

# Lincoln Lore

The Bulletin of THE LINCOLN MUSEUM

# LINCOLN'S



# LEGACY

THE LINCOLN MUSEUM  
75TH ANNIVERSARY  
EXHIBITION

1928-2003

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## Lincoln Lore

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### THE LINCOLN MUSEUM

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

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THE  
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The Life and Legacy of Abraham Lincoln



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# Lincoln's Legacy: The Lincoln Museum 1928–2003

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

2003 marks the 75th anniversary of The Lincoln Museum. Through its development — four different names and four successively larger state-of-the-art locations — the mission of the Museum remained the same: to preserve and interpret the legacy of Abraham Lincoln. Over the past seven decades the Museum has also contributed to Lincoln's legacy through original research, scholarship, and educational outreach. The collections have offered scholars and the public a rich resource for the inexhaustible questions regarding Abraham Lincoln, his family and his era. Each generation has needed to reinvent Lincoln for itself, to place his contributions in a new context. New research and collecting efforts reveal more information to be integrated with what was understood (or conjectured) by earlier generations.

In 1928, the Lincoln National Life Insurance Company established the Abraham Lincoln Historical Research Foundation. Several executives were avid Lincoln collectors, and in 1905 had named their company after Lincoln. Then executive secretary, later president, Arthur Hall contacted Lincoln's son Robert Todd Lincoln for permission to use an image of his father on the company letterhead. Robert's gracious reply dated August 3, 1905:

*"...I find no objection whatever to the use of a portrait of my father upon the letterhead of such a life insurance company named after him as you describe; and I take pleasure in enclosing you, for that purpose, what I regard as a very good photograph of him."*

On the cover: Designed by Martin/Williams Advertising, the design and fonts for The Lincoln Museum's 75th Anniversary Celebration logo resemble banners and broadsides used in Lincoln's presidential campaigns. The profile of Lincoln used in the upper left corner of the flag is copied from the Joseph Pickett bas-relief bronze plaque that is displayed in The Lincoln Museum.



Louis Austin Warren (1885-1983)  
Founding director of The Lincoln Museum, 1928. TLM #2836

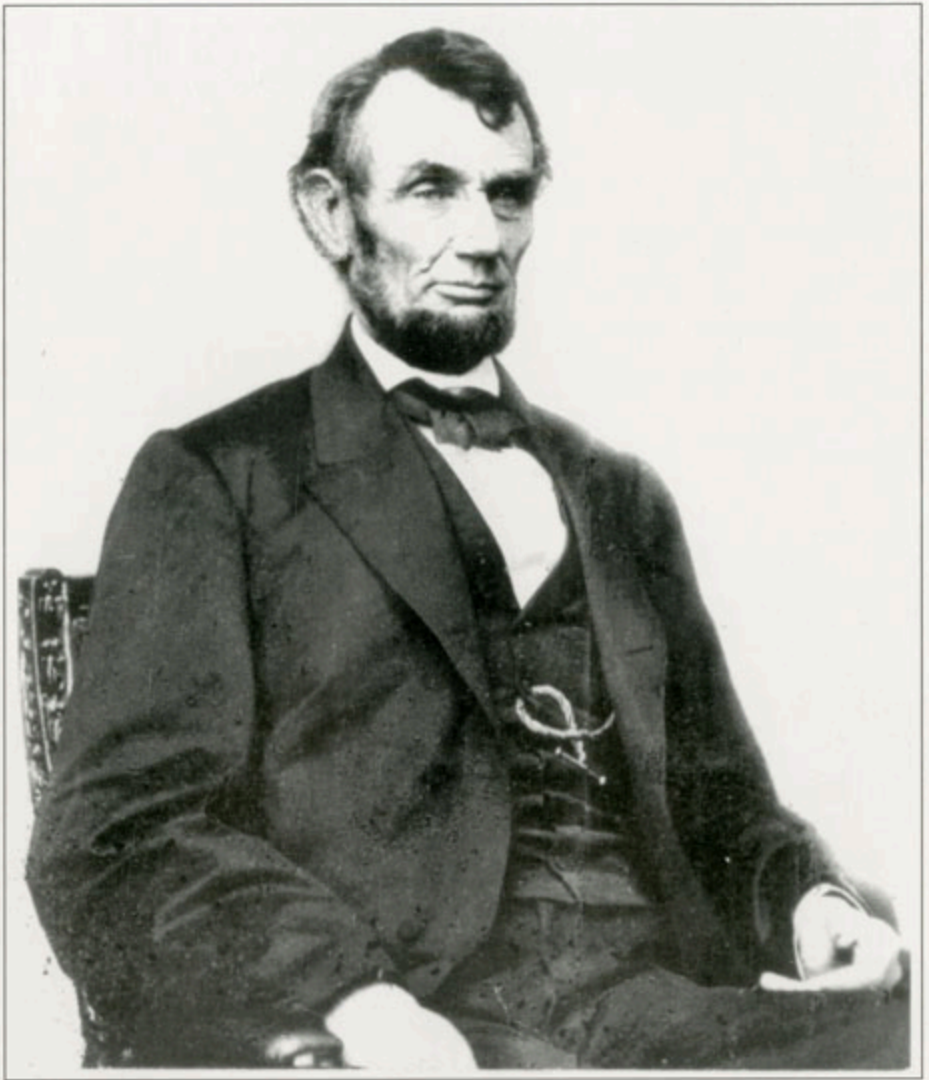
To direct the new Foundation, and to establish a framework for its mission, Hall brought Lincoln scholar Louis A. Warren to Fort Wayne. He met Warren while working with the Indiana Lincoln Memorial Highway committee in Indianapolis. Already a recognized authority on Lincoln's ancestry and childhood in Indiana (his book on the subject was published in 1926), Warren brought his collection of information gleaned from over a decade of intensive genealogical research — the Helm-Haycraft and Hanks-Hitchcock collections. In addition, the company executives (principally Arthur Hall and Franklin Mead) donated their accumulations of Lincoln artifacts — forming the largest private Lincoln collection — and another chapter of Lincoln's legacy opened. At the dedication



