHETHER YOU'D BE MEAN OR YOU'D BE PASSIONATE OR YOU'D BE AN ARTIST OR, YOU KNOW, ALL THOSE DIFFERENT THINGS. AND SO THEY REALLY THOUGHT THAT WAS A VERY EFFECTIVE ART TO DETERMINE THE

CHARACTER OF A PERSON. AND LATER ON, JOSEPH CAME BACK AND MADE A STATEMENT ABOUT PHRENOLOGY. HE SAID THAT THE LORD HAD REVEALED TO HIM THAT IT WAS NOT A VALID PRACTICE, THAT IT WAS MORE PROBABLY OF THE DEVIL AND HE DIDN'T BELIEVE IN IT ANYMORE. BUT YOU KNOW A LOT OF THINGS WHEN YOU LOOK AT JOSEPH HE WAS PASSIONATE PERSON WITH TECHNOLOGY AND NEW STUFF. IF IT WAS NEW, HE WAS PROBABLY INTERESTED IN IT. EVEN WHEN THEY WERE DISCOVERING NAUVOO AND TRYING TO DETERMINE HOW THEY WOULD SET THAT CITY OUT. THEY WERE LOOKING AT TECHNOLOGY FOR SOME PRETTY INNOVATIVE PROCESSES TO HARNESS THE RIVER TO BRING POWER TO THAT. SO TECHNOLOGY OR NEW PROCESSES WERE SOMETHING THAT HE HAD AN INTEREST IN.

FABRIZIO

AND SO THE PHRENOLOGY GAVE YOU, I MEAN YOU THROUGH OUT THE PART THAT SAYS HE MAY HAVE BEEN GOOD NATURED OR ILL-NATURED OR WHATEVER. BUT THE THING THAT WAS VALUABLE WAS THE FACT THAT WE NOW KNOW HOW FAR BETWEEN HERE AND HERE AND RIGHT? THE MEASUREMENTS WERE VALUABLE.

TRACY

YEAH THE MEASUREMENTS WERE VERY IMPORTANT. THE BIG STRUGGLE WITH PHRENOLOGY IS TO BE ABLE TO EQUATE THOSE OLDER MEASUREMENTS TO MODERN ANATOMICAL LOCATIONS ON THE SKULLS. SO WE EMPLOYED DOCTORS TO BE ABLE TO TAKE A LOOK AT THAT AND SAY OK, WE HAVE THIS DATA IS THERE ANY VALUE IN IT, CAN WE REALLY USE IT? IT WOULD BE WONDERFUL IF WE COULD BECAUSE THEY MEASURED HIS HEAD WHEN HE WAS ALIVE. AND THEY WERE ABLE TO TAKE THAT DATA AND CORRESPOND IT TO KNOWN ANATOMICAL LOCATIONS. ONCE THAT HAPPENED, THEN WE COULD ACTUALLY MEASURE THE SKULLS OR ANYTHING ELSE AND DETERMINE DID THESE MEASUREMENTS MATCH UP TO THE THINGS THAT WE WERE LOOKING AT AND IT WAS WONDERFUL FOR US TO HAVE THAT.

FABRIZIO

YOU MENTIONED THE SKULLS. THIS WAS AN INTERESTING PART OF THE STORY AS WELL. THE BODIES OF JOSEPH SMITH AND HYRUM, THEY HAD BEEN BURIED SOMETIME, THEY HAD BEEN BURIED AND THEN DISINTERRED AND I WANT YOU TO TALK ABOUT THE JOURNEYS OF THOSE BODIES BECAUSE AFTER JOSEPH SMITH AND HYRUM, HIS BROTHER WERE KILLED, THERE WAS SOME CONCERN BY THE FAMILY THAT, I THINK THERE WAS A BOUNTY OUT ON THE HEAD OF JOSEPH SMITH, TO GET THE HEAD OF JOSEPH SMITH SO THEY WERE WORRIED ABOUT HIDING THOSE BODIES. TALK ABOUT THAT BECAUSE THIS ALL PART OF THE STORY HERE.

