



Chapter 8 ~ Art

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With public sentiment, nothing can fail:
without it nothing can succeed.”*

Lincoln-Douglas Debate at Ottawa

August 21, 1858

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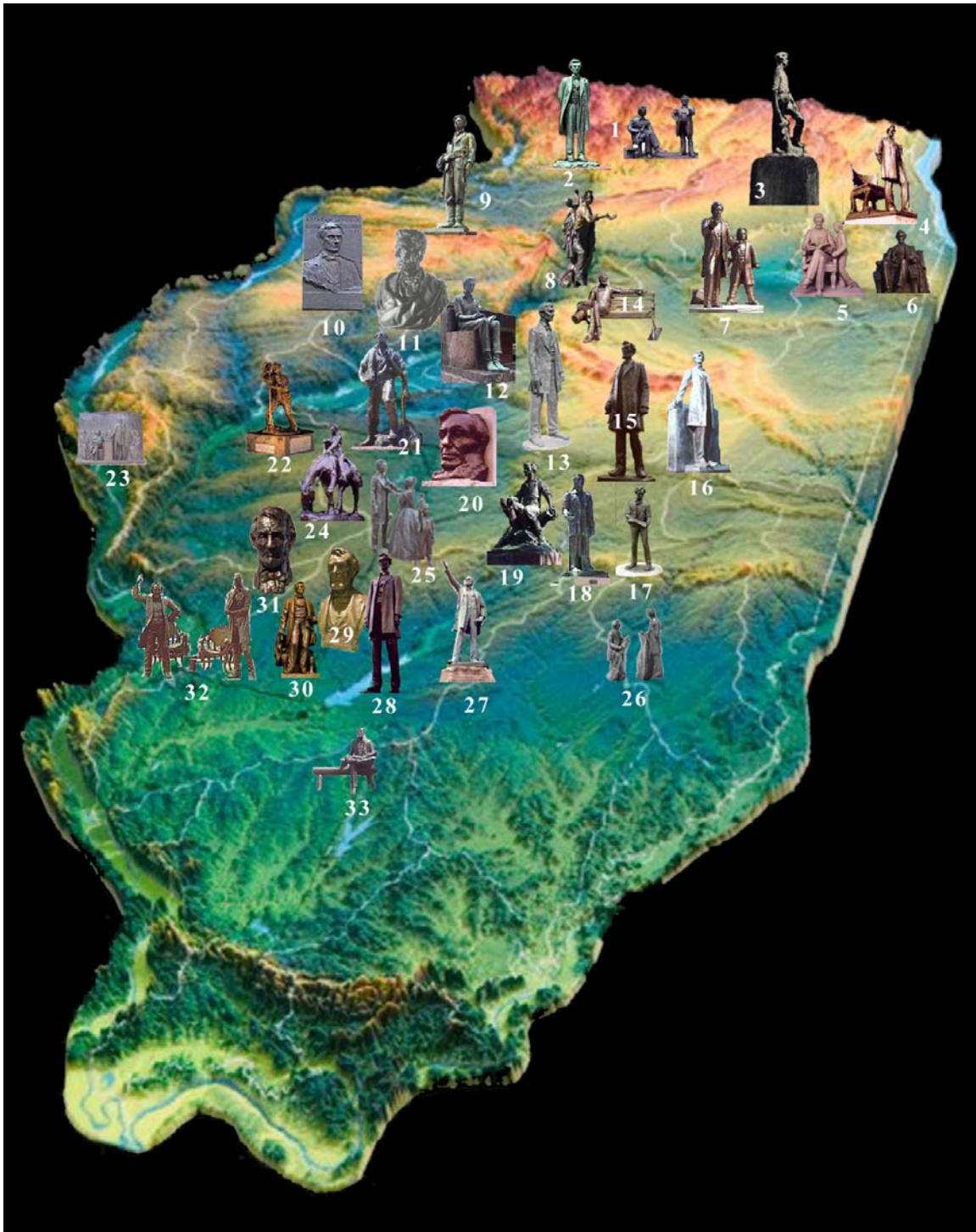
Art – The sculpture, paintings, and drawings of Abraham Lincoln and the artists will be developed into interconnected lessons on art, reading, writing, and critical thinking. Research projects on the lives of the artists creating the Lincoln art will be developed to enlarge the student knowledge of art mediums and the artists' background.

The photographs of the oil paintings by Fletcher Ransom are being used with permission for use by the Illinois and Midland Railroad, Springfield, Illinois and further information will be provided in the unit on Art on the background of the artist and how these paintings came to be completed. Photographs were taken at the Illinois & Midland offices in Springfield, Illinois by Alanna Sablotny as part of this project.



Photo Source: Peggy Dunn, 2005. "Springfield's Lincoln" Larry Anderson, sculptor. Downtown Springfield, IL.

Illinois Map with the Famous Lincoln Statues and their Locations



Created by Alanna Sablotny, 2005.

Reference Number	Sculpture Name, If Known	Sculptor Name	Location
1	“Lincoln and Douglas in Debate”	Lilly Tolpo	Freeport
2	“Lincoln the Debater”	Leonard Crunelle	Freeport
3	“Lincoln the Railsplitter”	Charles J. Mulligan	Chicago
4	“Seated Lincoln”	Augustus Saint- Gaudens	Chicago
5	“Lincoln and Tad”	Rebecca Childers Caleel	Oak Brook
6	“Standing President Lincoln”	Augustus Saint- Gaudens	Chicago
7	“Lincoln and Douglas at Ottawa”	Rebecca Childers Caleel	Ottawa
8	“Path of Conviction, Footsteps of Faith”	Jeff Adams	Oregon
9	“Lincoln the Soldier”	Leonard Crunelle	Dixon
10	Tablet-debate	Avard Fairbanks	Galesburg
11	Bust	Thomas D. Jones	Lincoln
12	“The Student Lincoln”	Merrill Gage	Lincoln
13	“Lincoln Draws the Line”	John McClarey	Peoria
14	“The Lincoln Bench”	Rick Harney	Bloomington
15	“Lincoln the President”	AL Van der Bergen	Clinton
16	“Lincoln the Lawyer”	Lorado Taft	Urbana
17	“Vision for a Greater Illinois”	John McClarey	Decatur
18	Statue	Boris Lovet-Lorski	Decatur
19	“Lincoln at Twenty-One”	Fred M. Torrey	Decatur
20	“Lincoln’s Head”	Gutzon Borglum	Springfield
21	“Abraham Lincoln from New Salem”	Avard Fairbanks	New Salem
22	“Lincoln the Surveyor”	John McClarey	New Salem
23	(panel-debate)?	Lorado Taft	Quincy
24	“Lincoln the Prairie”	Anna Hyatt Huntington	New Salem
25	“Springfield’s Lincoln”	Larry Anderson	Springfield
26	“House Divided”?	John McClarey	Charleston
27	“Lincoln the Orator”	Charles J. Mulligan	Pana
28	“Lincoln the President Elect”	Andrew O’Connor	Springfield
29	bust	Fredrick Moynihan	Springfield
30	statue	Leonard Volk	Springfield
31	bust	Jo Davidson	Springfield
32	Lincoln-Douglas Debate	Jerry McKenna	Alton
33	“Sitting with Lincoln”	John McClarey	Vandalia



Photo Source: Peggy Dunn, 2005.

Lincoln's Tomb

Walking Through Lincoln's Tomb in Oak Ridge Cemetery - Springfield, Illinois

<http://www.springfield-vr.com/lintomb-h.html>

“Throughout the tomb, bronze statues by Daniel Chester French, Leonard Crunelle, Fred M. Torrey, Augustus Saint-Gaudens, Adolph A Weinman, and Lorado Taft commemorate important periods in Lincoln's career.

A biographical sketch of the president and the words of several significant speeches are inscribed on bronze plaques.”

The 117-foot-tall Lincoln Tomb is constructed of granite quarried at

Quincy, Massachusetts. Near the entrance is a bronze bust of Lincoln, the work of sculptor Gutzon Borglum. Tomb designer Larkin Mead created the monumental bronze military statues and the statue of Lincoln on the terrace.



Photo Source: Peggy Dunn, 2005.

Lincoln Bronzed

Abraham Lincoln is one of the most reproduced images and in the mediums of photography, pencil, ink, watercolor, oil paintings, clay, bronze, steel, marble, and granite. This chapter will review and introduce students to the artists, photographers, sculptors, and the focus of their work, both large and small, Abraham Lincoln.

Frank O. Payne in his article “Lincoln in Bronze” suggests that with so much written about our 16th president that “...it may seem as if there could be nothing new to say concerning the life, works, and influence of the martyr President...little has as yet appeared concerning Lincoln in art.” Mr. Payne shares his knowledge and excitement about the Lincoln sculpted images in his article in *Munsey's Magazine* [v54 #3, April 1915] (The Frank A. Munsey Company. An online article entitled Abraham Lincoln: The Man from the McGill Library <http://digital.library.mcgill.ca/lincoln/exhibit/text/TheMan.html>

Photos Source: Peggy Dunn, 2005. taken with permission of Lincoln's Tomb staff. Background Information provided by the Historic Site Manager of the Lincoln Tomb historic site in Springfield, Illinois - Oak Ridge Cemetery.



Exterior of the Lincoln Tomb

The sculpture, Larkin G. Mead of Brattleboro, Vermont, the designer of Abraham Lincoln's Tomb, created six of the seven works of art on the exterior of the Tomb. Attached to the south side of the obelisk, a sacred symbol of State by the ancient Egyptians, is the statue of Abraham Lincoln. Immediately below his statue is a modified coat of arms of the United States. An Infantry Group statue is located on a pedestal at the southwest corner of the obelisk, the Calvary artillery located on the northwest corner. These statues were sculpted in Italy and were cast in bronze at the Ames Foundry in Chicopee, Massachusetts. Sixty-five old cannons were donated by the Federal Government to be melted down for casting material.

The Coat-of-Arms typifies the Constitution of the United States. Mr. Lincoln, on the pedestal above, makes the whole an illustration of his position at the outbreak of the rebellion. He took his stand on the Constitution as his authority for using the four arms of the war power of the Government – the Infantry, Calvary, Artillery and the Navy – to hold together the States, which are represented still lower on the monument in stone by a cordon of tablets linking them together, as it were, in a perpetual bond of Union.



Photos Source: Peggy Dunn, 2005.



The Statue of Abraham Lincoln

The Statue of Lincoln represents a calm but weary President standing above the fray, holding the pen in the right hand which blotted out the stains of slavery and the Emancipation Proclamation in the other. As a Symbol of Union, to which he devoted his existence, the faces, the Roman badge of authority, is placed near his feet covered by the glorious banner of the republic. Reclining in the fasces is a crown of Laurel, that crown which mankind has unanimously placed on the head of the victor. In this case, the victor has been judged to be the Union, not Abraham Lincoln, the ruler. The Lincoln statue weighs 4, 862 pounds, and is eight feet, six inches tall. It was cast in the year of 1871-72.

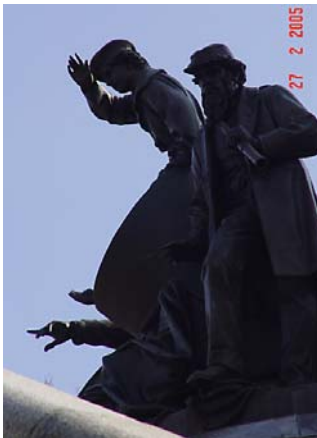
Photos Source: Peggy Dunn, 2005. taken with permission of Lincoln's Tomb staff.



Coat-of-Arms

The United States Coat-of-Arms is displayed a few feet below the statue of Lincoln in the form of a bronze bas-relief, which measures three feet wide, by two and one-half feet tall. Weighing 284 pounds, it was cast in 1870 at the cost of \$1,500. Near the bottom of the relief, the shield, representing the Union, has part of the stars obscured by the foot of the eagle. (The South attempting to leave the Union.) The olive branch, the symbol of peace, is on the ground showing that it has been tendered to the South, and was rejected. Then, the conflict begins and rages until the chains of slavery are torn asunder, one part remaining grasped in the talons of the eagle, and the other held aloft in his beak.

Over all, the four military groups represent the necessary elements required for the Union victory. The Calvary group represents death, the artillery the wounded and destroyed armaments, the Navy vigilance, and the Infantry triumph confidence.



The Naval or Marine Group

Weighing 7,826 pounds and measuring eight feet and six inches in height. The Navy group was cast in the years 1874-75. At its completion, it was first shipped from Chicopee to Philadelphia where it was exhibited at the Centennial Exposition, which opened July 4, 1876. It arrived in Springfield during the spring of 1877. The statue, costing \$13,700 was purchased by the State of New York.

The Naval group represents a scene on deck of a ship of war, or more properly a river gunboat. The mortar is poised ready for action, the gunner has rolled up a shell, ready to put it in; the boy, called in nautical phrase the powder-monkey, climbs to the highest point, and peering into the distance, and he and the gunner believing that they are on the eve of battle. But the officer in command, having examined their situation through his telescope and finding that there is no preparation for battle on the part of the enemy, dismissed the subject.



