



THE LINCOLN FORUM BULLETIN

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THE LINCOLN MEMORIAL TURNS 100: A MOVING COMMEMORATION TOOK PLACE EARLIER THIS YEAR

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David Kent welcoming the audience

By David J. Kent

A dense blanket of clouds cloaked the sun like a shroud during the early morning hours of May 22, 2022, a welcome respite from the unusually hot weather oppressing Washington, D.C., all week. But then, reminiscent of the sunshine bursting through the rain as Abraham Lincoln rose to present his second inaugural address, so too did the clouds evaporate shortly before the beginning of the Lincoln Memorial Centennial program on the steps of the Lincoln Memorial. The bright sun blazed in the faces of the speakers while the humidity glistened off our skin. Even Abe Lincoln seated in the building behind us seemed to be sizzling. Notwithstanding the heat, the 100th anniversary of the Lincoln Memorial was carried off by a spectacular program that everyone agreed was a fitting tribute.

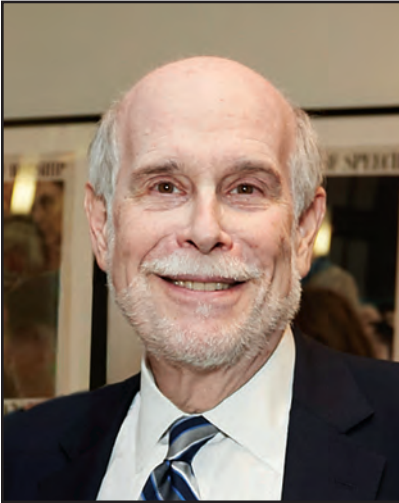
The Lincoln Group of DC, in conjunction with the National Park Service and co-sponsored by The Lincoln Forum, had worked diligently for a year to bring together a stellar combination of Lincoln scholars, dignitaries, and performers to celebrate the memorial a century *continued on page 5*



Felicia Curry singing "America"



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As I was powerfully reminded at September's Lincoln symposium at Carthage College in Kenosha, Wisconsin, the year 2022 marks the 160th anniversary of Lincoln's Preliminary Emancipation Proclamation. Eight score years have passed since he signaled the end of American slavery—too late to alleviate the past suffering of four million enslaved people in the South, but too soon for the critics who savagely assailed the president for daring to interfere with the institution by changing the goal of the war from preserving “the Union as it was” to restoring the Union without slavery.

How timely it was to gather at this conference, co-sponsored, I'm proud to say, by The Lincoln Forum, to probe this complex story.

Lincoln himself called the final proclamation “*the central act of my administration, and the great event of the nineteenth century*,” but as the speakers at Carthage College made clear, its reputation—indeed Lincoln's own reputation—today means very different things to different people, not to mention different historians. The discussion needs to continue.

As we approach the 160th anniversary of the final Emancipation Proclamation of January 1, 1863, I urge members who missed the Wisconsin event to view the presentations by Edna Greene Medford, Craig Symonds, Steven Rogstad, Jonathan White, and yours truly, along with the thoughtful questions posed by members of the audience. You can find the lectures online at

<https://www.carthage.edu/news-events/special-events/lincoln-symposium/>.

This gives me the opportunity to thank our Board of Advisors member and generous Forum donor Patrick Anderson, who in just two years as an active member has funded our new, annual Franklin-Medford student scholarship program and conceived, produced, and hosted the event at Carthage, his alma mater. Patrick has already made an enormous impact, and we look forward to his continued participation and leadership.

Speaking of new faces and fresh contributions, we are delighted that member Ross Heller, who joined us only last year, is returning to Forum XXVII to launch his wonderful new book, *by Abraham Lincoln: His 1858 Time Capsule*, a reproduction—along with introductory material and art—of the little-known scrapbook Lincoln assembled for his debates with Stephen A. Douglas in 1858. Ross is generously hosting our opening night reception this year, giving all our attendees the chance to toast the book and its two authors: Abraham Lincoln and Ross Heller.

As those who read the scrapbook will note, Lincoln added a cover letter to clarify that while he strongly opposed the extension of slavery, he did not want swing voters to think that he also favored racial equality. As yet, he did not, and the reissued scrapbook reminds us, as did the Kenosha conference, that Lincoln's beliefs—and limitations, along with the constraints of his era—deserve more study and understanding.

This year, as we gather again for our annual symposium, we remain grateful for the opportunity to meet for the second consecutive year in-person, and ever-grateful for the ongoing chance to study the Lincoln era together.

The path to freedom charted by Lincoln still has miles to go. As we convened in Kenosha, I could not help but remember that just two years ago, that college town was the scene of Black Lives Matter protests and a shooting that made national headlines for months to follow. The events of that summer show us that we still have work to do together before we fully achieve the promise of the Declaration of Independence—which Lincoln himself quoted here at Gettysburg—that “all men are created equal.” 🇺🇸

A handwritten signature in brown ink that reads "Harold Holzer".

Harold Holzer, Chairman

The leadership of **THE LINCOLN FORUM** thanks all of our members who have made donations over the past 26 years. Your generosity has made our programs a success. We are pleased to announce that donations and membership payments can now be made directly at our website: <https://www.thelincolnforum.org/membership-info>

Thank you again for your continued support!

EDITOR'S NOTE



Jonathan White

subject—four commemorating the 100th anniversary of the greatest of all Lincoln artworks, the Lincoln Memorial; three on Lincoln statuary around the world; and two on an extraordinary exhibit that recently

The Lincoln Forum was founded by two men who have an exceptional eye for art. Our chairman emeritus, Hon. Frank J. Williams, has one of the most spectacular collections of Lincolniana, which I have had the opportunity to see up close several times. And our founding vice chair (and current chairman) Harold Holzer spent many years at the Metropolitan Museum of Art in New York City and has published several highly acclaimed books on Lincoln and Civil War art. In honor of their contribution to the fields of Lincoln and the arts, this issue includes nine articles related to the

showed in Springfield, Illinois. Our other articles include features that we have come to enjoy in every issue—a lesser-known firsthand account in “They Saw Lincoln,” a book review of a kids’ book, and other articles written by members and friends.

A big “thank you” to the 106 of you who filled out the post-symposium survey last November. Seventy-five of you gave the *Bulletin* a perfect “10” rating, and the average score was 9.48. I am very grateful for your support, and I hope you enjoy this issue. Finally, my thanks to our copyeditor Henry Cohen and our designer Hank Ballone for their indefatigable assistance in making each issue a reality. 📖

THE LINCOLN FORUM Bulletin welcomes contributions from members and historians—articles and photos alike. Send to editor Jonathan W. White at jonathan.white@cnu.edu. The editor particularly thanks the contributors to the current issue.

BOOK REVIEW

How Kate Warne Saved President Lincoln: A Story about the Nation's First Woman Detective. By Elizabeth Van Steenwyk. Illustrated by Valentina Belloni. Chicago: Albert Whitman and Co., 2016.

Reviewed by Charlotte White



In 1856 Kate Warne came to Allan Pinkerton because she wanted to become a detective. Pinkerton never thought a woman could be a detective, but he gave her the job anyway. He was curious to see if she could do the job. Kate Warne became the first female detective.

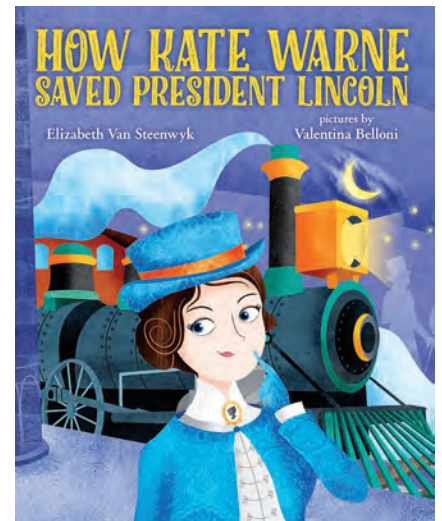
Kate dressed up in different disguises to gather information. She caught a thief named Nathan Maroney. How did she catch him? She pretended she had a husband was in prison. Why? Because Kate believed that Mrs. Maroney would tell her secrets if she thought Kate had one too. This trick convinced Mrs. Maroney and she showed Kate the stolen money. Nathan was arrested.

Abraham Lincoln got elected president on November 6, 1860. The Southern states liked slavery, the Northern states did not. After Lincoln was elected, seven Southern states seceded from the United States of America. The South wanted to stop Lincoln from becoming president. Pinkerton told Kate about a secret society called the Knights of the Golden Circle. They wanted to kill Lincoln. She pretended to join the Golden Circle to get useful information. She learned that on Lincoln’s trip through Baltimore the Golden Circle would try to kill him. Kate told her friends in New York about the plot to kill Lincoln. Pinkerton met with the president to talk about the detectives’ plan to save his life.

Lincoln came to Harrisburg, Pennsylvania, on February 22. He was supposed to take a later train, but he took an earlier one instead. Lincoln was disguised in a shawl and wool cap. Then he and the Pinkertons rode in a carriage to a private train. It had only two cars. The train would stop at Philadelphia, where Lincoln would switch to a sleeper car. Kate and Pinkerton were already there. The sleeper car had curtains so Lincoln could have privacy, but the sleeper car started to fill before he got there. Kate was worried that Lincoln would be discovered, so she told the conductor that her older brother was sick and needed privacy to rest. It worked! All the people got off. Abraham Lincoln arrived safely in Washington just after 6 A.M. on February 23. The first female detective saved the day!

I like this book because Kate was the first female detective and she saved the president’s life. Kate was an awesome, brave, and loyal heroine. The story was exciting when she caught Nathan Maroney and saved Abraham Lincoln. The pictures are inspiring and beautiful.

(Charlotte White is nine years old and in fourth grade in Newport News, Virginia. Her favorite color is purple and, much to her father’s chagrin, she and her sister Clara love Harry Potter more than Lincoln.) 📖



IN MEMORIAM: BURRUS “BUZZ” CARNAHAN



Burrus “Buzz” Carnahan and his beloved wife Cindy Stewart

The Lincoln Forum lost longtime Board of Advisors member Burrus “Buzz” Carnahan on September 9, 2022. Buzz had been a lifetime member and regular attendee of the Forum since 1998. He was also a life member and two-time past president of the Lincoln Group of the District of Columbia.

Buzz had an impressive professional career. He served as a judge advocate in the United States Air Force for twenty years and a Foreign Service officer with the U.S. State Department for seventeen years. In retirement, he was a professorial lecturer in law at George Washington University Law School in Washington, D.C.

Buzz was the author of two acclaimed books related to Abraham Lincoln: *Act of Justice: Lincoln’s Emancipation Proclamation and the Law of War* (2007) and *Lincoln on Trial: Southern Civilians and the Law of War* (2010), both published by the University Press of Kentucky. One of his final publications was an important article on Lincoln and emancipation in the Spring 2022 issue of *The Lincoln Forum Bulletin* 📖

LINCOLN PRESIDENTIAL FOUNDATION PARTNERS WITH LINCOLN FORUM ON NEW SPEAKERS’ FUND

The Lincoln Presidential Foundation’s mission is to democratize Abraham Lincoln, making the story of his life, legacy, and leadership available to all people. One of the ways the Foundation carries out this mission is by encouraging and promoting new research and perspectives on Lincoln.

In 2022, the Foundation agreed to partner with The Lincoln Forum by providing \$10,000 to support its newly established Speakers’ Fund. These funds will allow the Forum to increase the honorarium given to speakers and, for the first time, to give an honorarium to panelists.

“We are delighted to support and collaborate with The Lincoln Forum on its first-ever Speakers’ Fund,” said

Foundation president and CEO Erin Mast. “The Speakers’ Fund initiative will help ensure that The Lincoln Forum can continue to attract exceptional lecturers and panelists, which will help advance scholarship, discourse, and broader public understanding of Abraham Lincoln’s life and legacy.”

The Forum’s leadership is grateful for the partnership. “We are honored that The Lincoln Forum has been chosen for partnership and support by the Foundation as it charts its new course,” said Forum chairman Harold Holzer. “With special thanks to Foundation CEO Erin Carlson Mast, we look forward to many collaborations in the future.” 📖

A SERENDIPITOUS MEETING



Jonathan White and Kenton Horsley

Last July, Lincoln Forum vice chair Jonathan White led a Gilder Lehrman Institute of American History summer teacher workshop at the Abraham Lincoln Presidential Library and Museum, in Springfield, Illinois. One day at the workshop, he received an email from Ruth Squillace announcing the winners selected by the Virginia Williams Teacher Scholarship Committee. (The committee, which Squillace chairs, also includes Ken

Childs and Clark Zimmerman.) White recognized the name of one of the winners, Kenton Horsley, as one of the twenty-nine participants in the Gilder Lehrman workshop. On July 29, the final day of the workshop, he surprised Horsley by announcing the award. Horsley received a thunderous applause from the other teachers, and several of them expressed an interest in applying for the Forum’s Williams Teacher Scholarship next year. 📖

THE LINCOLN MEMORIAL TURNS 100: A MOVING COMMEMORATION TOOK PLACE EARLIER THIS YEAR

continued from page 1 after its original dedication. At that event in 1922—appropriately on Memorial Day—the main speakers were Chief Justice (and former president) William Howard Taft, who in his speech officially handed over the completed memorial to the sitting president, Warren G. Harding, on behalf of the American people. Abraham Lincoln’s only surviving son, Robert, was also present, although he chose not to speak. The other main speaker was Dr. Robert Russa Moton, the African American director of the Tuskegee Institute, a predominantly Black institution in Alabama. Dr. Moton, an informal presidential adviser, was not allowed to sit with the other dignitaries in the midst of the segregation era. His speech was censored to remove statements Taft and the other organizers felt were overly controversial at a time when Jim Crow laws restricted the rights of African Americans. Moton believed these restrictions reflected the nation’s unfinished business Lincoln had hoped to resolve.



Stephen Lang reciting the words of Lincoln

One hundred years later, the centennial speakers included The Lincoln Forum’s chairman, Harold Holzer, foremost expert on both Lincoln and Daniel Chester French, to discuss the art and architecture of the memorial; Edna Greene Medford of Howard University to discuss the 100-year evolution in the memorial’s meaning; and Frank Smith of the African American Civil War Museum to address the role of African American soldiers, both in the war and in the honoring of Lincoln’s legacy. (The speeches by Holzer and Medford are reproduced below.) The keynote speaker was Charlotte Morris, president of Tuskegee University, who continued the tradition of Tuskegee’s leader speaking at the memorial. Dr. Morris’s address touched on some of the themes Dr. Moton tried to raise, which, as she pointed out, remain problematic even a century after the original dedication. Morris was forthright in both her praise for the greatness of Abraham

Lincoln and the dangers to his vision still expressed in today’s society. She received a long standing ovation from both the audience and the other speakers.


