

Lincoln Lore

The Bulletin of THE LINCOLN MUSEUM



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Table of Contents

Research Questions
Interview with Cindy VanHorn

2

Learn More About Lincoln

3

The Making of Lincoln: Sculptor
Avard Fairbanks & The Lincoln Museum
by Carolyn Texley

4

Fourscore and Seven Years Ago
by Dr. Louis A. Warren

10

At The Lincoln Museum

12

Suggested Websites

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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THE
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The Life and Legacy of Abraham Lincoln



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Research Questions

An interview with Cindy VanHorn, Registrar and Library Assistant at The Lincoln Museum, produced information about recent research questions. Many requests require extensive research; others simply want copies of specific Lincoln-related images.

Throughout the following text of research questions, you will find printed copies of some of the most frequently requested images.



1864 Photo by Anthony Berger, Washington, D.C. (TLM #0-92)

Q. Are there any photos of Abe Lincoln in childhood? How about art work?

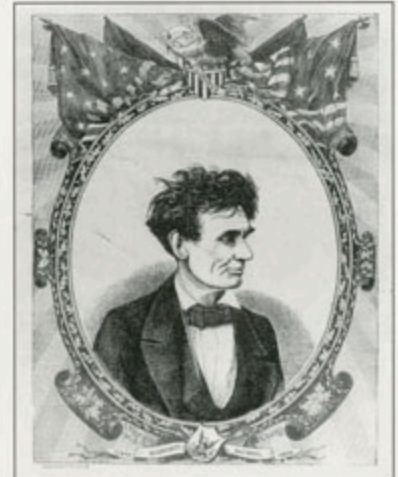
A. There are no photographs of Lincoln as a child or even a young adult. The first photograph of Lincoln was taken in 1846 when he was 37 years old. There are artists' illustrations of what they thought Lincoln looked like as a child. You can find several in children's books on Lincoln at a library. The Lincoln Museum collection includes a few paintings and lithographs of Lincoln as a child or an older youth.

Q. In the newest (2002) Trivial Pursuit Game, a question is asked, "What Washington D.C. building had the top three floors collapse the day J.W. Booth died?" Answer given is Ford's Theatre. Is it valid?

A. You're the first person to bring this to our attention at The Lincoln Museum. John Wilkes Booth died on April 26, 1865. According to the book by Victoria Grieve, *Ford's Theatre and the Lincoln Assassination*, published by the Parks & History Association in 2001, nothing happened to Ford's Theatre on that day. However, on June 9, 1893, the top three floors of the building collapsed killing 22 people years after the building had been extensively renovated into an office building.

Q. Can you tell me what was engraved inside the wedding rings of Abe Lincoln and Mary Todd?

A. The information we have in our collection is that Mrs. Lincoln's ring was engraved on the inside "A.L. to M.T., Nov 4 1842. Love is eternal." I looked at all of Lincoln's photographs where his hands show, but he is not wearing a ring in any of them. I have not come across any information saying anything about Lincoln receiving a ring from Mary.



Campaign lithograph from a photo taken in 1857 by Alexander Hesler, Springfield, Illinois. (TLM #2024)

(On the cover: Avard Fairbanks in his studio working on his Cararra marble bust of *Lincoln the Lawyer*. Commissioned in 1959 by the Lincoln Sesquicentennial Commission, it was the third in a set of four busts for Ford's Theatre depicting Lincoln at four stages in his life: Youth, Frontiersman, Lawyer and President.)

Learn More About Lincoln

In 1859 Jesse Fell, an Illinois Whig-turned-Republican, requested that Lincoln supply a short autobiography to be used primarily for distribution in Eastern states, where Lincoln was not well known.

To Jesse W. Fell, Enclosing Autobiography

J.W. Fell, Esq.

Springfield,
Dec. 20, 1859

My dear Sir:

Herewith is a little sketch, as you requested. There is not much of it, for the reason, I suppose, that there is not much of me.

If any thing be made out of it, I wish it to be modest and not to go beyond the material. If it were thought necessary to incorporate any thing from any of my speeches, I suppose there would be no objection. Of course it must not appear to have been written by myself.
Yours very truly
A. Lincoln

I was born Feb. 12, 1809, in Hardin County, Kentucky. My parents were both born in Virginia, of undistinguished families — second families, perhaps I should say. My mother, who died in my tenth year, was of a family of the name of Hanks, some of whom now reside in Adams, and others in Macon counties, Illinois. My paternal grandfather, Abraham Lincoln, emigrated from Rockingham County, Virginia, to Kentucky about 1781 or 2, where a year or two later, he was killed by Indians, not in battle, but by stealth, when (where?) he was laboring to open a farm in the forest. His ancestors, who were quakers, went to Virginia from Berks County, Pennsylvania. An effort to identify them with the New England family of the same name ended in nothing more definite, than a similarity of Christian names in both families, such as Enoch, Levi, Mordecai, Solomon, Abraham, and the like.

My father, at the death of his father, was but six years of age; and he grew up, literally without education. He removed from Kentucky to what is now Spencer county, Indiana, in my eighth year. We reached our new home about the time the State came into the Union. It was a wild region, with many bears and other wild animals still in the woods. There I grew up. There were some schools, so called; but no qualification was ever required of a teacher, beyond "readin, writin, and cipherin," to the Rule of Three. If a straggler supposed to understand latin, happened to sojourn in the neighborhood, he was looked upon as a wizzard. There was absolutely nothing to excite ambition for education. Of course when I came of age I did not know much. Still somehow, I could read, write, and cipher to the Rule of Three; but that was all. I have not been to school since. The little advance I now have upon this store of education, I have picked up from time to time under the pressure of necessity.

I was raised to farm work, which I continued till I was twenty two. At twenty one I came to Illinois, and passed the first year in Illinois — Macon county. Then I got to New-Salem, (at that time in Sangamon, now in Menard county), where I remained a year as a sort of Clerk in a store. Then came the Black-Hawk war; and I was elected a

Captain of Volunteers — a success which gave me more pleasure than any I have had since. I went the campaign, was elated, ran for the Legislature the same year (1832) and was beaten — the only time I have been beaten by the people. The next, and three succeeding biennial elections, I was elected to the Legislature. I was not a candidate afterwards. During this Legislative period I had studied law, and removed to Springfield to practice it. In 1846 I was once elected to the lower House of Congress. Was not a candidate for re-election. From 1849 to 1854, both inclusive, practiced law more assiduously than ever before. Always a whig in politics, and generally on the whig electoral tickets, making active canvasses. I was losing interest in politics, when the repeal of the Missouri Compromise aroused me again. What I have done since then is pretty well known.