February 11, 1931, Arthur Hall, president of Lincoln Life Insurance Company, stated that "No motive of commercialism or profit entered into our plans to assemble this wealth of Lincolniana — We seek merely to provide the means and the channel through which there may continue to flow an ever increasing volume of information concerning Lincoln, especially to the youth of our land, that they may be influenced to think and to live as Lincoln did — 'with malice toward none and charity for all.'"

The Lincoln Museum has continued to be an active part of the legacy of Abraham Lincoln since 1928. Its initial organizational framework — a director with a few assistants as part of the Lincoln National Life Insurance Company — remained basically the same until 1993. The mission and objectives have been constant through the present form of the Museum. The organizational changes in the early to mid 1990s were largely a function of the success and importance of that mission. Its first six decades were the purview of three men: Louis Austin Warren (1928–56), Robert Gerald McMurtry (1956–72), and Mark E. Neely, Jr. (1972–92). Joan L. Flinspach followed in 1993 as the director with a mandate to build a new facility, to make the Museum more available to the public by increasing exhibitry and public programming, and to usher the Museum into its administrative independence from the Corporation. The Lincoln National Corporation pursued, as they had in the past, a conscientious, responsive, and state-of-the-art organization to continue their commitment to Lincoln's legacy. One of the Company's early advertising campaigns coined the slogan, "Its Name Indicates Its Character," which summarizes the motivation (personal and commercial) of the leaders of the Lincoln National Corporation in the establishment and continuing support of The Lincoln Museum.

In 2000, the Museum became an independent non-profit organization (IRS 501(c)(3), part of the Lincoln Financial Group Foundation, Inc.). The Friends of The Lincoln Museum, formed in April 2000, now raises funds beyond the basic operating monies contributed by the Lincoln Financial Group Foundation, Inc. — still the main support of the Museum. The mission of the Museum has remained the same; its imple-