The Infantry Group

Weight 7,609 pounds and measuring eleven feet, two inches in height, the Infantry group was cast during the years 1874-75. Costing \$13,700, it was presented by the City of Chicago. The Infantry group represents a body of Infantry soldiers with all their arms and baggage, on the march, not in immediate expectation of battle, but they have been fired on by the enemy in ambush, and the color bearer killed. The officer in command raises the flag with one hand, and pointing to the enemy with the other orders a charge.

The private with the musket, as the representative of the whole line, is in the act of executing the charge. The drummer boy has become excited, lost his cap, and thrown away his haversack (food bag), then drawn a revolver to take part in the conflict, and then looks as though he was not sure whether to fight or get behind the officer.

Photos Source for all pictures on this page: Peggy Dunn, 2005. taken with permission of Lincoln's Tomb staff.



The Artillery Group

The seven foot, five inch tall Artillery group arrived in Springfield on February 24, 1882. Its purchase price was the same as the other groups, \$13,700 and was paid for by the city of Philadelphia. This group represents a section of the Artillery in battle. The enemy has succeeded in directing a shot so well as to dismount the gun. The officer in command escapes unhurt, mounts the dismantled gun, and with drawn saber is keeping a bold front to the enemy. The young soldier with raised hands seems oblivious to the danger from the approaching enemy, but is horrified at the havoc beneath and around him. The flying pieces of the gun carriage may have killed and wounded half a dozen of his comrades. This would be sufficient cause for him to feel as his looks would indicate. The wounded soldier laying on the group has a look of intense pain, but bravely keeps his face toward the enemy.



The Calvary Group

The eight foot, eight inch Calvary group was placed on the tomb in 1883, its cost \$13,700, was born by the city of Boston. The group consists of two human figures and a horse, and represents a battle scene. The horse, from whose back the rider has just fallen, is frantically rearing. The wounded and dying trumpeter, supported by a comrade, involuntarily assumes a prayful and tragic attitude.

The Artillery and Cavalry groups seem to represent defeat, but they are truthful, because it was through many such scenes that the Union cause became victorious.



The "Lincoln Head" Statue

The "Lincoln Head" statute is the only replica artwork on the exterior of Abraham Lincoln's tomb. It is displayed at the entrance of the Tomb. The original, carved by Gutzon Borglum, was accepted by Congress on May 7, 1908 and is in the Hall of Fame in the United States Capitol building, Washington, D.C.

Photos Source for all pictures on this page: Peggy Dunn, 2005. taken with permission of Lincoln's Tomb staff.



Interior statues in the Lincoln Tomb

Commencing in the 1930, part of the exterior of the Tomb was repaired and the inside remodeled. At the time, nine statuettes were obtained for the interior, seven replicas of well-known statues and two originals.



Lincoln the Soldier – Replica
by Leonard Crunelle
Original in Dixon, IL

In 1832, while living in New Salem, Lincoln became a member of a company of Illinois Militia. Elected Captain of the company, Lincoln served in this capacity for thirty day when the company was mustered out of Federal service. He volunteered twice more as a private, and served a total of eighty days. He saw no live Indians or fighting.

The original stands in the center of the square in Dixon, Illinois atop a pedestal about six feet in height. On the face of the pedestal is the simple title “Lincoln - 1832”. The statue represents Lincoln as a young man, with unbuttoned shirt open at the neck, clad in a loose coat and trousers tucked into his boots which reach nearly to his knees, his right hand curled around a belt while the left loosely clasps a sword. The young soldier, twenty-three years old, stands squarely on his feet, head high, looking straight forward, with a hint of stern resolution in the set jaw and the closed lips. The statue was dedicated on September 24, 1930.



Lincoln the Debater – Replica
by Leonard Crunelle
Original in Freeport, Illinois

Crunelle’s statue of “Lincoln the Debater” stands among the trees in Taylor Park on a base of rough-hewn granite. It was created to commemorate the Lincoln - Douglas debates held in Freeport in 1858. There stand the Lincoln of the famous forensic duel, in his usual stance, feet in line and firmly planted, shoulders squared, hand clasped behind his back hold a small roll of papers. The pose is challenging, almost defiant. This is the man who does not fear the “Little Giant”, the foremost senator and the most dreaded debater of that day. Lincoln is master of himself, calm, self-possessed, read to meet his great rival. The statue was dedicated on August 27, 1929.

Photos Source for all pictures on this page: Peggy Dunn, 2005. taken with permission of Lincoln’s Tomb staff.



Standing Lincoln – Replica
by Daniel Chester French
Original in Lincoln, Neb.

French's "Standing Lincoln" is erected about seventy-five feet from the West entrance of the State Capitol building in Lincoln, Nebraska, facing the West. In back of it on a marble slab measuring twenty feet by twelve feet is inscribed the Gettysburg Address. The sculptor shows the President standing, with his arms straight down and his hands clasped. His head is tilted forward, as if he was thinking of the address he is about to make. Mr. French is reported to have said that the "kind of felt as if Lincoln must have stood like that for a few minutes before he began his Gettysburg speech." The statue was dedicated on Labor Day, 1912.



Seated Lincoln – Replica
by Daniel Chester French
Original in Washington D.C.

The Civil War President sits in a massive chair of state, the sides of which ends at the front of flat-faced pillars. On these are carved Roman fasces, symbolic of the power and indivisibility of the American Union. Atop the pillars, as on the arms of a chair, rests Lincoln's hand. The pose of the figure conveys the impression of rest; the muscles are relaxed; but this is not the man who sprawled for comfort in the office back in Springfield. The President is calm, his head high, his torso erect; the body is instinct with life, ready on the instant for action. The statue was dedicated on Memorial Day, May 30, 1922.



Lincoln the Lawyer – Replica
by Lorado Taft
Original in Urbana, IL

Lawyer Lincoln is shown with his hands resting on the ends of the heavy stone slab at his back on which are carved two inscriptions. At the top, one reads (from the Peoria speech of 1854): "If there is anything which is the duty of the whole people to never intrust to any hands but their own, that thing is preservation of perpetuity of their own liberties and institutions." Below are the words from the President's opinion of December 31, 1863, on the admission of West Virginia into the Union: "It is not the qualified but the qualified voter who choose to vote that constitute the political power of the state." The statute was dedicated on July 3, 1927.

Photos Source for all pictures on this page: Peggy Dunn, 2005. taken with permission of Lincoln's Tomb staff.



Seated Lincoln, the President – Replica
by Adolph A. Weinman
Original in Hodgenville, KY

The President sets at ease in the wide curve of the chair, one hand gripping its arm, and the other clasping a folded document. The folds in the coat and the creases in the vest are not smoothed out, as though Lincoln, indifferent to all such minor matters as personal appearance, had dropped into a chair with a problem in hand for consideration. The face is serious; he looks worn, but not so worn as in the final months of his life. The original statue was dedicated on Memorial Day, May 30, 1909.



Standing President Lincoln – Replica
by Augustus St. Gaudens
Original in Lincoln Park, Chicago, IL

We see a plain man, a giant in stature, with huge feet, powerful hands, and long limbs, standing in an attitude, which carries not hint of actor or poseur. The chair suggests the power of the office he holds, the power he wields, the responsibility he must never ignore. Nothing indicates an extraordinary occasion. We see Abraham Lincoln as he might of appeared scores of times during the four years of war. The face holds our attention. People call him ugly, yet many artists have pronounced his face to been not only impressive but beautiful. The original statue was dedicated on October 22, 1887.



Lincoln the Ranger – Original
by Fred M. Torrey

An equestrian study of Lincoln the Ranger. In 1832 while living in New Salem, Lincoln became a member of a company in the Illinois Militia. Elected Captain of the company, Lincoln served in that capacity of thirty days until the company was mustered out of Federal service. The following day, Lincoln enlisted as a Private in a company of Independent Rangers. He served a total of about eighty days in the Black Hawk Indian War, and since he saw no live Indians, he took no active part in the fighting. The statue was added to the Tomb in 1930-31.

Photos Source for all pictures on this page: Peggy Dunn, 2005. taken with permission of Lincoln's Tomb staff.



Lincoln the Circuit Rider – Original
by Fred M. Torrey

An equestrian study. During Lincoln's life as an Illinois lawyer, much business was transacted on the Judicial Circuit. While on the circuit, lawyers and a judge would travel together from one country courthouse to another and then back to Springfield. It was during this period that Lincoln formed a close personal relationship with Judge David Davis. A complete trip over the circuit required about three months and covered more than four hundred and fifty miles. Court was held in the Spring and the Fall. Lincoln's word on the circuit earned him an enviable reputation as a most effective trial lawyer, and he became acquainted with a number of men who would be influential in his political career. The most notable of these men was Judge David Davis of Bloomington, Illinois. Lincoln appointed Davis Associate Justice of the United State Supreme Court in 1861. Davis was the administrator of the Lincoln estate. The statue was added to the Tom in 1930-31.

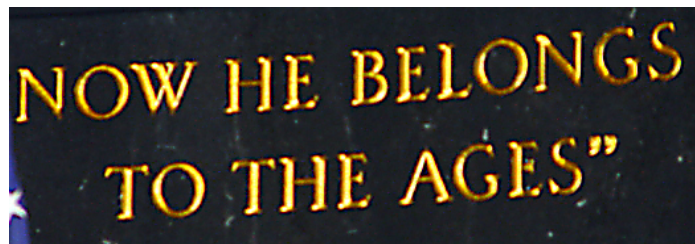
Emancipation Proclamation in the Lincoln Tomb



Photos Source for all pictures on this page: Peggy Dunn, 2005. taken with permission of Lincoln's Tomb staff.



Back of the Seated Lincoln – Replica by Daniel Chester French_Original in Washington D.C.
Photos Source for all pictures on this page: Peggy Dunn, 2005. taken with permission of Lincoln's Tomb staff.

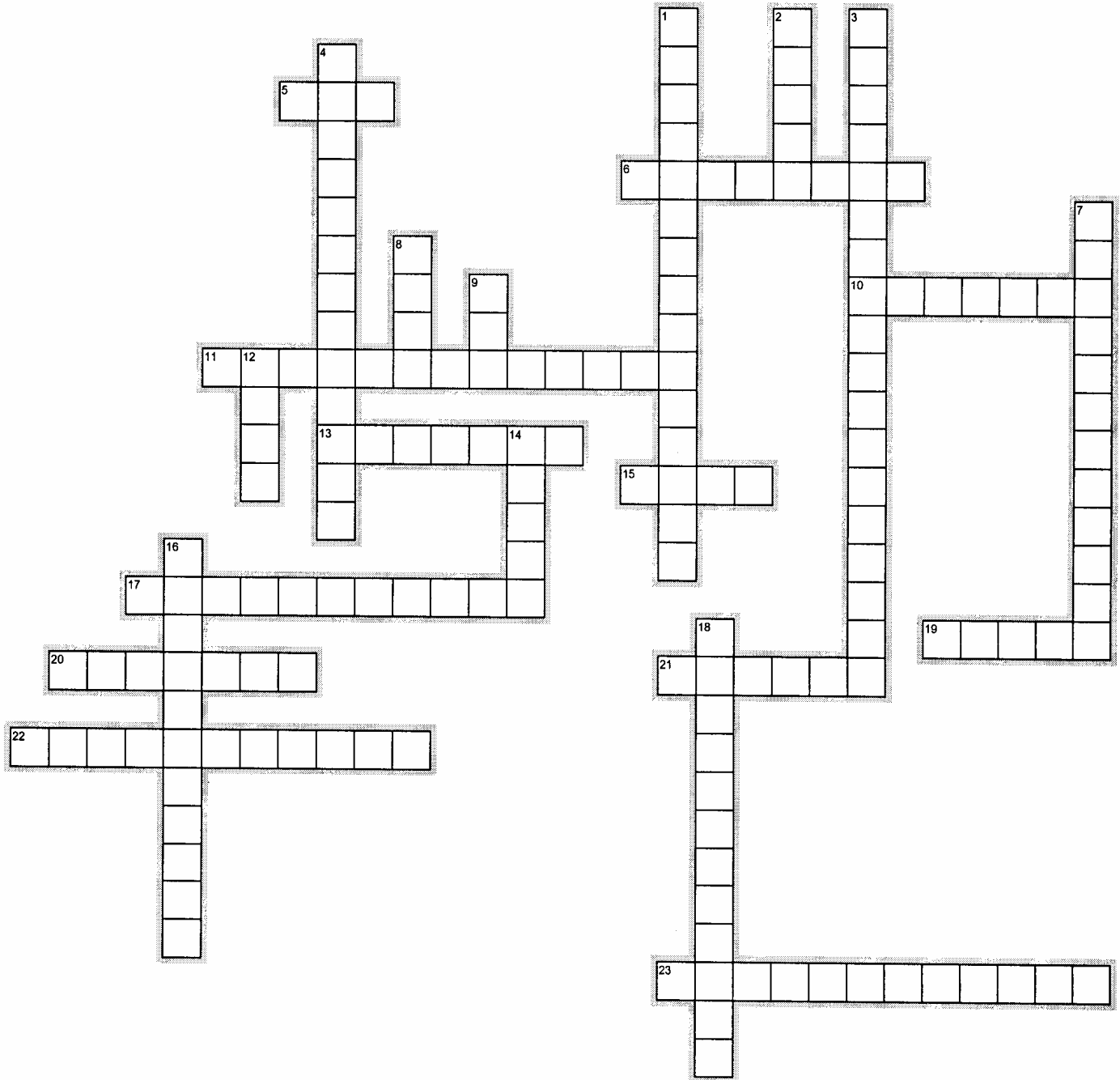


Brass ornamentation throughout the Lincoln's Tomb in Springfield, Illinois.