If any personal description of me is thought desirable, it may be said, I am, in height, six feet, four inches, nearly; lean in flesh, weighing, on an average, one hundred and eighty pounds; dark complexion, with coarse black hair, and grey eyes — no other marks or brands recollected. Yours very truly
A. Lincoln

Quoted from The Complete Works of Abraham Lincoln. The Abraham Lincoln Association; Roy P. Basler, Editor. Rutgers University Press, New Brunswick, New Jersey. 1953.



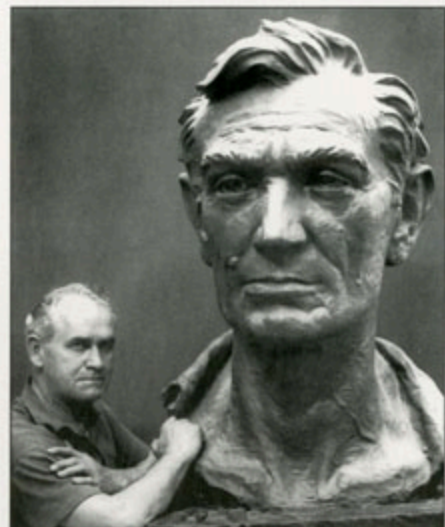
1861 Photo by Alexander Gardner, Washington, D.C. (TLM #0-52)

The Making of Lincoln: Sculptor Avard Fairbanks & The Lincoln Museum

by Carolyn Texley, Director of Collections & Archivist, The Lincoln Museum



Bronze cast of the model of *The Frontiersman* purchased from Fairbanks in 1944.

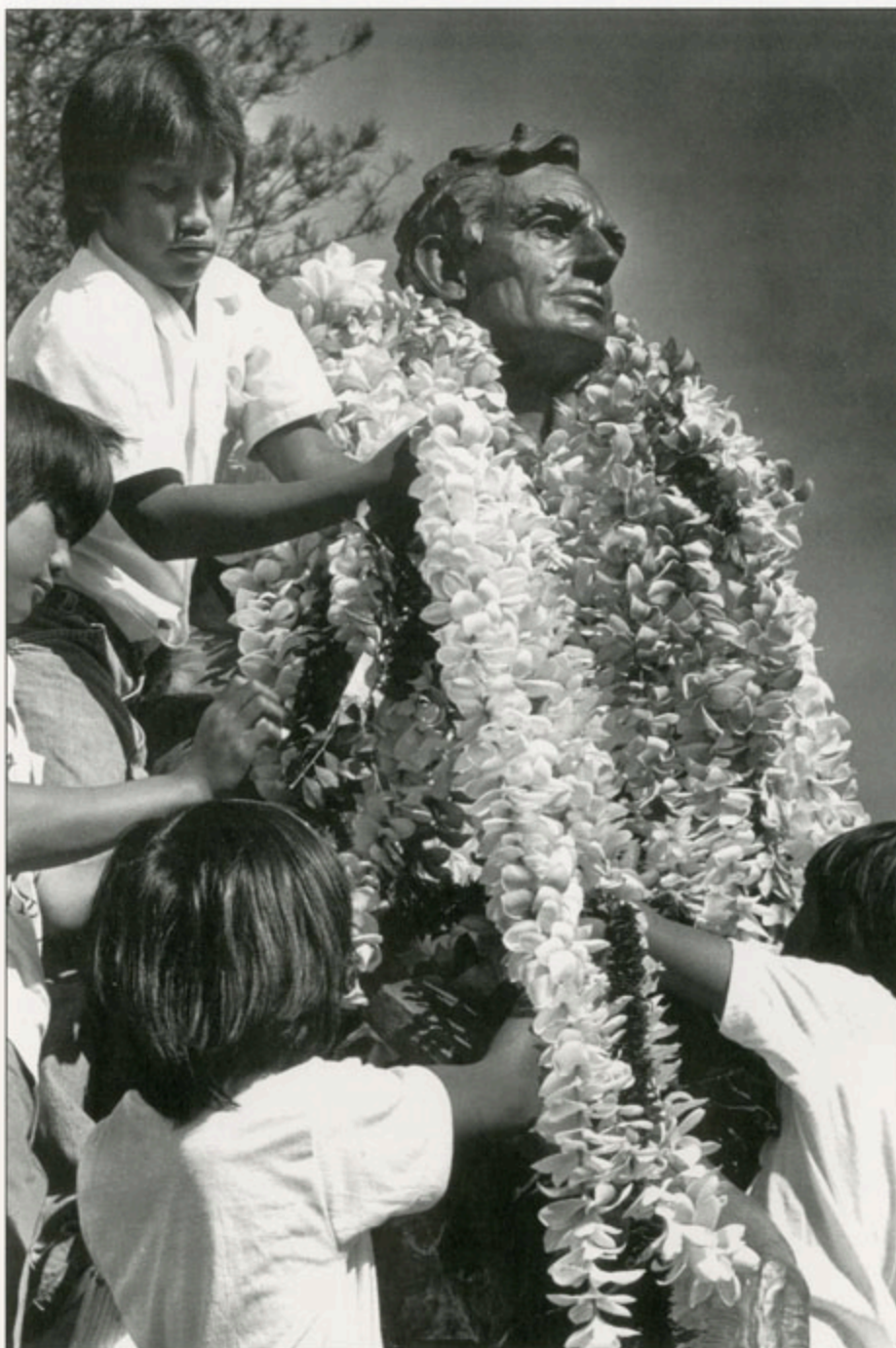


Sculptor with Lincoln bronze for *The Frontiersman*.

Over the past 74 years, The Lincoln Museum has been deeply and centrally involved in the world of Lincoln collecting, scholarship, and education while establishing the collection that we continue to develop and preserve today. One example of this is the Museum's relationship with sculptor Avard Fairbanks.