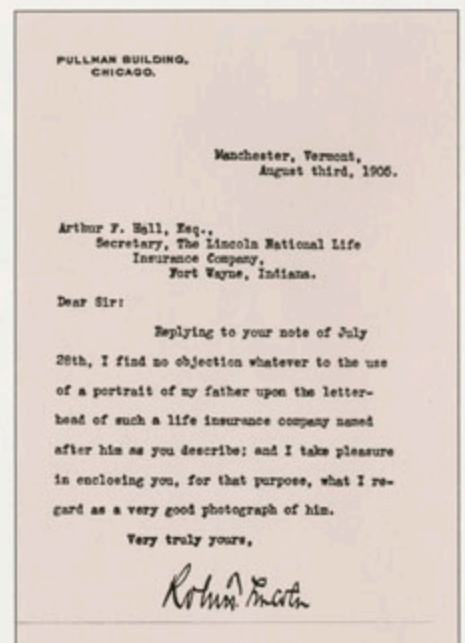


Above: In 1905, Lincoln's eldest son Robert sent this cabinet card photograph to Arthur Hall (then secretary, later President of Lincoln National Life Insurance Co.). Hall had requested permission to use an image of Lincoln on the company's letterhead. TLM #O-92

mentation has changed to accommodate the needs of the public, and the developments in Lincoln collecting and scholarship.

Lincoln collecting through at least the mid 1950s was very affordable. Individuals could amass large, exhaustive collections of rare books, pamphlets, and artifacts related to Lincoln. The early Lincoln collecting community was a relatively small fraternity of these private collectors and several public and private institutions who were able to purchase entire collections from estates or from retiring fellow collectors. Much "horse trading" and informal connections with various dealers and rare bookshops were the keys to finding the

Right: Robert Todd Lincoln's letter to Arthur Hall, August 3, 1905.







The first of the four locations of The Lincoln Museum c. 1932, the fourth floor of the Harrison Street Lincoln National Life Insurance Co. headquarters. Louis Warren standing in the foreground. R. Gerald McMurtry — then working as Warren's assistant — is leaning on a museum case in the background. The two women are not identified. TLM #2867



Louis Warren c. 1950 using the extensive files (that we have continued cumulating) on every aspect of Lincoln. TLM #2847

“good stuff.” Lincolnia is the term used by the Lincoln collectors since 1865 to describe published material of all kinds — speeches, pamphlets, and also the large quantity of ephemera such as broadsides and artifacts written by or directly related to Lincoln and his immediate family. It had initially included even newspapers and prints, but was gradually more narrowly defined to eliminate these two categories because of the enormous quantity of materials and the need to publish descriptive annotations of individual items.

The early collectors eventually agreed upon nine characteristics that identified a work or publication as Lincolnia, including counting the number of pages directly related to Lincoln, according to the forward to Jay Monaghan's 1943 work *Collections of the Illinois State Historical Library, Bibliographical Series vol. IV & V, Lincoln Bibliography 1839-1939*.

Collector Daniel Fish had compiled the first comprehensive bibliography in 1906 — organizing all known Lincolnia chronologi-





R. Gerald McMurtry (left) with Louis A. Warren (right) c. 1956 in the Museum. The seated Lincoln bronze sculpture behind them is by Charles Keck (1875-1951). TLM #2866

cally with a numbering system used as communication shorthand by collectors and dealers. Fish, with other collectors, had first formally defined and clarified the definition of Lincolniana in the early 1900s. Other collectors (among them Oakleaf, Starr, Oldroyd, Boyd, and the first, Spencer, in 1865) also developed bibliographies based on their collections, but it is Monaghan's work based on the Illinois Historical Society collection which is the most often cited, since it covers all Lincolniana (3,958 items) through 1939. He worked closely with Warren for over a month using the collections at The Lincoln Museum as well as many other large collections. Dealer and many auction catalogs today list the Monaghan number in their descriptions, still a valuable communication tool within the Lincoln community.

The systemization and organization used by the collectors formed a basis for communication and identification that continues today. Organization of Lincoln images was based initially on the famous Frederick Hill Meserve collection of Lincoln photographs — the core of which are the negatives of his many photographs of Lincoln from the Mathew Brady studios in Washington, D.C. and New York — over 50 of the 120 known photographs of Lincoln. Collectors (and The Lincoln Museum) used Meserve's numbering system for the photographs — all known photographs numbered in chronological order — as the basis for efficiently and precisely identifying the many Lincoln photographic prints and also for the thousands of 19<sup>th</sup>, 20<sup>th</sup> and now 21<sup>st</sup> century published prints and engravings. In 1963, Charles Hamilton

and collector Lloyd Ostendorf published *Lincoln in Photographs: An Album of Every Known Pose*, listing both the earlier numbers Meserve had assigned and his own numbering system. Here, as in almost all of the Lincolniana bibliographies, the photographs are numbered in chronological order. Additional images had been discovered in the preceding decades, and there were corrections to be made in the dates and identity or location of photographers based on newly discovered sources. As with Monaghan, collectors and dealers use Ostendorf numbers as an efficient shorthand for identifying Lincoln images.

