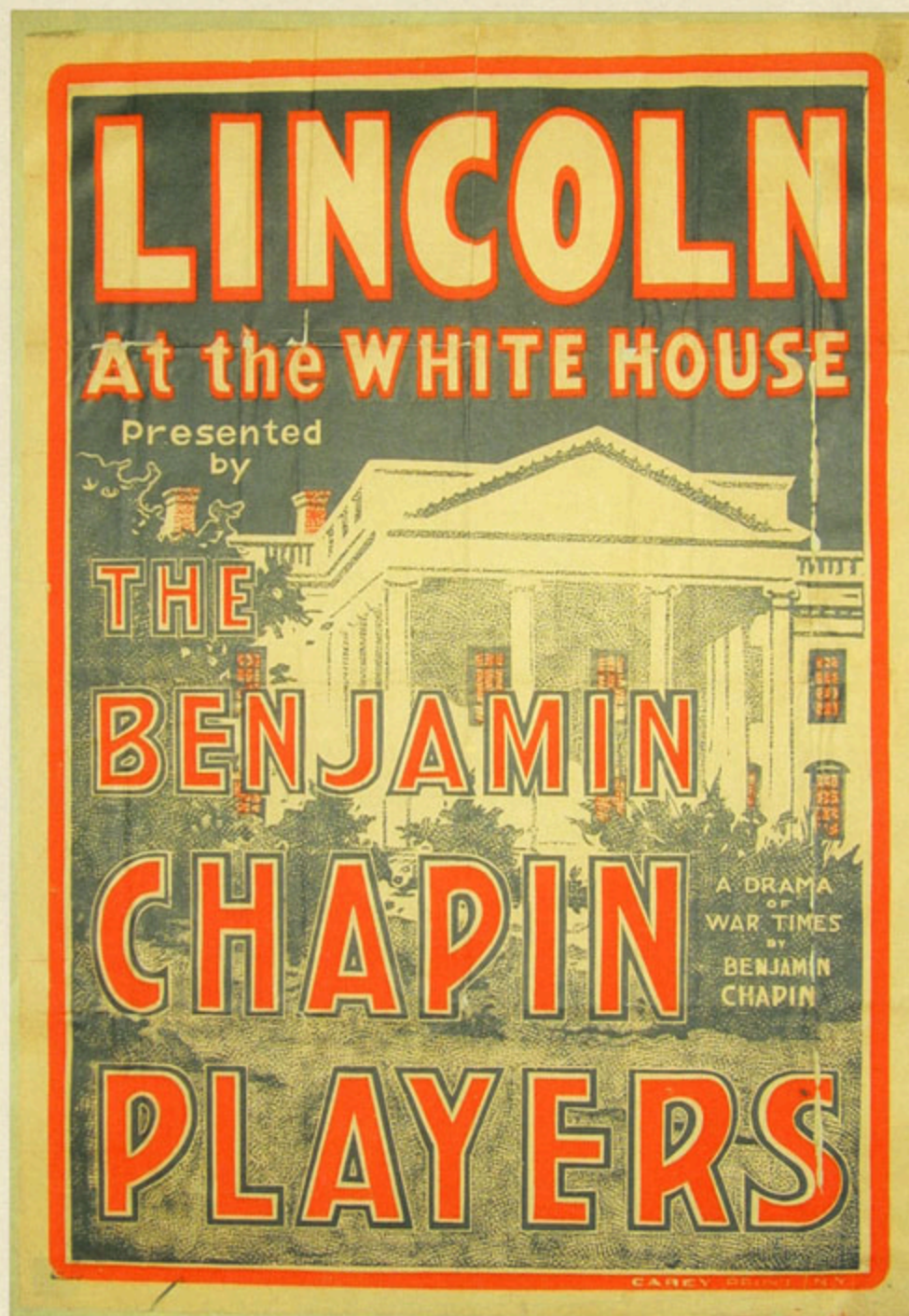


Lincoln Love

Winter 2000



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The Bulletin of
The Lincoln Museum

Table of Contents

Recent Acquisitions
Carolyn Texley
2

Book Review
Gerald J. Prokopowicz
10

At The Lincoln Museum
12



Lincoln Lore

is the quarterly bulletin of

The Lincoln Museum

The mission of The Lincoln Museum is to interpret and preserve the history and legacy of Abraham Lincoln through research, conservation, exhibitry, and education.

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Recent Acquisitions

by Carolyn Texley

The Lincoln Historical Research Foundation, precursor to The Lincoln Museum, was founded in 1928 as an expression of gratitude on the part of the Lincoln National Life Insurance Company for Robert Todd Lincoln's permission to use the family name, granted in 1905. Robert's letter to Arthur Hall, one of the founders of the company, may be considered the first artifact of the Lincoln family to enter the collection of what is today The Lincoln Museum. Since 1928, the Museum has continued to expand its collection of Lincoln-related books, manuscripts, and artifacts, acquiring them by gift, purchase, and bequest. In the years following the opening of the Museum's present facility at 200 East Berry Street in October, 1995, the Museum has acquired such important artifacts as the inkwell used by Lincoln to sign the Final Emancipation Proclamation on January 1, 1863, and a copy of that document signed by Lincoln, William Seward, and John Nicolay. Descriptions of some of the Museum's more interesting recent acquisitions follow.

(On the cover: A rare poster from the collection of Benjamin Taylor, advertising an appearance by Benjamin Chapin, who made a career of portraying Abraham Lincoln.)



A pair of boots that belonged to Mary Todd Lincoln (c. 1870s), made by Peter Kahler, Scranton, Pennsylvania. (Photo by Cathie Rowand, courtesy of the Fort Wayne Journal Gazette)

Mary Todd Lincoln's Boots

The boots were previously owned by a shoe collector in the Washington, D.C. area who consigned them to the auction where The Lincoln Museum purchased them in May, 1999. The design of the boots is consistent with that of the 1870s, and the level of wear also supports such a date. Further, there is written evidence that Peter Kahler, a shoemaker from Scranton, Pennsylvania, made at least one other pair of shoes for Mrs. Lincoln. There are, however, no known tracings of her feet, nor any other footwear that has been identified positively as Mary's, that would allow a direct comparison for size. For these boots, as for many museum acquisitions, attribution of ownership to a specific person is difficult to prove conclusively, but according to our best research and current information there is good reason to consider these boots to have been worn by Mary Lincoln.