Avard Tennyson Fairbanks (1897–1987) created a body of work of over 400 pieces of sculpture, including nine major works of Abraham Lincoln. He earned advanced degrees in both fine arts (MA) and human anatomy (PhD) from the University of Michigan, and taught sculpture at three universities while actively pursuing commissions for ambitious monumental works in bronze and marble. The three Fairbanks works in the Museum's collection are models for his monumental work, *The Frontiersman*, installed in Ewa, Hawaii (on the island of Oahu) February 12, 1944.

Fairbanks completed *The Frontiersman* in 1941 just as the United States was entering World War II. The mold for the 8' bronze statue had been sent to the New York foundry for the bronze casting just



Lincoln's birthday celebration at the Ewa Elementary School in 1979. The school's famous *Frontiersman* Lincoln statue is decorated with leis at the end of the program. Photograph courtesy of the *Star Bulletin*, Honolulu, Hawaii.

before all copper supplies were commandeered for the war effort in December 1941. Once the casting was completed, there was the problem of delivering *The Frontiersman* to Hawaii. The foundry was able to send it as far as the San Francisco port where it remained stranded for two years. Ships were unavailable for non-essential transportation during most of World War II, which delayed the installa-

tion and dedication of Fairbanks' first Lincoln work until February 12, 1944. At the dedication, and every year on Lincoln's birthday, the school children celebrate with a program that ends with covering the statue with leis. [See the back cover of this issue for more photos.] Its final location at the Ewa Plantation Elementary School was only 10 miles from Pearl Harbor.



Fairbanks creating a clay "sketch" while teaching children about sculpture.

The source of the inspiration for *The Frontiersman* was a schoolteacher from Hawaii. At her death in 1938, Katherine Burke, a retired elementary schoolteacher at the Ewa Plantation School, bequeathed \$8000 for a statue of Lincoln on the school grounds. She had begun her teaching career in Kansas, then Arizona and Nevada, followed by Alaska, and finally, the Territory of Hawaii, where she retired in 1929 after many years at the Ewa School. The executors of her estate contacted Avar Fairbanks to consider the commission.

An avid and dedicated teacher as well as an accomplished sculptor, Fairbanks was intrigued by Katherine Burke's interest in Lincoln as an inspiration to young people. He wrote and lectured frequently on the subject of formal fine art education and public art, in addition to his duties as professor of sculpture at the Universities of Oregon, Michigan, and Utah. His talks on sculpture were crowd-pleasing demonstrations for audiences ranging from school children to legislators considering funding for the arts. He would create small clay "sketches" in front of the group while he discussed the importance of formal art education, and his method of creating monumental size works.

The Frontiersman portrays a youthful Lincoln with his axe held in both hands,



Fairbanks working on the full size clay model for the New Salem *Resolute Lincoln*. The Leonard Volk life mask (above, left) and hands (right), the small scale model (right) and life-size bust (above, right) show the various stages of his creative process.

ready to use, representing the struggle to transform the frontier wilderness of early 19th century Indiana. In a radio interview in 1941, Fairbanks described his process for deciding on the form that his first heroic Lincoln work would take:

In considering the responsibility before me of doing a work worthy of the trust placed in me I thought of the hopes of the school teacher and her eager desires to inspire the students. I thought of the youthful minds of the students of the school and my respon-

sibility to them to characterize Abraham Lincoln truthfully.

To make him as a youth seemed to gain the attention of my thoughts. Many times I thought of the things of Lincoln's youth which stood out in my mind. He was strong and he could work well. He worked with a purpose and he cleared the fields and forests for new growth and new developments. As he developed strong in body he also was developing in strength of character and mind. He

had to cut his way through... he was a frontiersman!

Shortly thereafter I was called West to the funeral of my father. While still at his farm home, and in deep sorrow, for a bit of relaxation, I took an axe and went into a field to clear away some old trees and stumps. As I worked I thought of the Lincoln statue. Lincoln was a man of sorrows, and he was a man of hopes; and as a youth he had worked with an axe. And it was there that the inspiration of Lincoln as a youthful frontiersman with axe in hand, came to me. Realizing that I had found something worthwhile, I returned to Ann Arbor and set about making sketches of the idea, first on paper and then in small bits of clay... (Thomas Starr, *Lincoln Herald*, June 1944)

Fairbanks then began to construct clay models or sketches of his idea as he studied various Lincoln collections, including the Lincoln National Life Foundation (The Lincoln Museum) in Fort Wayne, and the University of Michigan's Albert H. Greenly Lincoln collection at the Clements Library, among other major Lincoln repositories. Correspondence between Louis A. Warren (the director of the Lincoln National Life Foundation) and Fairbanks began in the early 1940s during the Hawaii *Frontiersman* project, and the connection continued with all of Fairbanks' subsequent Lincoln pieces.

Wanting to accurately depict Lincoln's face and hands, Fairbanks used the Lincoln life mask and hands cast by Leonard Volk in 1860. Most Lincoln sculptors from 1860 to the present have made some use of either the 1860 or 1864 life masks. The photograph here shows Fairbanks with a plaster cast of the 1860 Volk life mask above and to the left, the hand casts to the right on the pedestal with the small scale model of his second monumental Lincoln work, *The Resolute Lincoln*, 1954. He later donated two of his resin casts of the life masks to The Lincoln Museum (letter R.G. McMurtry to A.T. Fairbanks, 1958).