The Museum's founding motivation was to provide professional, objective information on the life of Abraham Lincoln. Louis Warren's work on Lincoln's ancestry and childhood based on public records and contemporary documents was a watershed in Lincoln scholarship, and is still considered to be the best work on Lincoln's ancestry. His thorough documentary study offered objectivity in an area where speculation, assumption and biases had dominated historical interpretation. To find a real, objective Lincoln, separate from the emotional (and commercial) interest in relics, mementoes, and sentimental reminiscences that began with the shock of the assassination, was Warren's goal and continues to be the focus at The Lincoln Museum today. Through the early 20<sup>th</sup> century, historians relied on the personal accounts of those who knew Lincoln. His law partner, William Herndon, and his young secretaries, John Hay and John Nicolay, wrote exhaustive accounts of their memories of Lincoln. As with all diaries and personal reminiscences, the facts cited need to be verified in other sources in order to compensate for the vagaries of memory and personal prejudices and agendas. As the information became more removed (most accounts were written after 1876) and as those who knew Lincoln personally died, the next generation, including Warren, began looking for more objective and impersonal evidence to support the personal accounts left from the previous generation.

In the first 10 years of the Foundation's existence, Dr. Warren produced a weekly *Lincoln Lore* issue, and he spoke on a





Outer lobby and display area of the Museum at the opening of the new location on the first floor of the Lincoln National Life Insurance Co. headquarters at 1301 S. Harrison Street — October 8, 1960. TLM #1766

## THE LINCOLN CULT

Many millions of Americans still actively love our 16th president—Abraham Lincoln—and follow him eagerly through fact and legend.

This week in *The Saturday Evening Post* you will read about a leader of the "Lincoln cult," a man who knows more about Lincoln than Mary Todd ever did! He's Dr. R. Gerald McMurtry, director of the foundation sponsored by The Lincoln National Life Insurance Company in Fort Wayne, Ind.

He'll tell you how to bake Lincoln's favorite cake and how to start your own hobby of Lincoln studies.

Be sure to read  
**"THE LINCOLN CULT"**  
 this week in  
*On Sale February 12*



Advertisement for a major article on McMurtry and The Lincoln Museum in the February 17, 1957, issue of the *Saturday Evening Post*. According to McMurtry, the national publicity led to many significant donations to the collection. TLM #2672

variety of these Lincoln subjects before more than 1,000 groups across the country as a one-man speakers bureau. These groups ranged from university convocations to church congregations. Students of all ages, civic and governmental groups, fraternal organizations and military organizations were addressed on subjects from "Factors Contributing to Lincoln's Legal Career" to "The Woman Who Influenced Lincoln Most."

During this period, Warren also aggressively pursued new acquisitions, persuasively and passionately advocating for funds from the Lincoln Life Insurance Company executives. In 1929, he managed to acquire the funds from the Life Insurance Company executives to acquire the Lincolniana collection compiled by Albert



Griffith. The Griffith materials complemented the extensive Daniel Fish collection, which had been purchased and donated by company executive Arthur Hall with the rest of his Lincoln materials. Another major collection that the stock market crash and Depression threatened was the Dicke collection of 800 rare prints and engravings that became available in 1931, but Warren was unable to persuade Lincoln Life to make that investment in the Foundation collection. His arguments to the company were creative. In one of his memoranda on the subject he argued that "a collection of 800 rare Lincoln prints easily associated with the company name and available for exhibit in private homes, schools, churches, clubs, convention halls and art museums, can be purchased for \$6000 — \$1000 less than the cost of a page in the *Saturday Evening Post*. ...The original cost of \$6000...can be converted into cash upon order. Passing time increases the price of old prints so that the accumulative values resulting should easily take care of the interest money on the investment. Theoretically this type of advertising costs nothing." Warren was finally able to purchase the print collection in the summer of 1931 by selling the duplicates from the collection which had been acquired to that point. He used this method, taking full advantage of the duplication of items between the Griffith and Fish collections, to keep the Museum's collection growing during the next several years.