TRACY

YEAH BECAUSE OF THE PASSION THAT A LOT OF MISSOURIANS HAD OVER JOSEPH SMITH, THERE WAS BOUNTY BETWEEN \$500 - \$1000 FOR THE HEAD OF JOSEPH SMITH. SO AFTER THE SAINTS VIEWED THE BODIES, THEY HAD THEM IN CASKETS AND THEN ALSO IN ROUGH WOODEN BOXES. THEY, THE MEMBERS OF THE FAMILY AND THE LEADERSHIP TOOK THE CASKETS OUT OF THE ROUGH WOODEN BOXES, PLACED ROCKS AND DIRT INSIDE OF THE ROUGH WOODEN BOXES AND BOARDED THEM UP. AND THAT'S WHAT THEY TOOK ON THE PROCESSION FOR THE BURIAL FOR JOSEPH UP INTO HIS TOMB, UP BY THE TEMPLE. AND THAT'S WHAT WAS BURIED THERE. THE BODIES WERE TAKEN UPSTAIRS IN THEIR CASKETS AND WERE LEFT UP IN THE MANSION HOME UNTIL AFTER MIDNIGHT SOMETIME. AND EMMA

ARRANGED FOR SOME TRUSTED MEN TO COME HELP HER. THEY TOOK THE BODIES DOWN OUT OF THE MANSION HOUSE ACROSS THE STREET OVER INTO THE OPEN AREA OF THE FOUNDATION OF THE NAUVOO HOUSE, WHICH WAS EVENTUALLY GOING TO BE THE FIRST CHURCH HEADQUARTERS IN NAUVOO. THEY HAD NOT FINISHED THE FIRST CONCOURSE THERE. IT WAS ALL OPEN SO IT WAS JUST THE FOUNDATION. THE WALLS WERE QUITE HIGH AND THEY DUG DOWN INSIDE THERE AND THEY BURIED THE BODIES IN THERE AND THEN PUT THE DIRT AND DEBRIS OVER THAT AND COVERED IT UP TO MAKE IT LOOK LIKE NOTHING HAD HAPPENED. AND RIGHT AFTER THAT, A BIG, ONE OF THOSE NAUVOO, MISSISSIPPI STORMS CAME AND REALLY HELPED OBLITERATE THE ACTUAL EVIDENCE THAT ANYTHING HAPPENED AND THE BODIES STAYED THERE FOR (FABRIZIO: YEARS DIDN'T THEY?) WELL ACTUALLY THEY STAYED AT THAT LOCATION FOR JUST A FEW MONTHS BECAUSE LATER ON BRIGHAM YOUNG STARTS THE ACTUAL CONSTRUCTION BACK ON THE NAUVOO HOUSE. THEY WERE TRYING TO FINISH IT SO THAT THEY EITHER COULD HAVE THE CHURCH OFFICES THERE OR LATER ON JUST TO SELL IT BECAUSE THEY KNEW THEY WERE LEAVING AND EMMA WAS CONCERNED THAT SHE DIDN'T WANT THE BODIES OF HER HUSBAND AND HER BROTHER-IN-LAW TO BE IN THE BASEMENT OF THIS HOUSE. SO LATER ON SOMETIME IN THE EARLY WINTER OR EARLY FALL. SOMETIME BETWEEN NOVEMBER AND PROBABLY MARCH, WE DON'T KNOW FOR SURE WHEN, THESE PEOPLE CAME AND DUG THEM UP AGAIN AND BROUGHT THEM ACROSS THE STREET TO THE WEST. AND BURIED THEM IN THE BASEMENT OF AN OUT BUILDING. THEY TOOK THE CASKETS DOWN THERE AND THEY LIFTED THE FLOOR, DUG DOWN INSIDE THERE AND THEN PLACED THE CASKETS. IN BETWEEN THAT TIME WHEN THE CASKETS WERE REVEALED, EMMA HAD THEM OPEN THEM UP AGAIN, SHE SAID HER LAST GOODBYE TO JOSEPH, TOOK SOME CLIPPINGS OF HIS HAIR. THEY ALSO NOTICED THAT HYRUM'S FACE HAD FALLEN IN ON ITSELF, THEY THERE NUMBER OF TEETH THAT HAD FALLEN IN. SO THIS WHOLE CENTRAL AREA HAD COLLAPSED IN ON ITSELF. AND THEY THOUGHT MAYBE THERE WAS ANOTHER SHOT TO HYRUM'S HEAD THAT CAUSED THAT. MAYBE IT WENT THROUGH THE MOUTH. AND THEN THEY BURIED THEM THERE. NOW THERE THEY STAYED FOR MANY, MANY YEARS UNTIL 1928. THE LOCATION OF THAT OUT BUILDING BECAME UNKNOWN. THE BUILDING FELL DOWN, THE DIRT..