Photos Source for all pictures on this page: Peggy Dunn, 2005. taken with permission of Lincoln's Tomb staff.

Activity 8.1 ~ Lincoln's Tomb Exterior Crossword

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Word bank

117 FEET TALL 1872 4862 POUNDS A PEN AMES FOUNDRY ART CAVALRY COAT-OF-ARMS
 CROWN OF LAUREL DRUM GRANITE INFANTRY ITALY LARKIN MEAD LINCOLNS TOMB
 NAVAL GROUP NOSE OAK RIDGE CEMETERY OBELISK QUARRY RUB HIS NOSE SIX
 SWORD

Lincoln's Tomb Exterior

Created by Peggy Dunn with EclipseCrossword — www.eclipsecrossword.com

Across

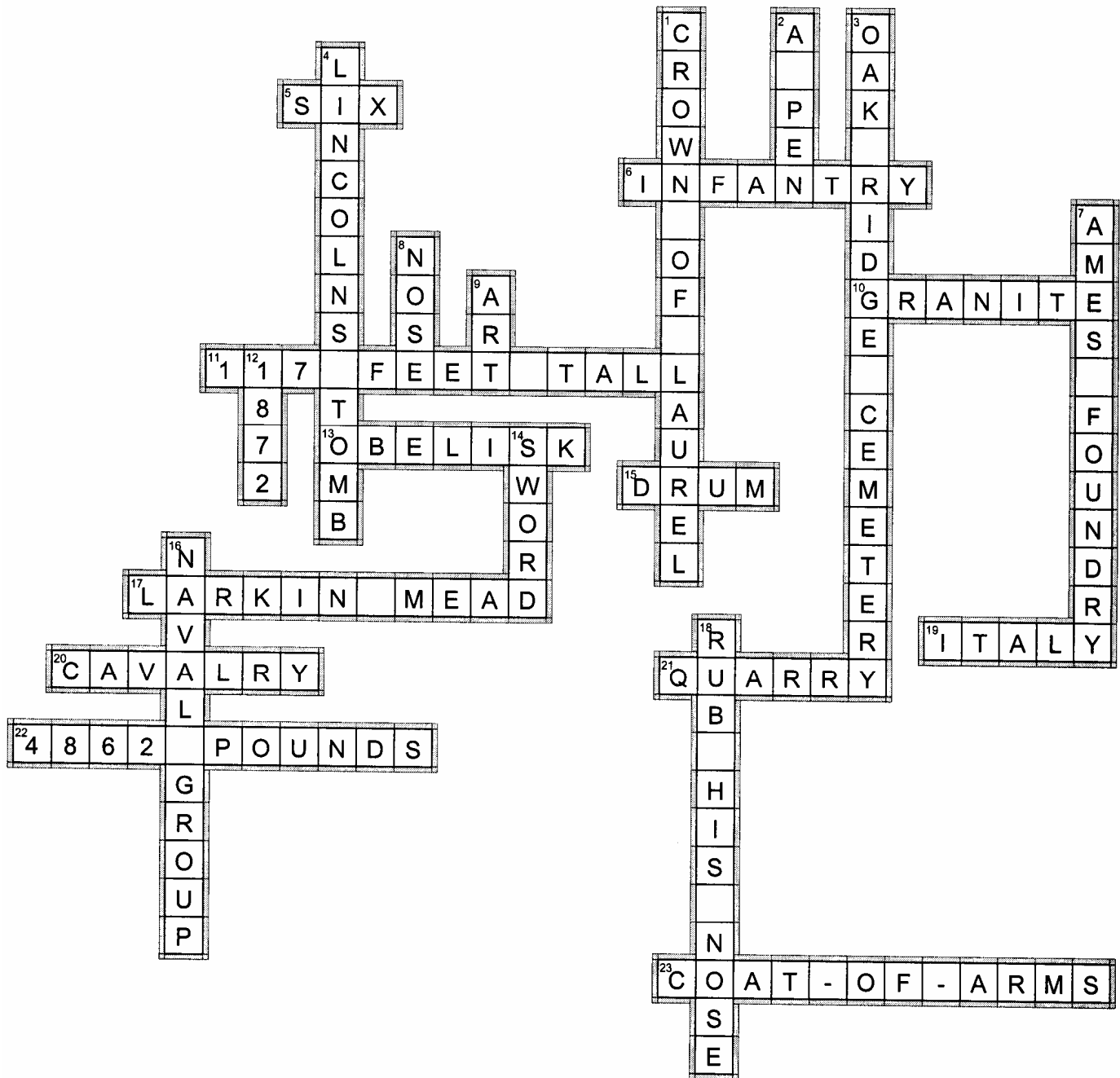
5. How many of the exterior sculptures did Larkin Mead create at Lincoln's Tomb?
6. The group of soldiers who fought most of the battles are called
10. What is Lincoln's tomb made from?
11. Lincoln's tomb is how tall?
13. A sacred Egyptian symbol of State on the tomb is
15. The young boy in this statue is holding a
17. Who designed Lincoln's Tomb?
19. The statues on the outside of the tomb were sculpted in what country?
20. Soldiers on horseback were in the
21. Where did they find the granite for the tomb?
22. Lincoln's statue weighs
23. The Coat of Arms below the statue of Lincoln outside is called a

Down

1. The Roman Badge of Authority placed at the statues feet is
2. The Lincoln statue outside is holding what in his hand?
3. Lincoln's Tomb is located in this cemetery
4. Where is Abraham Lincoln buried?
7. The statues were cast at what foundry?
8. Lincoln's bust at the Tomb has a shiny
9. Sculpture, paintings and drawing can all be called
12. This statue on the outside of the building was cast and finished in what year?
14. The artillery group has a soldier holding a
16. The group of soldiers who fought in the water are called
18. What do most people do with the Lincoln head at the entrance?

Lincoln's Tomb Exterior

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Across

5. SIX — How many of the exterior sculptures did Larkin Mead create at Lincoln's Tomb?
6. INFANTRY — The group of soldiers who fought most of the battles are called
10. GRANITE — What is Lincoln's tomb made from?
11. 117 FEET TALL — Lincoln's tomb is how tall?
13. OBELISK — A sacred Egyptian symbol of State on the tomb is
15. DRUM — The young boy in this statue is holding a
17. LARKIN MEAD — Who designed Lincoln's Tomb?
19. ITALY — The statues on the outside of the tomb were sculpted in what country?
20. CAVALRY — Soldiers on horseback were in the
21. QUARRY — Where did they find the granite for the tomb?
22. 4862 POUNDS — Lincoln's statue weighs
23. COAT-OF-ARMS — The Coat of Arms below the statue of Lincoln outside is called a

Lincoln's Tomb Exterior

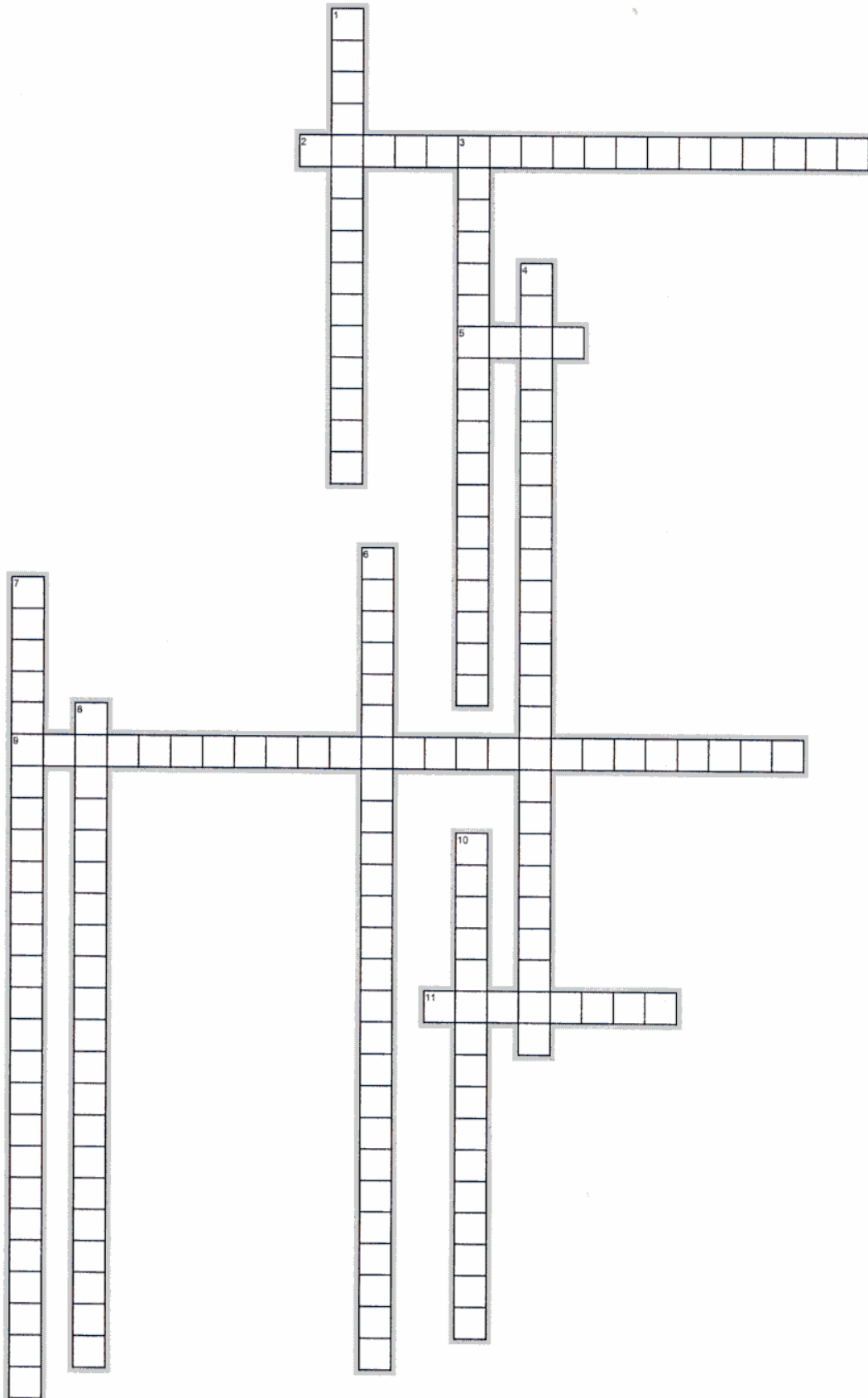
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Down

1. CROWN OF LAUREL — The Roman Badge of Authority placed at the statues feet is
2. A PEN — The Lincoln statue outside is holding what in his hand?
3. OAK RIDGE CEMETERY — Lincoln's Tomb is located in this cemetery
4. LINCOLNS TOMB — Where is Abraham Lincoln buried?
7. AMES FOUNDRY — The statues were cast at what foundry?
8. NOSE — Lincoln's bust at the Tomb has a shiny
9. ART — Sculpture, paintings and drawing can all be called
12. 1872 — This statue on the outside of the building was cast and finished in what year?
14. SWORD — The artillery group has a soldier holding a
16. NAVAL GROUP — The group of soldiers who fought in the water are called
18. RUB HIS NOSE — What do most people do with the Lincoln head at the entrance?

Activity 8.2 ~ Lincoln's Tomb Interior Statues Crossword

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Lincoln's Tomb Interior Statues

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Word bank

DANIEL CHESTER FRENCH EMANCIPATION PROCLAMATION FREEPORT LEONARD CRUNELLE
LINCOLN THE CIRCUIT RIDER LINCOLN THE LAWYER LINCOLN THE RANGER NINE STANDING
PRESIDENT LINCOLN WASHINGTON D.C.