While Secretary of the Interior Deb Haaland was called away during the final preparations for the event, we were honored to welcome the newly appointed, and first Native American, director of the National Park Service, Charles “Chuck” Sams III. Sams reminded us that it was Lincoln who first set aside the Yosemite Valley and Mariposa Grove for protection, an action that would eventually lead to the now extensive national park system. Reverend Sarah Johnson of the New York Avenue Presbyterian Church (“Lincoln’s Church”) joined us to offer a commanding Lincoln-inspired invocation. But the program was just getting started.

In recognition of the role famed contralto singer Marian Anderson played in the evolution in meaning of the memorial with her 1939 concert on its steps, we were fortunate to have the amazing Felicia Curry sing “America” and a rousing spiritual from that concert. Curry, who has starred in many plays and musicals in the D.C. area (including *My Lord, What a Night*, a play about Marian Anderson’s friendship with Albert Einstein), and is now performing on Broadway, also sang the National Anthem. Pre-, inter-, and postlude musical performances were provided by the United States Marine Band, “The President’s Own” Brass Quintet. Among the selections was an old favorite from the Ken Burns Civil War series, “Ashokan Farewell.”

And of course, there were many of Lincoln’s own words. The highlights were those offered by the renowned actor Stephen Lang (*Avatar, Gettysburg, Gods and Generals*), who powerfully performed the Gettysburg Address and a portion of the Second Inaugural Address (both etched into the walls inside the memorial), as well as a selection from the tribute written by Edwin Markham and performed by him at the 1922 dedication. Lang ended with a dramatic reading of the inscription engraved over the Daniel Chester French statue of Lincoln that dominates the main hall.

The two-hour program finished with more words of Lincoln—a call to action from his 1862 message to Congress—which I read. Lincoln reminded us all, “Fellow citizens, we cannot escape history.” He also called on us to remember that while democracy provides us all privileges and rights, it also requires us to assume responsibilities and obligations as citizens. “We can succeed only by concert,” he wrote, working together as a united people toward the elusive more perfect union. That “with our actions, we shall nobly save, or meanly lose, the last best hope of earth.” Lincoln’s words still inspire us today to better our condition, both individually and as a nation where all men and women are created equal.

If you weren’t able to be there in person, you can watch the program in its entirety on C-SPAN’s online archive, available at www.c-span.org/. Historical information on the dedication and recaps of the centennial celebration can be found on the Lincoln Group of DC’s website at <https://www.lincolnian.org/>. The images from the event that accompany this and the next two articles are courtesy of Bruce Guthrie.

(David J. Kent is a member of The Lincoln Forum’s board of advisors and president of the Lincoln Group of DC. He served as organizer and master of ceremonies for the 100th anniversary event. His most recent book is Lincoln: The Fire of Genius: How Abraham Lincoln’s Commitment to Science and Technology Helped Modernize America, which was published in September.) 

A HISTORIAN EXPLORES AN ICON: THE EVOLVING

Remarks delivered by Edna Greene Medford at the Lincoln Memorial Commemoration, May 22, 2022

On May 30, 1922, a diverse group of Americans gathered at this site to honor the most celebrated man ever elected to national office. In attendance were President Warren Harding, Chief Justice of the Supreme Court William Howard Taft (himself a former president), Robert Todd Lincoln, cabinet members, senators and representatives, and ordinary folk who collectively shared a moment in American history that would grow in meaning and significance with time. Reflecting the unity and reconciliation that the memorial was meant to symbolize, the audience consisted of both Confederate and Union veterans, whose advanced ages had, perhaps, tempered their animosity toward each other. The attendees also included Black Union veterans and other members of the African American community, who, contrary to the spirit of national togetherness, occupied a space separate and apart from the rest.



Edna Greene Medford addressing the audience

Dr. Robert Russa Moton, the principal of Alabama's Tuskegee Institute and one of the most prominent Black men in the nation, had the privilege and the burden of giving voice to the unique concerns of 12 million Black Americans. His initial draft concluded with a moderate condemnation of the federal government, which he indicated could send soldiers abroad to defend the freedoms of other men and women but appeared to lack the will to do the same for Black Americans at home. While African American men and women expected no "special privileges," he argued, they nonetheless sought the "largest enjoyment of opportunity and the fullest blessings of freedom."

This was not the speech of an agitator. Moton intended simply to make the case for inclusion of *all* people in America's promise. He sought to honor Lincoln by reminding the audience that the president's work remained unfinished. But conceding to the racial animus of the day, the Memorial Commission refused to approve such a candid assessment of race relations in America. Chief Justice Taft, chairman of the commission, insisted that Moton modify his speech to make it

more palatable to the anticipated predominantly white audience. Moton complied with a speech that focused on the accomplishments of African Americans despite the daily challenges they faced. He assured the audience that in the years since emancipation, Black citizens had proven themselves worthy of Lincoln's sacrifice. Gone was any overt criticism of the government.

Despite the commission's effort to censor the truth and limit the memorial's meaning, the site would become a backdrop for rallies both large and small, where Americans advocated conservative ideas as well as progressive ones. It would be a silent host to antiwar demonstrations, to presidential pre-inaugural gatherings, to both pro-choice and pro-life rallies, to religious gatherings and, recently, to protests of COVID-19 mandates. The memorial has been a consistent and effective symbol for organizations pressing for social justice and a more inclusive America. While every gathering on these grounds has had particular meaning for its organizers and participants, it has been the urgency and intensity of the Civil Rights Movement, a movement that continues to live (if in an altered form) that has given the memorial such relevance to our time.

The expanded meaning of this place first found expression in the form, not of a protest or civil rights rally per se, but rather in an Easter Sunday, 1939, gathering of tens of thousands of people to hear the famed contralto, Marian Anderson, in concert. Denied access to Constitution Hall by the Daughters of the American Revolution, who adopted a policy of barring Black performers from the facility's stage, Anderson's situation came to the attention of First Lady Eleanor Roosevelt and Secretary of the Interior Harold Ickes, who offered the memorial as an alternative site. The setting differed significantly from the 1922 dedication in both size and inclusiveness. Anderson sang before a crowd estimated at 75,000, with countless numbers listening in by radio. This time, Black Americans were spared the indignity of separation from the rest of the audience. The event did more than celebrate the talents of an exceptional singer; it signaled the ability of Americans to enjoy a shared experience without one racial group being treated as inferior, and in so doing became a place where all were welcome.

Two years later, when labor leader and civil rights activist A. Philip Randolph threatened a march on Washington to bring attention to issues of discrimination in employment and segregation in the military, the Lincoln Memorial was proposed as the rallying point. Randolph cancelled the march only after President Franklin Roosevelt issued an executive order that alleviated some of the protesters' concerns. But two decades later, a March on Washington would take place, and the memorial would serve as a compelling backdrop to the demand for jobs and freedom.

The 1963 march was attended by an estimated 250,000 to 300,000 people of various races and socio-economic backgrounds. Among the prominent organizers and speakers of the day was 34-year-old Martin King, Jr., whose now-famous "I Have A Dream Speech" conveyed to those assembled the message Dr. Moton had wanted to communicate four decades earlier. Although the Kennedy administration urged Dr. King to temper his speech, he was able to effectively express, in eloquent prose, the struggle of African Americans 100 years after Lincoln issued the Emancipation Proclamation. They still bore the burden of segregation and discrimination and poverty, and they remained marginalized in their own country. Yet, standing before the Lincoln

MEANING OF THE LINCOLN MEMORIAL



Reenactors of the U.S. Colored Troops

Social justice groups continue to gather at this memorial because it is a reminder that change is possible, even when the circumstances appear hopeless. The challenges the nation faced a century and a half ago seemed formidable, but the Union endured because of strong leadership and the will of enough people to secure its survival. Our challenges are no less daunting, but they can be met successfully.

As a nation founded on the principle that all men (and by extension women) are created equal and are entitled to the rights given by God to all of humanity, we proudly proclaim our exceptionalism. But history and current events remind us that our exceptionalism is more an aspiration than reality. It is in our power, however, individually and collectively, to actualize that exceptionalism by resolutely and courageously confronting the challenges that keep us divided and too much like every other nation on earth. In his actions to preserve the Union and end slavery, Lincoln showed that courage. This memorial gives us hope that we can do the same.

Memorial, King remained optimistic. He envisioned a future America in which Lincoln's belief that everyone should have a "fair chance in the race of life" would be realized.

So, as we gather here today, challenged by the forces of hate and fear and overt attacks on democracy, we should commit ourselves to finishing Lincoln's work, to ensuring an equally inclusive society, to do what is best for the nation and not for ourselves as individuals. When we can do this, we will have earned the right to think of ourselves as exceptional, and we will have properly honored the man for whom this memorial was built. 🇺🇸

* 7 *

July 30, 1922

there is abundant cause for rejoicing that sectional rancours and racial antagonisms are softening more and more into mutual understanding and increasing sectional and inter-racial cooperation. But unless here at home we are willing to grant to the least and humblest citizen the full enjoyment of every constitutional privilege, our boast is but a mockery and our professions as sounding brass and a tinkling cymbal before the nations of the earth. This is the only way to peace and security at home, to honor and respect abroad.

Sometimes I think the national government itself has not always set the best example for the states in this regard. A government which can venture abroad to put an end to injustice and mob-violence in another country can surely find a way to put an end to these same evils within our own borders. The Negro race is not insensible of the difficulties that such a task presents; but unless we can together, North and South, East and West, black and white, find the way out of these difficulties and square ourselves with the enlightened conscience and public opinion of all mankind, we must stand convicted not only of inconsistency and hypocrisy, but of the deepest ingratitude that could stain the nation's honor. Twelve million black men and women in this country are proud of their American citizenship, but they are determined that it shall mean for them no less than for any other group, the largest enjoyment of opportunity and the fullest blessings of freedom. We ask no special privileges; we claim no superior title; but we do expect in loyal cooperation with all true lovers of our common country to do our full share in lifting our country above reproach and saving her flag from stain or humiliation. Let us, therefore, with malice toward none, with charity for all, with firmness in the right as God gives us to see the right--let us strive on to finish the work which he so nobly began, to make America the symbol for equal justice and equal opportunity for all.

(THE END)

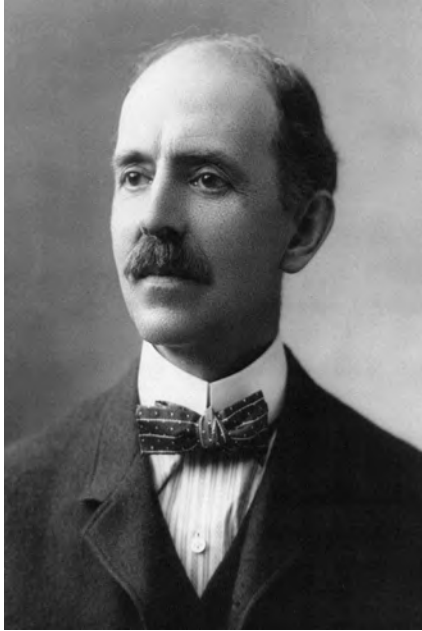
The original final page of Moton's speech (Courtesy of the Library of Congress)

“WORK OVER. VICTORY HIS.” DANIEL CHESTER

Remarks delivered by Harold Holzer at the Lincoln Memorial Commemoration, May 22, 2022

Daniel Chester French, the genius who created the great statue behind me, did not believe in explaining his art. As he put it, “a statue ought to speak for itself. It’s useless to explain to everyone what it means.”

But there was so much media interest in this statue when it was unveiled here, so many requests for him to say what he had in mind, that French finally relented. Then, as succinctly as he could, he provided what might be called the caption for the most famous image in America: Just four words to describe what this Lincoln is thinking as he gazes down at us—and what we should be thinking as we gaze up at *him*: “Work Over. Victory His.”



Daniel Chester French

French may have been a man of many works of art and few words, but I don’t think he would be surprised to see us gathered here marking the hundredth anniversary of the Lincoln Memorial—and still pondering his work and its message. He was not surprised at the rave reviews—“awe-inspiring,” “magnificent,” “colossal yet personal”—that the statue earned when it was dedicated, in his presence, 100 years ago. He fully expected it to sit here, revered, even beloved, forever. One of his last comments on site was that he wished he could come back to see it—in a thousand years.

So: who was Daniel Chester French? He was a college dropout Yankee sculptor who trained in Concord, New York, Boston, and Florence. He was only in his early 20s when he crafted his first national treasure: the Minute Man. He worked here in Washington for a time, to little acclaim. Then he did a statue of John Gallaudet for the college campus; and, later, the beautiful fountain at Dupont Circle.

French could do symbolism—and he could do realism. No one crossed over between those two styles as brilliantly. He could sculpt both men and angels, though a colleague once said he much preferred torsos to trousers. He went on to sculpt Civil War heroes like Grant and Meade—but, no, never portrayed a Confederate general.

When it came time to choose a sculptor for this project, there was no formal competition.

At age 65, French was the first and only choice—not because he was head of the commission organizing the search for the site and designer, which he was—don’t worry, he resigned; not because he’d so often collaborated with the man chosen as the building’s architect, Henry Bacon—which he had; and not only because his agreement with the architect his commission had chosen was that the architect himself select the sculptor. And not because French had already done a fine standing Lincoln for Nebraska—which he had.

He got the job because he was the greatest living American sculptor, and because no one dared say he shouldn’t. Well, Gutzon Borglum *did* want the commission—but he had to settle for Mount Rushmore.

French set to work in 1915, and from a mound of inert clay (there are no surviving preliminary drawings), somehow crafted a fully formed little model—its hands resting on a chair of state, gaze cast downward, at ease but in command—weary but accomplished.

The basic concept never really changed from that initial burst of inspiration. Where did the idea originate? French never said. He could see it in his mind’s eye from the start.

Realizing what he called “the responsibility of making a statue of the nation’s best loved man in such a beautiful building,” he worried. He wanted, he said, to “make it a little better than I know how.” And he did. He wanted it to express simplicity, grandeur, and power, simultaneously—which it does.

Instead of using the famous casts of Lincoln’s own hands, he used his own—because French believed hands were almost as important as the face—and Lincoln’s needed to show strength and sympathy alike; French did not think Lincoln’s right hand should be clenched—because the Lincoln of his imagination always extended his hand in greeting.