FABRIZIO

FOR YEARS KNOW ONE KNEW WHERE JOSEPH SMITH AND HYRUM WERE ACTUALLY BURIED

TRACY

WELL EMMA KNEW AND SHE ASKED FOR SPECIFIC INSTRUCTIONS ON WHERE SHE WANTED TO BE BURIED. AND SO MANY PACES FROM THE SOUTHEAST CORNER OF THE OLD HOMESTEAD. SO THAT INFORMATION CAME INTO AN IMPORTANT FACTOR LATER ON WHEN THEY TRIED TO LOOK FOR THEM. BUT REALLY THE LOCATION BECAME UNKNOWN, AN UNKNOWN GRAVESITE. IN FACT THERE'S A SONG THAT WAS WRITTEN BY MEMBERS OF THE RLDS CHURCH THAT TALK ABOUT THE UNKNOWN GRAVESITE OF THE BROTHERS.

FABRIZIO

SO WHEN IT'S DISINTERRED AND THE BODIES ARE FOUND, YOU HAVE PHOTOGRAPHS, PRETTY DETAILED PHOTOGRAPHS OF THE SKULLS THEMSELVES. NOW LET ME ASK YOU HOW YOU, AS A BELIEVER, DEALT WITH THIS IDEA OF THE IMAGES, THE SKULLS OF, YOU KNOW, OF A BELOVED LEADER IN MORMONISM. YOU KNOW SOME COULD SAY THAT IT BORDERS ON THIS IDEA DESECRATION. HOW DID YOU DEAL WITH THAT QUESTION BECAUSE THERE MUST HAVE BEEN SOME SENSITIVITY WE SEE IN THE BOOK, THE PHOTOGRAPHS OF THE SKULLS THEMSELVES. HOW DID YOU DEAL WITH THAT, HOW DID

YOU APPROACH THAT QUESTION?