Across

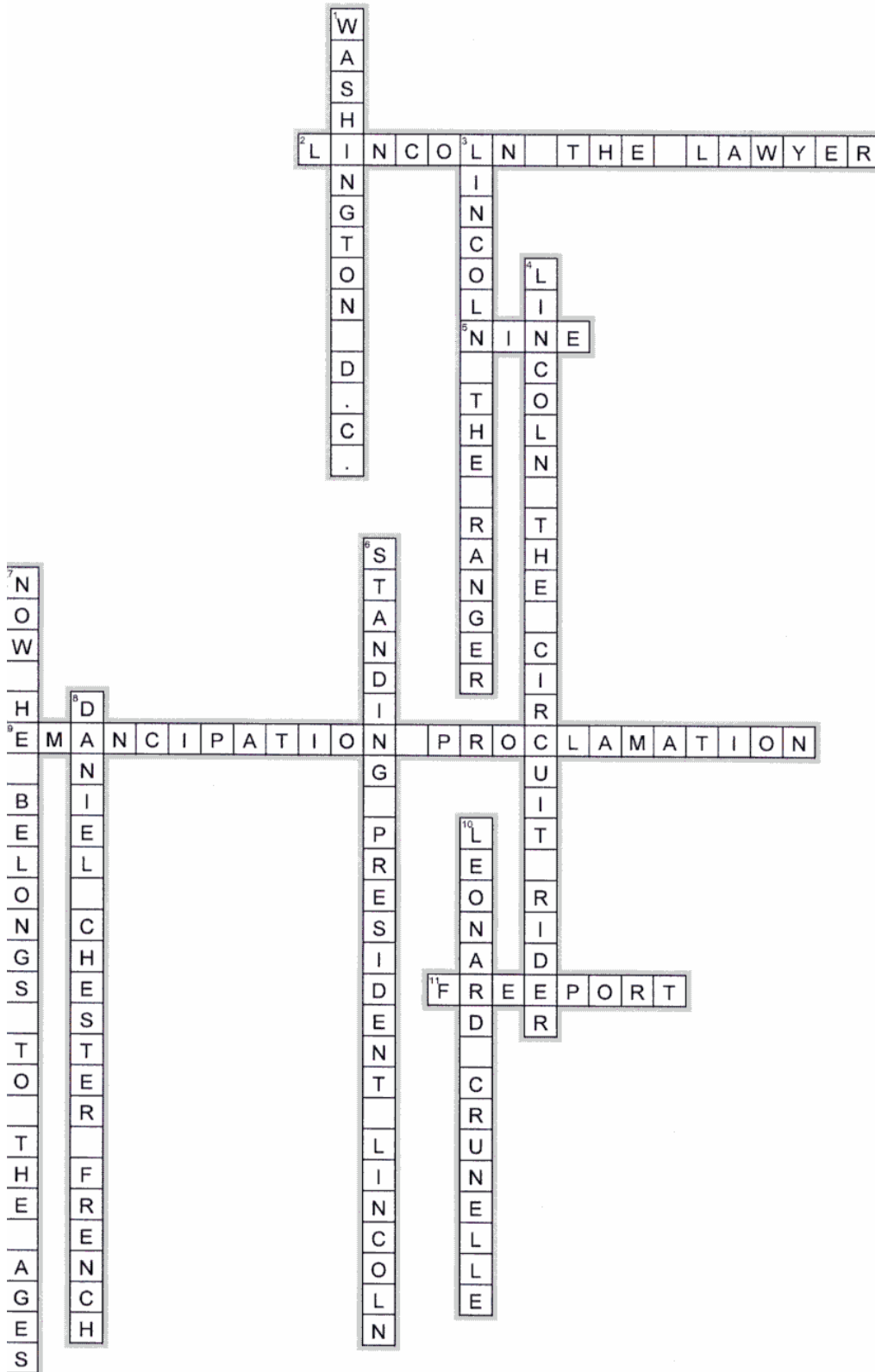
2. Lorado Taft is the sculptor for
5. How many statuettes were obtained for the interior of the tomb?
9. One of Lincoln's speeches can be found on a plaque in the tomb
11. Lincoln the Debater original statue is in

Down

1. The original of the Seated Lincoln is in
3. Fred M. Torrey completed a statue with Lincoln astride a horse
4. Lincoln riding the legal circuit was also sculpted by Fred Torrey and is called
6. The statue with huge feet and a chair is called
7. Above Lincoln's grave marker in the tomb are the following words:
8. Standing Lincoln was sculpted by
10. Lincoln the Soldier statue's sculptor

Lincoln's Tomb Interior Statues

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Lincoln's Tomb Interior Statues

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Across

2. LINCOLN THE LAWYER — Lorado Taft is the sculptor for
5. NINE — How many statuettes were obtained for the interior of the tomb?
9. EMANCIPATION PROCLAMATION — One of Lincoln's speeches can be found on a plaque in the tomb
11. FREEPORT — Lincoln the Debater original statue is in

Down

1. WASHINGTON D.C. — The original of the Seated Lincoln is in
3. LINCOLN THE RANGER — Fred M. Torrey completed a statue with Lincoln astride a horse
4. LINCOLN THE CIRCUIT RIDER — Lincoln riding the legal circuit was also sculpted by Fred Torrey and is called
6. STANDING PRESIDENT LINCOLN — The statue with huge feet and a chair is called
7. NOW HE BELONGS TO THE AGES — Above Lincoln's grave marker in the tomb are the following words:
8. DANIEL CHESTER FRENCH — Standing Lincoln was sculpted by
10. LEONARD CRUNELLE — Lincoln the Soldier statue's sculptor

Abraham Lincoln Sculptor's Information

-Rebecca Childers Caleel

The sculpture of Rebecca Childers Caleel, Illinois sculptor, springs from many interests and inspirations. In 2002 and 2003, Rebecca was one of three sculptors chosen by the State of Illinois to submit a maquette design for the new Abraham Lincoln Presidential Library and Museum (Springfield, IL). The Oak Brook Women's Club selected a gift of original sculpture by Rebecca, "Lincoln and Son," for the Oak Brook Public Library (Oak Brook, Illinois), presented on June 1, 2004. This sculpture is one of the works submitted for the Abraham Lincoln Presidential Library and Museum (Springfield, IL), and is modeled after a photograph taken by Matthew Brady in 1864 of Lincoln reading to his son, Tad. Additionally, The City of Ottawa, Illinois, through a grant from the State of Illinois, commissioned two heroic-sized sculptures to commemorate the first Lincoln - Douglas Debate, unveiled

On September 14, 2002. For this project, Rebecca used a replica made from Lincoln's life mask and a cast of his hands made by sculptor Leonard Wells Volk in 1860. Maquettes of the Ottawa sculpture are used as illustrations in the chapter "Lincoln in Modern Art," by Harold Holzer, Vice President for Communications at the Metropolitan Museum of Art (The Lincoln Enigma: The Changing Faces of an American Icon, edited by Garbor Boritt). Photographs of Rebecca's work illustrate the new book by Dr. Wayne C. Temple, Director of the Illinois State Archives and an internationally known authority on Abraham Lincoln. Her Ottawa Lincoln is featured on the cover of Dr. Temple's "The Taste Is In My Mouth A Little . . ." (Mahomet, IL: Mayhaven Publishing, 2004). To read more about Rebecca's work on this commission, visit the [publications](#) page.



Caleel's Lincoln-Douglas Sculpture in process.2002

-Leonard Taft (1860 - 1936)

Lorado Taft was born on April 29, 1860, in Elmwood, Illinois, the first of four children for Don Carlos and Mary Lucy Taft. His father was born in 1827 in Swanzey, New Hampshire, and received his education at Amherst College, graduating in 1852. He married Mary Lucy Foster in 1856, and taught at several high schools until becoming a non-resident Professor of Geology at the University of Illinois in 1871. As a boy Lorado received instruction from a Belgium sculptor on drawing, modeling, and sculpting. He went on to attend the University, receiving his Bachelor's degree in 1879 and Master's in 1880. After receiving his Masters Taft studied at the Ecole des Beaux Arts in Paris from 1880 to 1883. Soon after returning to the United States he became an instructor at the Art Institute of Chicago, holding that position from 1886 to 1907. Taft taught at the University of Chicago during the period 1893 to 1900 and again in 1909 as a lecturer on the history of art. In his later years he was a non-resident Professor of Art at the University of Illinois. In addition to his lecturing Taft wrote a great deal about the history of art and was very active in professional societies

Taft opened his first studio in Chicago upon returning from Paris, and went on to win a number of awards at national and international expositions, including the Columbian Exposition in 1893, the Pan-American Exposition in 1901, the Louisiana Purchase Exposition in 1904, and the Panama-Pacific Exposition in 1915. His first important commission was for the Horticultural Building at the World's Columbian Exposition in 1893, when he designed two sculptural groups at the entrance entitled "The Sleep of the Flowers" and "The Awakening of the Flowers." His next major works included "The Solitude of the Soul," which earned him a gold medal at the 1904 Exposition, the "Fountain of the Great Lakes," and the sculptural group, "The Blind." This last sculpture can be seen in a 1988 casting in the [Krannert Art Museum](#) on the University of Illinois campus. Although many of his works are in Illinois, he also had many commissions for statues, sculptures, and fountains throughout the United

States, including Louisiana, Colorado, Washington, Nebraska, New York, North Carolina, and Oklahoma.

Taft continued working up until a week before he died on October 30, 1936. Less than three weeks before then he had traveled to Quincy, Illinois, to attend the dedication of his sculpture commemorating the Lincoln-Douglas debate. But his greatest legacy to the University remains the Alma Mater statue, which stands in front of Altgeld Hall at the corner of Green and Wright streets in Urbana. Lorado Taft remains one of the most outstanding graduates in the history of the University of Illinois, and his legacy lives on to this day. <http://images.library.uiuc.edu/projects/taft/taftbio.htm>

~**Daniel Chester French** (April 20, 1850 - October 7, 1931) American sculptor Daniel Chester French was born in Exeter, New Hampshire on April 20, 1850. His colossal seated figure of Abraham Lincoln presides over the Lincoln Memorial. French's best-known work is the sculpture of a seated [Abraham Lincoln](#) at the [Lincoln Memorial](#) in [Washington, DC](#). Reared in Cambridge and Concord, Massachusetts, he was embraced by members of the Transcendentalist community including [Ralph Waldo Emerson](#). Author and fellow Concord resident [Louisa May Alcott](#) encouraged young French to pursue a career as an artist. Louisa's sister, artist May Alcott, was his early teacher. French studied in Boston and New York prior to receiving his first commission for the 1875 statue [The Minute Man](#). Standing near the North Bridge in Concord, in the Minute Man National Historical Park, this work commemorates events at the North Bridge, the site of "the shot heard 'round the world".

With the success of *The Minute Man* came opportunities to study abroad and a friendship with fellow sculptor Augustus Saint Gaudens resulted in more ambitious work beginning with the impressive [General Lewis Cass](#) executed for the U.S. Capitol in 1888. By the turn of the century, French was America's preeminent monumental sculptor. In 1940, French was selected as one of five artists to be honored in a series of postage stamps dedicated to great Americans. "Abraham Lincoln," Lincoln Memorial, Washington DC, Henry Bacon architect (1923)
<http://memory.loc.gov/ammem/today/apr20.html>



Daniel Chester French

-Augustus Saint-Gaudens (1848 - 1907)

Standing Lincoln in Lincoln Park - Chicago, IL and Sitting Lincoln in Grants Park, Chicago. Augustus Saint-Gaudens was born March 1, 1848 in Dublin, Ireland. Six months later, the family immigrated to New York City where Augustus grew up. Upon completion of school at age thirteen, he expressed strong interest in art as a career, so his father apprenticed him to a cameo cutter. Augustus also took art classes at the Cooper Union and the National Academy of Design. At 19, his apprenticeship completed, he traveled to Paris. In 1876 he received his first major commission; a monument to Civil War Admiral David Glasgow Farragut. Unveiled in New York's Madison Square in 1881, the monument was a tremendous success; its combination of realism and allegory, a departure from previous American sculpture. Saint-Gaudens' fame grew, and other commissions were quickly forthcoming. Saint-Gaudens' increased prominence allowed him to pursue his strong interest in teaching, something he did steadily from 1888 to 1897. He was an artistic advisor to the Columbian Exposition of 1893, an avid supporter of the American Academy in Rome, and part of the MacMillan Commission, which made recommendations for the architectural and artistic preservation and improvement of the Nation's Capital. He produced enduring and distinctive public sculpture such as the Adams Memorial, the Peter Cooper Monument, and the John A. Logan Monument. Perhaps his greatest achievement during this period, was the Shaw Memorial unveiled on Boston Common in 1897. Described as Saint-Gaudens' "symphony in bronze," this masterpiece took fourteen years to complete. [PBS Masters List http://www.pbs.org/wnet/americanmasters/database/saint-gaudens_a.html](http://www.pbs.org/wnet/americanmasters/database/saint-gaudens_a.html)
<http://www.sgnhs.org/gusart.html>

-Leonard Wells Volk (1828-1895)

American sculptor, b. Wellstown (now Wells), N.Y. In 1848 he went to St. Louis, where he studied drawing and worked at funerary sculpture. With the aid of Stephen A. Douglas he studied in Rome, and in 1857 he opened a studio in Chicago. He closely studied both Lincoln and Douglas during their famous debates and also made a life mask of Lincoln and casts of his hands. A leading figure in the Chicago art world, Volk was active in founding the Chicago Academy of Design. His colossal Douglas monument is in Chicago, and **statues of Lincoln and Douglas are in the capitol at Springfield, Ill.** He executed many portrait busts and military monuments. The Columbia Electronic Encyclopedia Copyright © 2003, Columbia University Press. Licensed from Columbia University Press. All rights reserved. <http://reference.allrefer.com/encyclopedia/V/Volk-Leo.html>

He closely studied both Lincoln and Douglas during their famous debates and also made a life mask of Lincoln and casts of his hands. A leading figure in the Chicago art world, Volk was active in founding the Chicago Academy of Design. His colossal Douglas monument is in Chicago, and statues of Lincoln and Douglas are in the capitol at Springfield, Ill. He executed many portrait busts and military monuments. *The Columbia Electronic Encyclopedia*, 6th ed. Copyright © 2005, Columbia University Press. Licensed from Columbia University Press. All rights reserved. <http://www.infoplease.com/ce6/people/A0851121.html>

-Anna Vaughn Hyatt Huntington (1876-1973)

Cambridge, Massachusetts. Her earliest works consisted of domestic animals and dogs beginning with her 1903 exhibition at the Society of American Artists in New York of her sculpture of two horses titled *Winter Noon*. She exhibited the same sculpture again at the Louisiana Purchase Exposition in 1904 and continued exhibiting throughout her life. She spent much time at the Bronx Zoo sketching and modeling the wild animals there. She went to France and Italy to study as was popular with American artists at that time, receiving many awards and honors for her works there. She won the Purple Rosette of the French Government and was made a Chevalier of the Legion d'Honneur for her equestrian group of Joan of Arc. In 1923 she married the philanthropist Archer Huntington and in 1931 Mr. Huntington purchased 10,000 acres and built Brook Green Gardens near Charleston, South Carolina as a home and studio for his wife. There she entertained all of the famous artist of the day providing a location and the tools needed for her to work undisturbed by the impositions of the outside world. Anna Hyatt Huntington was one of the most prolific American artist of the 20th century, producing hundreds of models that were cast in bronze and some even in aluminum. Her studio at Brookgreen Gardens is open to the public and houses not only examples of her works but the works of many of the most famous and talented artists of her time. Source: <http://www.bronze-gallery.com/sculptors/artist.cfm?sculptorID=75>

Gutzon Borglum (1861-1941) Mt. Rushmore sculptor

American sculptor, b. Idaho; son of a Danish immigrant physician and rancher. His first commission after his return to New York in 1901 was the statue of Lincoln that stands in the rotunda of the Capitol, Washington, D.C. Other works of his earlier period include another figure of Lincoln (Newark), a statue of Henry Ward Beecher (Brooklyn), *Mares of Diomedes* (Metropolitan Mus.), and figures of the apostles created for the Cathedral of St. John the Divine, New York City.