Repairs to the boots' soles and many layers of polish imply that Mary considered them both very comfortable and at least acceptably stylish. Kahler made sure to label both the inside and outside of his work with "Dr. Kahler," and went to great pains to distance himself from imitators.

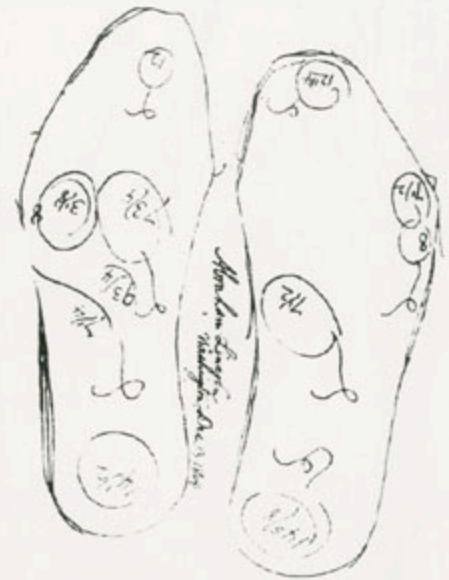
In addition to his work for Mary Lincoln, Peter Kahler took elaborate measurements of President Lincoln's feet at the White House on December 12, 1864. The tracing of Lincoln's feet, which became a Kahler family heirloom, is now owned by Professor and Mrs. Gabor Boritt, and is on deposit at Gettysburg College. The tracing includes a series of mysterious numbers reflecting Kahler's eccentric and secret fitting system. He claimed to preserve and promote foot health with his properly fitted custom footwear. In a letter thanking Kahler for the delivery of Lincoln's new (and perfectly fitting) boots, presidential secretary John Nicolay also acknowledged receipt of a pair of slippers for Mrs. Lincoln. Unfortunately, there is no record of a tracing made for the slippers, so the exact size of Mary's feet remains a mystery. Professor Boritt interviewed orthopedic specialists about the Kahler system as shown on the Lincoln tracing:

Ultimately all agreed with Dr. Sledge, who wrote, "I found the drawings of Lincoln's feet fascinating but [the numbers] inexplicable." The Kahlers liked to refer to their secret system, and if they had one, the numbers might be the clue to it. Or perhaps if we could conjure up a shoemaker from midnineteenth-century [sic] Germany, matters would be made clear.

Gabor Boritt. *How Big was Lincoln's Toe? Or Finding a Footnote* (Lincoln Memorial Shrine, 1989), p. 8.

Letters by Mary Todd Lincoln

1999 proved to be a banner year for the discovery of Mary Todd Lincoln materials. The Illinois State Historical Library obtained a series of letters written by Mary in 1874 and never before published. A second set of previously unknown letters went on the auction block in December and were purchased by The Lincoln Museum. These included three letters from Mary Todd Lincoln to her



Peter Kahler's mysterious tracing of Abraham Lincoln's feet. (Courtesy Mr. and Mrs. Gabor Boritt, Civil War Institute, Gettysburg College.)

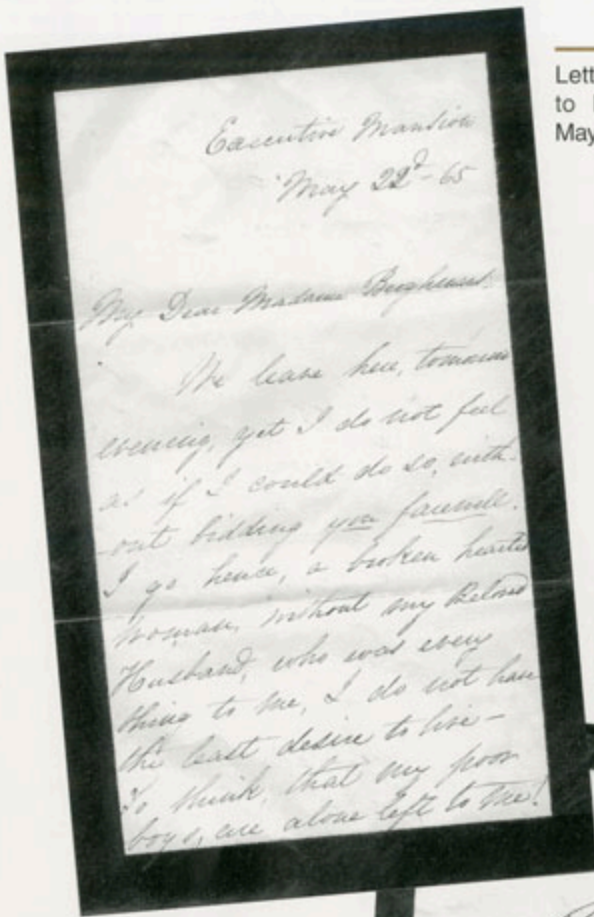
friend Mrs. Alfred Berghmans, the wife of a Washington diplomat, and one letter from Robert Todd Lincoln to Mrs. Berghmans, all written between January 4 and May 21, 1865.

The Berghmans letters were recently discovered among the papers of the recipient's descendants in Germany. Mrs. Alfred Berghmans lived in Washington and was the wife of a member of the diplomatic corps. Since research on this acquisition has not been completed, we hope that more details on the family (such as Mrs. Berghmans' first name, and Mr. Berghmans' position) will be forthcoming.

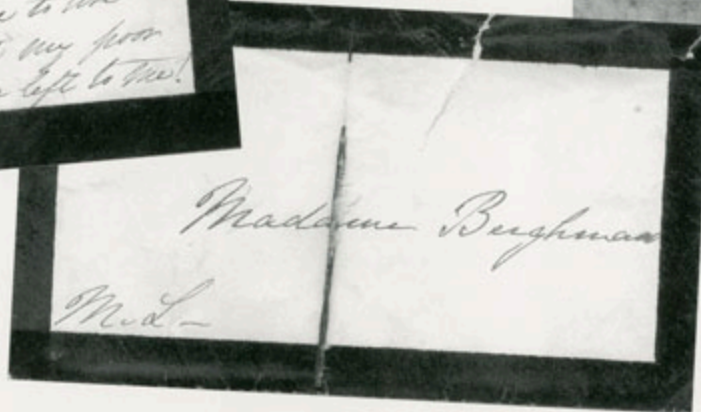
The letters themselves reveal details about the Lincolns' social life and the period immediately following the assassination. They are significant for their personal content and poignancy. For example, Robert Lincoln hastily wrote the following note to Mrs. Berghmans for his mother, most probably shortly before Lincoln's funeral on April 19, 1865:

Mother desires me to express her thanks for your kindness, but says that she could not permit you to sit up all night in your present state of health. There are several ladies now in the house so that there will be no lack of attention.