Instead of having the left leg extend forward, he changed it to emphasize the right. It was a tiny alteration, but it somehow made a world of difference. This Lincoln was in repose, but ready at an instant’s notice to rise.

Should he make the chin sink even lower on the chest? No, French concluded, that would make Lincoln look forlorn rather than resolute.

After sculpting a larger, 3-foot-high model, then a 7-foot version, he proposed that the final statue be 13 feet high.

Then he visited here, walked inside the 60-foot-high atrium, and suddenly realized his original concept was just too small—the statue would be dwarfed in the vast space.

So he asked the government to give him more funding for more marble to enlarge the statue to 19 feet. And when the powers-that-be resisted, he made a larger plaster head, shipped it down here, had it hoisted to the height to which it would rise inside, and insisted that officials come and see it.

They did. And they admitted he was right. They gave him the additional funds.

Before the statue came fully to life in Washington, it had many birthplaces: Chesterwood in Stockbridge, the beautiful studio in the Berkshires where he lived half of each year. Manhattan, where he lived and worked the other half.

And the Bronx—where his Italian-born immigrant marble cutters, the Piccirilli brothers, carved away, to the sound of Caruso records, on 240 tons of marble blocks no doubt mined by Black laborers in Georgia. An inclusively American enterprise.

Imagine: The statue—all 28 pieces, 21 carved—was never assembled until it was shipped and installed here for the first time in 1919—under French’s supervision. It fit perfectly. From a one-foot clay to a 19-foot marble behemoth, it had retained its power, humanity, and coherence.

So what do we owe French? Beyond his monumental talent, let us count the ways.

He insisted that the statue be just the right size to fill the atrium yet respectful of the magnificent space.

FRENCH, SCULPTOR OF ABRAHAM LINCOLN

He insisted it be marble, not bronze, which many preferred. Consider the harmony that his choice created.

He insisted it *not* be a standing, but a *seated* Lincoln . . . because he wanted Lincoln’s face to be visible from the bottom step all the way up to the top. A standing Lincoln would have denied visitors that transcendent experience.

He realized that the open-door policy we all love—because it lets us visit anytime, day or night—sometimes cast a harsh glare on his masterpiece. So he installed electric lighting that made his Lincoln look perfect 24/7.

He firmly believed a good monument in a bad location was worse than a bad monument in a good location. So he wanted it here on the National Mall—isolated yet visible from everywhere.

He even commissioned the words behind the statue—“In this temple”—assigning the job to an art critic who praised the statue for its “ghostly grandeur”—a wise choice.

Maybe French should have urged that not *just* the Gettysburg Address and Second Inaugural be carved inside, but the Emancipation Proclamation, too, which Lincoln believed his “central act.”

French wanted to stress Lincoln’s “confidence in his ability to carry the thing through.” But *what* thing? Union or freedom?

French never said. Instead he quoted Emerson: An artist, like “a poet, is entitled to credit for anything that anyone can find in his work.”

Ultimately, people did find new meanings—many new meanings. The statue evolved from a symbol of reunion into a mecca for equality and opportunity—for what Lincoln called our “unfinished work”—to achieve “peace among ourselves.”

Looming serenely amidst this metamorphosis has been Daniel Chester French’s statue—over time, an image that replaced Uncle Sam as the national symbol, hosted presidents-elect on the eve of their inaugurations, and emerged as the scenic backdrop to the American Dream of government of, by, and for all people.

In an age in which public statuary has come under scrutiny—when some statues have come down—even Lincoln statues—this one remains our national touchstone—as indestructible as we like to think we, the people are.

It would not have happened if all the pieces had not fit into place—literally and figuratively—for an artistic tour-de-force and American icon by one supremely gifted, if tight-lipped Yankee artist.

To Daniel Chester French we *all* say, a hundred years later, what he once said of Lincoln: “Work over. Victory his.”

In line with his vision, let’s continue to cherish his artistic victory while pursuing the nation’s unfinished work. 🪦



Harold Holzer speaks at the centennial ceremony

WHAT I DID ON MY SUMMER VACATION!

By David Wiegers

Each of us has probably had a teacher start off the school year by saying, “Class, your assignment for tomorrow is to write a one-page essay on the subject, ‘What I Did On My Summer Vacation.’” Since my summer vacation, with my wife Wendy, was Lincoln-oriented, I thought I’d write about our trip to the United Kingdom, where we searched for sculptural images of Abraham Lincoln. It was my goal to visit and photograph every statue and bust of Lincoln we could find in Scotland and England.

Our first stop was Edinburgh, Scotland.



George Bissell's "Emancipation Group" in Edinburgh

The very first bronze statue of Lincoln outside the United States was erected in the Old Calton Burial Ground in Edinburgh. The cemetery is easily missed as it rises up above the street behind a high wall just at the base of Calton Hill on Waterloo Place, approximately a mile from Edinburgh Castle. The statue of Lincoln in the cemetery, titled “The Emancipation Group,” was sculpted by American sculptor George E. Bissell and was dedicated, with much fanfare, on August 21, 1893. This work was erected as a memorial to Lincoln and to Scottish Americans who fought in the U.S. Civil War. A replica of Bissell’s Edinburgh Lincoln stands in Clermont, a small town in northeastern Iowa, although in this version the slave was replaced by four relief tablets showing scenes from the Civil War.

Leaving Edinburgh by train, we travelled south to Durham, a city in the northeast of England that is well known for its Norman cathedral and 11th-century castle. The bust of Lincoln I went there to see is located at Ushaw College, or St. Cuthbert’s College, set in beautiful open countryside west of town. Ushaw is a former Catholic seminary that closed in 2011 and is now a venue for arts and heritage featuring beautiful buildings and lovely well-manicured gardens.

Inside the main entrance of the Georgian style Ushaw House is a bust of Lincoln sculpted by English sculptor Atri Brown. The larger-than-life-sized bronze



George Grey Barnard's controversial Lincoln in Manchester

bust, completed in 1953, features Lincoln with a slight smile on his face. It was commissioned by Paul Grant, the president of Ushaw College, and was donated by Joseph Scott, a prominent Los Angeles attorney who had been a student at Ushaw before he moved to the United States.

After a few days in Liverpool, taking in Beatles-related sites and sounds, we took the train to Manchester. The Lincoln statue there, which was presented to the city in 1919, is a copy of George Grey Barnard’s statue “The Candidate,” first erected in Cincinnati,

Ohio’s Lytle Park in 1917. The large statue is located just off Manchester’s Albert Square, in the smaller, easily missed Lincoln Square and Peace Garden.

Barnard’s statue is a reminder of the historic link between the U.S. Civil War and Victorian Manchester. As the largest processor of cotton in the world, Manchester took a strong moral and political stance by supporting Lincoln and the United States despite Lincoln’s blockade of Confederate ports—a measure that drastically reduced supplies of cotton reaching Liverpool and, therefore, the cotton mills in and around Manchester. Inscribed on the base of the statue is a letter to the people of Manchester, commending them for their historic act of solidarity against the slave trade.



Atri Brown's bust of Lincoln at Ushaw College in Durham

A LINCOLN TOUR THROUGH GREAT BRITAIN

Barnard's Cincinnati Lincoln garnered significant criticism when it was unveiled. The Manchester copy was originally going to be erected in London's Parliament Square, but Robert Lincoln and other critics were quite vocal about their dislike of it. Robert called the original in Cincinnati "a monstrous figure, grotesque as a likeness of President Lincoln, and defamatory as an effigy." The skateboard in Lincoln's hands is a later addition not approved by the sculptor or Robert Lincoln!

To replace the controversial Barnard statue that was earmarked for London, the less controversial and more orthodox statue titled "Lincoln the Man" or "The Standing Lincoln" by sculptor Augustus Saint-Gaudens was erected in Parliament Square in its place. More on this work when we get to London.

After spending time in Manchester and Sheffield, we drove to Hingham. In 1637, Samuel Lincoln, at age 15, sailed to the British colonies on the good ship *John and Dorothy* and settled in Bare in the Massachusetts Bay Colony. Bare was later renamed Hingham in honor of the town in England where many of its residents came from. This adventurous young man was Abraham Lincoln's 4th great grandfather!



Angela Connor's "Double Lincoln" in Monnington-on-Wye

St. Andrew's Church in Hingham was started about 1320 and was built on the site of a much earlier Anglo-Saxon church from around 800 A.D. The Lincoln family attended this church, though no Lincoln ancestors are buried in the church graveyard. In 1919, the U.S. ambassador to England donated a bust of Lincoln, by sculptor Leonard Volk, to St. Andrew's Church, and it is proudly displayed high on the north wall of the church.

The next day we travelled across the center of England and visited the very small and out-of-the-way town of Monnington-on-Wye. The renowned English sculptor Angela Connor (Bullmer) lives in Monnington-on-Wye near Hereford in a medieval home called Monnington Court. The home is surrounded by beautiful gardens, and the sculptor and her husband raise, breed, train, and show Morgan horses. The statues are on private property, so I had to obtain the sculptor's permission to visit.

Ms. Connor's sculpture garden features many busts of the British Royal family and other notables from history, as well as two sculptures of Lincoln. The first is a fairly traditional bust. The second is an unusual work entitled "Double Lincoln." Ms. Connor explains that "Double Lincoln" was inspired by a story related by Lincoln bodyguard Ward Hill Lamon and retold by Carl Sandburg in his Lincoln biography. Connor writes "that after being elected President in 1860, Lincoln caught sight of a double image of himself in a mirror with one a healthy, happy image, the second a ghostly pale image. This troubled Lincoln, who believed it meant that he would have a successful first term as US president, but that he would die in office of the second term." The sculptor worked this idea into "Double Lincoln," which has representations of the two heads as Lincoln perceived them in the mirror.



Bust of Lincoln by Leonard Volk in St. Andrews Church in Hingham

WHAT I DID ON MY SUMMER VACATION!



“Lincoln the Man” by Saint-Gaudens in London

Our travels next took us to Bath. Sculptor Angela Connor’s large bust of Lincoln can be found in the gardens of the American Museum and Gardens just outside of town. This bust appears to be a duplicate of the bust in the sculpture garden at Monnington Court that we had visited the day before.

After a four-day side trip to Denmark and Sweden, we returned to England and spent two and a half days in London.

The first statue we visited in London was the well-known Augustus Saint-Gaudens piece I mentioned above. This large work stands in Parliament Square near statues of eleven other notable people, including Winston Churchill, Nelson Mandela, Mahatma Gandhi, Millicent Fawcett, and Benjamin Disraeli. The original stands in Lincoln Park in Chicago. There are numerous copies around the world, including one in Mexico City. This recast was unveiled in July 1920 and accepted for the people of England by Prime Minister David Lloyd George.


Next we went to the famed Savoy Hotel on London’s Strand. We were led down to the hotel’s famous Abraham Lincoln Room. When we got to the room there was no bust! *Lincoln was missing!* The gentleman who had led us there had no idea where it might be. He took my card and promised to find out and contact me.

I had not heard from the Savoy prior to starting this essay, so I contacted the general manager. His executive assistant informed me that due to recent torrential rains and the fear of flooding, the bust of Lincoln had been stored in a safe place. It has now been returned to its niche in the Lincoln Room. I plan to see it next June.

The story behind the bust is quite interesting. On October 29, 1923, the Savoy’s Mirror Room was rededicated as the Abraham Lincoln Room in appreciation of past American assistance extended to the British people. The bronze bust of Lincoln, sculpted by Scottish-born artist George Duncan MacDougald, was unveiled and placed in the newly dedicated Lincoln Room in a special niche.

Our final stop in London took us to the Royal Exchange Building, an upscale shopping mall and office space not far from the Tower of London. The Royal Exchange was founded in the 1500s as a center of commerce for the city of London. The current building, which dates from the 1840s, was the long-term home of Lloyd’s of London.

Just inside the main east door is a heroic sized stone bust of Lincoln by Irish American sculptor Andrew O’Connor. O’Connor is reported to have fashioned the bust from limestone quarried near Lincoln’s birthplace in Hodgenville, Kentucky. The bust, which was dedicated on February 12, 1930, portrays Lincoln in middle age, prior to the Civil War. A newspaper article from the time says it represents Lincoln “in a thoughtful mood and is a virile character study as well,” bringing out “the statesman’s great simplicity as well as his strength.”

(David Wieggers is a member of The Lincoln Forum Board of Advisors.) 



Limestone of Lincoln by Andrew O’Connor in The Royal Exchange

LINCOLN SCULPTURES PROJECT KICKS OFF WITH ONLINE MAP

By **Scott T. Schroeder**

Some years ago, I found myself discussing, with my friend and Lincoln sculpture expert David Wieggers, the many sculptures he had visited and cataloged in his travels. Though not nearly as knowledgeable or as prolific as Dave, this was an activity that I too had undertaken and enjoyed. As we continued to talk, we both began to form and discuss ideas about the mountain of information he had gathered—specifically how it might be used and shared. And so, a seed was planted. After several years of planning and work, that seed has grown into *The Lincoln Sculptures Project*.

The first part of this project is an online Lincoln sculptures map. The map was created with several goals in mind. First, to provide a free and easily accessible map that depicts sculpture locations. Second, to provide photographs and basic information about each sculpture. And third, to create a naming convention for the sculptures that will help identify them and aid in the tracking and cataloging process.

via touch screen, users can zoom in and out of the map. And by clicking on an individual icon, a sculpture-specific dialog box will open that features photographs and information on each sculpture, including the name of the sculptor, the name of the sculpture, general location, GPS coordinates, sculpture type, and other information that may be of interest.

We have assigned each sculpture a specific designation—a combination of letters and numbers—that is intended to serve the same general purpose as the Ostendorf numbering system for photographs. After getting feedback from a number of archivists, library personnel, and others, we developed a format that we thought worked best to serve our purposes—to both identify the sculpture and to aid with cataloging and searching for individual sculptures when used in other media formats and in other places.

The map, though up and accessible online, is not a finished product. And it is likely that it will never be! Our intention is to continue to update information as well as add new sculptures as we discover them or as they are erected (we already are aware of at least two new Lincoln sculptures that will likely be put in place by mid-2023).

Dave and I hope readers of this piece will take some time to explore the map and let us know what they think, including information on sculptures we may have missed. Other constructive feedback is also welcome. We can be contacted at lincolnsculpturesproject@gmail.com.

(Scott T. Schroeder is a member of The Lincoln Forum Board of Advisors.) 📌



We chose Google Maps as the platform to host the map. While there are some limitations to Google Maps, it does most of what we wanted it to do. It is easily accessible and free to users, it allows for some customization, it is relatively easy to maintain and update, and Google will keep it up to date as technology changes.