TRACY

WE STRUGGLED HARD ON THAT BECAUSE YOU KNOW IT WAS THE FOUNDER OF THE CHURCH, IT WAS THE PROPHET OF THIS DISPENSATION AND WE KNEW THAT IT WAS GOING TO CAUSE SOME PROBLEMS. AS WE FIRST BEGAN TO USE THOSE WE THOUGHT WELL MAYBE WE COULD DO ALL OUR RESEARCH WITHOUT ACTUALLY SHOWING THE SKULLS. BUT THEN DURING COURSE OF ACTUALLY IDENTIFYING THE SKELETAL REMAINS, WE FOUND OUT THAT THEY HAD BEEN MISIDENTIFIED IN 1928. THAT THE ONE WAS JOSEPH WAS ACTUALLY HYRUM AND VICE VERSA. SO WITH THAT WE WERE FORCED TO PUBLISH OUR FULL EXAMINATION WHICH MEANT WE REALLY HAD TO PUBLISH A LOT OF PHOTOGRAPHS OF THE SKULLS. BUT THEN WE LOOKED BACK AND SAID WELL I WONDER HOW JOSEPH SMITH WOULD FEEL ABOUT THIS. AND WE LOOK IN HIS HISTORY; THERE ARE THINGS THAT HE HAD A FASCINATION WITH LOOKING AT THE HUMAN ANATOMY. FACT HE HAD A SET OF MUMMIES THAT HE PARADED AROUND AND HIS MOTHER ACTUALLY CHARGED I THINK IT WAS 50 CENTS FOR PEOPLE TO COME TAKE A LOOK AT THAT. AND EVEN ON THIS JOURNEY WITH THE GROUP OF MORMON LEADERSHIP BACK TO MISSOURI WHEN THEY WERE IN ILLINOIS THEY CAME ACROSS ONE OF THOSE MOUNDS OF THE MOUND DWELLERS. THEY ACTUALLY INTERNED OR DUG UP A SKELETAL REMAINS AND HE TALKS ABOUT THAT AND THEY GO IN LENGTH OF EXAMINING THAT. SO AFTER SEEING SORT OF HIS APPROACH TO THAT I FELT A LITTLE BIT MORE COMFORTABLE BUT WE KNOW THAT WE WERE GOING TO BE UP AGAINST A LOT OF CRITICISM OF WHAT YOU SAID THAT PEOPLE WERE SAYING WE WERE BEING DISRESPECTFUL. BUT IT BECAME A NECESSARY THING TO DO TO BE ABLE TO SHOW THE VALIDITY OF THE RESEARCH.

FABRIZIO

INTERESTING THAT THE DEATH MASK PLAYED SUCH A ROLL. BECAUSE YOU USE ALL THESE LAYERS WITHIN THE BOOK. YOU SORT OF LAY THEM OUT AND THE DEATH MASK IS SORT OF ANOTHER IMPORTANT PART ALONG WITH THE SKULL FOR YOU TO BECOME CONVINCED THAT THIS IMAGE, THAT THIS DAGUERREOTYPE IS AN ACTUAL PHOTO OF JOSEPH SMITH. TALK ABOUT THE ROLL OF THE DEATH MASK.

TRACY

WELL THE DEATH MASKS WERE CREATED SHORTLY AFTER THE DEATH OF JOSEPH AND HYRUM PROBABLY A LITTLE AFTER 24 HOURS OF THE DEATH. WILLARD RICHARDS SPENT THE NIGHT OF THE MARTYRDOM THERE IN CARTHAGE PREPARING THE BODIES FOR TRANSPORTATION. HE SAID HE SPENT ALL NIGHT DOING THAT. SO HE TIED UP THE JAWS, HE PROBABLY CLEANED THEM, HE PROBABLY TRIED TO FIGURE OUT A WAY TO COOL THEM DOWN BECAUSE HE KNEW THAT THE HEAT THERE IN JUNE WAS GOING TO BE BAD, WAS NOT GOOD FOR BODIES. SO THEN THE NEXT DAY, THE BODIES COME OVER, THEY ARE CLEANED UP AGAIN TO BE PRESENTED TO THE FAMILY FOR VIEWING AND THEN SOMETIME DURING THAT NIGHT, THERE WAS GEORGE CANNON, GEORGE Q. CANNON'S FATHER AND A NUMBER OF PEOPLE ACTUALLY CREATED A DEATH MASK. THEY MADE A MOLD AROUND THE FACES AND THEY CAST THE IMAGE OF THAT WHERE THEY LATER ON COULD POUR IN SOME PLASTER-PARIS AND CREATE THIS IMAGE OF JOSEPH. SO WITH THOSE IMAGES AND IT WAS WONDERFUL THAT THEY HAD THAT BECAUSE THEY GAVE US THE FLESHY CONTOURS OF THE ANATOMY OF JOSEPH. AND SO WHILE OBVIOUSLY IN THE USE OF THOSE DEATH MASKS, WE NEEDED TO MAKE SURE THAT WHAT WE SAW THERE HAD VALIDITY, WAS ACCURATE, WAS IT DISTORTED BECAUSE OF DEATH, WHAT WOULD THE DEATH EVIDENCE