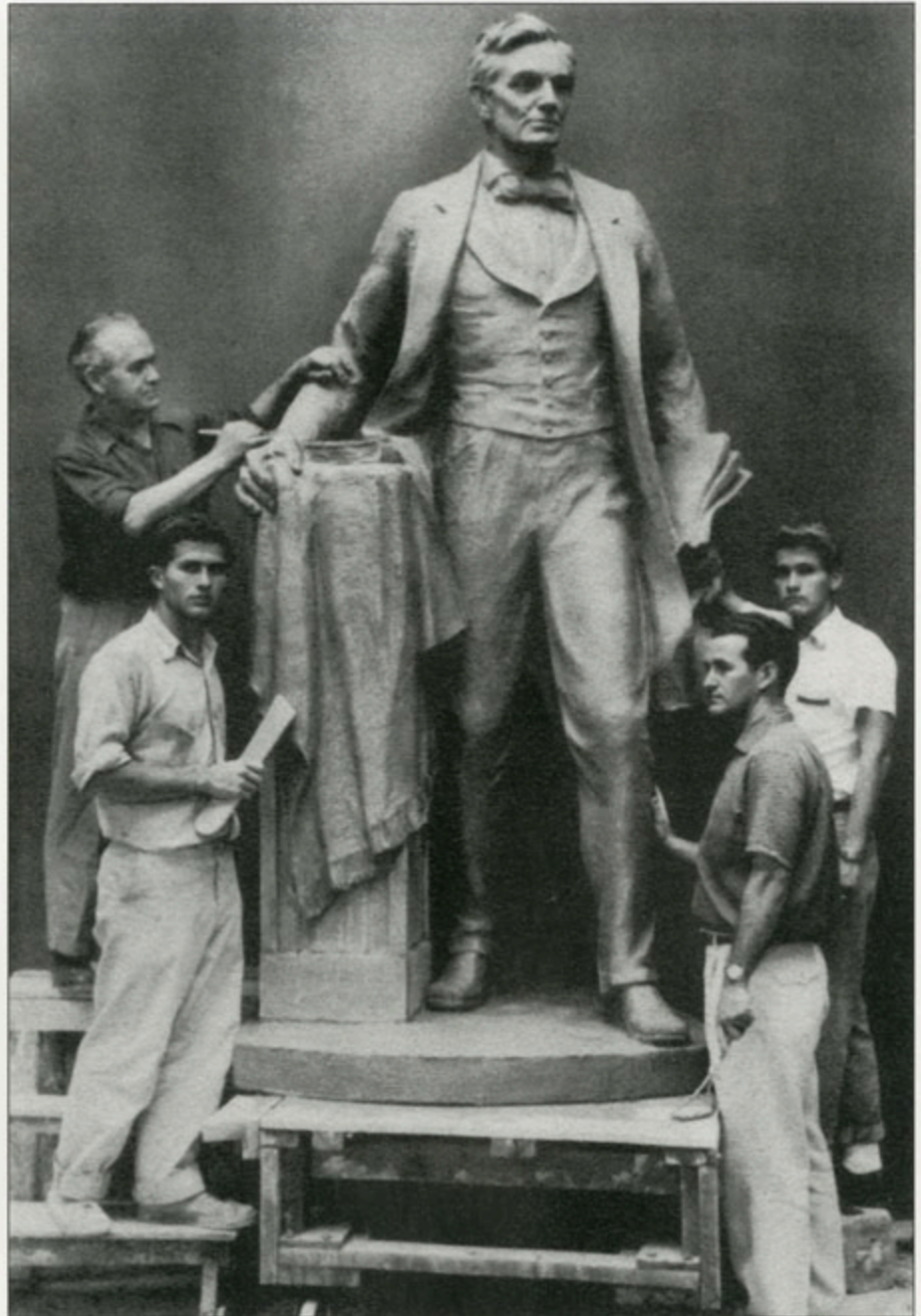
The commission and the funding for Fairbanks' second heroic Lincoln sculpture — located at New Salem, Illinois —



The Resolute Lincoln (1954, New Salem, IL). The clay model for the 9' heroic bronze commissioned by the National Society of the Sons of the Utah Pioneers.

came from the Society of the Sons of the Utah Pioneers. They determined that the town that Lincoln first settled in as an adult would be an appropriate location for their tribute to the ideal of "charity for all." Religious intolerance toward the early Mormon pioneers had forced them out of the Illinois frontier in the mid 19th century, and the Society wanted to recognize their hardship with a positive image.

Very similar to *The Frontiersman*, the New Salem Lincoln also presents him as a young man. He's aged by only a few years in the second monumental work, depicted in his early 20s, just after relocating from Indiana to Illinois. Lincoln lived in New Salem from July 1831 to April 15, 1837, where he began studying law in earnest, and first ran for office in the State legislature in 1832. In New Salem Lincoln worked as postmaster, surveyor, general store owner, and eventually settled on the law as his profession. To reflect the transition from the frontier labor to the law, Fairbanks depicts the still very young Lincoln holding a book as well as an axe. The attitude of Lincoln's body was also carefully considered, and was crafted by



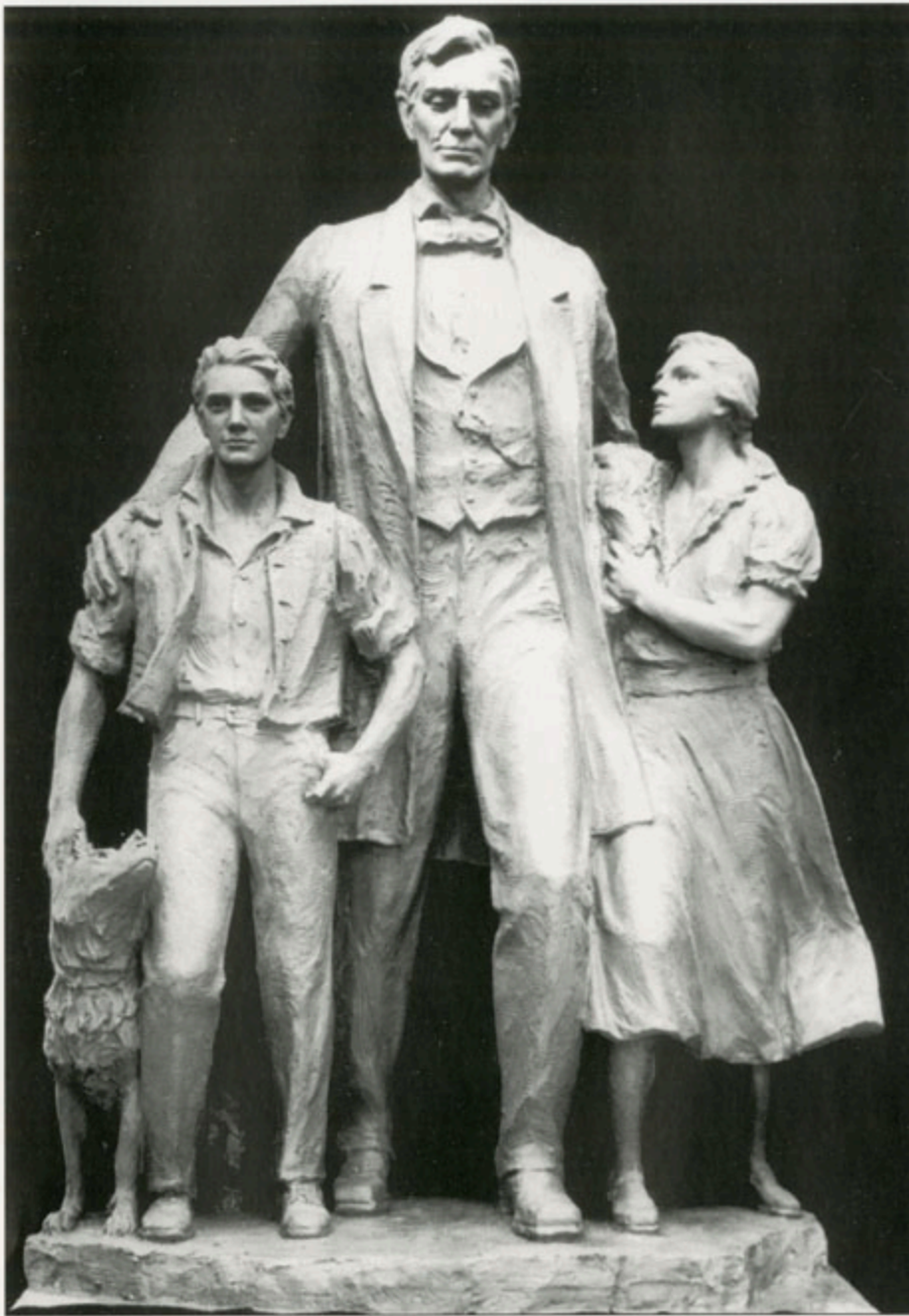
Avard Fairbanks working on *Chicago Lincoln*, shown with his sons David, Justin and Grant.