The map is available at <https://dbwieggers.zenfolio.com/lincoln-sculpture-map>. Or, if you prefer, you can also use the QR code in this article to access the site. When accessing the map, users will see a dialog box with an overview description. The bulk of the home page is a world map where users will immediately see numerous red icons, each of which denotes the location of a Lincoln sculpture. Since we wanted the sculpture locations to stand out, we had an icon created specifically for our use. Using the available controls or



“MAKING OUR HISTORY”: ILLINOIS ARTISTS RENDER



Jordan Fein, *The Melancholy That Followed* (Acrylic, Ink, Alcohol Based Ink, Graphite, and Colored Pencil on Canvas)

This past fall, the Center for Lincoln Studies at the University of Illinois Springfield (UIS) unveiled *Making Our History: Artists Render Lincoln’s Legacies*, an innovative physical and digital art exhibit funded by the University of Illinois Presidential Initiative: Expanding the Impact of the Arts and Humanities. The exhibit showcased twenty Illinois artists, whose original work was displayed at three galleries in Springfield: the UIS Visual Arts Gallery, the Springfield Art Association M. G. Nelson Family Gallery, and the Abraham Lincoln Presidential Library. The artists developed their ideas during a yearlong virtual residency project co-directed by Graham A. Peck, Wepner Distinguished Professor of Lincoln Studies at UIS, and UIS Director of Visual Arts Brytton Bjorngaard.

Peck brainstormed the residency in conversations with Bjorngaard and other artists in the spring of 2021. The project appealed to Bjorngaard because “learning about various disciplines, contextualizing history, and thinking contemporarily are key to artmaking, but the grant helped us to do that collaboratively through the departments of history and visual arts, and the artists knew they had money coming in to support their work while building a community via the residency—that was something I knew I wanted to be involved in.” The concept and format were unique not only for Peck, but also for the artists, none of whom had worked collaboratively on a subject previously, and none of whom had participated in a residency through Zoom. The challenge for all of the artists was to develop an idea about Lincoln’s contemporary legacies. To help them, Peck developed online resources directing them both to the work of scholars and to current public portrayals of Lincoln.

The completed artwork reflected a wide variety of forms, methods, concepts, and perspectives, including paintings, sculptures, prints, photography, virtual reality, conceptual, and video art. The artists addressed the many “Lincolns” that inhabit our culture: the frontier Lincoln, the logician, the family man, the politician, the military leader, the emancipator, the icon, the American deity, the pop culture figure and cultural artifact, the Land of Lincoln, and Lincoln’s still resounding political legacy.

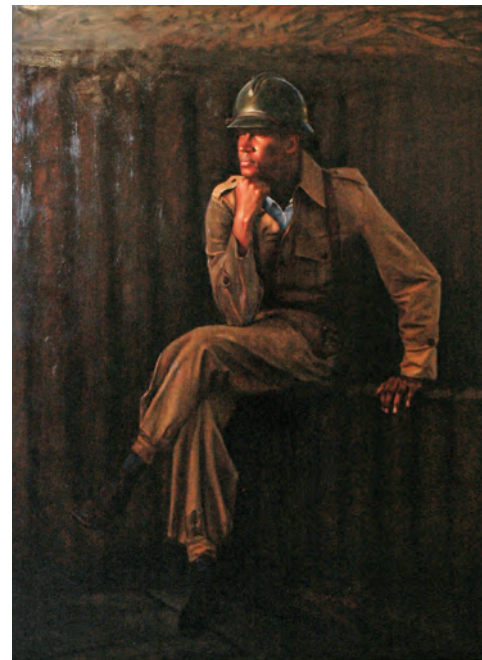


David Hinds, detail of *Lincoln’s Journey* (Acrylic on Panel Mounted in a Free-standing Framework)

The artists’ ideas about Lincoln were correspondingly wide-ranging. To one, Lincoln was a childhood hero; to another, Lincoln was kitsch; to another, Lincoln was a brand; to another, Lincoln represented Illinois; to another, Lincoln’s death foreclosed hopes for racial reconciliation during Reconstruction; to another, Lincoln’s martyrdom precludes a national reckoning with a violent past; to another, Lincoln sheds light on Mary Lincoln and women’s subordination in the nineteenth century; to another, Lincoln continues to inspire opposition to racism.

Visitors to the exhibit wrestled with starkly different renderings of Lincoln’s legacies. Many left with a deeper appreciation for Lincoln. Jerry Martin, visiting from Brecksville, Ohio, said that some works “brought me to the verge of tears over Lincoln’s fate and the fate of the nation.” Almost all visitors left with a newfound visual and conceptual vocabulary with which to think about his legacy. Jerry’s wife, Helen, was “struck by Lincoln in an astronaut suit, showing his relevance to today’s America.” *SpaceAbe*, as Chicago artist Nathan Peck called his piece, dramatically transports the 1860s into the 1960s.

Accompanying the artwork were twenty short videos, created by The Storyteller Studios in Springfield. The studio jumped at the chance to participate. Josh Hester, the studio’s Principal and Executive Producer, noted that their mission is “to connect people; to take viewers where they can’t



William Blake, *The Lincolns: Hugh Goffinet Reenacting a Member of the Abraham Lincoln Brigade at Fort Stevens* (Oil on Linen)



Lindsay Johnson, *Descendants* (Stoneware, Milk Paint)

LINCOLN'S LEGACIES IN STUNNING EXHIBIT AT SPRINGFIELD

go, to challenge perspectives, and to show them what they don't usually get to see." The studio elected to do that, explained producer Kevin Christensen, by using "a very pure documentary approach, capturing natural sound and shots of the artists working on their projects in order to bring them and their works into focus." Mostly they captured the artists in their studios, although one video was filmed on site at New Salem, two in a museum in Urbana-Champaign, and another in the beautiful glass-enclosed Lincoln Reception Room of the Abraham Lincoln Presidential Library.

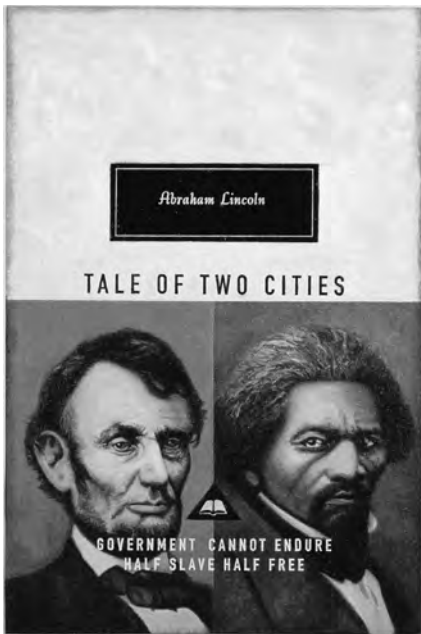


Mark Nelson, *Frances Loves Abe Versus Eighteen Sixty Two* (Mixed Media)

The studio sought to document the artistic process and the artists' interpretations of Lincoln's legacies. Producer Chris Costello noted that "as a storyteller it was a wonderful experience getting to capture the unique perspectives these artists had on President Lincoln," which illuminated "various aspects of his life and work that I hadn't explored much before." Christensen concurred, observing that "getting to talk to the artists and hear what they learned about Lincoln in the process certainly gave me a new and deeper appreciation for what he did and how he has left his indelible mark on our collective memory here in the United States and around the world." The videos, which are available on the studio's website (<https://thetorytellerstudios.com/makingourhistory>), will

be the core of a permanent online version of the exhibit hosted by the Center for Lincoln Studies at UIS. They also will be used to create K-12 lesson plans for art and social studies teachers at the elementary and secondary level, creating engaging and thought-provoking curricula about Lincoln's legacies for teachers throughout the country.

Artists participating in the exhibit included William Blake, Julie Cowan, Keenan Dailey, David Hinds, Danny Houk, Larsen Husby, Jordan Fein, Lori Fuller, Industry of the Ordinary (Adam Brooks and Mathew Wilson),

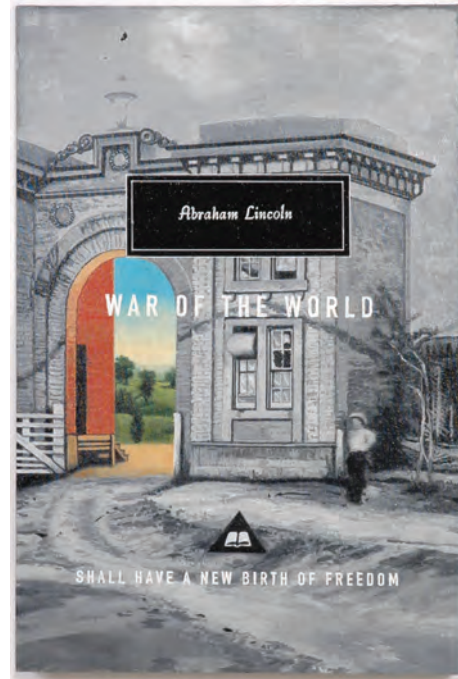


Don Pollack, *Tale of Two Cities* (Oil on Canvas Mounted on Wood Panel)



Industry Of The Ordinary, *Walking Shadow* (Video and Phototex)

Lindsay Johnson, Kelly Kristin Jones, Judith Joseph, Judith Mayer, Alexander Martin, Mark Nelson, Nathan Peck, Don Pollack, Krista Shelton, Corey Smith, and Billie Theide. Their art is now part of the permanent collection of the University of Illinois Springfield.



Don Pollack, *War of the World* (Oil on Canvas Mounted on Wood Panel)

produced and co-directed *Lincoln and Douglas: Touring Illinois in Turbulent Times*, which aired on UPTV in Urbana. Both films can be streamed from his website, <https://www.civilwarprof.com/>. Peck has also authored the prize-winning *Making an Antislavery Nation: Lincoln, Douglas, and the Battle Over Freedom*, which was a finalist for the 2018 Gilder Lehrman Lincoln Prize. 📖

Inquiries about the art can be sent to Graham Peck at gpeck6@uis.edu. Peck's career has straddled history and art. In 2017, he produced and directed *Stephen A. Douglas and the Fate of American Democracy*, which aired on WTTW in Chicago. In 2021, he



Billie Jean Theide, *Commemorative 4c* (Woven Tapestry, Perler® Beads, Cotton)

SPOTLIGHT ON ARTIST NATHAN

By Nathan Peck

My work is a conceptual mash-up of the 1860s and 1960s. Abraham Lincoln finds himself in Vietnam and in Warhol's Factory. He is marching with Dr. King and protesting with Yoko. Both time periods were similarly complicated by war, civil unrest, and assassinations. The images somehow feel both uncanny and natural.

The original concept for these Lincoln works was my response to a show that we did in 2009 at the Chicago Art Department. An art buddy and I sent out a national call to collect 200 portraits of Lincoln to celebrate the bicentennial of his birth. The range of media varied from kindergarten macaroni art to video art to an old man's penny portrait. Work was pinned to the ceiling and every inch of the walls.

My contribution to that show came from seeing Andy

Warhol's *Brillo Boxes* and Yoko Ono's *Glass Hammer* for the first time earlier that month. Inspired by these, I wanted to work with appropriation, absurdity, art, and art history. My idea was simple and silly: What if my favorite characters from history got together for an afternoon? My first draft of *Lincoln and Andy* showed them hanging out as young, hip dudes. I followed that up with an early draft of Yoko and Abe—in a remix of Frank Barratt's famous image—holding a sign reading "War Is Over If You Want It." The absurdity made me make the art . . . but then I realized how powerful that sign was and how it changed in Lincoln's hands. I also realized that Abraham, Andy, and John Lennon had all been shot. The assassination angle became powerful too.

When I was accepted into the Lincoln Art Residency, I had these

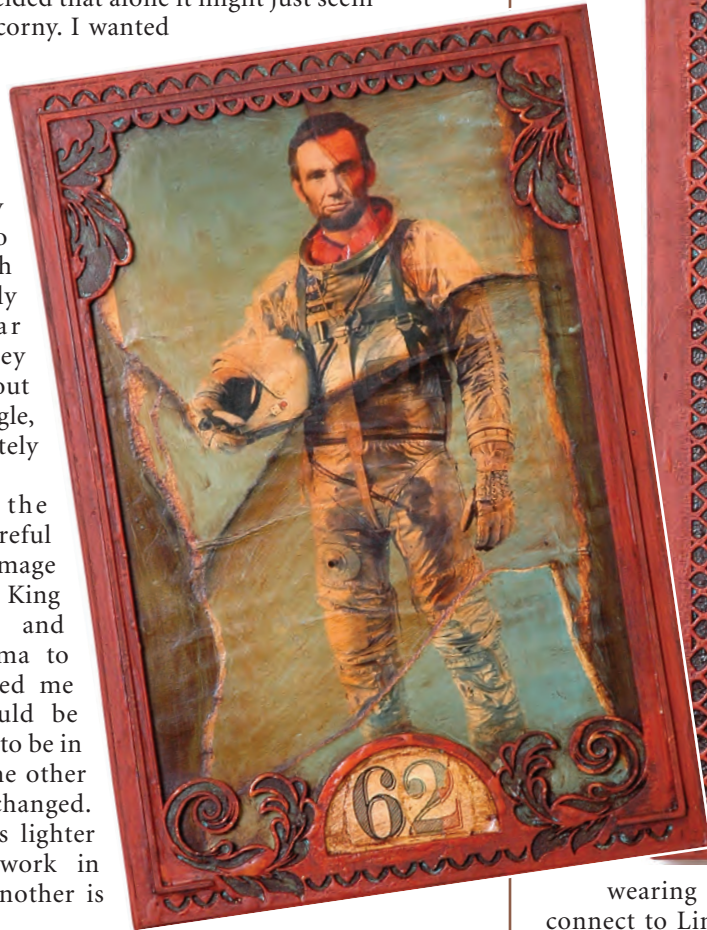


PECK'S "THE TURBULENT 60s"

images in my mind. I had initially planned on only doing the Yoko image. But I decided that alone it might just seem cute or maybe even corny. I wanted

to make a genuine connection between the political turbulence of the two decades, not just the pop culture. By combining the Yoko and Abe image with other more politically charged popular culture images, they began to be more about hope, rebellion, struggle, death, and ultimately assassination.

Many of the images required careful consideration. The image with Lincoln and Dr. King with locked arms and marching from Selma to Montgomery required me to decide who would be substituted. King has to be in the image. Any of the other four men can be exchanged. One of the men has lighter skin, making the work in Photoshop easier. Another is



wearing bib overalls under his jacket, which seems to connect to Lincoln's rural upbringing. In the end I chose the image that best fit the Lincoln portrait I wanted to use, a pre-presidential portrait that communicates potential and promise.