Borglum is most famous, however, for his monumental works. He designed the first of these, a Confederate memorial on Stone Mt., Ga., and began carving it in 1916. The work was interrupted by World War I but was resumed in 1924. As the result of an acrimonious controversy with the Stone Mountain Memorial Association, he ceased working and destroyed his models. Moving to South

Dakota, Borglum began work on the gigantic Mount Rushmore National Memorial in 1927. One of the largest sculptural projects in existence, the memorial was also a great engineering feat. Borglum had nearly finished the 60-ft (18.3-m) heads of the four presidents (Washington, Jefferson, Lincoln, and Theodore Roosevelt) when he died. Plans for an even more ambitious composition were abandoned and the work was finished (1941) by his son Lincoln. Borglum was a man of tremendous vitality and decided opinions that led him into frequent confrontations.

During his adult life, Gutzon Borglum created many sculptures that epitomize the great figures of American democracy. He completed several sculptures depicting United States' President Abraham Lincoln, including one using a six-ton block of marble to depict the head of President Lincoln. This Head of Lincoln can be found at the Capitol Rotunda in Washington, D.C. He also completed sculptures of Woodrow Wilson and Thomas Paine. However, while creating his giant sculpture of Lincoln, Borglum became fascinated with art that was larger than life.

Borglum was inventive in creating massive works. He even created new methods for successfully displaying a human figure at many times its actual size. Borglum's greatest challenge was completing the Mount Rushmore National Memorial in the Black Hills of South Dakota. This work required Borglum to create the faces of four former United States' presidents. Yet the faces were not merely double or triple the size of the actual human face, but each face was 60 feet high. Borglum worked on the Monument for 14 summers, but died before it was finished. His son, Lincoln, also a sculptor, finished the work seven months later. Borglum's personality was said to be "outspoken" and at times "egotistical." This type of behavior may have been provoked by Borglum's own need to be the best at what he did, which caused him to be critical of anyone who did not share his high ideals in art. Borglum is quoted as saying about his art Gutzon Borglum created as many as 170 statues and monuments during his lifetime. His work ranges from Western inspired pieces, to classical works, to those that honor and glorify the ideals and heroes of American society. Source: <http://education.yahoo.com/reference/encyclopedia/entry?id=6438>

-Henry Kirke Brown (1814-1886)

Bush-Brown became known for his representation of American themes. Fifteen statues that he created are listed in the piece. One of his famous ones is the bust of President Lincoln that adorns the Gettysburg Address monument at the main entrance to the National Cemetery at Gettysburg Battlefield in Pennsylvania. Also at Gettysburg stand his statues of Generals Meade, Reynolds, and Sedgwick on the Gettysburg battlefield. Bush-Brown lived out his life in our Nation's Capitol, and died at age seventy-eight.

In 1857 he was invited by the state of South Carolina to undertake the decoration of the state-house in Columbia, which current rumor made the capital of the then projected confederacy. The principal design was a group for the main pediment, a colossal ideal figure of South Carolina, with Justice and Liberty on either hand, while the industries were represented by Negro slaves at work in cotton- and rice-fields. The figure of South Carolina was nearly finished when the civil war began, and Sherman's soldiers, regarding it as the typical genius of secession, destroyed it when they passed through Columbia in 1865. Mr. Brown made many friends during his residence in the south, was strongly urged to east his lot with the seceding states, and remained in fulfillment of his professional contract until hostilities actually began.

During 1859 and 1860 he served on an art commission appointed by President Buchanan, and wrote a report, submitted 9 March 1860, which to some extent disseminated correct ideas about art among members of both houses of congress. During the civil war he was an active officer of the sanitary commission. Mr. Brown's average work undeniably suffers by comparison with the highest standards; but his best efforts evince earnestness and dignity and no small degree of artistic talent. The equestrian

statues are particularly good, a result doubtless due to his love for horses. His artistic career will always be noteworthy as covering the whole period of American sculpture from its very beginning until a time when our sculptors had worked their way to the foremost rank of contemporary artists.

The following-named statues are among his principal works: " Dr. Geo. W. Bethune," in Packer institute, Brooklyn (1865); " Lincoln," in Prospect park, Brooklyn (1866); "Gen. Nathanael Greene," for the state of Rhode Island, presented to the national gallery in the capitol at Washington (1867); "**Lincoln, in Union square, New York (1867-'8)**"; "Equestrian Statue of Gen. Scott," for the U. S. government (begun in 1871), considered his best work ; "Gen. George Clinton," for presentation to the U. S. government by the state of New York (1873); "Gen. Philip Kearny," in Newark, N. J., also "Richard Stockton," for the state of New Jersey (1874); "An Equestrian Statue of Gen. Nathanael Greene," for the national government (1875-'7); "The Resurrection" (1877). Sources:

<http://www.famousamericans.net/henrykirkebrown/> and *Edited Appletons Encyclopedia, Copyright © 2001 Virtualology™ Sources: Dictionary of American Biography, Supplement 2 pp 143-144 and <http://www.letchworthparkhistory.com/bushbrown.html>*

- Thomas Eakins (1844-1916)

American painter, photographer, and sculptor, b. Philadelphia, where he worked most of his life. Eakins is considered the foremost American portrait painter and one of the greatest artists of the 19th cent.

Photography and Sculpture From the 1880s on Eakins used photography in many ways. He employed it as an art in its own right, which he used to make powerful studies of family and friends, animals and rural scenes. He used it as an aid to accuracy in painting for himself and his classes, either as an inspiration for a related work or by copying directly (until about 1886 he sometimes secretly traced images onto canvas from projected photographs, a technique that was not confirmed until the early 21st cent.). He also made use of photography to study motion, devising for Eadweard Muybridge a camera which, by means of a revolving disk over the lens, could make several exposures on a single plate, and thereby aid in understanding movement in human beings and in animals, everyday as well as athletic. He also adapted Muybridge's animal studies for use in a zoetrope, a precursor of the motion picture projector. Eakins's few works in sculpture include the horses on the Soldiers' and Sailors' Memorial Arch, Brooklyn, N.Y. Only toward the very end of his life was Eakins recognized as a major painter. Source: <http://www.artchive.com/artchive/E/eakins.html> and <http://education.yahoo.com/reference/encyclopedia/entry?id=14706>

Vinnie Ream (Hoxie) (1847-1914)

Sculptor of the Abraham Lincoln statue in the U. S. Capitol Building Vinnie Ream, sculptor of the statue of Abraham Lincoln in the U.S. Capitol rotunda. Vinnie Ream was the first woman and the youngest artist to ever receive a commission from the United States Government for a statue. She was an "Omnibus" child prodigy" with remarkable talent.



Vinnie Ream was awarded the commission for the full-size Cararra marble statue of Lincoln by a vote of Congress in 1866 when the artist was 18 years old. Vinnie Ream also designed the first freestanding statue of a Native American (Sequoyah) to be placed in Statuary Hall at the Capitol. She built the first major monument to a U.S. Navy Officer (Admiral David Farragut) to be built in Washington, D.C.



Vinnie Ream was also one of the first women to be employed by the Federal Government as a clerk in the Dead Letter Office of the United States Postal Service (USPS) from 1862-1866 during the Civil War. A First Day Cover stamp was issued in honor of Vinnie Ream and her work on the statue of Sequoyah, the Native American inventor of the Cherokee alphabet. [[Vinnie Ream stamp](#)] A noted writer and singer, she helped wounded soldiers write letters and gave concerts in the Civil War hospitals. Vinnie Ream was born in Madison Wisconsin in 1847. Her father was a land surveyor and early Wisconsin Territory official. Her mother was a McDonald of Scottish ancestry. Vinnie Ream attended Christian College in Columbia, Missouri. The town of Vinita, Oklahoma was named in honor of Vinnie Ream. Source: <http://www.vinnieream.com/> and <http://www.smithsonianmag.si.edu/smithsonian/issues00/augoo/ream.html> Arlington National Cemetery <http://www.arlingtoncemetery.net/vrhoxie.htm>

-Francis B. Carpenter (1830-1900)

Francis B. Carpenter was a talented painter, opening his own studio at the age of 16. He was commissioned to paint portraits of many well-known people of his time, including four presidents. His most famous painting is *The First Reading of the Emancipation Proclamation*, commemorating the presentation of the first draft of the Emancipation Proclamation by Abraham Lincoln to his cabinet. It hangs in the Capitol in Washington, D.C. Source: <http://www.homerny.org/hist-fame.htm>

Late in 1863 a young painter named Francis B. Carpenter wished to commemorate the issuance of the Emancipation Proclamation. The likable and well-connected Carpenter received President Lincoln's consent during a visit to the White House. "Well, Mr. Carpenter, we will turn you loose in here", said Lincoln. The painter set up a studio in the state dining room and worked for months in 1864 under a lighted chandelier. It was a marvelous opportunity to observe the president and converse with him. *The Inner Life of Abraham Lincoln* is Carpenter's account of his experience. He watched the daily parade of petitioners who came to Lincoln's office - worried mothers, desperate job seekers, needy widows and orphans. He heard Lincoln's own account of the decision to abolish slavery by proclamation, heard him recite Shakespeare, and heard him say often, "That reminds me of a story...". He dealt with little Tad, gathered anecdotes from insiders, and excerpted published reminiscences from former associates like William H. Herndon. He added his own impressions of the president, noting a deep melancholy underneath the famous humor. This book, originally published in 1866, struck a chord with a public hungering for intimate details about the fallen president. Carpenter's painting, *The First Reading of the Emancipation Proclamation before the Cabinet*, was finished earlier, displayed in the rotunda of the Capitol before Lincoln's second inauguration, and then exhibited on a northern tour. Reproductions hung in many homes, offices, and schoolrooms. Source: <http://www.booksamillion.com/ncom/books?pid=0803263651&ad=YHSBKS>

During the Lincoln Administration the portrait and history painter Francis B. Carpenter was accorded a studio in the White House to work on a picture of the first reading of the Emancipation Proclamation. This political milestone was, as Lincoln told Carpenter, "the central act of my administration, and the great event of the 19th century." Carpenter was given complete freedom and often sat sketching as Lincoln conducted meetings. "You need not mind him", Lincoln assured his visitors. "He is but a painter." Carpenter worked as history unfolded, struggling to present a recent event rather than to glorify the distant past. "I wish to paint this picture now while they are still in the discharge of the duties of their several high offices", he wrote. And, like Gilbert Stuart, whose name is closely associated with that of his best-known subject, Washington, Carpenter strove to join his name to Lincoln's. He wanted his rendering of Lincoln to be the *standard* authority. Carpenter's *First Reading of the Emancipation Proclamation* did not remain in the White House; rather it found its way to the Capitol in 1877. Source: <http://clinton4.nara.gov/WH/glimpse/art/html/presart6.vtb>

Activity 8.3 ~ Sculpture Research Activity

Name: _____

Sculptor: _____

Instructions: 1. Using the sculptor cards, choose one sculptor of a statue of Abraham Lincoln.

2. Find a copy of this sculpture on the internet, copy it, and attach it to this activity and write the name of the sculptor on this sheet with your name.

3. Research the sculptor using the Encyclopedia, books, magazines, internet sites creating note cards and a source sheet documenting your research. Your note cards must have your name and the name of the sculptor on the back of the card. The front of the card will have a question you wish to research, the answer, what page you found the answer on in your document and the source of the document.

4. Create 10 note cards for your sculptor – 10 questions and 10 answers using a minimum of three sources. Turn in your note cards and source information with this sheet.