OF THAT, DO WE NEED TO ADJUST FROM THAT. SO WE HAD TO ANALYZE THAT BUT ONCE WE WERE ABLE TO CONCLUDE THAT THAT THERE WAS SOME VERY GOOD INFORMATION THERE AND THAT THE BASIC STRUCTURE OF THE FACE WAS INTACT AND IN FACT WAS VERY WELL PRESERVED, THEN IT BECAME A MAJOR PART FOR US TO USE FOR OUR RESEARCH.

FABRIZIO

I WANT TO ASK YOU ABOUT SOME OF THE CRITICISM, SOME OF THE CONCERNS ABOUT THE IMAGES ITSELF. UM, ONE IS THAT THERE IS A DATE ACTUALLY ON THE BACK OF THE DAGUERREOTYPE ITSELF WHICH SAYS 18 - I THINK IT'S 54. YOU KNOW, 10 YEARS AFTER JOSEPH SMITH WAS ACTUALLY KILLED. HOW DO YOU RECONCILE THAT?

TRACY

WELL IT'S IMPORTANT THAT ACTUALLY THAT DATE BE THERE. BECAUSE IF IT SAID 1844 OR 1839 OR 1840, THERE WOULD BE A PROBLEM WITH THIS IMAGE. WHAT WE KNOW IS THAT THERE WAS A MANUFACTURER'S STAMP ON THE DAGUERREOTYPE FROM (SCHOBEL?) MANUFACTURING, WHICH WAS BACK EAST. AND THEY WERE A PROMINENT MANUFACTURER OF DAGUERREIAN PLATES. THEY MANUFACTURED THIS IN THE 1850S. BUT WHAT WE FIND WITH THE DAGUERREOTYPE IS THAT IT'S A DAGUERREOTYPE OF A DAGUERREOTYPE. IT WAS VERY COMMON FOR PEOPLE TO MAKE A COPY OF A DAGUERREOTYPE BY JUST RE-DAGUERREOTYPING IT. AND ALSO THE ORIGINAL DAGUERREOTYPE IS IN A MIRROR IMAGE, AND WHEN YOU DAGUERREOTYPE IT AGAIN YOU BRING IT BACK INTO ITS POSITIVE PORTRAYAL OF THE ANATOMY. ON THE DAGUERREOTYPE ITSELF THE FACE IS LIKE A MIRROR, AND WHEN YOU ROTATE IT YOU CAN SEE THAT MIRROR REFLECT THE LIGHT OFF AND YOU SEE THE SURFACE OF IT. ON THAT SURFACE YOU SEE SCRATCHES AND FINGERPRINTS. AND WHEN WE ROTATE IT WE ALSO SEE THOSE SCRATCHES AND FINGERPRINTS ON THE IMAGE, WE ALSO SEE EVIDENCE OF OTHER SCRATCHES AND FINGERPRINTS THAT ARE NOT ON THE SURFACE. SO THEREFORE THEY ARE A PHOTOGRAPHIC REPRESENTATION OF THAT. SO WE DO NOT HAVE A PROBLEM WITH THE DATE ON THAT BECAUSE IT'S A COPY. AND A COPY WOULD HAVE BEEN MADE ANY TIME AFTER THAT.

FABRIZIO

SOME ARE DISPUTING THAT THE PERSON WHO IS IN THIS IMAGE LOOKS TO BE FIRST TOO YOUNG. JOSEPH SMITH WOULD HAVE BEEN HOW OLD AT THE TIME OF THIS DAGUERREOTYPE?