Fairbanks to suggest forward movement—Lincoln entering a new life with the beginning of his legal career. *The Frontiersman* appears to have taken a step and picked up a book to become *The Resolute Lincoln*, the title of the New Salem statue.

The book, according to Fairbanks and Warren's essays and correspondence on the subject, is intended to be William Blackstone's *Commentaries on the Laws of England*, a four-volume treatise — one of the first law books that Lincoln studied.

Evidence suggests that the first law book to which Lincoln had access was a copy of the *Revised Statutes of Indiana* — one he might well have been reading while still using his axe for the better part of the day. But Blackstone is acknowledged by many to be the most influential of his early law studies.

On June 21, 1954, Louis A. Warren, director of The Lincoln Museum from 1928–1956, was one of the main speakers at the sculpture's installation in New Salem. Fairbanks had corresponded with Warren, who discussed his research on



Lincoln the Friendly Neighbor (1959, Berwyn, IL). This was Fairbanks' final heroic size (13') bronze. The remainder of his large Lincoln works were done in marble.

the young frontiersman Lincoln with the sculptor. The title of Warren's address became the title of the sculpture: *The Resolute Lincoln*. His remarks were published as an issue of *Lincoln Lore* (#1316, June 28, 1954)

In a letter dated June 18, 1951, Mrs. Fairbanks wrote to Louis Warren about her husband's continuing interest in Lincoln: "...He has always wanted to carve a beautiful head of Lincoln and I can't think of anyone better to tell this to than you. You may know someone who

wants and needs something of Lincoln. He'd like to do another statue very much. His demonstrations always thrill the people and of course 'Lincoln is his favorite subject.'" She ends the letter with "Trusting that you will be able to help us in the matter of finding someone who needs something very beautiful and great of Lincoln, Mrs. A. Fairbanks."

Warren was indeed often in a position to recommend sculptors. His correspondents included a wide variety of corporations, institutions and individuals interested in

sponsoring or purchasing new Lincoln artwork. Soon after this letter was received, Warren was appointed to serve on the national Lincoln Sesquicentennial Commission — formed to advise on celebrations in commemoration of Lincoln's 150th birthday in 1959. One of the projects approved was a set of four marble busts of Lincoln. Fairbanks was awarded the job, and began work on *Lincoln the Youth*, *Lincoln the Frontiersman*, *Lincoln the Lawyer* and *Lincoln the President*. There were two sets created, one of which was presented to The Ford's Theatre in Washington D.C. on February 12, 1960.

In 1956, continuing his chronological depictions of Lincoln, another monumental bronze of *Lincoln the Lawyer* also called *The Chicago Lincoln* was installed in Chicago. This time, Fairbanks had based the piece on an illustration by Lloyd Ostendorf, an artist and Lincoln collector from Dayton, Ohio. Warren (and later, directors R. G. McMurtry and Mark Neely) enjoyed a close collecting relationship with him, and Warren could well have initiated the contact between Ostendorf and Fairbanks. All three — Warren, McMurtry and Ostendorf — attended the dedication in Chicago on Oct. 20, 1956.