5. Document your sources using the following documentation style.

Author	Title	Publisher	Publication date	Page numbers
1.				
2.				
3.				
4.				
5.				

6. Once you have completed your research, you will write a three – four paragraph research paper on your sculptor; include the statue, name and location; information about the sculptor's education, life, or other work. Use construction paper to back your research paper and post it to a bulletin board or classroom display area.

Source: Peggy Dunn, 2005

<p>-Edmund Burke Kellogg (1809-1872) and Elijah Chapman Kellogg (1811-1881) were the principal partners in the firm from the 1840s through the 1860s. During this period the Kelloggs specialized increasingly in the kind of cheap popular prints being simultaneously manufactured in New York by Currier & Ives. In some cases, the same image was issued by both E.B. & E.C. Kellogg and by Currier & Ives. E.B. Kellogg was trained as a printer and worked for newspapers in New London, Stonington and Toronto, before joining his brother Daniel's lithographic firm. E.C. Kellogg studied engraving with another brother, Jarvis Griggs Kellogg, before joining Daniel's firm.</p> <p>http://www.chs.org/graphcoll/kellogg/n1731.jpg E.B. & E.C. Kellogg. One of a large number of prints depicting Civil War battles. The violent action of these prints contrasts dramatically with contemporary photographs, which necessarily depict the stark aftermath of the battles, with the fields strewn with dead.</p> <p>Source: http://www.chs.org/graphcoll/kelloggprintz.htm</p>	<p>-William Samuel Schwartz (1896-1977)</p> <p>Born in Smorogen, Russia on February 23, 1896 and died in Chicago February 10, 1977. He studied in Russia from 1908 to 1912. At the age of sixteen he immigrated to America and three years later entered the Art Institute of Chicago where he was awarded a scholarship. To help support himself, he worked 16 hours a day waiting on tables, ushering in theatres, singing in concerts and operas. In 1912, the year after graduation from the School at the Chicago Art Institute (with honors in life study, portraiture and general excellence in painting), he made his American debut at the annual show of Artists of Chicago and Vicinity. Since that time his work has been seen in national and international exhibitions held in this country and abroad. Schwartz worked in oils, watercolor, lithography, and as a sculptor. He has done murals at the Chicago World's Fair or 1933; Cook County Nurses Home, Chicago; and in Post Offices at Fairfield, Eldorado, and Pittsfield. Illinois.</p> <p>Source: http://www.roughtongalleries.com/schwartz.html</p>	<p>-Larkin Goldsmith Mead, Jr. (1835-1910)</p> <p>Prominent American sculptor in the nineteenth century. The son of a successful attorney, Mead grew up in Brattleboro and at the age of eighteen went to work as a studio assistant to the sculptor Henry Kirke Brown of New York City. He first drew national attention when in 1856, on New Year's Eve, he and some friends surprised Brattleboro residents by creating an eight-foot snow statue called "Snow Angel." The incident was reported in the national press and immortalized by James Russell Lowell in his poem "A Good Word for Winter." "Letter to John Norton Pomeroy dated March 22, 1858. In addition to his work at the Vermont State House, Mead is best known for the series of figures he designed for the Lincoln Memorial in Springfield, Illinois. Source: http://www.famousamericans.net/larkin-goldsmith-mead/</p>
<p>Henry Bacon (1866-1924)</p> <p>American architect, b. Watseka, Ill. He began his professional career with the firm of McKim, Mead, and White, but after 1903 he practiced independently. Among the important structures designed by him are the Lincoln Memorial at Washington, D.C. (completed 1917), and the World War Memorial at Yale Univ Source: http://education.yahoo.com/reference/encyclopedia/entry?id=3713 Henry Bacon was born in Haverhill, Massachusetts, in 1839. Enlisted to fight, and severely wounded in the Civil War, Bacon left for Paris in 1864. While in Paris Bacon was one of the first Americans admitted to the Ecole des Beaux Arts, where he was trained in the highly academic style of middle-19th century Europe. In 1895, Bacon turned his attentions to more impressionistic watercolors, works for which he is best remembered today. Earning great acclaim for his virtuoso later works, Bacon exhibited for many years at the Paris Salon and New York's National Academy of Design. Source: http://www.kargesfineart.com/links2/Henry-Bacon.htm</p>	<p>Thomas Ball (1819- ?)</p> <p>Sculptor, born in Charlestown, Massachusetts, 3 June 1819. In early life he was a singer of basso parts in oratorios, and a portrait painter in Boston. About 1852 he devoted himself to modeling, and made a miniature bust of Jenny Lind, another of Daniel Webster, and a life-size statue of the statesman.</p> <p>http://www.geocities.com/wingedsun/books/Ball.htm</p> <p>His best known monuments are the equestrian George Washington in the Boston Public Garden, the heroic statue Daniel Webster in New York's Central Park, and the Lincoln Emancipation Group in Boston and Washington, D.C. Source: http://www.famousamericans.net/thomasball/</p>	<p>-William Rudolf O'Donovan (1844-)</p> <p>American sculptor, was born in Preston county, Virginia, on the 28th of March 1844. He had no technical art training, but after the Civil War, in which he served in the Confederate army, he opened a studio in New York City and became a well-known sculptor, especially of memorial pieces. Among these are statues of George Washington (in Caracas), Lincoln and Grant (Prospect Park, Brooklyn), the captors of Major Andre (Tarry-town, N.Y.), and Archbishop Hughes (Fordham University, Fordham, N.Y.), and a memorial tablet to Bayard Taylor (Cornell University). In 1878 he became an associate of the National Academy of Design. Source: http://www.1911encyclopedia.org/O/O_D/O_DONOVAN_WILLIAM_RUDOLF.htm</p>

-Adolph Alexander Weinman (1870-1952)
born in Germany but went to the United States at the age of ten. Weinman first studied at the Cooper Union School in New York, later for five years at the studio of the sculptor Martiny. He improved his artistic skills as a student of the famous Augustus Saint-Gaudens. Weinman is very famous for designing the "Walking liberty" on the half-dollar and ten-cent coins of 1916. He studied at the Cooper Union and Art Students League in New York. Weinman opened a studio in New York, where his figure sculptures were well received. By 1906 he was elected a member of the National Academy. Works by Weinman can be found in a number of museum collections, including the Eiteljorg Museum in Indianapolis, and the Gilgrease Museum in Tulsa, Oklahoma.

Adolph A Weinman

http://www.finemedals.com/alexander_weinman.htm

<http://www.kargesfineart.com/links2/Adolph-Weinman.htm>

The Lincoln statue in Frankfort Kentucky

<http://showcase.netins.net/web/create/lincoln/art/weinman.htm>

Statue of Lincoln in Hodgenville, Kentucky

<http://showcase.netins.net/web/create/lincoln/art/weinman2.htm>

Merrill Gage

Dr. Merrill Gage, who had been the head of USC's Department of Sculpture for thirty years, had become well known for his lectures about and sculptures of Abraham Lincoln. His first work of note had been commissioned in 1917 to be placed at the Kansas state capitol in Topeka. Through the years, Dr. Gage became an authority on Abraham Lincoln. During his lectures, he would start with a hunk of clay. Then as he told the story of Lincoln's life, he would turn the clay into a bust of Mr. Lincoln. Fortunately, Bill Blume, a member of the cinema staff, had convinced the department to film Dr. Gage's Lincoln lecture. The film was called "*The Face of Lincoln*." In fact, it won an Academy Award in 1955 for the best two-reel short subject. One example of his work is a bronze bust of Lincoln, which the Lincoln Savings and Loan Company commissioned him to make for the front of their building in Los Angeles.

Source:

<http://gregsandbox.com/mcmurry/section/10-usc.htm>

Avard Fairbanks (1897-1987)

Avard Tennyson Fairbanks was born on March 2, 1897 in Provo Utah. His father, John B. Fairbanks was an accomplished artist, having painted many of the murals in Latter-day Saint temples. At the early age of twelve, Avard sculpted a clay rabbit and entered it into a contest at a state fair. Avard followed his father to the Metropolitan Art Museum in New York City. He soon came to know many notable sculptors and received instruction from them. At the age of fourteen, Avard's sculpture was displayed in the National Academy of Design. Avard also began work on other monuments of Abraham Lincoln. He erected a heroic bronze in New Salem Village, Illinois, another at Lincoln Square in Chicago entitled "The Great Chicago Lincoln", and another called "Lincoln the Friendly Neighbor" in Berwyn, Illinois. At Knox College in Galesburg, Illinois, Avard made bronze panels commemorating the Lincoln-Douglas debates. And finally, Avard placed four busts of Lincoln in the Ford Theater Museum - the youth, the railsplitter, the lawyer, and the president. Source: <http://www.avardfairbanks.com/info/biography.html> This biography was adapted from sections in "A Sculptor's Testimony in Bronze and Stone" by Eugene F. Fairbanks.

Boris Lovet-Lorski (1894-1933)
Lincoln Sculpture in Decatur

Sculptor and graphic artist was born in Lithuania in 1894 and studied art at the Imperial Academy of Art in St. Petersburg where he worked briefly as an architect. In 1920, Lovet-Lorski moved to the United States and settled in New York City and in five years hence received his American citizenship. Lincoln standing before the jury is in Decatur, Illinois.
<http://borghi.org/american/lorski.html>


Boris Lovet-Lorski, sculptor of international prominence, was born in Lithuania in 1894. He studied in Europe and exhibited in numerous one-man shows both abroad and throughout the United States. was born in Lithuania in 1894 and studied art at the Imperial Academy of Art in St. Petersburg where he worked briefly as an architect. In 1920, Lovet-Lorski moved to the United States and settled in New York City and in five years hence received his American citizenship. A decade after his death, a large selection of his major works of the 1920s and 1930s was discovered in New York bringing his art into prominence once again. Sources:
<http://showcase.netins.net/web/creative/lincoln/art/lovet.htm>
<http://www.keithsheridan.com/lovet-lorski.html>

-Nellie Walker (1874-1973)

Born in Red Oak, Ms. Walker learned the feeling of working with stone at her father's monument shop in Moulton, Iowa. **At age 17, without instruction and working only from an engraving, she carved a head of Abraham Lincoln in twenty-four days. This bust was exhibited as part of the Iowa exhibit at the 1893 Columbian Exposition in Chicago.** With financial help from a family friend, she moved to Chicago in 1900 to begin study at the Chicago Art Institute with Lorado Taft. She later taught sculpture at the Institute for five years, and after 1909 maintained a studio in the Midway Art Studio, established by Lorado Taft near the University of Chicago. In Paris, she continued her studies and conducted sculptor's studios. Textbooks list her as one of the outstanding women sculptors in America. In an interview she noted: "I like all the various things we do -- portraits, monuments, fountains, reliefs, everything. But I do like them large rather than small." Well-known examples of her work include the statue of Senator James Harlan in the U.S. Capitol, Washington, D.C. (1907); the Chief Keokuk statue in Iowa (1913); the Polish-American War Memorial in Chicago (1927); the Suffrage Memorial panel in the Capitol in Des Moines (1934); and **the Lincoln Monument at Vincennes, Indiana (1937).** Source:
<http://www.lib.iastate.edu/art/walker.html>

-Matthew Wilson (1814 - __)