TRACY

WELL IT WAS TAKEN IN 1840, HE WOULD HAVE BEEN WHAT...35, 34 YEARS OLD.

FABRIZIO

SO SOME SAY IT LOOKS LIKE A TEENAGE KID OR SOMETHING LIKE THAT. RESPOND TO THAT, AND THEN, ALSO THE OTHER QUESTION OF THE CRAVAT. THIS IS A CLINCHER FOR SOME PEOPLE BECAUSE HE'S WEARING A BLACK CRAVAT. THAT'S NOT RIGHT FOR JOSEPH SMITH, HE WOULDN'T BE WEARING THAT PARTICULAR STYLE OR THAT PARTICULAR COLOR. RESPOND TO THOSE TWO COMMENTS.

TRACY

WELL, ON THE YOUTHFUL APPEARANCE, LET'S GO BACK TO THE NORMAL DESCRIPTION OF JOSEPH. IF YOU TAKE THE WORD DESCRIPTIONS, THEY OFTEN SAY "YOUTHFUL

COUNTENANCE," "YOUNG-LOOKING," "WITHOUT A LINE OR FURROW ON HIS BROW." IT IS A CONSTANT PERSISTENT DESCRIPTION OF JOSEPH DURING HIS LIFE. SO THAT'S IN LINE WITH WHAT WE SEE THERE. AND ALSO WITH THAT, THE IMAGE HAS A COUPLE OF THINGS GOING ON. IT IS SLIGHTLY OUT OF FOCUS, SO IT'S LIKE HAVING A DIFFUSION LENS. PEOPLE IN THIS INDUSTRY KNOW WHAT A DIFFUSION LENS IS...IF SOME OF THE ACTRESSES START TO AGE A LITTLE BIT AND HAVE TOO MANY WRINKLES OR SOMETHING, THEY'LL PUT ONE OF THOSE ON THERE AND SOFTEN THAT. SO WE SEE SOME OF THAT GOING ON AS WELL. BUT WE'VE HAD RESEARCHES LOOKING AT THAT IMAGE AND THEY COME TO THE SAME CONCLUSION...THAT THIS IS NOT A YOUNG PERSON. THERE ARE MORE THINGS HERE, IT HAS MORE AGE TO THAT AS WELL. NOW, LET'S TALK ABOUT THE CRAVAT. THE NOTION THAT HE WOULD ONLY WEAR A WHITE CRAVAT IS NOT DOCUMENTATION OR DOCUMENTED EVIDENCE. THERE'S NOWHERE THAT SAYS HE ONLY WORE A WHITE CRAVAT.

FABRIZIO

THAT'S THE IMAGE THAT MOST PEOPLE SEE

TRACY

THAT'S WHAT THEY SEE, IT'S IN THE PAINTINGS AND THEY THINK OF THIS PREACHER IMAGE AND HE'S GOING TO HAVE THIS WHITE TIE, THEY GO BACK TO NOW WE SEE COLLARS WITH THIS LITTLE WHITE SQUARE IN THE MIDDLE, THAT'S NOT THE WAY THAT HE ALWAYS DRESSED. IN FACT WE HAVE DOCUMENTATION THAT HE RECEIVED PRESENTS OF COLORED CRAVATS. AND THE WAY MEN DRESSED UP THOSE DAYS WAS IN THEIR VEST AND IN THEIR TIES. EVERYTHING ELSE WAS IN THE STANDARD BLAH COLORED CHARACTER AND TEXTURE IN THEIR SUITS. BUT THEIR VESTS AND THEIR TIES IS HOW THEY DRESSED UP. AND WHEN WE LOOK AT THAT IMAGE, IT'S NOT A BLACK CRAVAT WE SEE THERE, IT'S PROBABLY A MAROON ONE OR A DARK BLUE ONE. SO THERE'S NOTHING IN THE EVIDENCE THAT WE'VE DISCOVERED IN THE HISTORY TO DETERMINE THAT THAT HAS GOT TO BE A PROBLEM. IT'S ONLY IN THE MINDS OF PEOPLE WHO'VE SEEN THE IMAGES. DID HE WEAR A WHITE CRAVAT? YES, HE PROBABLY HAD ONE OF THOSE TOO. BUT DID HE ONLY WEAR ONE OF THOSE? I DON'T THINK SO. THERE'S NO DOCUMENTED PROOF OF THAT.