Letter from Mary Todd Lincoln to Mrs. Alfred Berghmans, May 22, 1865.



Envelope from Mary Todd Lincoln's correspondence with Mrs. Alfred Berghmans.



Mary Todd Lincoln, c. 1869. (TLM #100)

In another letter, Mary invites the Berghmans to join her and the president at Ford's Theatre to see actor Edwin Forrest in a production of *Richelieu* on January 4, 1865. This party may have been cancelled, as there is no other record of the Lincolns attending the performance.

The most touching letter to Mrs. Berghmans was written on May 22, 1865, the day before Mary Lincoln moved out of the White House following her husband's assassination:

We leave here, tomorrow evening, yet I do not feel as if I could do so, without bidding you farewell. I go hence, a broken hearted woman, without my beloved Husband, who was every thing to me. I do not have the least desire to live. To think, that my poor boys, are alone left to me! ... God alone knows the agony of this crushed heart...

These letters are welcome additions to the other correspondence in The Lincoln Museum's collection related to Mrs. Lincoln (sixty-four letters written between 1862 and the late 1870s), which includes the so-called Insanity File, consisting of correspondence related to her brief commitment to an asylum in 1875.

Spiritualism book belonging to Mary Todd Lincoln

The Disowned, by Sir Edward Bulwer Lytton, Bart. [Baron]. Library edition in two volumes. Philadelphia: J.B. Lippincott & Co., 1862. [Signed "Mary Lincoln, 1864"].

The above is the title page information from a book purchased by The Lincoln Museum in 1998. *The Disowned* is a novel about spiritualism, this copy of which was owned by Mary Lincoln during her White House years. It is always a challenge

to piece together the private thoughts of the Lincoln family, and the books that they read give us a glimpse into their personal interests.

The Lincolns are reported to have attended seances, and to have hosted at least one seance in the White House. R. Gerald McMurtry expressed some skepticism in his discussion of the subject in *Lincoln Lore* 1499 and 1500: "According to certain questionable evidence Abraham Lincoln attended several spiritualistic seances during the period of his presidential administration. The dates of some of the seances are unreliably and indefinitely established as: December 1862, February 5, 1863, April 1863, May 1, 1863, winter of 1863-64 and the year of 1864." (*Lincoln Lore* 1499, p. 1). McMurtry goes on to postulate that Lincoln may have attended these seances in order to protect Mary "against overzealous and unscrupulous spiritualists

who might have taken advantage of her during the period she was in mourning following the death of Willie." (ibid.)

It is true that the Lincoln family was devastated by the death of Willie, and it is reasonable to assume that they would have sought comfort. Spiritualism was very much the rage during this period, and would have been much discussed in the Lincolns' social circle. There is no doubt that the Lincolns would have been invited to seances. Whether the president attended, again, is not certain. We do know that this novel was given to or purchased by Mary in 1864, which does confirm that she had at least a passing interest in the subject.

Assassination ephemera

Not all of the Museum's recent acquisitions related to Mary Lincoln. At the December 1999 Christie's auction, the Museum purchased several items of ephemera related to the assassination and funeral of Abraham Lincoln. Among them is a letter (the auction catalog refers to it as a prayer) written by Thomas P. "Boston" Corbett (1832-?), the Union soldier who fired the shot that killed John Wilkes Booth. The content of his letter to Alfred T. Wise on May 6, 1865 reveals Corbett's zeal and sense of righteousness in killing Booth:

My dear young friend I must give you an answer for you ask so pretty. May God Bless and Protect you and keep you from the Snares of the Wicked One who so prevailed with him who took the life of our President.

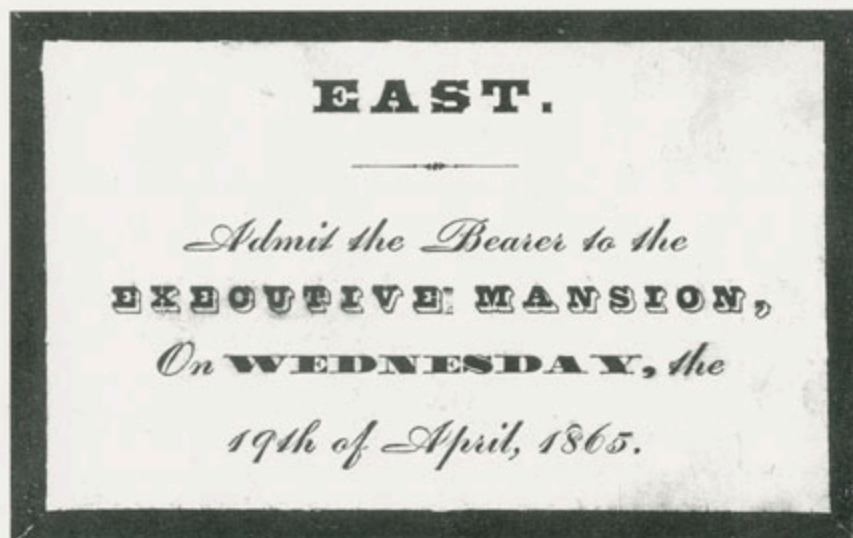
The postscript continues: "God Says Ask And Ye Shall Receive. He will give much more readily than I have done." When asked why he shot Booth when under direct orders to capture him alive, Corbett reportedly responded that "Providence directed me."

Several other items relating to the assassination were purchased at the same auction, including Alfred Berghmans' invitation to Lincoln's funeral on April 19, 1865, a letter from Secretary of State Seward inviting Mr. Berghmans to the funeral, and a copy of the Order of Procession for the obsequies in Washington. Also related to the assassination are two telegrams dated April 15, 1865 from N. L. Jefferies to Captain C. R. Merrill in Green Bay, Wisconsin warning him that the conspirators might be on their way to Canada.



Sergt. BOSTON CORBETT, 16th

Thomas P. "Boston" Corbett. (TLM# 38)



Alfred Berghmans' invitation to Lincoln's funeral at the White House.