Warren's own collection of copies of Lincoln ancestry documents formed another significant portion of the growing Foundation collection. His painstaking work in county courthouses throughout Virginia and Kentucky unearthed critical official documents — birth, death, and marriage certificates, as well as wills and tax records — finally establishing a clearer picture of Lincoln's ancestry. There were conflicting accounts based on second and third-hand reminiscences of Lincoln's mother Nancy Hanks being illegitimate, born in Virginia, Pennsylvania, and North Carolina. Wanting to move the study of Lincoln from the realm of reminiscence and sentimentality to more objective study, Warren pursued the accounts produced by the official records and accounts contemporary with Nancy's birth in 1784.



The new and expanded home of the Museum at its opening in October 1960.  
TLM #1780

In 1932, Warren hired a young student assistant, Robert Gerald McMurtry. An enthusiastic collector, McMurtry had focused on Native American artifacts, but being from the area of Kentucky near Lincoln's birthplace, his passion for Lincoln collecting seemed only natural. Warren had also lived most of his life in Hardin County, Kentucky, as a journalist and then a Methodist minister. McMurtry's training period with Warren ended by economic necessity in the midst of the Depression. Newly married, McMurtry chose to join the family business (as an insurance salesman) in Kentucky to make ends meet for his growing family. He continued to collect Lincolniana, however, and stayed in close contact with Warren. Through Warren, he had been introduced to the administration at Lincoln Memorial University in Harrogate, Tennessee. When they were ready to establish their Lincoln museum, they hired McMurtry as director in 1937. In his brief autobiography *My Lifelong Pursuit of Lincoln* published by The Lincoln Museum in 1981, McMurtry discussed in detail the attitudes toward and methods of acquiring Lincoln-related materials. The relatively low prices allowed collecting on a scale that has not been practicable since the 1960s.

McMurtry attributed his success in building the collection at Lincoln Memorial University to this slowly closing window of opportunity.

Collectors and their estates no longer found buyers for their materials as a whole. The market value had risen to such a degree that they were sold at auction or to private buyers and dealers in smaller groups or as individual pieces, a practice that continues today. This effectively dispersed Lincolniana among a much wider collecting population instead of the small fraternity of major collectors.

The institutional collections continue to acquire materials today, but at a much slower, steadier pace. Building one of the major institutional collections such as that at the Library of Congress (the largest collection) or The Lincoln Museum's collection would no longer be possible with the resources available — especially not in the dramatically short time frames that the early collections were built, as noted in McMurtry's entertaining autobiography, *My Lifelong Pursuit of Lincoln*, in 1981: "Today the building of an inclusive institutional collection would be almost an impossible undertaking." (p. 32). He was referring to





The first three directors of the Museum together c. 1973: (left to right) Mark E. Neely (director from 1973-1992), Louis Austin Warren (director from 1928-1956) and R. Gerald McMurry (director from 1956-1973). TLM #2368



The new and expanded permanent exhibit in 1978, with more than 50 large cases filled with the steadily growing collection of artifacts and images, it was the first of the exhibits that included interactive visitor components. The Museum's fourth location at 1300 S. Clinton Street (an expansion of the Lincoln National Life Insurance Co. headquarters) opened on the 50th anniversary of the Museum. TLM #2334

building the collection from 1937 through 1955 at Lincoln Memorial University, but Warren would certainly have noticed the same effect at The Lincoln Museum in Fort Wayne.

McMurtry's tenure at the Abraham Lincoln Museum at Lincoln Memorial University produced many Lincoln articles, several books and, in 1947, he was promoted from associate editor to editor of their quarterly journal *The Lincoln Herald*. Warren and McMurry were both included in one of the most significant (although relatively anticlimactic) Lincoln events: the much-anticipated opening of the Lincoln collection at the Library of Congress in 1947. Donated to the Library by Robert Todd Lincoln with the stipulation that it not be opened until 21 years after his death, scholars eagerly awaited dramatic, new information on Lincoln. Several major Lincoln scholars, including Warren and McMurry, were invited to the opening to be among the first to view the documents. When Warren began to think about retire-

ment in the mid 1950s, he recommended McMurry as his replacement, and in 1956 McMurry accepted Lincoln Life's offer as director of The Lincoln Library and Museum. Warren continued to be quite active in the Lincoln field, and worked with McMurry on several projects.