One image that I made did not make it into the exhibit. It was connected to Kennedy's assassination—the one with the guy in the white suit and hat reeling in surprise as Ruby jams his gun into Oswald's gut. I had to decide who becomes Lincoln in this scene. I landed on Oswald, because he and Lincoln share the assassin's bullet. My mother hated it because that image is too raw. She watched it live on TV as a little girl. So that was the limit for me: I want my images to make people feel, but not feel sick. ■



THEY SAW LINCOLN: AN EX-CONFEDERATE

By Chloe Baker

Described after his death in 1921 as “almost the last of the old personal editors,” political journalist Henry Watterson rose to fame as the inaugural editor of the Louisville *Courier-Journal*, which earned national recognition during his fifty-year tenure. “His was a vivid and picturesque pen,” proclaimed the *New York Times* in a posthumous review of Watterson’s career. “What he did not believe in he attacked with all his fiery vigor, and he did not believe in many things.” Despite his Confederate career and pro-Southern outlook, Watterson was eager to see the nation reunited after the Civil War and used his influential voice to advocate for peaceful reconciliation and a new economic future for the South.

Watterson was born on February 16, 1840, in Washington, D.C., to Harvey Watterson, a pro-Union, Democratic congressman, and his wife Talitha. Raised among the nation’s political elite, Watterson’s childhood was divided between the capital city and his family’s native state of Tennessee, where he witnessed slavery firsthand on his grandfather’s plantation and learned about newspaper writing in his father’s Nashville *Union* print shop. Taught by his mother until the age of 12, Watterson received just four years of formal education at a Philadelphia boarding school, and afterward studied under a private tutor. When his father gave him a printing press in 1856, Watterson—at the age of sixteen—launched his own paper, *The New Era*, in which he reported local news and published his Democratic views on national affairs. His very first editorial was reprinted in Democratic newspapers across the eastern United States.

In 1858, Watterson moved to New York and then to Washington, D.C., writing for several newspapers. A few months after Lincoln’s inauguration, however, Watterson returned to Tennessee and, though no friend of slavery or secession, he enlisted in the Confederate army. He alternated soldiering stints with editorial roles at several Southern papers including the *Chattanooga Rebel*—a paper widely read in the Confederate army. Watterson developed an inflammatory journalistic style, often publishing scathing criticisms of Union and Confederate leaders alike.

After the fall of the Confederacy, Watterson joined Republican relatives in Cincinnati, where he quickly rose to chief



Henry Watterson

editor at the Cincinnati *Evening Times*. He soon returned to Tennessee and became co-editor of the Nashville *Republican Banner*. Watterson used his editorial column to plead for national unity and sectional reconciliation. He urged white Southerners to accept African Americans and create opportunities for their advancement in society, and he encouraged African Americans to take responsibility for their futures.

In 1868, Watterson moved to Kentucky and became editor of the Louisville *Courier-Journal*, through which he worked to unify Northern and Southern moderates. In later life, he became an active statesman, representing Kentucky in Congress from 1876 to 1877, and working for many years in the Democratic Party.

As a young reporter, Watterson had the opportunity to meet Abraham Lincoln in Washington, D.C., on the occasion of Lincoln’s inauguration in March 1861. Watterson later described the encounter in a reminiscence titled “Abraham Lincoln,” which originally appeared in *Cosmopolitan Magazine* in March 1909. Watterson prefaced his piece by saying,

“With respect to Abraham Lincoln, I, as a Southern man and a Confederate soldier, here render unto Caesar the things that are Caesar, even as I would render unto God the things that are God’s.”

I was engaged by Mr. L. A. Gobright, the agent of the Associated Press in the national capital, to assist him and Maj. Ben Perley Poore, a well-known newspaper correspondent of those days, with their report of the inaugural ceremonies of the 4th of March, 1861. The newly elected President had arrived in Washington ten days before—to be exact, the morning of the 23d of February. It was a Saturday. That same afternoon he came to the Capitol escorted by Mr. Seward, and being on the floor of the House at the time—the rules were not so strict then as now, and having the freedom of the reporters’ gallery, and being personally acquainted with most of the representatives, I often went or was called there—I saw him for the first time and was, indeed, presented to him.

“You are not a member?” said he, kindly, observing my extreme youth.

REMEMBERS LINCOLN'S FIRST INAUGURATION

"No, sir," I answered, "I only hope to be."

He said, "I hope you will not be disappointed," and passed on.

Early in the morning of the 4th of March I found thrust into the keyhole of my bedroom door a slip of paper which read, "For inaugural address see Col. Ward H. Lamon." Who was "Col. Ward H. Lamon"? I had never heard of him. The city was crowded with strangers. To find one of them was to look for a needle in a haystack. I went straight to Willard's Hotel. As I passed through the big corridor of the second floor I saw, through a half-opened door, Mr. Lincoln himself, pacing to and fro, apparently reading a manuscript. I went straight in. He was alone, and as he turned and saw me he extended his hand, called my name, and said, "What can I do for you?" I told him my errand and dilemma, showing him the brief memorandum. "Why," said he, "you have come to the right shop; Lamon is in the next room. I will introduce you to him, and he will fix you all right." No sooner said than done, and, supplied with the press copy of the inaugural address, I gratefully and gleefully took my leave.

Two hours later I found myself in the Senate Chamber, witnessing the oath of office administered to Vice-President-elect Hannibal Hamlin, and listening to his brief speech. Then I followed the cortège through the long passageway and across the rotunda to the east portico, where a special wooden platform had been erected, keeping close to Mr. Lincoln. He was tall and ungainly, wearing a black suit, a black tie beneath a turn-down collar, and a black silk hat. He carried a gold- or silver-headed walking-cane. As we came out into the open and upon the temporary stand, where there was a table upon which were a Bible, a pitcher, and a glass of water, he drew from his breast pocket the manuscript I had seen him reading at the hotel, laid it before him, placing the cane upon it as a paperweight, removed from their leathern case his steel-rimmed spectacles, and raised his hand—he was exceedingly deliberate and composed—to remove his hat. As he did so I lifted my hand to receive it, but Judge Douglas, who stood at my side, reached over my arm, took the hat, and held it during the delivery of the inaugural address, which followed.

Lincoln's self-possession was perfect. Dignity itself could not have been more unexcited. His voice was a little high pitched, but resonant, quite reaching the outer fringes of the vast crowd in front; his expression was serious to the point of gravity, not a scintillation of humor. Notwithstanding the campaign pictures of Lincoln, I was prepared to expect much. Judge Douglas had said to me, upon his return to Washington after the famous campaign of 1858 for the Illinois senatorship from which the Little Giant had

come off victor, "He is the greatest debater I have ever met, either here or anywhere else."

It is only true to say that he delivered that inaugural address as though he had been delivering inaugural addresses all his life. To me it meant war. . . .

Watterson encountered Lincoln several more times in public and private settings during the next three months. "To me he seemed a wholly resolute man," Watterson later remembered. "There was in his habitual kindness a most unflinching and very firm note." Watterson's wartime references to Lincoln were, however, far less complimentary. He later regretted the insults he hurled at the Union commander-in-chief in the Chattanooga *Rebel*; biographer Joseph Frazier Wall thought that "unquestionably no other editorials would he later have so gladly retracted as these written about Lincoln in 1862-3."

On April 15, 1865, Watterson published an editorial in the Cincinnati *Evening Times* expressing shock, grief and anger over Lincoln's assassination and paying his heartfelt respects. In the years that followed, Watterson recognized a kindred spirit in Lincoln, who shared a similar moderate political approach and passion for reconciling the Union. Watterson called him "the genius of common sense" and praised the "wise magnanimity and the far-reaching sense of justice which distinguished the character of Abraham Lincoln." Moreover, Watterson viewed the Kentucky-born Lincoln as a fellow Southerner and, in a 1909 editorial published on Lincoln's 100th birthday, lauded him as a Southern hero:

He was himself a Southern man. All his people were Southerners. "If slavery be not wrong," he said, "nothing is wrong," echoing in this the opinions of most of the Virginia gentlemen of the Eighteenth Century and voicing the sentiments of thousands of brave men who wore the Confederate gray.

Not less than the North has the South reason to canonize Lincoln; for he was the one friend we had at court—aside from Grant and Sherman—when friends were most in need.

Watterson exhorted his readers, "let us highly resolve that we will follow no leader, that we will heroize no favorite, who, in his private life and public counsels, does not practice the moderation, emulate the justice and display the fortitude and patience of Abraham Lincoln."

(Chloe Baker graduated from Christopher Newport University in May 2022. She plans to pursue a career in media and communications.) 📖

THE LINCOLN FORUM Bulletin welcomes contributions from members and historians—articles and photos alike. Send to editor Jonathan W. White at jonathan.white@cnu.edu. The editor particularly thanks the contributors to the current issue.

LINCOLN PRESIDENTIAL FOUNDATION RECEIVES MAJOR GIFT TO CREATE NEW DESTINATION WITHIN LINCOLN HOME NATIONAL HISTORIC SITE

On August 2, 2022, the Lincoln Presidential Foundation announced that it had received a six-figure gift from the M. G. Nelson Family Foundation to create a new visitor experience for young people at Lincoln Home National Historic Site in Springfield, Illinois. The donation covers the total project cost, including interpretive planning, design, fabrication, and installation of exhibits in the Corneau House. The Corneau House is located across the street from the Lincoln Home and is currently not open to the public. The youth-centered exhibits will focus on the historic neighborhood and the importance of community and will provide new perspectives on the life of President Lincoln. The Foundation has engaged McCullough Creative for the design-build and the project will take approximately one year to complete.

“We’re extremely grateful to the Nelson family for their generous donation. For years, people would visit Lincoln’s home but were not able to fully explore the surrounding homes that made up the community when Abraham Lincoln lived here,” said Erin Carlson Mast, the Foundation’s president and CEO. “This will be the first time in the site’s history that a space is designed specifically for a youth audience. Our hope is that creating this new experience will better serve the young people who already visit and will provide even more reason for people of all ages to learn about the life and legacy of one our country’s most influential presidents.”



From left to right: M. G. Nelson Family Foundation representatives M. G. Nelson, Tricia Becker, Mark Nelson, Lincoln Home NHS Superintendent Tim Good, Foundation President & CEO Erin Carlson Mast, and Board Chair Sergio ‘Satch’ Pecori.



The Corneau House

The Lincoln Home National Historic Site contains more than a dozen buildings within a four-block, 12-acre boundary. No public areas will be closed for this project. Upon completion of the Corneau House’s exhibit installations, visitors will be able to explore exhibits that are geared towards 10–14-year-olds. The exhibit will draw from many sources including the research of Bonnie Paull and the late Richard “Dick” Hart, which was instrumental in dispelling the myth of the lack of diversity in the community during Lincoln’s time.

“After years in the making, the Lincoln Presidential Foundation is finally able to make this project a reality for us at the Lincoln Home,” said Tim Good, superintendent of the Lincoln Home National Historic Site. Since our official partnership began in March of this year, we have already been able to elevate our work to preserve President Lincoln’s legacy nationally. I’m looking forward to future success together.”

Established in 2000, the Lincoln Presidential Foundation is a 501(c)(3) nonprofit public charity headquartered in Illinois. The Foundation’s purpose is to support, sustain, and provide educational and public programming, research, and access to historic places and collections related to the life and legacy of Abraham Lincoln, in cooperation with other entities. Its vision is the global protection and expansion of freedom and democracy inspired by the life and work of President Abraham Lincoln. Learn more at www.lincolnpresidential.org. 📌

BOOK REVIEW

Knowing Him By Heart: African Americans on Abraham Lincoln. Edited by Fred Lee Hord and Matthew D. Norman. University of Illinois Press, 2022. 537 pp., \$39.95.

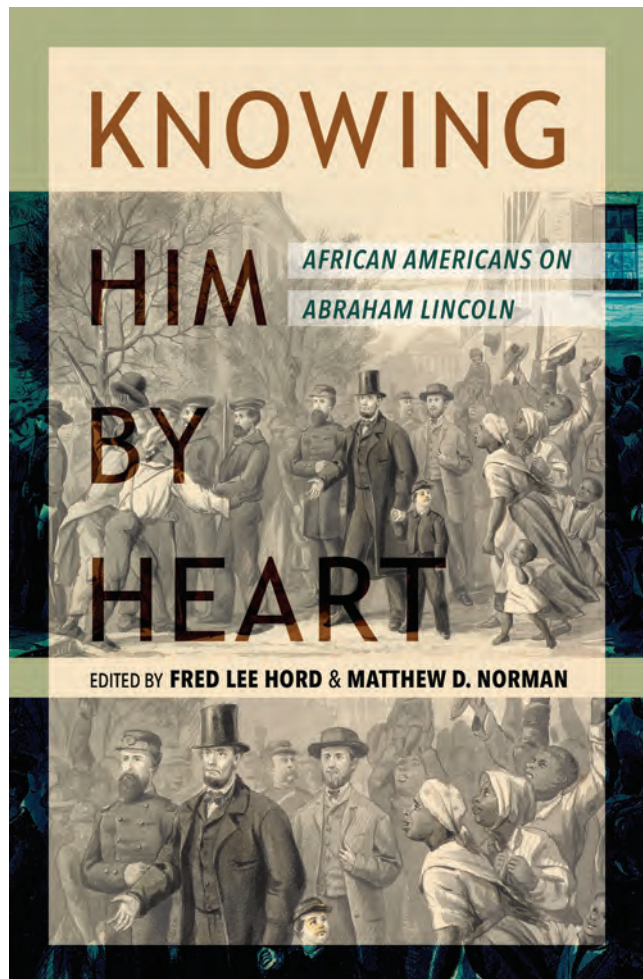
Reviewed by Gordon Berg

Every student of Abraham Lincoln needs this important anthology. The editors more than achieve their stated purpose “to present an extensive anthology of African American views of Lincoln that represents the complexity of these head-heart perceptions.” The contributors range from people who knew Lincoln personally or met him during his presidency to people who are alive and active today. Some were and are prominent personages who have left a significant historical footprint; others are resurrected in these pages and may be unfamiliar even to Lincoln scholars.