Boston Corbett firing the shot that killed that John Wilkes Booth. (TLM #MA 11)

All in very good condition, these items complement The Lincoln Museum's steadily growing collection of assassination and memorial artifacts.

The Benjamin Taylor Collection

Two lifetimes of interest in Abraham Lincoln are reflected in this collection,

which Benjamin Taylor inherited from his father and then augmented for many years, before it was bequeathed to The Lincoln Museum in 1999. The highlights of the collection include more than thirty 19th-century and early 20th-century prints and engravings in excellent condition (including several editions in their original 19th-century frames), correspondence

between the Taylors (father and son) and Louis Warren and R. Gerald McMurtry (the first and second directors of The Lincoln Museum), an 1890's copy of the Ford's Theatre chair in which Lincoln was shot, several busts and photographs of Lincoln, a file of materials related to Lincoln impersonator Benjamin Chapin (a relative of Taylor's), and even a Lincoln pattern quilt.

Collections such as this are excellent resources not only for the study of Lincoln, but for the study of Lincoln collecting and the perpetuation of the Lincoln image in popular culture. Almost immediately after Lincoln's death, devotees of Lincoln began acquiring and preserving materials of all kinds related to his life, death and memory. Studying this phenomenon at The Lincoln Museum will now be a richer experience for students, other collectors and social historians.

Lincoln autograph book

Another Lincoln item obtained in 1999 was an autograph book, signed by Lincoln and members of his cabinet, for the United States Sanitary Commission's fair in Cleveland, Ohio in 1864. The book was auctioned "twice for large sums of

A Legacy for The Lincoln Museum

by Joan Flinspach, President and Chief Executive Officer, The Lincoln Museum

With a dry wit and a relatively long, lean appearance, Ben Taylor exhibited some of the same characteristics as Abraham Lincoln. The resemblance stopped there, but the respect did not. Inspired by his father, Dean Taylor, who in his youth began to collect memorabilia related to Abraham Lincoln, Ben continued to add to this collection throughout his 91 years. When he learned that he was terminally ill in June of 1999, he decided to leave this collection that spanned two lifetimes as a legacy to The Lincoln Museum.

Having known Ben since my childhood, I learned about Abraham Lincoln at his knee. He encouraged my interest in history and was extremely supportive when I became the director of The Lincoln Museum in 1993. He attended the 1995

ceremonies marking the reopening of this museum as my guest.

Dean Taylor, Ben's father, arrived in my hometown, Fairfield, Iowa, some time around 1902 to attend Parsons College, a small private liberal arts school. He then returned to the East and enrolled in graduate school at Harvard. After completing his education, his contacts led him back to the small Iowa town to accept the position of editor of the local newspaper, the *Fairfield Daily Ledger*. Dean Taylor admired Abraham Lincoln and collected images and artifacts associated with our sixteenth president.

In his position as editor, Mr. Taylor learned of the Lincoln National Life Insurance Company's founding of the Lincoln Historical Research Foundation

(the original name of The Lincoln Museum) through a press release. Writing to Arthur Hall, president of the company, Mr. Taylor inquired about the reason for founding the museum. Arthur Hall responded to him in a letter dated February 14, 1935, that it "was established by us for the reason that we felt the youths of this country needed the educational effects that could be rendered by such an organization."

After Ben's death, I returned to Fairfield to assist my mother, Martha Flinspach, executrix of Ben's estate, in preparing his collection for transport to The Lincoln Museum. As I opened a box marked "Lincoln," I discovered the above correspondence between Ben's father and Arthur Hall. I knew, then, that this collection was coming home.



BROOKLYN SANITARY FAIR, 1864.

KNICKERBOCKER HALL

Lincoln signed a number of documents to be auctioned by the Sanitary Commission at lavish fund-raising events, such as this fair in Brooklyn, N.Y. (TLM #2931)

money," according to the auction catalog, and was later presented to Ellen Terry, treasurer, at the end of the Cleveland Fair, June 16, 1864.

The Sanitary Commission was a private non-profit organization that raised money to augment the meager basic food supply of hard tack and beans the Army provided, and to offer additional medical care for Union (and Confederate) soldiers. The Commission sent doctors and nurses to the front, built field hospitals, and coordinated the delivery of mail and packages to soldiers from their friends and families. The basic structure of the U.S. Sanitary Commission was based on the model of a British organization

developed with similar goals during the Crimean war. After the Civil War, those responsible for the Sanitary Commission met with international representatives and eventually founded the International Red Cross.

Wax model of Lincoln from the Gutzon Borglum studio

This unusual piece is a preliminary or working model of a larger sculpture done by the Gutzon Borglum studio. Borglum (1867-1941) is most remembered for being the creator of Mt. Rushmore, although he was a prolific sculptor of many subjects.

Donated to the Museum in 1999, this small wax model gives us an interesting example of the sculptor's conceptual process. The final work that came from this piece has not been positively identified, but it is definitely not the Mt. Rushmore Lincoln. There has been some speculation that the final sculpture was exhibited at the Capitol in Washington D.C.

The donor, Fred Clark, acquired the piece from Marshall Montgomery, who was a nephew and neighbor of Gutzon Borglum's wife, Mary Montgomery Borglum. Montgomery lived near the Borglum estate (named "Borgland") in North Stamford, Connecticut, and was given a few items from the artist's studio by Mrs. Borglum.

FATHER ABRAHAM. LO



E. H. RAUCH & SON,

READERS AND PROPRIETORS.

OFFICE, No. 13 NORTH FIFTH STREET.

READING, TUESDAY, OCTOBER 11th, 1864.

National Union Nominations!

FOR SENATOR.

Montgomery in turn gave the wax model to his friend Clark, a longtime Lincoln enthusiast. In 1999 Mr. Clark contacted the Museum to offer to donate the small sculpture, which was placed in the art gallery of the permanent exhibit for several months in 1999.

1864 Presidential Campaign Newspapers

An almost-complete set of issues of a very rare campaign newspaper, *Father Abraham*, published in Reading, Pennsylvania, reflects the tone of the presidential race in 1864. The issues include many political cartoons, as well as campaign and other war-related songs, poems and jokes. Collectively, they provide a graphic account of an entire local campaign in support of Lincoln, including such details as the organization of a torchlight parade and local election poll results. This collection fits in well with the Museum's extensive collection of other Lincoln campaign and general period newspapers.