Both men were also appointed to the national Abraham Lincoln Sesquicentennial Commission, which organized in 1957 to plan appropriate celebrations and commemorations of the 150<sup>th</sup> anniversary of Lincoln's birth. One of these was the recommendation that the Lincoln penny be changed to reflect the continuing importance of Lincoln in American memory. McMurry made the proposal to Congress that the reverse side of the penny be changed from the "wheat back" to an image of the Lincoln Memorial in Washington, D.C. This was accepted, and in 1959 the new penny was issued. An enthusiastic speaker and prolific author, McMurry also took on the task of an extended speaking tour throughout Asia on a grant from the Sesquicentennial Commission. He continued Warren's speaking tours in February each year, a tradition that remained at the Museum through the early 1990s. In addition to speaking in person, McMurry and Warren were both interviewed on various radio programs. McMurry appeared on the Arthur Godfrey Show twice, in 1963 and again in 1968. Due to McMurry's success in expanding the collection by acquiring many significant artifacts — Lincoln documents and artifacts, books, numismatics (coins and medals) and philately (stamps) — the Museum required new exhibit space. A new home was made for the Museum on the first floor of the Lincoln Life Insurance Co. headquarters building on Harrison Street (moving down from the fourth floor). The new facility opened on Lincoln's birthday in 1960 with more cases and bookshelves, new study carrels, and microfilm readers for researchers.

In 1972, in preparation for his retirement, McMurry hired scholar Mark E. Neely, Jr. as his eventual replacement. He introduced Neely as the new editor of *Lincoln Lore* in the February 1973 issue (#1620) describing his background and recent Ph.D. in History from Yale University. Neely immersed himself in the Museum



collection during that year with McMurtry. He also established what would be a long-term collaborative relationship with McMurtry and Warren, who both remained in Fort Wayne after retirement from the Museum. Neely's tenure as director and scholar brought new emphases, but the organization remained much the same as it had been under Warren and McMurtry.

Very interested in the fine arts, Neely was able to add many rare prints and engravings to the collection, including the last portrait of Lincoln painted from life. He endeavored (as Warren had) to commission contemporary artwork for the collection. Neely worked with McMurtry to acquire one of the Museum's most significant collections — Robert Todd Lincoln's collection of documents and correspondence relating to his mother's commitment to an institution in 1875, the "Insanity File." He and McMurtry co-wrote the fascinating book on the story of Mary's mental breakdown, *The Insanity File: The Case of Mary Todd Lincoln* in 1986. Another major acquisition from the same time period was the Lincoln family album collection of 350 photographs. Neely acquired another major photograph collection (over 3,000 items) from private collector Lloyd Ostendorf, who had also worked closely with McMurtry in the 1960s. Neely continued to publish regularly while continuing *Lincoln Lore* in the format McMurtry had developed in the mid-1950s — a monthly four-page publication. Neely was also responsible for bringing the Museum exhibitry up to date with the state-of-the-art permanent exhibit, which opened in the Museum's third location in 1978. Each move had improved and updated display techniques and graphic illustrations. Neely added interactive displays and an introductory video presentation by noted Civil War historian James McPherson. He took the opportunity to honor Warren by renaming the expanded facility the "Louis A. Warren Lincoln Library and Museum." In May 1978, Neely and staff organized the first annual R.Gerald McMurtry Lecture, which continues today to bring prominent Lincoln scholars to Fort Wayne.

Temporary exhibitions on various Lincoln subjects were mounted in the new lobby area, and several traveled across the country. The 1984 exhibit *The Lincoln Image*:



The expanded library and research collection area of the 1978 Museum. TLM #2332



Lincoln National Life Insurance Co. President and CEO Ian Rolland (left) and Museum director Mark Neely (right) in the lobby of the Museum in 1981. They are holding a new color lithograph (published by the National Flag Foundation) of a newly discovered 1876 painting done for the Centennial. TLM #2868



*Abraham Lincoln and the Popular Print* and the 1987–88 exhibit *The Confederate Image: Prints of the Lost Cause* (co-written by Neely and his colleagues Gabor Borritt, professor of history at Gettysburg College, and Lincoln author Harold Holzer) were installed at several venues: Brown University, Gettysburg College, The Museum of the Confederacy, among others. Scribner Press and the University of North Carolina Press published companion books to these exhibits and both continue to be used frequently as authoritative reference resources on Civil War era prints.