As one expects, there are multiple contributions on a variety of topics from Frederick Douglass. Surely less familiar is Alfred P. Smith of Saddle River, New Jersey, whose 1862 letter to Lincoln expressed his disapproval of Lincoln’s colonization proposal. There are multiple observations on the Emancipation Proclamation, including a laudatory address by Jeremiah B. Sanderson in San Francisco and a critical one by Californian James H. Hudson, who maintained that “the proclamation should have been made to include every bondsman on the soil of America.” Isaac J. Hill of the 29th Connecticut Infantry wrote a lengthy account of Lincoln’s visit to Richmond in April 1865, and aspiring poet Angeline B. Demby responded to Lincoln’s assassination with a deeply felt poem.

Throughout the later part of the nineteenth century, African Americans observed Emancipation Day anniversaries and Lincoln’s birthday with celebrations and speeches. Many of these were printed in African American publications, including the *Cleveland Gazette*, *Savannah Tribune*, *Colored American Magazine*, *The Standard Union*, and the *Christian Recorder*. Significantly, Hord and Norman have uncovered the voices of African American women, including prominent ones such as Sojourner Truth, Ida B. Wells, Mary Church Terrell, and Mary McLeod Bethune, as well as women who are almost lost to history, such as H. Cordelia Ray, whose poem “Lincoln” was written for the dedication of the Freedmen’s Monument in Washington, D.C., on April 14, 1876.

Appreciations of Lincoln came from people of opposing political and cultural viewpoints and who used the memory of the martyred president to promote their own agendas. Conservative educator and self-improvement advocate Booker T. Washington’s address at the Republican Club of New York in February 1909 called for sectional reconciliation as something that Lincoln wanted and that was the best way to honor him. Hubert H. Harrison was a socialist who became affiliated with Marcus Garvey’s Universal Negro Improvement Association and favored Garvey’s “back to Africa” movement. In a four-part series in 1921 for *Negro World*, Harrison concluded “Abraham Lincoln was not a friend of Negroes . . . and it is high time that we Negroes of today who boast of our



education and culture should be aware of this simple historical fact.” In September 1962, Martin Luther King, Jr., drafted a speech to commemorate the centennial of the Emancipation Proclamation and urged that the nation could best honor Lincoln by working to fully realize the promise of freedom that document offered. Just over a year later, Malcolm X gave a speech at the University of California and averred that “the Civil War was actually fought to preserve the Union, to keep the country intact for white people.”

Beyond being an indispensable historical resource and revealing the complexity of African American views on Abraham Lincoln, the documents Hord and Norman present highlight issues important for society today. They rightly contend that the content of

these documents should provoke “some reflection on an especially elusive but critically important question of how the image of Abraham Lincoln impacted—and still impacts—Black and White American identity.” Freshman Senator Barack Obama, commenting on Alexander Gardner’s famous 1865 photograph of Lincoln, wrote “I cannot swallow whole the view of Lincoln as the Great Emancipator. As a law professor and civil rights lawyer and as an African American, I am fully aware of his limited views on race.” But Obama maintained that it was the man, not the icon, whom he saw in the war-weary face of the president. He believed Lincoln was aware of his imperfections and that it was those imperfections that made him so compelling.

African American scholar and social historian Lerone Bennett, Jr., has written that one’s identity “is based, at least in part, on what you think about Lincoln, the Civil War, and slavery.” *Knowing Him By Heart* should help us better understand and think more critically about all three.

(Gordon Berg is a retired civil servant and past president of the Civil War Roundtable of the District of Columbia.)

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LINCOLN MEMORIAL CENTENNIAL CELEBRATION

May 22, 2022



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"The President's Own" Brass Quintet



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Welcome
Charles Sams III, Director,
National Park Service



Opening Statement
Jeffrey Burden
(past) Commander-in-Chief,
Military Order of the
Loyal Legion of the United States



Presentation of Colors
Armed Forces Color Guard from the Military District of Washington



Pledge of Allegiance
Jeffrey Burden (past) Commander-in-Chief,
Military Order of the Loyal Legion of the United States



Retirement of the Colors



Invocation
Rev. Dr. Sarah Johnson,
New York Avenue Presbyterian Church



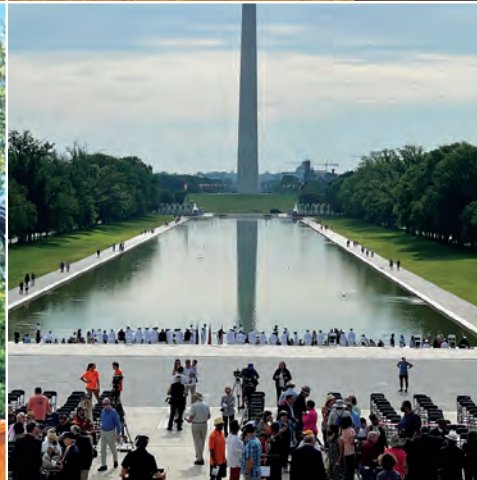
Speaker
Harold Holzer, Chairman,
The Lincoln Forum



Speaker
Dr. Edna Greene Medford,
Professor of History Emerita, Howard University



Keynote Address
Dr. Charlotte P. Morris,
Tuskegee University



USCT Statement
Dr. Frank Smith, Director,
African American Civil War Museum



Dramatic Readings
Stephen Lang,
Award-Winning Screen and Stage Actor



Musical Interlude
United States Marine Band
"The President's Own" Brass Quintet



Musical Performance
Felicia Curry, Award-Winning
Singer and Stage Actress



Photos and layout by Henry F. Ballone
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DID HARRIET TUBMAN MEET ABRAHAM LINCOLN? A MYSTERY SOLVED

By Daniel Weinberg

Just how did Harriet Tubman manage to stand in Lincoln's Executive Mansion office and historians not notice? Or so I initially assumed (hoped?) when an intriguing Lincoln note fell into my hands.

Lincoln had characteristically written the note on one of the small cards he kept on his desk for giving his autograph or for passing someone on to another person or Cabinet member or, as here, as a permit through Union lines. Written on both sides, the full note read, "Allow the bearers Mrs. Tubman and Mrs. Thomas, to pass from New-York by way of Port-Royal, through our lines to Georgia, carrying ordinary baggage. / A. Lincoln / Oct. 8. 1864." Below the date, in another hand, is written, "Passed via Charleston S.C. / Dec. 14th / 64."

It has been assumed that Lincoln and Harriet never met, yet this appeared to be a note that he gave her allowing her to pass through enemy lines. "Wow," I thought, "I am about to make history!"

Well, it was not to be. For I quickly found that Harriet Tubman was not in Washington on that particular date. She was ill in Boston and did not make it to Washington until December. So, just who was this "Mrs. Tubman" and her friend "Mrs. Thomas"?

Having ruled out Harriet, I now had to find out who this "Mrs. Tubman" was and why she was in the North and traveling back to Georgia via New York City. The clue came through the other woman, "Mrs. Thomas." When our shop's longtime staff member, Bjorn Skaptason, looked through the 1860 census lists from Georgia, he discovered Emily Harvie Thomas Tubman (1794-1885), who was born in Virginia, but raised in Frankfurt, Kentucky. Thomas was her maiden name and the "Mrs. Thomas" must have been a relative accompanying Emily on her trip into enemy territory.

It turned out that Emily was a wealthy woman, aged 65, living in Augusta in a home with her husband, lawyer Weston B. Thomas, aged 24. She possessed \$63,000 in real estate as well as \$466,420 in personal property. As I discovered, her story was both multilayered and exciting.

Though born in Virginia, Emily's family had moved to Frankfurt, Kentucky, where she grew up. After her father died when she was young, Henry Clay became her legal guardian (his home, Ashland, was not far from Frankfurt). In 1818 she moved to Georgia and a year later married one Richard Tubman, an Englishman 28 years her senior, with large landholdings in both Maryland and in Augusta, Georgia. But she returned to Frankfurt every summer for the rest of her life to escape yellow fever in Georgia. During one of those trips her husband Richard died and Emily inherited his land and money.

(As a side note, Richard had earlier wished to free his slaves, giving the University of Georgia \$10,000 as an inducement to get the Georgia legislature to approve the manumissions. But the legislature would not allow freed slaves to live in the state, and the university returned the money. After Richard's death, wishing to support her husband's wishes, Emily offered her 144 slaves passage to Liberia. Sixty-eight of them accepted and she paid for their passage and living expenses in Liberia. One of their descendants, William Vacanarat Shadrach Tubman, became President of Liberia from 1944 to 1971, the longest serving president in the nation's history.)

The mystery now remained . . . why was Emily Tubman receiving a pass from Lincoln, and just what was her reason for having traveled up north at that time?

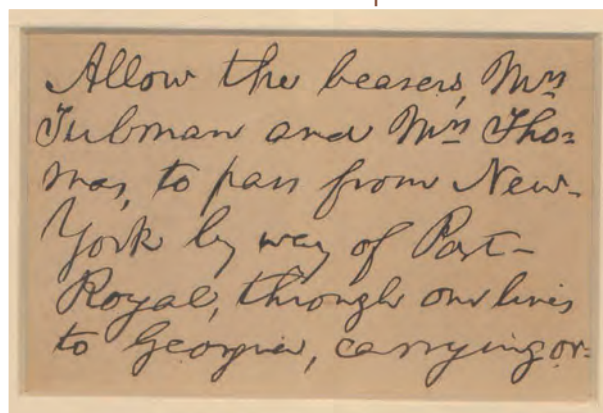
I initially thought that Mary Lincoln had helped Emily meet the president. Emily had been an acquaintance of Mary Lincoln's while the latter was growing up in Lexington. The plantation of Robert Smith Todd, Mary's father, was not only close to Frankfurt where Tubman spent her summers, but was also adjacent to Henry Clay's home.

A smoking gun was revealed by Michael Burlingame, who pointed me to a section in his "Green Monster" biography of Lincoln that revealed Katherine Helm's connection to the North-South cotton trade. When Helm, Mary Lincoln's niece, was living for a time in the Executive Mansion after her Confederate general husband had been killed in the war, she had seemingly been a part of a scheme to sell Southern cotton to Northern textile manufacturers. Some of the cotton she intended to acquire had come from the Augusta, Georgia, area where Emily Tubman had her plantation.

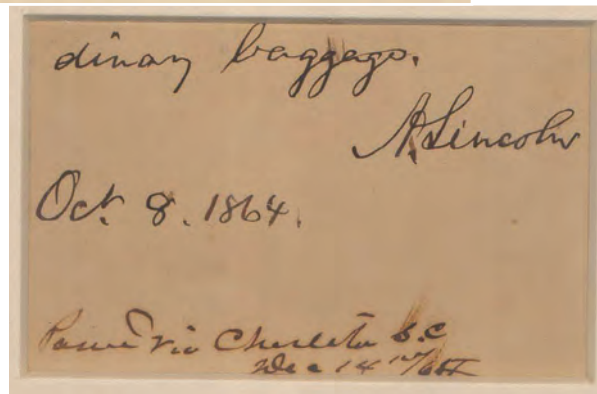
Upon leaving Washington to go home to

Kentucky, Helm had promised to return to help with these cotton transactions—with Abraham Lincoln's acquiescence. Helm did not return, but did she send Emily Tubman to Georgia in her place? It is more than probable that Helm had communicated with Mary Lincoln to have Tubman meet with Abraham to further the plans of acquiring cotton from the South late in the war. The note that Lincoln gave Tubman allowing her to pass through Union lines in Georgia via New York City was dated just weeks before the presidential election. This suggests that Lincoln might have wanted Tubman to meet with textile merchants in New York, a state he desperately needed to win in order to have a second term. No communication indicating all this is extant, but the story connections do lead us to this conclusion.

After the war, Tubman became a philanthropist, having doubled her inheritance. She **continued on page 25**



Allow the bearers Mrs
Tubman and Mrs Tho
mas, to pass from New-
York by way of Port-
Royal, through our lines
to Georgia, carrying or



dinary baggage.
A. Lincoln
Oct 8. 1864.
Passed via Charleston S.C.
Dec 14 1864

AN UNEXPECTED DISCOVERY: OHIO SENATOR JOHN SHERMAN'S PRIVATE VIEW OF LINCOLN

By **Walter Stahr**

Stumbling upon something unexpected is one of the joys of research.

I am researching a biography of William Howard Taft, president and chief justice in the early twentieth century. Taft was



Judge Alphonso Taft

born in 1857, into a prominent Cincinnati family; his father, Judge Alphonso Taft, was a leading Republican and a member of Grant's cabinet.

While reading Taft family letters from the Civil War period, looking for details about William Howard as a young boy, I found a letter dated February 26, 1864, from Ohio Republican Senator John Sherman, in Washington, to Judge Taft, in Cincinnati. (Sherman was the younger brother of Union general William T. Sherman.)

"I don't know what to think of Lincoln," Sherman wrote to Taft. "He is certainly patriotic and honest, but he has such a slip shod way of doing business that it is bungled or remains undone. He lacks all order & system and as for dignity no one would accuse him of knowing what it meant. He is shrewd, has a powerful influence on the popular mind and even those who despair of his manners & mind have a kindly feeling for him. His nomination is inevitable and then we must all join to elect him.

If he could only be infused with energy & would gather around him a harmonious & able cabinet & then listen to them, he would be a good President. But this he never can or will do while he is Abe Lincoln."

Sherman does not mention Salmon Portland Chase in this letter, but Sherman is echoing what Chase's friends were saying about Lincoln. Unfortunately for Chase, his chances of the presidential nomination had just ended with the publication of the Pomeroy Circular, a letter supporting Chase that fired up Lincoln's supporters, especially in Ohio. So whereas Sherman and Taft might have hoped, a few weeks earlier, for the nomination of Chase, who they thought would have more order and dignity than Lincoln, that hope was now ended; they would have to work with Lincoln, with all his faults.

Finding items such as this shows why we will never be finished with the process of researching, thinking, and writing about Abraham Lincoln. Nobody would have suggested that the papers of William Howard Taft would yield information about Lincoln. But there, buried among Taft's papers, is this quotable comment.

(Walter Stahr is the author of biographies of three of Lincoln's cabinet members: Seward, Stanton, and Chase.) 📖



John Sherman

DID HARRIET TUBMAN MEET ABRAHAM LINCOLN? A MYSTERY SOLVED

continued from page 24 invested in railroads (on which ex-Confederate soldiers could ride for free) and built low-cost housing for destitute Confederate widows. She also invested in banks and built a textile mill. The former slaves that remained with her were assigned parcels of land and paid wages to farm on them.

Her home still stands in Augusta, and nearby is a memorial to her in front of the First Christian Church. She had become a benefactor for the Disciples of Christ and built churches in various Georgia cities. Interested in the education of young

women, she founded the first public high school for girls, the Tubman School—now the Tubman Middle School.