Reverse painting on glass

Another donation to The Lincoln Museum in 1999 came through the National Portrait Gallery. A donor looking for an appropriate home for this unique painting offered it to the Gallery, who recommended that he contact The Lincoln Museum. The gift is a welcome companion to a very similar portrait by the same artist, giving the Museum two examples of this unique genre.

FATHER ABRAHAM.

LIBERTY AND UNION - ONE AND INSEPARABLE - NOW AND FOREVER

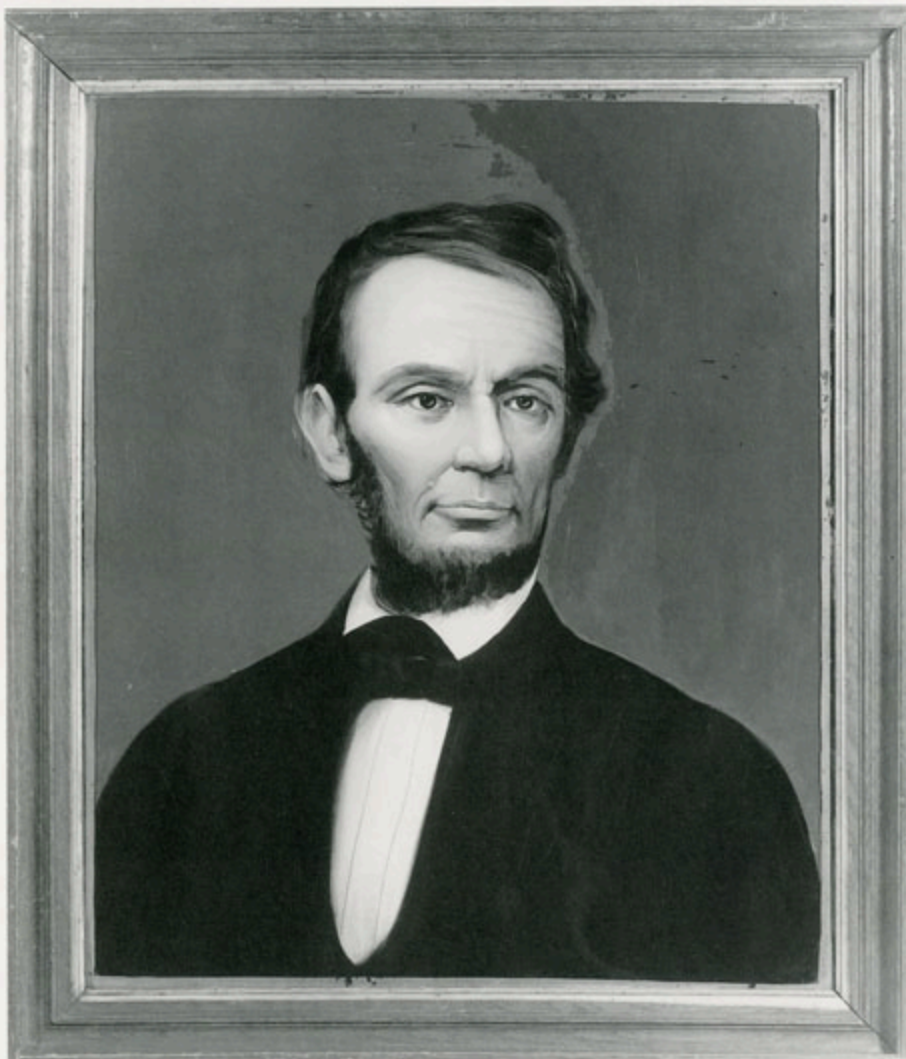
Vol. 1. READING, TUESDAY, OCTOBER 11, 1864. No. 11.

"FATHER ABRAHAM," The Copperhead Candidate for Vice President. THE RIVAL PLATFORMS. Headed by Arnold and the Copperheads.

Father Abraham was published at Reading, Pennsylvania by E. H. Rauch & Son, weekly, from August 30 through November 8, 1864.

In *Lincoln Lore* 1543 (1966), R. Gerald McMurtry wrote an interesting account of this curious art form and its most well-known and prolific practitioner, William Prior. In the early 19th century, a fashion developed for decorated glass, primarily for the glass doors of clocks. Prior had begun advertising his ornamen-

tal painting business in Bath, Maine in 1827. Not known to have acquired any formal training, Prior made his living as an itinerant portrait artist as well as by decorating tea trays and other household objects. He could reportedly complete an oil portrait on canvas in less than one day, for which he charged three to four dollars.



Reverse painting on glass by William Matthew Prior, 1806-1873. (TLM #1923)

In 1850, he received permission to copy the famous (and popular) Gilbert Stuart portrait of Washington, and began his series of paintings on glass. This kind of painting is done on the inside of a piece of glass, then encased in a conventional plain wooden frame typical of the period. In 1864, he began to paint Lincoln portraits based on a popular photograph taken by Anthony Berger at the Brady studio February 9, 1864. Prior painted as many as nineteen Lincoln portraits. For unknown reasons, he painted three of these portraits with Lincoln facing to the right, opposite the orientation of Berger's original photograph.