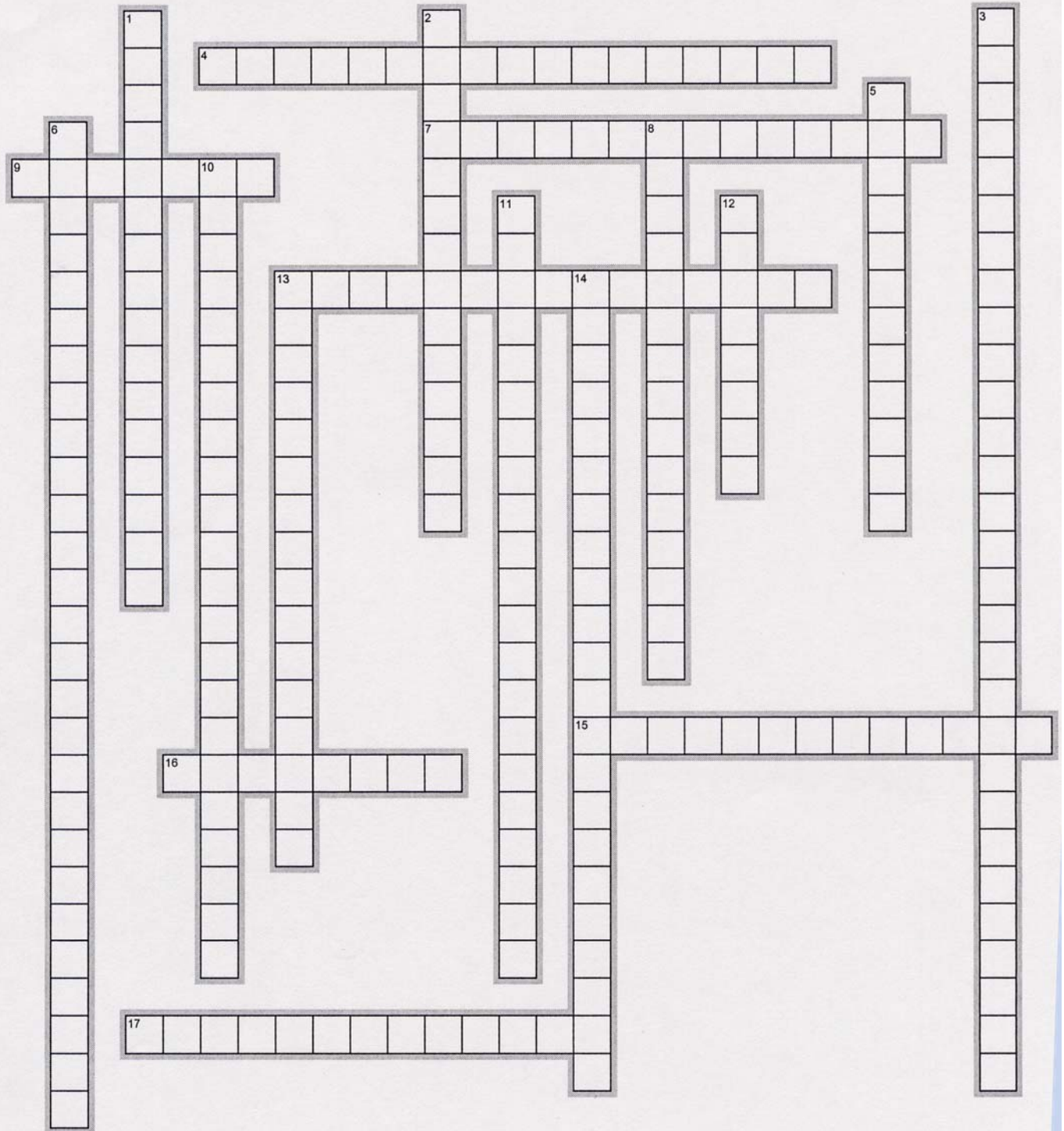
London, England, 17 July 1814. He came to this country in 1832, and for several years painted miniatures in Philadelphia. Among his numerous portraits are those of Samuel J. Tilden; Governor Thomas G. Pratt, of Maryland; Secretaries Gideon Welles, George M. Robeson, and William E. Chandler, for the United States navy department; Albert Gallatin, for the treasury department; Washington Irving; James Fenimore Cooper; Henry Wilson; and Thaddeus Stevens. He also painted the last portrait of Abraham Lincoln two weeks before the president's death, and has since executed a full-length picture of Mrs. Washington for the White House. Source:
<http://www.famousamericans.net/matt-hewwilson/>

<p>-Frederick Moynihan (1843-1910), the sculptor, was born in England where he studied at the Royal Academy, London, before coming to the United States. In this country he made a specialty of sculpting military figures of the Civil War period. Source: http://www.chs.org/ransom/o45.htm</p>	<p>Andrew O'Connor (1874-1941) U.S. artist Andrew O'Connor worked mainly as a sculptor of monuments and portrait busts. He is best known for his statue of Abraham Lincoln in Springfield, Ill., but throughout his career he established an international reputation, working mostly in marble and bronze. Source: http://www.britannica.com/ebi/article?tocId=9331808&query=feargus%20edward%20o'connor</p>	<p>Carl E Tefft (1874-1951) born in Brewster, Maine. Tefft studied at the Artist-Artisan Institute and served an apprenticeship with John Q.A. Ward, who was dean of American sculptors and whose work is still prominent in Central Park. Tefft, who was a member of the National Sculpture Society, did some significant work for the St. Louis Exposition. His work in New York can be seen at the American Museum of Natural History and New York Botanical Garden (<i>Fountain of Life</i>, 1905). Tefft was a resident of Tompkinsville, Staten Island and died in New York City in 1951. http://ca80.lehman.cuny.edu/pa/biography.htm</p>
<p>-Fred M. Torrey Sculptor Fred M. Torrey also chose the Black Hawk War theme to depict Abraham Lincoln, and his statue was commissioned especially for the tomb. During 1832 Lincoln served as captain of a company in the Illinois Militia for 30 days. After he was mustered out of service, he enlisted as a private in a company of independent rangers. His combined service lasted about 80 days. Lincoln the Circuit Rider by Fred M. Torrey. A West Virginia native, Torrey studied at the Chicago Art Institute and worked as an assistant to Lorado Taft. As an Illinois lawyer, Abraham Lincoln traveled the old Eighth Judicial Circuit twice a year, arguing cases in local county courthouses. In the early years, he rode the 450-mile circuit by horseback.</p>	<p>Leonard Crunelle (1872-1944)</p>  <p>Sculptor Leonard Crunelle portrays Abraham Lincoln as he may have looked while Captain of a company of soldiers during the Black Hawk War. Crunelle was born in France in 1872 and became a student of sculptor Lorado Taft in Chicago. He also created the "Lincoln, the Debater" statue in Freeport, Illinois. http://showcase.netins.net/web/creative/lincoln/art/dixon.htm</p>	<p>-Henry Bacon (1866-1924) American architect, b. Watseka, Ill. He began his professional career with the firm of McKim, Mead, and White, but after 1903 he practiced independently. Among the important structures designed by him are the <u>Lincoln Memorial</u> at Washington, D.C. (completed 1917), and the World War Memorial at Yale Univ Source: http://education.yahoo.com/reference/encyclopedia/entry?id=3713 Henry Bacon was born in Haverhill, Massachusetts, in 1839. Enlisted to fight, and severely wounded in the Civil War, Bacon left for Paris in 1864. While in Paris Bacon was one of the first Americans admitted to the Ecole des Beaux Arts, where he was trained in the highly academic style of middle-19th century Europe. In 1895, Bacon turned his attentions to more impressionistic watercolors, works for which he is best remembered today. Earning great acclaim for his virtuoso later works, Bacon exhibited for many years at the Paris Salon and New York's National Academy of Design. Source: http://www.kargesfineart.com/links2/Henry-Bacon.htm</p>

Activity 8.4 ~ Lincoln Sculpture Activity Crossword

(crosswords have a space between the words)

Created by Peggy Dunn with EclipseCrossword — www.eclipsecrossword.com



Lincoln Sculpture

Created by Peggy Dunn with EclipseCrossword — www.eclipsecrossword.com

Word bank

ANDREW OCONNOR AUGUSTUS SAINT-GAUDENS AVARD FAIRBANKS DANIEL CHESTER FRENCH
DECATUR GETTYSBURG ADDRESS MONUMENT HIS BUST LEONARD TAFT LEONARDWELLSVOLK
LINCOLN AND GRANT LINCOLN AND SON LINCOLN MEMORIAL LOUISIANA PURCHASE EXPOSITION
MILITARY NELLIE WALKER REBECCA CALEEL THE MINUTEMAN U. S. CAPITOL BUILDING

Across

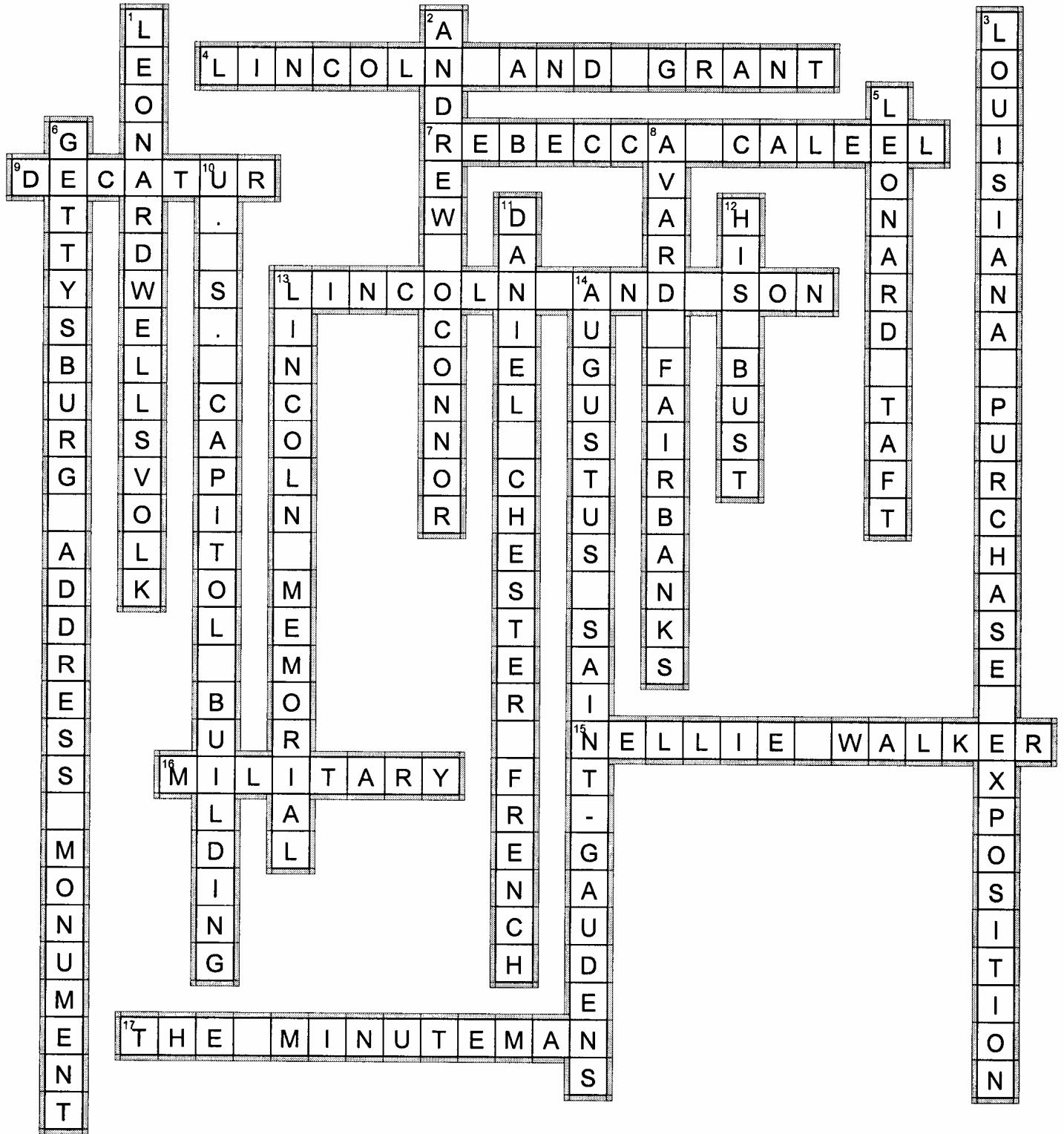
4. William O'Donovan created what statue in Prospect Park, Brooklyn
7. One of three sculptors chosen to submit work for the Abraham Lincoln Presidential Library/Museum
9. Boris Lovet-Lorski was a Lithuanian immigrant who created a sculpture of Lincoln standing before the jury in what city
13. Rebecca Childers Caleel created a sculpture for the Oak Brook Public Library named
15. The Lincoln Monument in Vincennes, Indiana was created by
16. Frederick Moynihan's specialty was sculpting what kind of figures from the Civil War
17. Daniel Chester French's first commission in 1875 was the

Down

1. This sculptor created the life mask and hands of Abraham Lincoln
2. Who is known for his statue of Abraham Lincoln in Springfield, Illinois?
3. Anna Vaughn Huntington exhibited her sculpture at what exposition
5. Exhibited his sculpture in the Columbian Exposition in 1893
6. Henry Kirke Brown is famous for the statue of President Lincoln at the
8. This sculpture is erected in New Salem Village in Illinois and created by
10. Congress voted in 1866 for this sculptor to create a Lincoln Statue that is where
11. This sculptor created the Lincoln Memorial
12. Merrill Gage created a sculpture for the Lincoln Savings and Loan Company of what part of Lincoln
13. This sculptor/artist designed what in Washington, D.C. that was finished in 1917
14. This sculptor created both a standing and sitting Lincoln in Grants Park, Chicago

Lincoln Sculpture

Created by Peggy Dunn with EclipseCrossword — www.eclipsecrossword.com



Lincoln Sculpture

Created by Peggy Dunn with EclipseCrossword — www.eclipsecrossword.com

Across

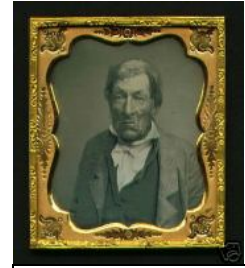
4. LINCOLN AND GRANT — William O'Donovan created what statue in Prospect Park, Brooklyn
7. REBECCA CALEEL — One of three sculptors chosen to submit work for the Abraham Lincoln Presidential Library/Museum
9. DECATUR — Boris Lovet-Lorski was a Lithuanian immigrant who created a sculpture of Lincoln standing before the jury in what city
13. LINCOLN AND SON — Rebecca Childers Caleel created a sculpture for the Oak Brook Public Library named
15. NELLIE WALKER — The Lincoln Monument in Vincennes, Indiana was created by
16. MILITARY — Frederick Moynihan's specialty was sculpting what kind of figures from the Civil War
17. THE MINUTEMAN — Daniel Chester French's first commission in 1875 was the

Down

1. LEONARDWELLSVOLK — This sculptor created the life mask and hands of Abraham Lincoln
2. ANDREW OCONNOR — Who is known for his statue of Abraham Lincoln in Springfield, Illinois?
3. LOUISIANA PURCHASE EXPOSITION — Anna Vaughn Huntington exhibited her sculpture at what exposition
5. LEONARD TAFT — Exhibited his sculpture in the Columbian Exposition in 1893
6. GETTYSBURG ADDRESS MONUMENT — Henry Kirke Brown is famous for the statue of President Lincoln at the
8. AVARD FAIRBANKS — This sculpture is erected in New Salem Village in Illinois and created by
10. U. S. CAPITOL BUILDING — Congress voted in 1866 for this sculptor to create a Lincoln Statue that is where
11. DANIEL CHESTER FRENCH — This sculptor created the Lincoln Memorial
12. HIS BUST — Merrill Gage created a sculpture for the Lincoln Savings and Loan Company of what part of Lincoln
13. LINCOLN MEMORIAL — This sculptor/artist designed what in Washington, D.C. that was finished in 1917
14. AUGUSTUS SAINT-GAUDENS — This sculptor created both a standing and sitting Lincoln in Grants Park, Chicago



Photographers Of The Lincoln Era



Daguerreotype of unknown man. owned by Peggy Dunn, from her collection

Matthew Brady

http://civilwar.si.edu/brady_intro.html

Indisputably the largest and most comprehensive. Representing nearly every significant figure in American life since the dawn of photography, it included not only politicians and military heroes, but religious leaders, writers, artists, entertainers, and eminent foreign visitors—any personality of interest to the public. But beyond its use as a publicity tool, Mathew Brady's distinguished collection served to manifest his own sense of historical mission as well. "From the very first," Brady told an interviewer in 1891, "I regarded myself as under obligation to my country to preserve the faces of its historic men and mothers."