In 1982, Neely published *The Abraham Lincoln Encyclopedia* illustrating its comprehensive treatment of Lincoln's life and career with images from the extensive collection he had helped to build. This work, too, has had lasting importance for Lincoln research, helping to make the volume of information on Abraham Lincoln manageable for researchers at all levels. Neely

added annotated recommendations on further reading to each subject in the Encyclopedia, which leaves readers with the comforting and personal effect of having just had an interesting conversation with a noted Lincoln scholar. In this way, too, Neely was a successor to McMurtry and Warren. All three accomplished the Museum mission by making Abraham Lincoln's legacy available to a wider audience.

Mark Neely received the Pulitzer Prize in History in 1992 for his book *The Fate of Liberty: Lincoln and Civil Liberties*. Later in August of 1992 he left the Museum, accepting a faculty position at St. Louis University. During that year, the Lincoln Life Insurance Company began studying and considering alternatives for the Museum. The collection had continued to grow and develop and it was again time to expand. This expansion would need to be at a scale that would require a large investment and commitment, and the

final decision was to make the Museum more independent of the Corporation. Part of this, too, was the commitment to shift the focus from the library and research to exhibits and collections, employing the skills of research and museum professionals. Joan Flinspach, hired as executive director in the summer of 1993, was charged with carrying the Museum's mission forward with a more public focus and a more independent structure. She brought in Gerald Prokopowicz, Ph.D. in History from Harvard, to be the Lincoln Scholar and Director of Public Programming. Flinspach also created the new curatorial position of Director of Collections and Archivist to be filled by a professional librarian and archivist, Carolyn Texley. Flinspach added a marketing professional to the staff, and with the support of two administrative assistants, the new team was in place by early 1994. Work began immediately on the design of the new facility and permanent exhibit which opened in October 1995.

Since 1993, the Museum has grown to include an energetic and dedicated group of volunteers; expanded visitor services, marketing and public relations; added many significant Lincoln items to the collection (including a signed copy of the Emancipation Proclamation), and implemented electronic access to the entire collection. The mission established by Warren and enriched by McMurtry and Neely, has continued to grow through interpretation, research, acquisitions and exhibitions.

First as Director and now as President and Chief Executive Officer, Joan Flinspach's contributions to the mission established by her predecessors include an award-winning state-of-the-art Museum facility and exhibit, a Museum membership program and the creation of our volunteer program. There are now approximately 100 active volunteers who help the professional staff fulfill the expectations and needs of nearly 50,000 visitors per year. Currently, Flinspach continues to link the Museum to the larger Lincoln community as did Warren and McMurtry with their contributions to the Sesquicentennial Commission in the late 1950s. In 2000 she was appointed to (and serves as secretary for) the federal



The vault of The Lincoln Museum's current home at 200 E. Berry Street (then headquarters of the Lincoln National Corporation), completed in 1995.



Abraham Lincoln Bicentennial Commission, the organizational group which will recommend activities and commemorations across the country in honor of the 200<sup>th</sup> anniversary of Lincoln's birth in 2009. In this and all of our programs and activities, The Lincoln Museum staff, volunteers, members, the Lincoln Financial Group Foundation and Friends Boards all work to build on the mission and collections established during the past 75 years as part of Abraham Lincoln's legacy.



Lincoln's America gallery in the current permanent exhibit. The exhibit space was almost doubled (now over 9,000 square feet) with the opening of the latest home of The Lincoln Museum.