Prices

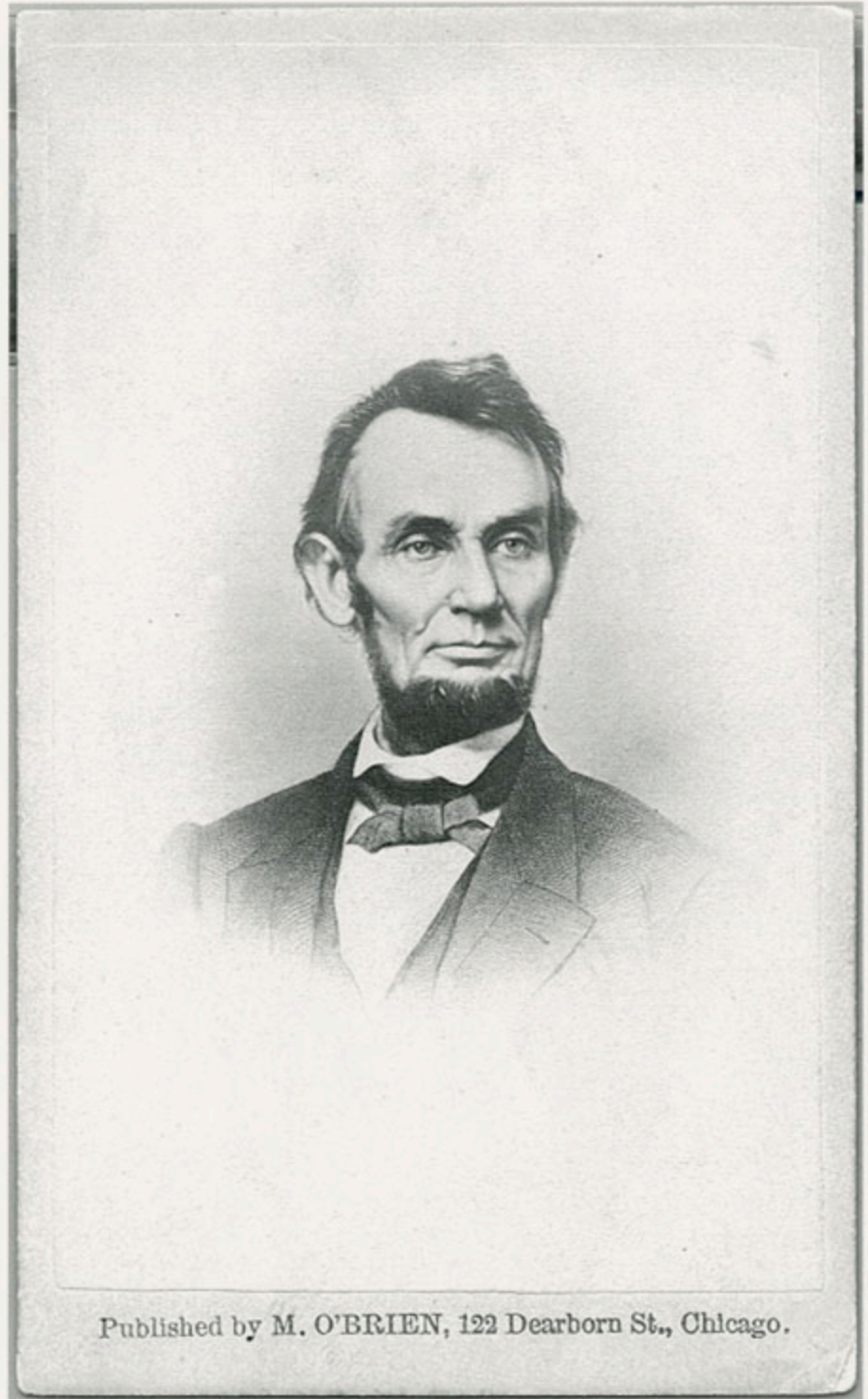
After the public announcement of any Museum acquisition, one of the most frequent questions asked is, "How much is it worth?" There are several reasons why this question cannot realistically be answered with a simple dollar amount.

The first is that the value of historical artifacts is never fixed. The price that an item brings in an auction is no guarantee that it would fetch the same at a different auction or in a dealer's catalog. An item's value at auction is determined by many variables that can change daily: Which individual collectors or institutions were bidding? What are their collections' strengths and weaknesses? Have similar or related items sold recently? Are there current events that add to the exhibit or research potential or otherwise affect public interest in the item? All these factors can cause auction prices to fluctuate dramatically.

Another problem with assigning monetary values to historic items is that they can never accurately reflect the replacement cost of items that are unique and irreplaceable. The price paid for an item at auction can be used as a ballpark figure for insurance purposes, as can a professional appraisal, but in the end these estimates are artificial figures that could not actually provide for the replacement of a unique item. From the Museum's point of view, the theoretical monetary value of the collection is a very minimal consideration; as far as the Museum is concerned, its unique artifacts are irreplaceable and therefore priceless.

Still another reason not to focus on how much something is worth is that such a question distracts visitors from the historical and associative significance of the item. The fleeting (and in many ways arbitrary) monetary value assigned to an item is of less importance than the item's

relevance to the Lincoln story. All of the artifacts and documents described were added to the Museum's collection not as investments, but in order to fulfill the Museum's mission to preserve and interpret the life and legacy of Abraham Lincoln.



The photograph on which the Prior reverse painting was based, taken by Anthony Berger at the Brady studio February 9, 1864. (TLM #O-91)

Book Review

by Gerald J. Prokopowicz

Lincoln: A Foreigner's Quest

by Jan Morris

(New York: Simon & Schuster, 2000). 208 pp.