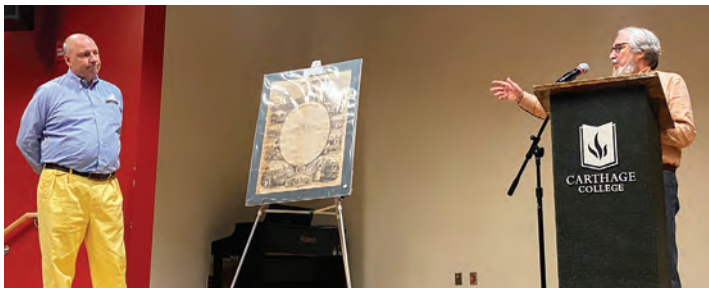
A woman of accomplishment indeed and a mystery solved! All revealed because a small, unknown note by Abraham Lincoln had surfaced, allowing us to indulge ourselves in the pleasure of research. Hence the power of an artifact to illuminate as a physical storyteller of the past.

(Daniel Weinberg is a member of The Lincoln Forum Board of Advisors and is the longtime proprietor of the Abraham Lincoln Book Shop, Inc. in Chicago.) 📖

LINCOLN FORUM CO-SPONSORS CONFERENCE AT CARTHAGE COLLEGE

On September 22 and 23, Carthage College in Kenosha, Wisconsin, hosted a symposium celebrating the upcoming 160th anniversary of the Emancipation Proclamation. Lincoln Forum Board of Advisors member Patrick Anderson—a trustee of the college and a member of the class of 1985—organized the event and served as emcee, along with college president John Swallow. The Lincoln Forum co-sponsored the event.

On Thursday evening—the 160th anniversary of the Preliminary Emancipation Proclamation—Daniel Weinberg, proprietor of the Abraham Lincoln Book Shop in nearby Chicago, showed the audience a beautifully illustrated print of the Emancipation Proclamation that had been produced in Milwaukee in 1864. Edna Greene Medford then delivered the keynote address, “Securing the Promise of the Declaration of Independence: Lincoln and Freedom for All.”



Patrick Anderson and Daniel Weinberg

On Friday, Harold Holzer discussed how Lincoln leaked word of the Emancipation Proclamation to the press during the summer and fall of 1862 (what Holzer called “best kept secret of the Civil War”), Craig Symonds explained the significance of the Battle of Antietam, Jonathan W. White explored the relationship that developed



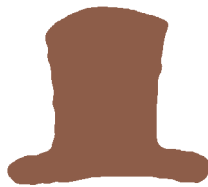
Craig L. Symonds

between Lincoln and African Americans during the Civil War, and Steven Rogstad discussed the five visits Abraham and Mary Lincoln made to Wisconsin, the Badger State.

The conference was well attended by students, alums, and local citizens—including several members of The Lincoln Forum. “It was special to host this symposium on the 160th anniversary of the draft of the Emancipation Proclamation,” said Patrick Anderson. “The event was very well attended, and people are already inquiring about next year.”

Carthage College, which has a beautiful campus bordering Lake Michigan in Kenosha, was located in Springfield, Illinois, between 1852 and 1870. In 1860 and 1861, Abraham Lincoln served on the college’s board of trustees. A statue of Lincoln and his private secretary John Hay was dedicated on the campus in 1997. 🏛️

THE FIRST “LINCOLN MEMORIAL” STATUE



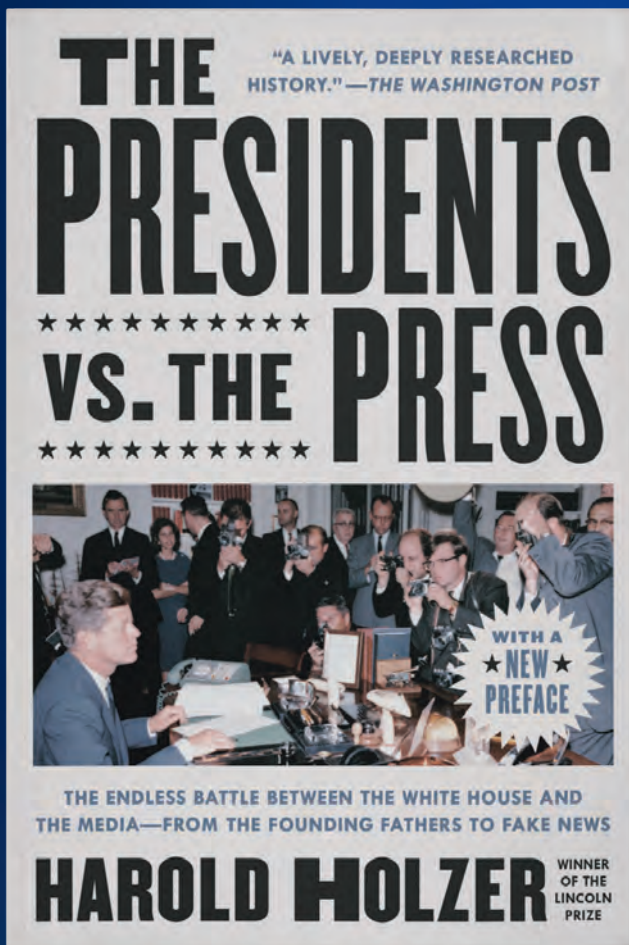
On April 15, 1924, Harley V. Speelman, Register of the Treasury and past commander of the Sons of Union Veterans of the Civil War, placed a wreath at the base of Lincoln’s statue in front of the Old City Hall in Washington, D.C., to mark the 59th anniversary of the assassination. The event was organized by the Lincoln Camp #2 of the Sons of Union Veterans. The statue by Irish stonemason Lot Flannery was dedicated in 1868 and is believed to be the first in the nation’s capital, if not the nation, to honor the recently slain 16th president. (From the collection of Jonathan W. White) 🏛️



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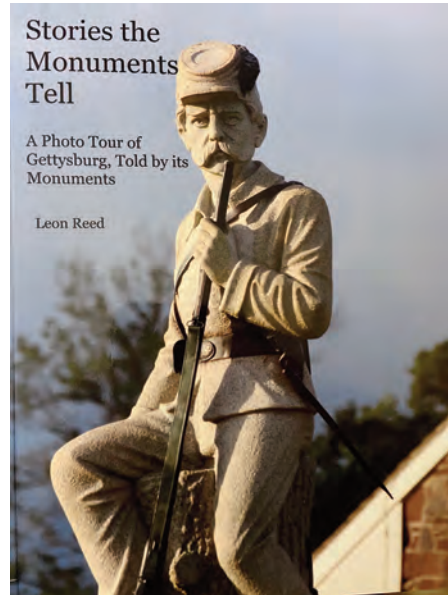
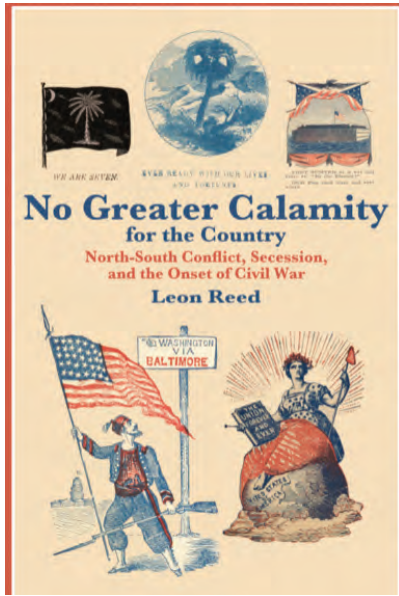
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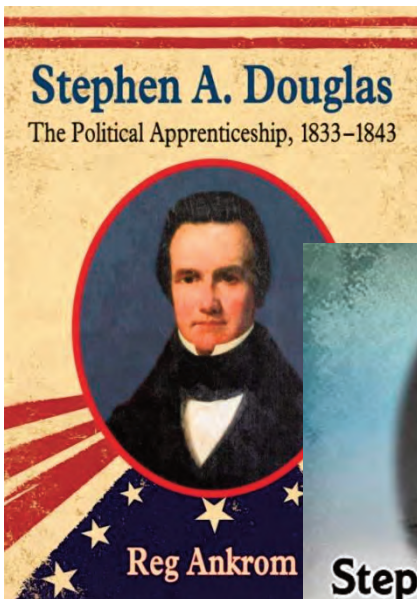


DUTTON

Best Wishes to The Lincoln Forum



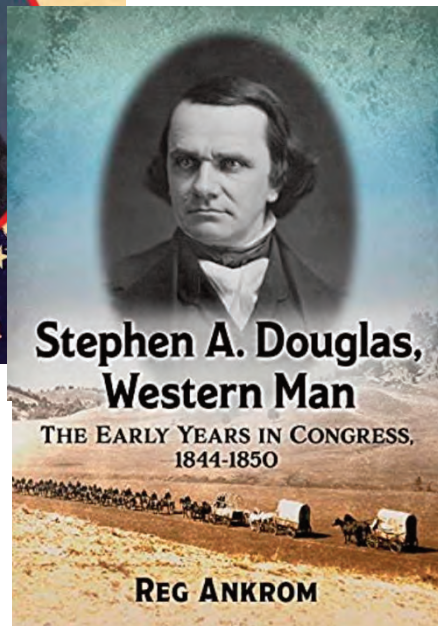
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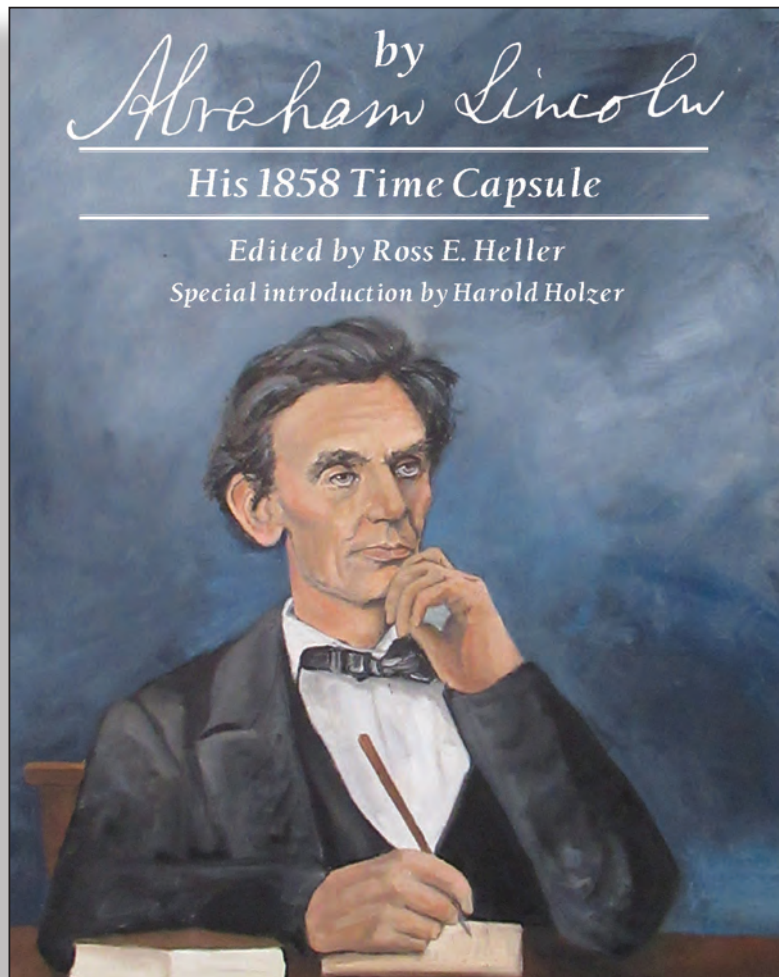
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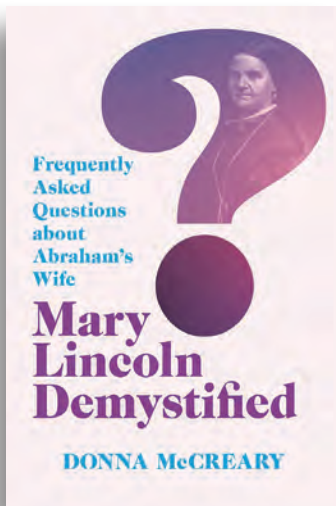
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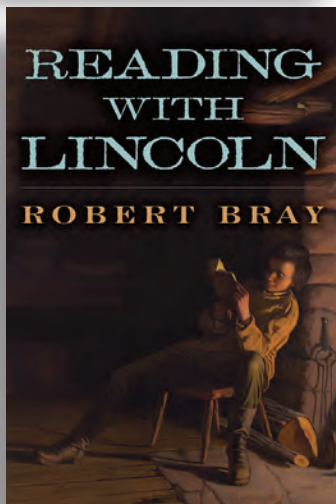
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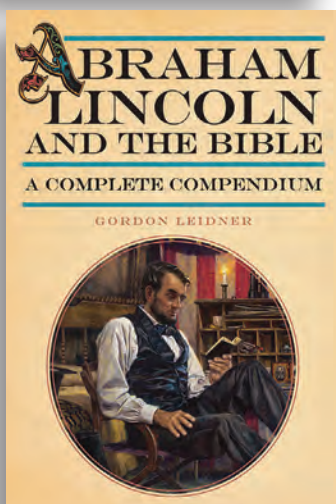
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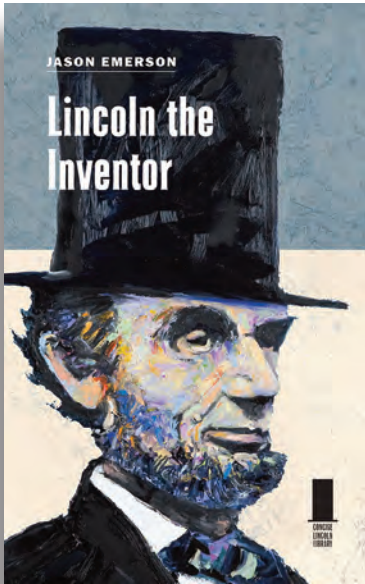
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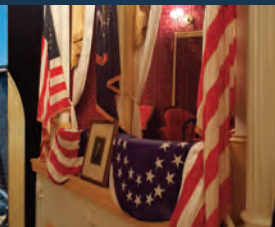
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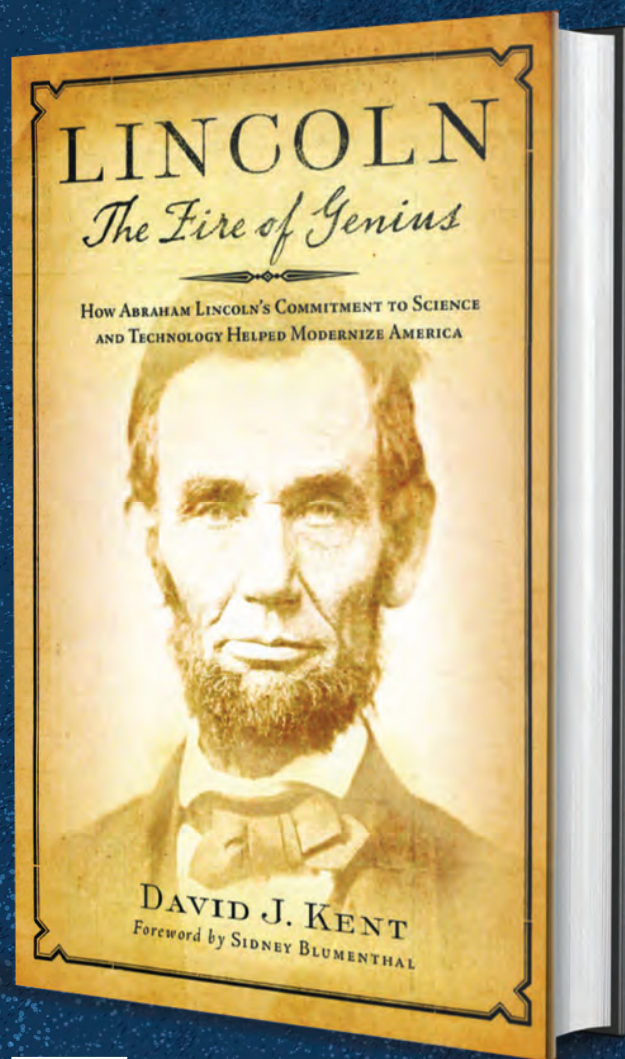