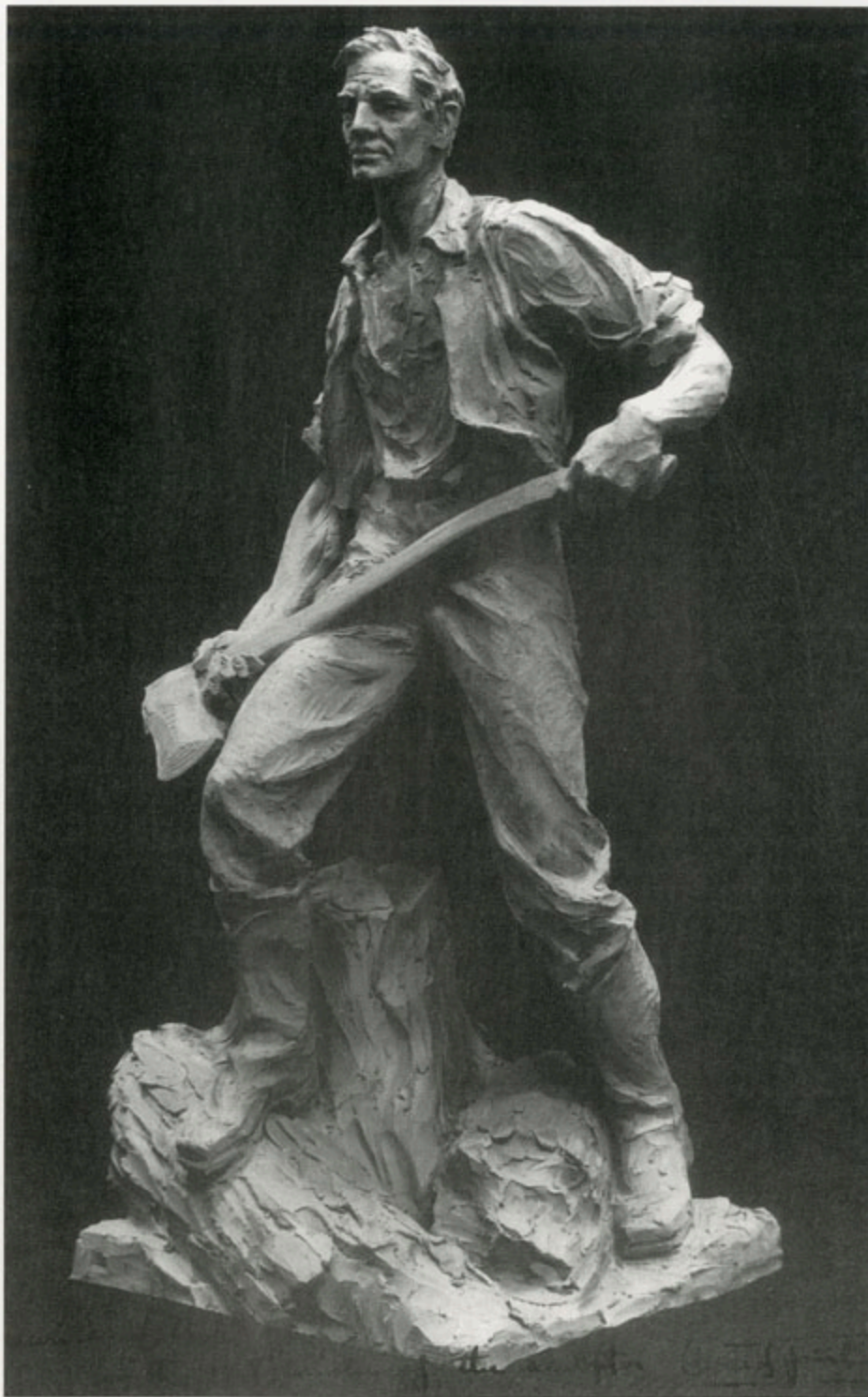
In addition to the work on the set of four marble busts in 1959, Fairbanks finished and delivered *Lincoln the Friendly Neighbor* — another monumental bronze statue — to Lincoln Federal Savings and Loan Bank in Berwyn, Illinois (near Chicago). The bank previously commissioned a colossal size (36" high) marble bust of Lincoln entitled *The Enduring Lincoln* for their lobby, which was completed and installed on April 13, 1958. The inscription on its base was its inspiration: "the struggle of today is not altogether for today — it is for a vast future also." (Annual message to Congress, December 3, 1861) Another commission arrived during the same period for two bronze bas-relief plaques of Lincoln and Stephen Douglas for Knox College in Galesburg, Illinois, to commemorate the 100th anniversary of the fifth Lincoln/ Douglas debate, held at that site on October 7, 1858.

Lincoln the Friendly Neighbor was the "first major statue of Lincoln to stand in a Chicago suburb and [was] the sixth in the

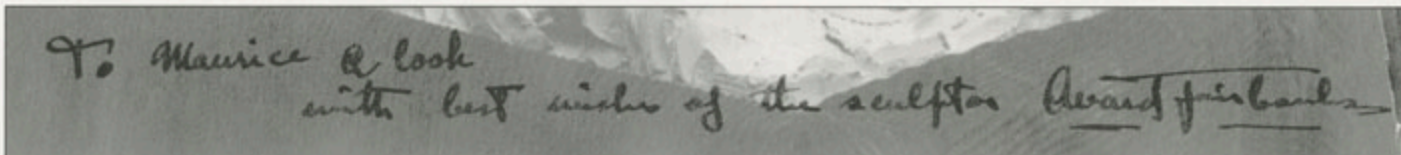
Chicago area. The inscription on the statue is a quotation from a letter by Abraham Lincoln to Joseph Gillespie, July 13, 1849, 'the better part of one's life consists of his friendships,' emphasizing our 16th President's warm interest in the life of the community, and especially in the children of the community." (Lincoln Federal Savings and Loan brochure, c1959). Fairbanks prepared a clay sketch of his interpretation of the Lincoln quote, which was provided by the bank, and the design was approved. The dedication ceremony for the 13-foot statue took place on July 4, 1959 — another of the many sesquicentennial celebrations of Lincoln's birth.

Ralph Newman, Chicago area Lincoln scholar, collector and owner of the Abraham Lincoln Book Shop, had recommended Fairbanks to Frank Kinst, the president of Lincoln Federal. Newman served as historical consultant to Lincoln Federal, and directed their exhibits of Lincoln documents and advised them on their public affairs programming. Newman and Louis Warren corresponded and consulted frequently on Lincoln collecting and various projects, and Newman also served on the Lincoln Sesquicentennial Commission. Warren attended the dedication, and wrote to congratulate Fairbanks on his work. The Lincoln figure is very similar to his *Chicago Lincoln*, which was researched using the Lincoln Life Foundation's collection in addition to Ostendorf's sketch.

Fairbanks received *Lincoln Lore* regularly and continued his correspondence with Warren and later, McMurtry and Neely. In 1991, Fairbanks' son Eugene donated a substantial collection of photographs, programs, clippings and correspondence related to his father's work to The Lincoln Museum (from which most of the photographs in this issue are taken). His father's continuing interest in the "making of Lincoln" and in researching various aspects of him as an artistic subject led to a long relationship with The Lincoln Museum.



A bronze cast of the 32" high model for *The Frontiersman*, and a life-size bronze casting of the bust portion (now in the Museum's permanent exhibit), were both acquired in 1944. This photograph of the clay model before casting was signed by the artist to Maurice A. Cook in 1944 (shown in the enhanced detail below). Mr. Cook worked with Louis Warren at the Lincoln National Life Foundation, and is a Lincoln Museum volunteer and current member.