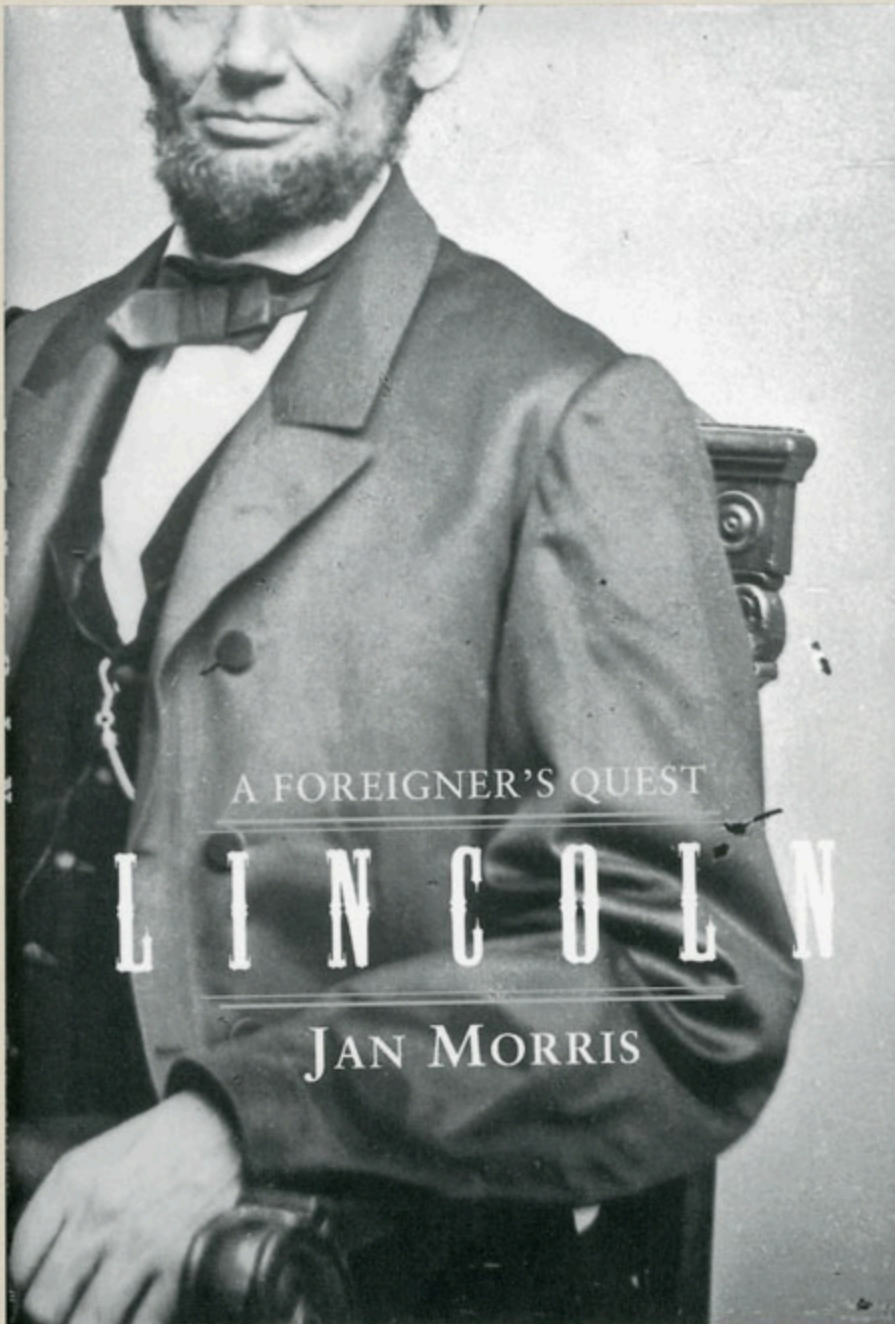
The next time you're in a bookstore, pick up a copy of Jan Morris's extended essay on her personal relationship with the image of Abraham Lincoln. Then put it down and randomly pick up another

book, any book, and read that one instead. No matter what you choose, be it a Danielle Steele novel or a guide to Pokemon cards, I guarantee that you will come away less ill-informed about Lincoln than if you had

wasted your time or money on Morris's embarrassingly ignorant exercise in self-indulgence and unfounded speculation.

Where to start? The easiest place is with the book's numerous factual errors, which are individually trivial but collectively reveal how little Morris knows of the subject. Stonewall Jackson was not Lee's "aide de camp," nor was General Pickett Lee's "second in command" at Gettysburg. The Lincoln home in Springfield migrates from its actual location at 8th and Jackson (on page 70) to 7th and Jackson on page 98. The Clary's Grove boys whom Lincoln encountered in New Salem are consistently called the "Clancy's Grove" boys. Ward Hill Lamon becomes "Thomas Lamon," while John Nicolay's name is spelled "Nicolai." Lincoln's words, available in any library in the country, are liberally misquoted: "I have never dictated events.... Events have dictated me," instead of "I claim not to have controlled events, but confess plainly that events have controlled me," for example. Morris is even wrong about wrong things, claiming that it was Lincoln's farewell to Springfield (instead of the Gettysburg Address) that was "scribbled on the back of an envelope, according to legend."

Far more serious is Morris's fundamental misconception of Lincoln's political philosophy. Morris set out to write the book because when she was first introduced to the Lincoln legend as a visitor to the United States in the 1950s, she was repelled by its omnipresence and sickly sweetness, which she compares to the packaged grape jelly you get with hotel breakfasts. Her taste, she says, runs more to bitter English marmalade and a worldly cynicism that requires her to believe that Lincoln was a "slightly sinister" politician who put on homespun simplicity as a ploy for votes. On slavery, according to Morris, Lincoln "expressed no particular thoughts...until he was well into his



forties." Only then, at the age of 45 (in 1854) did Lincoln seize upon the issue as the key to his personal advancement.

This, of course, is preposterous. From his bold anti-slavery protest in the Illinois General Assembly in 1837, to his support of the Wilmot Proviso (which would have restricted slavery from spreading into territories seized from Mexico), to his efforts in Congress to introduce a bill that would have ended slavery in the District of Columbia, Lincoln was firmly and publicly opposed to slavery long before 1854. It is true that he was not particularly vocal in his opposition, preferring to believe that if left alone slavery would die out of its own accord, but the subtleties of the issue are far beyond Morris.

She reveals this again when she mistakes Lincoln's constitutional scruples, which prevented him from calling for the federal government to abolish slavery within states where it already existed, for moral ambivalence about slavery. In a flight of imaginative fancy, she pictures Lincoln visiting Joshua Speed's Louisville home and falling under the spell of the Peculiar Institution, entranced by its physical pleasures. "'Massa Lincoln, sir, your bath is ready,' I hear a comfortable voice crying from the porch of the house; and Lincoln puts away his book, stifles his scruples and strolls back through the herb garden to the creature comforts of injustice." There has been a fair amount of bad amateur psychologizing about Lincoln over the last 130 years, but this wins the prize. Any reader willing to accept the idea that the ascetic Lincoln, who registered indifference to creature comforts his whole life, was secretly tempted to adopt the lifestyle of a Southern grandee, might equally well believe that Lincoln was from Mars.

Unfortunately, many readers are bound to be taken in, swept along by Morris's delightful prose. She uses some clever literary devices, such as a running imaginary conversation among the Lincolns' Springfield neighbors, to humanize her portrait. Her comparison of Lincoln's entire life to a unitary work of art has merit, though the metaphor is not developed. In one instance, when she expresses her view of Lincoln as a storyteller, her artistic skill even brings

her to an accurate conclusion despite a complete misunderstanding of the facts. Morris imagines an English couple visiting the White House, getting an audience with Lincoln, and facing a barrage of homely similes and tedious "That reminds me of the time..." stories that continue from the moment they walk in until the door closes behind them as they go, never allowing them an edgewise word. Her Lincoln is a garrulous, boring old fool, like "the slow-talking elderly Middle Westerner with a twinkle in his eye" who is "one of the persons I least want to sit next to on a long-haul flight." In fact, as Lincoln stated on a number of occasions, he did not tell stories for the sake of the telling, but to achieve a purpose. One such purpose was to distract bothersome visitors as he showed them to the door, as he surely would have found it necessary to do with Morris.