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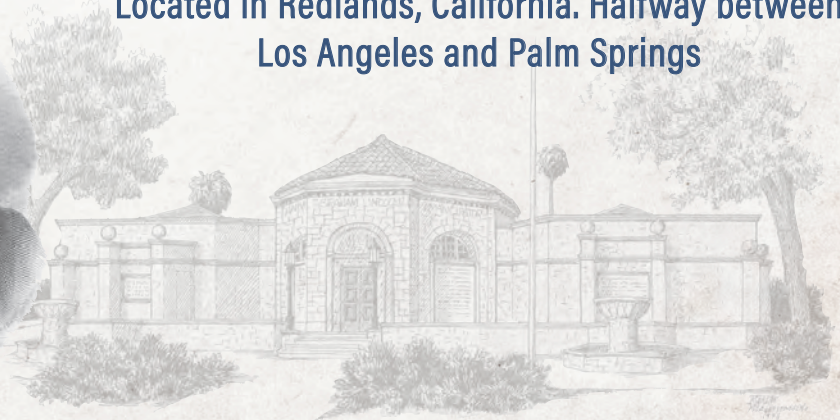
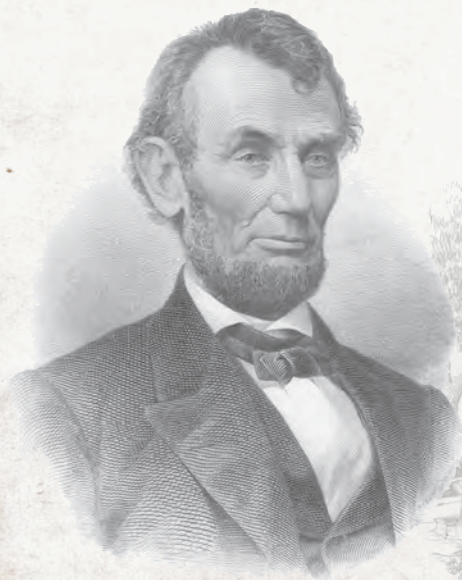
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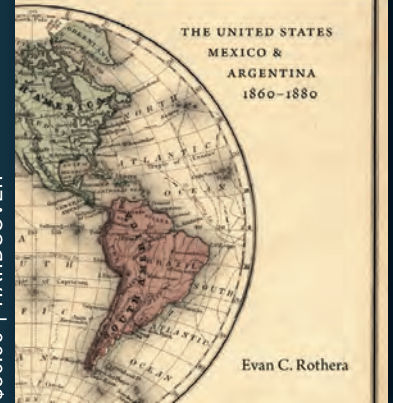


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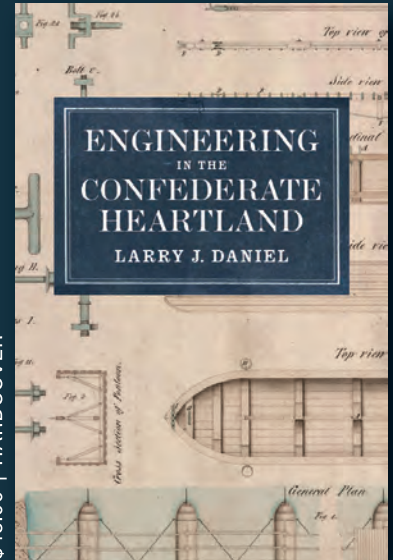


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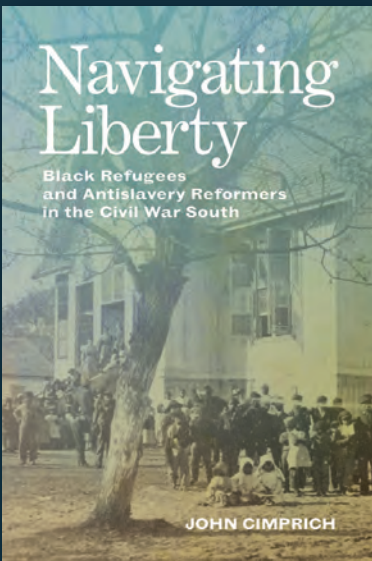
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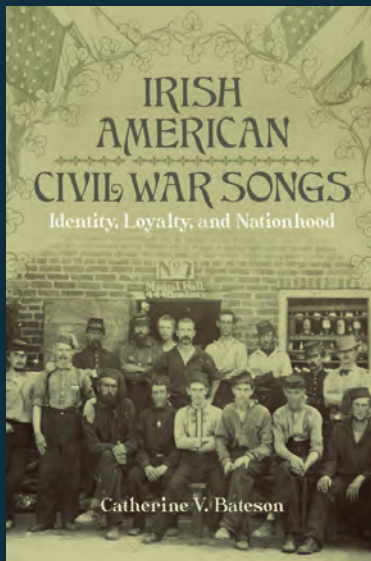


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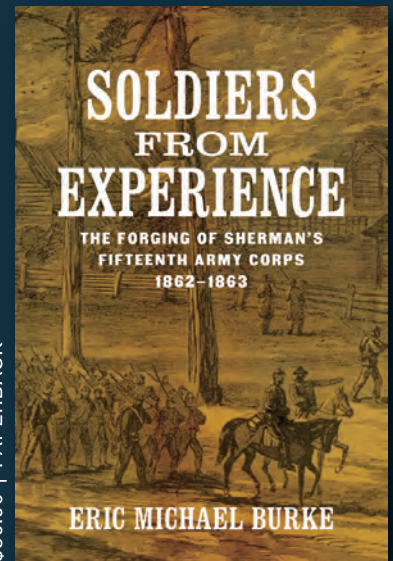


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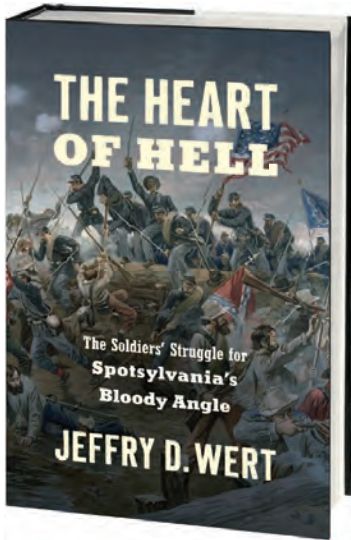


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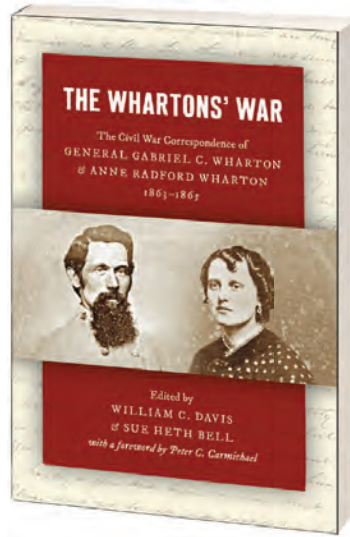
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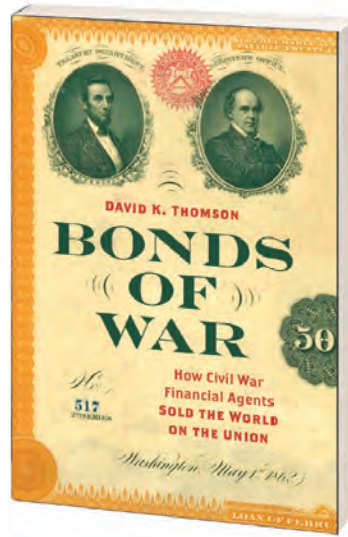
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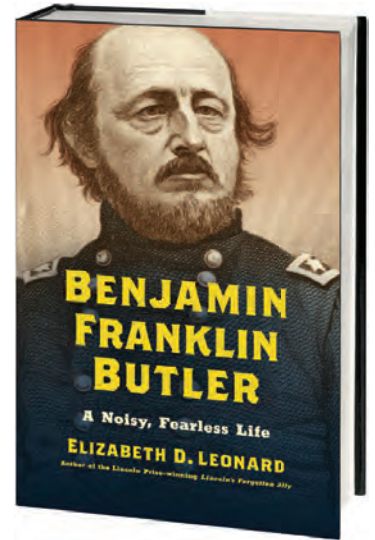
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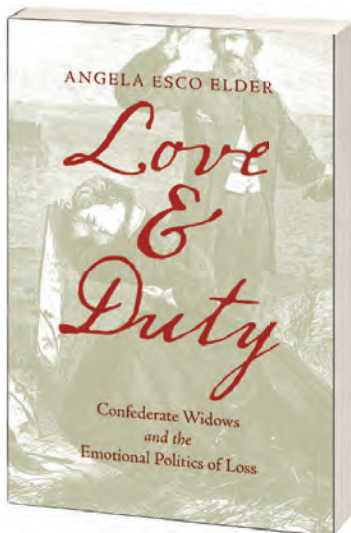
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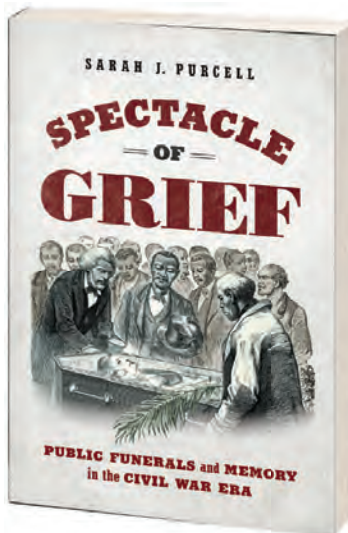
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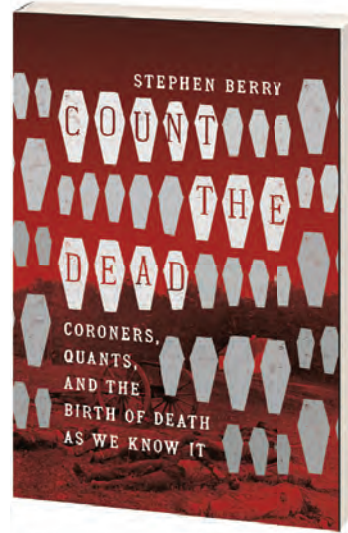
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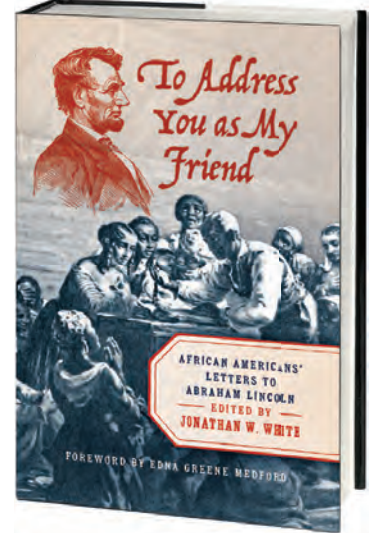
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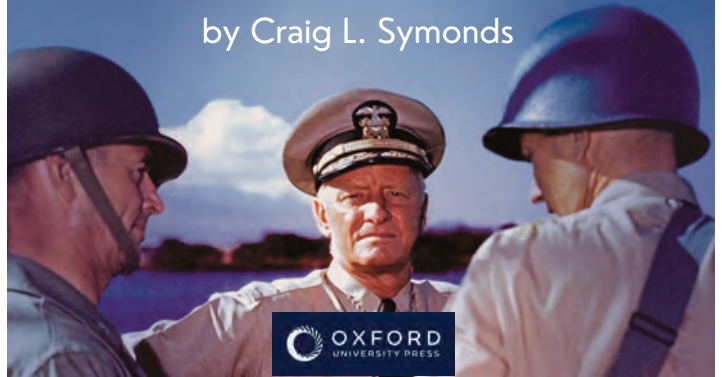
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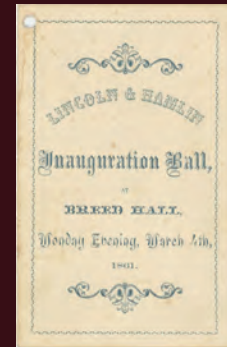
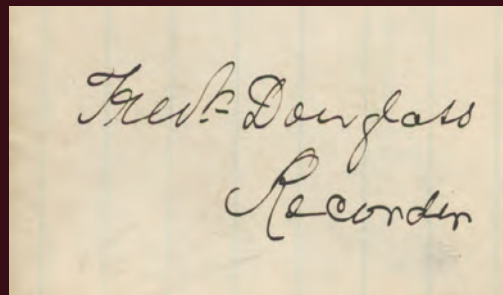
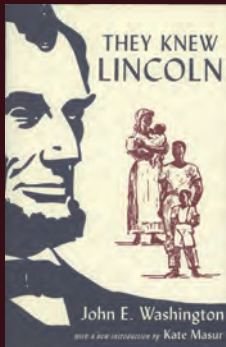
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