**The Lincoln Museum gratefully acknowledges the generous financial support in 2002 and 2003 from the following:**

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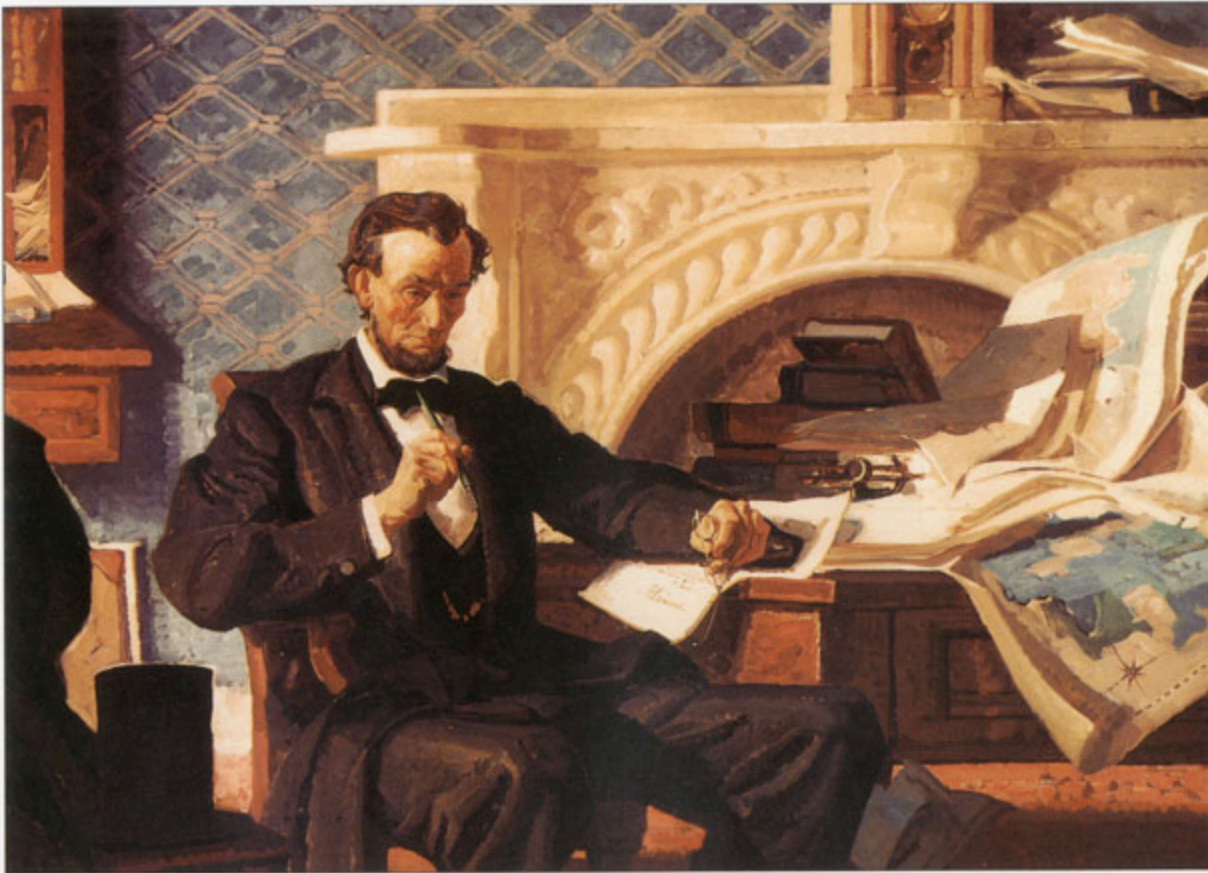
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 Mr. and Mrs. Thomas L. Underwood  
 Dr. and Mrs. Edward C. Weber  
 Mr. Kenneth Yahne  
 Mr. and Mrs. Alfred J. Zacher  
 Mr. and Mrs. Michael L. Zurcher

*While every effort has been made to publish as accurate a list as possible, we ask that members and sponsors accept our apologies for any errors, and inform us of any changes.*





Dean Cornwell, (1892-1960) American painter and illustrator, *Lincoln Signing the Thanksgiving Proclamation*. Oil on canvas, 1937. TLM #983



Copper edition of the Lincoln Peace Medal — one of 132 made between 1864 and 1875; One of the first 1909 pennies, this particular coin belonged to penny designer Victor David Brenner; 1864 carte de visite photograph on which the penny profile was based. It was autographed by Lincoln for sculptor Vinnie Ream; first Lincoln stamp (1865) with 1861 carte de visite photograph on which the stamp engraving was based. TLM #4582



Painted plaster bust by George E. Bissell (1839-1920), American sculptor; Union army officer's red sash c. 1862; rare satirical campaign biography of Lincoln, 1864; 1908 engraving of Lincoln by John A. Lowell & Co; cased print portrait of Lincoln; 1863 pocket sized printing of the Emancipation Proclamation. TLM #4581