FABRIZIO

DO YOU THINK THERE'S ANOTHER PHOTO OUT THERE? THAT THERE'S A NUMBER OF PHOTOS OUT THERE OF JOSEPH SMITH? OR DAGUERREOTYPES OF JOSEPH SMITH?

TRACY

THERE'S A STRONG POSSIBILITY THAT THERE ARE MORE THAN ONE, AND I'M HOPING THAT LOOKING AT THIS FROM A CRITICAL MIND'S EYE AND IN AN ANALYTICAL MIND'S EYE, WILL MAYBE HAVE PEOPLE GOING BACK TO THEIR ATTICS AND SAYING "HEY, LET'S GO LOOK AT ALL THE OLD PHOTOGRAPHS. MAYBE THERE'S SOMETHING ELSE UP HERE THAT COULD BE JOSEPH NOW THAT WE'RE CENTERING IN ON HIS ANATOMY, LET'S GO FIND ONE OF THOSE." THERE ARE HINTS THAT THERE COULD BE OTHER ONES. SO AND THIS IS A COPY...COULD THERE BE ANOTHER COPY OUT THERE? SO I THINK THERE ARE SOME INTERESTING DAYS AHEAD OF US, YEARS AHEAD OF US. AS WE NOW SORT OF TAKE A DIFFERENT LOOK AT A POTENTIAL OF THE IMAGERY OF JOSEPH.

FABRIZIO

LET ME ASK YOU THIS FINALLY. HOW DOES THIS CHANGE THINGS NOW...THE IMPRESSION THAT THE FAITHFUL HAVE ABOUT THEIR PROPHET. OR THE IMPRESSION THAT EVEN PEOPLE

OUTSIDE OF MORMONISM HAVE OF THE MAN JOSEPH SMITH. HOW DOES NOW HAVING THIS IMAGE, WHICH YOU'RE CONVINCED IS A PHOTOGRAPH OF JOSEPH SMITH, HOW DOES THAT CHANGE THINGS DO YOU THINK?

TRACY

WELL, I THINK I WANT TO START WITH SAYING OUR PURPOSE WHAT NOT TO CHANGE THINGS. WE DIDN'T WANT TO DO THAT. BUT HOW DOES IT CHANGE THINGS? I THINK THAT IT DOESN'T CHANGE WHO JOSEPH IS, IT DOESN'T CHANGE THE ESSENCE OF THE MAN, IN FACT MOST PEOPLE COME TO JOSEPH AND THEY JUST CAN'T LEAVE HIM ALONE. SOMEWHERE ALONG THE LINE THEY HAVE TO MAKE AN OPINION AND THEY HAVE TO MAKE A STANCE. AND IT DOESN'T CHANGE THAT, I THINK IT OPENS UP THE OPPORTUNITY FOR PEOPLE TO EXPLORE HIM EVEN MORE RICHLY AS A REAL INDIVIDUAL AND NOT AS AN ICON. SO SOME PEOPLE WILL COME TO THIS AND BE WELCOMING AND SAY, "I CAN CONNECT A LITTLE BIT BETTER WITH THIS IMAGE. I DON'T JUST SEE AN ICON, I SEE A HUMAN BEING." AND THEY'LL PROBABLY FEEL A PASSION ABOUT THAT. OTHERS WILL COME AND REJECT IT OUT OF HAND AND SAY, "NO, NO IT CAN'T BE HIM, I DON'T LIKE IT." AND EACH PERSON HAS THEIR OPPORTUNITY TO HAVE THAT OPINION. WILL IT MAKE A CHANGE IN THE LONG TERM? I DON'T THINK SO. I THINK MAYBE PEOPLE WILL LOOK AT HIM AGAIN. AND THEY'LL STATE THEIR OPINION ON WHO HE WAS. AND THAT'S THE UNIQUE THING ABOUT JOSEPH. YOU HAVE TO HAVE AN OPINION ABOUT HIM.