In pointing out how often Morris fails to recognize Lincoln's virtues, I am setting myself up as just the kind of grape-jelly Lincoln apologist that drove her to write the book in the first place. In fact, Morris is right about the need to look critically at the image of Lincoln, and to separate fact from legend. Based on her earlier works, including a magnificent trilogy on the rise and fall of the British Empire that I read several times in my youth, I was optimistic that this book would provide a provocative and perceptive view of a figure who has become so familiar to most Americans that they cannot easily think about him objectively.

It is thus a real disappointment that Morris fails to do this, not only by disbelieving much that is true of Lincoln, but by continuing to fall for much of the legend. In a brief paragraph, she accepts whole-hog the outmoded view that Lincoln would have prevented Reconstruction from degenerating into a time of unjustified horror enforced upon the South by a vengeful Congress. In fact, the current scholarly consensus recognizes that the enforcement of civil rights for freed slaves was the "horror" about which white Southerners complained the most; the author of the Emancipation Proclamation would have been unlikely to yield much to such complaints. Here's another example of Morris's failure to recognize myth when she sees it: "From

my distance of time, from the other side of an ocean, Lincoln seems to have been a President of almost lackadaisical genius. He potted around a lot." (p. 115). Compare this to David Donald's view from this side of the ocean, based on a lifetime of study of the man, that "Lincoln worked harder than almost any other American President" (*Lincoln*, p. 310).

Morris's preparation for this book seems to have consisted of visiting various Lincoln landmarks and chatting with the locals. It is not clear from the text, which has no bibliography, notes, or index, that she has read anything serious about Lincoln written in the last twenty years, but she has no compunction about repeating politically-motivated assertions ("others declare him unilaterally gay") about Lincoln for which no evidence has been made public. As I was reading the last chapter of this book in the restaurant of a hotel in Springfield, the waitress brought my breakfast, with several little plastic containers of fruit spreads. I much prefer strawberry preserves, but that morning I covered my toast with grape jelly.

Correction

The following paragraph was omitted, by an editorial oversight, from the article "Lincolnia in 1999" by Frank Williams, in *Lincoln Lore* 1858:

The 26th Annual Abraham Lincoln Symposium was held on February 12, 1999 at the Old State Capitol, Springfield. The theme was "Abraham Lincoln's Nationalism." Speakers were **William Lee Miller**, **James A. Rawley**, and **Drew R. McCoy** with comments by **Gerald J. Prokopowicz**. **John Daly**, **Robert S. Eckley**, Rawley and Prokopowicz were elected to the board of the **Abraham Lincoln Association**, which co-sponsored the event. **James B. Stewart** was the main speaker of the Association's annual banquet on February 12. The **George L. Painter Lincoln Lectures** were held earlier the same day at the **Lincoln Home National Historic Site** with presentations by **Doug Pokorski** and **Robert Marcus**.

At The Lincoln Museum

Special Events

15th Annual Lincoln Colloquium

"Now He Belongs to the Ages: Lincoln in the New Millennium"

Saturday, September 23 — 10:00 a.m. to 5:00 p.m.

10:00 a.m. Museum opens. View the permanent exhibit, "Abraham Lincoln and the American Experiment," as well as the Colloquium's Exhibitor/Vendor area.

1:00 p.m. The Colloquium opens with a panel discussion featuring The Lincoln Museum staff, curators of "Abraham Lincoln and the American Experiment."

Presenters include:

- Harold Holzer, The Metropolitan Museum of Art, author of *Dear Mr. Lincoln, The Lincoln Mailbag* and many other Lincoln-related titles.
- Thomas Schwartz, Illinois State Historian, co-curator of "The Last Best Hope of Earth."
- Allen C. Guelzo, Eastern College, author of *Abraham Lincoln: Redeemer President*.

Co-sponsored by the Lincoln Home National Historic Site, the Lincoln Studies Center of Knox College, and The Lincoln Museum.

The cost of the Colloquium and the McMurtry Lecture (including reception) is \$35, or \$30 for Museum members. Please call (219) 455-6087 for reservations. [A]

The 21st Annual R. Gerald McMurtry Lecture

Saturday, September 23, 2000 — 5:00 p.m.

The Honorable Frank J. Williams, Associate Justice of the Superior Court of Rhode Island, has a long record of service to the field of Lincoln studies. The former president of the Abraham Lincoln Association, founder of the Lincoln Forum, editor of *Abraham Lincoln: Contemporary* and other volumes, benefactor of the Frank and Virginia Williams Lincoln Lecture series at LSU-Shreveport, and collector of Lincolniana, has spoken on Lincoln to audiences throughout the country, and has made numerous appearances on C-SPAN's Lincoln-related programming.

Admission to the evening lecture and reception is included with registration for the 15th Annual Lincoln Colloquium (please see above); for those not attending the Colloquium, admission is \$10 for Museum members, \$15 for non-members. Please call (219) 455-6087 for reservations. [A]

Temporary Exhibit

His Final Journey:

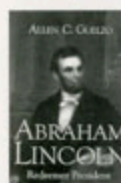
The Funeral Train of Abraham Lincoln

Friday, April 14 through

Sunday, September 10, 2000

To commemorate the 135th anniversary of the death of Lincoln, the Museum will bring back an exhibit centered on an exact scale model of the Lincoln Funeral train, originally displayed at the Museum's grand re-opening in 1995. The exhibit, crafted by Dr. Wayne Wesolowski and featuring new graphics, will be permanently installed at Illinois Benedictine University following its appearance at The Lincoln Museum. [A]

Colloquium speaker wins Lincoln Prize



Allen C. Guelzo's *Abraham Lincoln: Redeemer President* has been named a co-winner of the 2000 Lincoln Prize, awarded to the previous year's best Civil War book. Guelzo's work, an intellectual biography of Lincoln that traces the development of his political, religious, and philosophical thought, shares the prize with *Runaway Slaves: Rebels on the Plantation* by John Hope Franklin and Loren Schweninger. Michael Holt's *The Rise and Fall of the American Whig Party* earned second prize, and Richard Nelson Current was named to receive a special lifetime achievement award at the formal presentation of the Lincoln Prize on April 18.

The Lincoln Museum is grateful for the generous support of all of its members and sponsors, with special thanks to the following:

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