Charcoal drawing, *Lincoln at Gettysburg* by M. Leone Bracker, 1934. (TLM #4372)

November 19, 1863

Gettysburg, Pennsylvania

Four score and seven years ago our fathers brought forth on this continent, a new nation, conceived in Liberty, and dedicated to the proposition that all men are created equal.

Now we are engaged in a great civil war, testing whether that nation, or any nation so conceived and so dedicated, can long endure. We are met on a great battle-field of that war. We have come to dedicate a portion of that field, as a final resting place for those who here gave their lives that that nation might live. It is altogether fitting and proper that we should do this.

But, in a larger sense, we can not dedicate — we can not consecrate — we can not hallow — this ground. The brave men, living and dead, who struggled here, have consecrated it, far above our poor power to add or detract. The world will little note, nor long remember what we say here, but it can never forget what they did here. It is for us the living, rather, to be dedicated here to the unfinished work which they who fought here have thus far so nobly advanced. It is rather for us to be here dedicated to the great task remaining before us — that from these honored dead we take increased devotion to that cause for which they gave the last full measure of devotion — that we here highly resolve that these dead shall not have died in vain — that this nation, under God, shall have a new birth of freedom — and that government of the people, by the people, for the people, shall not perish from the earth.

In recognition of The Lincoln Museum's 75th Anniversary in 2003 (1928–2003) and *Lincoln Lore's* 75th in 2004, we will periodically re-print articles from past *Lincoln Lore's*. The first reprint is the following article from 1950.



L. Prang and Company after Thure de Thulstrup, *Battle of Gettysburg*, ca. 1887. (TLM #4472)

Fourscore and Seven Years Ago

Lincoln Lore #1128, November 20, 1950

Dr. Louis A. Warren, Editor

The unique terminology used by Abraham Lincoln in the initial words of the Gettysburg Address, in which he refers to the birth of the nation as having occurred "fourscore and seven years ago," has just been given a new emphasis by the fact that it is just eighty-seven years ago this last November 19 that Lincoln used the expression.

Paul M. Angle, director of the Chicago Historical Society, should be complimented for making the anniversary of the Gettysburg Address this year a memorable one. He conceived the idea of bringing together in the rooms of the society all five holograph copies of the oration. This is the first time all the known originals have been assembled in one place. They were unveiled at a special opening ceremony held on the afternoon of Sunday, November 19, at which time Hon. Adlai E. Stevenson, governor of Illinois, and Hon. Martin H. Kennelly, mayor of Chicago, made appropriate speeches.

The care with which the exhibit was arranged, allowing both sides of the manuscripts to be visible, made possible a comparative study of the documents. The trustees of the Chicago Historical Society sent special invitations to a number of prominent citizens to be present and the general public was invited to view the exhibit and enjoy the program. While the chronological sequence of the last three copies of the address is well established there is much division of opinion about the identity of the copy which Lincoln held in his hand while delivering the speech. The limited space available in *Lincoln Lore* will not allow a discussion of this controversial subject in these columns, so the numerical citations used on the exhibits are retained and the descriptive sentences, in part, which appeared under the first two manuscripts will be presented.

First Draft: Twenty-Nine Lines

"Written in Washington ten days or two weeks before the dedication ceremonies. The fact that the conclusion is in pencil may indicate that Lincoln worked on the draft at two different times."

John Nicolay, private secretary of the President, prepared an article on "Lincoln's Gettysburg Address" for the February 4, 1894 issue of *Century Magazine* in which his conclusions differ from the above statement. He reproduced a facsimile of the original draft and commented that Lincoln during his speech "held in his hand the manuscript first draft of his address which he had finished only a short time before." This was originally known as the Nicolay copy of the address. James Grant Wilson writing for the April 24, 1913 issue of *The Independent* in referring to this same copy stated that "It was long in possession of his (Lincoln's) secretary and biographer, John G. Nicolay, to whom it was presented by the President, but since his death has unfortunately disappeared, and nothing is now known of it." However this copy turned up in the papers of John Hay and it was presented to the Library of Congress by his children.

Second Draft: Thirty-Three Lines

"Written at Gettysburg on the morning of November 19, 1863. This is the copy that Lincoln held while he spoke."

The editor of *Lincoln Lore* was interested in noting that this copy was immaculate as far as condition is concerned, apparently never having been folded or carried in anyone's pocket. There are nine corrections in the text implying that it had been a working copy. In *The Independent* article by Mr. Wilson he stated with reference to this copy: "It is believed to be the one its author intended to take with him to Gettysburg, but which in some way was overlooked or forgotten and later, on his return to Washington was presented to Col. John Hay and now in possession of his family." This copy also was presented to the Library of Congress by the heirs of John Hay.

Third Draft: Thirty-One Lines

Edward Everett, who was the principal speaker at Gettysburg, wrote to Lincoln in January 1864 requesting a copy of the President's few remarks to bind with his own lengthy oration for presentation to the Metropolitan Sanitary Fair at New York. Lincoln complied with the request and the copies bound together, which were sent to one of the sponsors, Mrs. Hamilton Fish, sold for \$1,000. Hon. Henry W. Keyes claimed that the purchaser was an uncle of his whom he does not name. Inasmuch as his mother's maiden name was Pierce and in 1875 Mrs. Carlos Pierce of Boston was in possession of the manuscripts, it appears as if Carlos Pierce may have been the uncle who made the purchase. Thomas A. Madigan in 1930 acquired the manuscripts from the Keyes family. In 1935 Mr. Madigan through the solicitation of Charles B. Pike loaned the address to be exhibited at the Chicago Historical Society of which Mr. Pike, who died in 1941, was President. The address was acquired by a Chicago collector who died previous to 1943 and in 1944 the manuscripts were purchased by the school children of Illinois with the aid of Marshall Field. The Illinois State Historical Library is the custodian of these valuable acquisitions.