FABRIZIO

S. MICHAEL TRACY, THANK YOU VERY MUCH.

TRACY

I APPRECIATE IT, IT'S BEEN A PLEASURE.

FABRIZIO

I WAS INTERESTED IN BUT DIDN'T GET INTO THE SHOW...IT WAS INTERESTING TO TALK ABOUT THE WORD PORTRAITS, AND I LOVED THAT LITANY OF WORD PORTRAITS THAT YOU'VE LAID OUT, AND WHEN THERE WERE DEVOTED PEOPLE WHO HAD SAID THINGS LIKE "NOBLE AND HEROIC" THAT YOU HEARD THESE REALLY ROMANTIC IMPRESSIONS...HANDSOME. THIS IS WHAT A PROPHET LOOKS LIKE. THIS IS THE IMAGE OF THE PROPHET AND THEN YOU HEARD HIS DETRACTORS AND YOU WOULD SAY THINGS LIKE "HE WAS A CON MAN, HE HAD SHIFTY EYES" AND ALL OF THOSE KINDS OF THINGS. I THINK THAT WAS REALLY INTERESTING WHEN THEY WERE COMPARED TOGETHER, AND IT WAS IMPORTANT THAT YOU DIDN'T PULL THEM OUT. THERE ARE THOSE NEGATIVE IMPRESSIONS THAT PEOPLE HAD AND IT'S INTERESTING THE WAY OUR IMPRESSIONS OF A PERSON OR DESCRIPTION OF A PERSON IS BASED ON HOW WE THINK OF THEM. I COULD SAY "LOVELY EYES" AND YOU COULD SAY "SHIFTY EYES." I THINK THAT WAS REALLY INTERESTING.

TRACY

YOU COULD SAY "BEETLE BROW" AND THINK "OH, HE'S GOING TO TAKE ADVANTAGE OF ME." OR SOMETHING LIKE THAT...AND THAT'S THE INTERESTING THING ABOUT THAT, IS THAT THE DESCRIPTIONS, THE WORD DESCRIPTIONS ARE ALL OVER THE PLACE THAT I THINK THAT'S HOW WE DEAL WITH OURSELVES WITH DOING PEOPLE. WE LOOK AT THEM, BUT WHAT WE ACTUALLY SEE IN OUR MIND'S EYE IS NOT PROBABLY WHAT WE SEE WITH OUR EYES. WE CONSTANTLY REINTERPRET THAT. AND THEN WE PUT SOMETHING ELSE IN THE MEMORY. THE MEMORY IS WHAT WE TAKE WITH US. PROBABLY WHAT IS NOT CAPTURED IMAGE OF A

PHOTOGRAPH. THIS GENERATION NOW IS SO USED TO PHOTOGRAPHS, IT'S EVERYWHERE. WE DON'T DO WHAT THEY USED TO DO BACK THEN AND HAVE SO MUCH A WORD DESCRIPTION. WORD DESCRIPTIONS WERE VERY IMPORTANT IN THE TIME OF JOSEPH SMITH BECAUSE THEY DIDN'T HAVE A PHOTOGRAPH THEY COULD PULL DOWN FROM THE INTERNET OR THEIR IPOD OR ANYTHING ELSE. WE HAVE BECOME LESS INTERESTED IN WORD DESCRIPTIONS AND WE ARE NOT AS FLOWERY OR AS DESCRIPTION...OUR PASSION IN OUR OPINION INTO THAT WHAT WE SAW, BUT THAT'S ALL THEY HAD.