Fourth Draft: Thirty-One Lines

George Bancroft, the historian, wrote to Lincoln in the spring of 1864 for a copy of the Gettysburg Address which might be used in

a collection of writings to be lithographed and then sold at the Maryland Soldiers' and Sailors' Fair to be held in Baltimore. When the copy arrived, with no caption or signature, it was found to be unsuitable for the lithographer's use. After receiving from Mr. Lincoln a second draft of the address Mr. Bancroft kept the former copy for himself and this has become known as the First Bancroft Copy. This draft remained in possession of the heirs of George Bancroft and it was also acquired by Thomas A. Madigan and recently sold to Mrs. Nicholas H. Noyes of Indianapolis, who presented it to Cornell University.

Fifth Draft: Thirty-Seven Lines

The second copy prepared for Mr. Bancroft by the President found its way into the hands of Col. Alexander Bliss who, with J.P. Kennedy issued and had charge of the sale at the Baltimore Fair, of the lithograph book called *Autograph Leaves of Our Country's Authors*. This publication contained a facsimile copy of Lincoln's final draft of the address. While some of the books were sold, the original manuscripts did not find ready purchasers and Col. Bliss retained the second copy Mr. Lincoln had sent to Bancroft. This copy remained in the Bliss family at Baltimore until sold by the heirs of Dr. William J.A. Bliss through the Parke-Bernet Galleries. At an auction sale held on April 27, 1949, Oscar B. Cintas of Havana, Cuba, purchased the draft for \$54,000. It is by far the most valuable of the five drafts, for in 1909 it was designated by the War Department as the "standard version," and it now hangs in the Lincoln Room of the White House.

Editor's notes 2002: An examination of the drafts shows a few minor differences in text. Commas and capitals are sometimes added or subtracted. Perhaps the punctuation reflects style of delivery, rather than a change of text. Different articles are sometimes used ("as a final resting place"; "as the final resting place"). Some texts use "dedication of a portion of it," others "a portion of that field."

Examples of phrasing changes can be seen in "who died here"; "who have given their lives"; "who here gave their lives." "It is altogether fitting and proper that we should do this" resonates with an audience more than "This we may, in all propriety do." Some texts use "can not" and others "cannot." Lincoln evidently struggled with the difference between "who struggled here have hallowed it" as opposed to "who struggled here have consecrated it" and whether or not to add "poor" to "far above our power." He also appears to have different thoughts about the "It is for us the living" statement, in that he changed the position of the words and, in one draft referred to the "great work" and in two others to the "unfinished work." It is also interesting to note that two drafts contain the words "under God" and one does not.

For further reading on the differences in drafts, Louis Warren printed a line-by-line comparison of three draft copies in Lincoln Lore (November 13, 1933, #240).

For current research on the topic, see Garry Wills, Lincoln at Gettysburg (New York: Simon and Schuster, 1992).

At The Lincoln Museum

Author Lecture

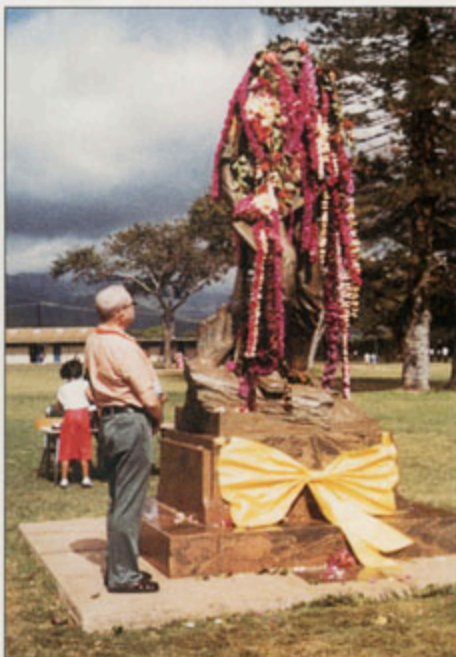
Edward Ball, Author of *Slaves in the Family*

Saturday, January 25, 2003 2:00 p.m.

Museum Auditorium

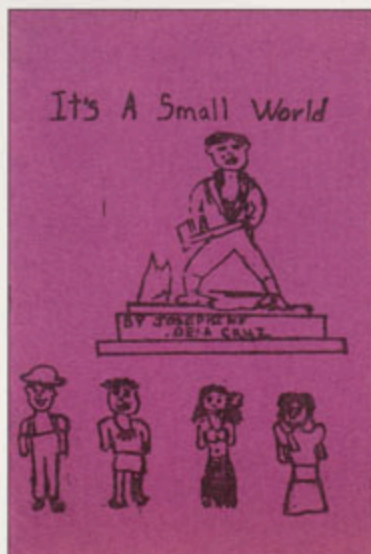
Edward Ball is the best-selling author of *Slaves in the Family*, the story of his research into his family's history, finding not only slave owners but also slave descendants. Admission is \$8 (\$10 for non-members). Call (260) 455-6087 or e-mail to LJones@LNC.com.

From inside...



Fairbanks first heroic size (8') *Lincoln the Frontiersman* (completed in 1941, installed in 1944, Ewa, Hawaii). Shown before (above left) and after (above right) in 1979 decorated with leis by school children on Lincoln's birthday.

The Lincoln's Birthday Program at the Ewa Elementary School, Ewa, Hawaii.



Check Some of Our Suggested Websites.

The Lincoln Museum
www.TheLincolnMuseum.org
Features tour and exhibit information, events, store, and links.

Abraham Lincoln Online
showcase.netins.net/web/creative/lincoln.html
Lists a wealth of Lincoln sources. Click on "Students" for a list of education links.

Abraham Lincoln Presidential Library and Museum
www.alincoln-library.com/Apps/default.asp
Offers helpful pages for students and teachers, including Lincoln curriculum materials from the Illinois History Teacher.

American Memory from the Library of Congress
memory.loc.gov/
Features online primary sources from the library's collections and curriculum guides for teachers. Search for "Abraham Lincoln" to find items related to Lincoln.

Digital Classroom from the National Archives and Records Administration (NARA)
www.archives.gov/digital_classroom/index.html
Offers resources for teaching with documents.

Our Documents from NARA
www.ourdocuments.gov/
Lists 100 milestone documents and teacher resources. Several Lincoln documents will be online soon.

Emancipation Proclamation at NARA
www.archives.gov/exhibit_hall/featured_documents/emancipation_proclamation/
Includes digital images of the Emancipation Proclamation and the Preliminary Emancipation Proclamation and an essay by historian John Hope Franklin.