In 1981, with the assistance of the United States Congress, the National Portrait Gallery purchased a group of more than 5,400 original Mathew Brady collodion wet-plate glass negatives from the legendary collection originally assembled by Frederick Hill Meserve. The portrait images displayed here and organized by Ann Shumard, NPG's curator of photographs, are modern albumen silver prints made from selected Brady negatives in the Gallery's Meserve Collection.



Mathew B. Brady
July 22, 1861
Source: Library of Congress

Visit Matthew Brady's National Portrait Gallery

<http://222.npg.si.edu/exh/brady/gallery/gallery.html>

<http://lcweb2.loc.gov/ammem/cwphhtml/cwbrady.html>

Mathew Brady arrived in New York City at the age of sixteen. Soon after taking a job as a department store clerk, he started his own small business manufacturing jewelry cases. In his spare time, Brady studied photography under a number of teachers, including Samuel F. B. Morse, the man who had recently introduced photography to America. Brady quickly discovered a natural gift. By 1844, he had his own photography studio in New York.

Brady soon acquired a reputation as one of America's greatest photographers -- producer of portraits of the famous. In 1856, he opened a studio in Washington, D.C., the better to photograph the nation's leaders and foreign dignitaries. As he himself said, "From the first, I regarded myself as under obligation to my country to preserve the faces of its historic men and mothers." He became one of the first photographers to use photography to chronicle national history.

At the peak of his success as a portrait photographer, Brady turned his attention to the Civil War. Planning to document the war on a grand scale, he organized a corps of photographers to follow the troops in the field. Friends tried to discourage him, citing battlefield dangers and financial risks, but Brady persisted. He later said, "I had to go. A spirit in my feet said 'Go,' and I went."

Mathew Brady did not actually shoot many of the Civil War photographs attributed to him. More of a project manager, he spent most of his time supervising his corps of traveling photographers, preserving their negatives and buying others from private photographers freshly returned from the battlefield, so that his collection would be as comprehensive as possible. When photographs from

his collection were published, whether printed by Brady or adapted as engravings in publications, they were credited "Photograph by Brady," although they were actually the work of many people.

In 1862, Brady shocked America by displaying his photographs of battlefield corpses from Antietam, posting a sign on the door of his New York gallery that read, "The Dead of Antietam." This exhibition marked the first time most people witnessed the carnage of war. The *New York Times* said that Brady had brought "home to us the terrible reality and earnestness of war."

After the Civil War, Brady found that war-weary Americans were no longer interested in purchasing photographs of the recent bloody conflict. Having risked his fortune on his Civil War enterprise, Brady lost the gamble and fell into bankruptcy. His negatives were neglected until 1875, when Congress purchased the entire archive for \$25,000. Brady's debts swallowed the entire sum. He died in 1896, penniless and unappreciated. In his final years, Brady said, "No one will ever know what I went through to secure those negatives. The world can never appreciate it. It changed the whole course of my life."

Despite his financial failure, Mathew Brady had a great and lasting effect on the art of photography. His war scenes demonstrated that photographs could be more than posed portraits, and his efforts represent the first instance of the comprehensive photo-documentation of a war.

http://www.museum.siu.edu/university_museum/museum_classroom_grant/Museum_Explorers/school_pages/donovan/matthewbrady.htm

In 1843 Matthew opened a portrait studio in New York City. He took thousands of peoples' pictures. In 1850 he published a magazine with portraits of Daniel Webster, Henry Clay, and Abraham Lincoln. The magazine was called Gallery of Illustrious Americans. Matthew won a to prize metal in the New York City World's fair for exhibiting 48 of his pictures in the fair in 1855. A man named Alexander known for his collodion wet-plate processing field was brought to New York by Matthew to become the main photographer in Matthew's studio. Matthew became so successful that he opened a studio in Washington D.C. In 1860 after a decade of hard work, Matthew got married to Julia Handy.

Matthew Brady had a moustache, a pointed beard, he was 5 feet 6 inches tall, and he was hardly ever seen without a broad-brimmed flat hat and a linen duster topcoat.

At the time of the Civil War Matthew Brady asked President Lincoln and Alan Pinkerton if he could take pictures of the war. Matthew took over 3,500 pictures during the war. Some of the pictures he took were of actual battles, troops marching and resting, and individual soldiers and officers.

When the Civil War was over Matthew Brady wanted to get more money from his photographs of the war, but when he got his reward from the government of \$25,000 dollars he spent on unimportant things and almost got bankrupt. Matthew Brady kept his job in Washington D.C. but his poor eyesight and his drinking alcohol did not help him. In 1877, Julia, his wife died. Some friends in New York tried to help him, but he got pneumonia and died from it at age 73, on January 16, 1896.

Alexander Gardner

<http://www.getty.edu/art/collections/bio/a2055-1.html>

Born 1821, Died 1882
Photographer, Printmaker
American

As an idealistic young reporter and newspaper editor in Glasgow, Scotland, Alexander Gardner dreamed of forming a semi-socialistic colony somewhere in what he thought of as the unspoiled wilderness of America. He selected a place in Iowa, but even though he sent family and friends to live there, Gardner never joined them. Instead, when he disembarked in New York he remained. The celebrated American photographer Mathew Brady had probably paid for his passage, though how they came to be acquainted is unknown. Gardner, who had spent his spare time in Scotland studying science, became Brady's assistant for seven years. He was manager of Brady's Washington, D.C., gallery until the American Civil War broke out in 1861.



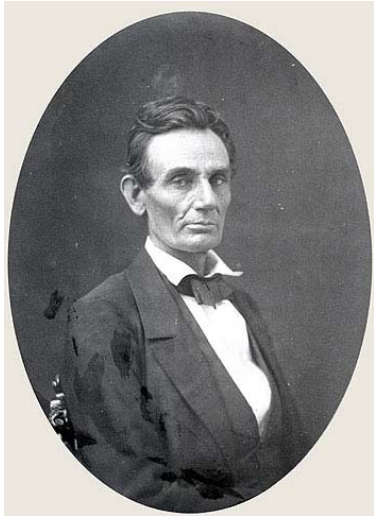
Working for Brady's studio until 1862, Gardner is said to have made three-quarters of the campaign pictures of the Army of the Potomac. In 1866 he published *Gardner's Photographic Sketch Book of the War*, the first published collection of Civil War photographs, comprised of one hundred photographs by himself and eleven photographers working for him, including Timothy O'Sullivan and John Reekie. It was a commercial failure. After the war Gardner finally traveled West to his promised land, photographing along the way..

Unlike the somewhat contrived war pictures taken by Fenton, Gardner's are so factual as to be almost macabre. His book, "Gardner's two-volume Photographic Sketchbook of the War" (meaning the Civil War) was published in 1866. The following year he recorded the building of the Union Pacific Railroad. He also documented the execution of the conspirators against Lincoln, and Lincoln's funeral. In addition, he embarked upon making a collection of photographs of convicted criminals, for the Washington police force.



It should also be added, however, that amongst the genuine pictures of the war there appear to be a few which are contrived, further proof that whilst the camera cannot lie, the person behind it can! For example, when Gardner arrived at the decisive scene of the war at Gettysburg two days after it had been fought, he set about photographing "Home of a rebel sharpshooter." However, before taking the picture he had dragged the body of a Confederate some thirty meters to where he lies in the picture, turning the head towards the camera. This faked photograph has been well researched by William Frassanito in his book "Gettysburg: A Journey in Time" (1975)

So, does the camera ever lie? Well, as digital photography grows apace, almost anything is achievable! But what of the past? Like any artist, a photographer may want to portray some emotion, evoke a reaction, put out a thought of his own. The lens sees what it sees, but what appears is inevitably subjective. And as anyone reading Gardner's notes that accompany his photography shows, not only the picture itself but also the works may influence how we perceive things.



Samuel M. Fassett
(Active 1855–1875)
Salt print, 1859 National Portrait Gallery,
Smithsonian

Listed as a daguerreian in Chicago, Ill., 1855-1860. In 1855-1856 he was listed as an assistant to A. Hesler at 181 Lake Street. In 1856 Fassett was listed alone at 131 Lake Street. In 1856-1857 he was listed as "Fassett's Fine Art Gallery" at the same address. In 1858 he was listed in partnership as Fassett and Cook (G.S.) at the same address, and in 1859-1860 in the same partnership at 122 and 124 Clark Street, and at 131 Lake Street. One source indicated that Fassett's gallery move (apparently in 1858) was probably financed by two silent partners; one of the Root brothers of Philadelphia, and

George S. Cook. The partnership with Cook apparently ended with the start of the Civil War. Information corrected to November, 1997; © 1996, 1997 John S. Craig Abraham Lincoln Of the many pre-presidential photographs of Abraham Lincoln, Mrs. Lincoln considered this image taken in Chicago by Samuel M. Fassett on October 4, 1859 to have been the best likeness she had seen of her husband.

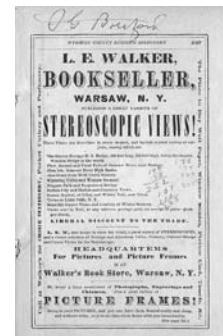
Lewis E. Walker

Early Photographer and Stereo Maker.

<http://www.letchworthparkhistory.com/walkerbio.html>

Lewis E Walker, of stereo view fame, was born in Warsaw, NY on May 15, 1826 at the corner of Main and East Court Streets where the public library stands today. He attended schools of the village, one of which was on Genesee Street and also housed the Masonic Lodge at the time. It is said that as a boy Lewis helped sort the cobblestones that were used to construct the new schoolhouse that is now the Masonic Temple in Warsaw.

When 16 in 1842 he made his first trip to Rochester in a lumber wagon for the purpose of bringing back leather for the harness making shop operated by his father. In 1848 he made his first trip to Vermont by stage to Cuylerville, to Rochester on the Genesee Valley Canal and then the New York Central to Syracuse, Schenectaday and Troy where he again went by boat on the Whitehall Canal to Mechanicsville and Whitehall and then by boat on Lake Champlain to St Albans. While in Vermont he taught school as he had in district schools in the vicinity of Warsaw. In 1854 he had returned to Warsaw because of the illness of his father. He operated a book and stationery store in Warsaw for nearly 50 years, which carried an extensive line of stereoscope cards. His son William was associated with him in the store, which closed in 1901. For several years Walker had the exclusive right to make and sell photographs at Chautauqua and was well acquainted with Bishop Vincent and other leaders of that institution.



Advertisement from 1870 Wyoming County (NY) Directory. Walker helped organize the Warsaw Congregational Church and he was very active in church affairs including the building committee that erected the present building in 1866-1867, which is the north chapel of the United church on the corner of Main and Buffalo Streets. He claimed to have voted in every Presidential Election from 1847 through 1916. Copies of his pictures reveal that he traveled widely through Western New York photographing scenes at Chautauqua and along the Erie Railroad. The ones along the Erie are among his most famous with Letchworth and the Genesee River as his focal subject.

This information is extracted from an article in "Historical Wyoming" dated October 1963 which credits Mr. Lewis H. Bishop of Warsaw with providing the information as gleaned from newspaper clipping and from relatives of Mr. Walker living in Rochester at the time. Tom Breslin June 2004

Preston Butler

A daguerreian, he was listed in Decatur, Ill. in 1854-1855, 1858-1859 and 1860. Probably the same Preston Butler listed in Springfield, Ill., from 1857 to 1860. There, in 1857, he was listed on the south side of the square, and noted he was there previously. In 1859 and 1860 he was listed on the south side of Adams Street between Fifth and Sixth Streets, over T.S. Little's clothing store, third floor. *Information corrected to November, 1997; © 1996,1997 John S. Craig*
http://www.daguerreotype.com/bu_table.htm#Butler,%20Preston

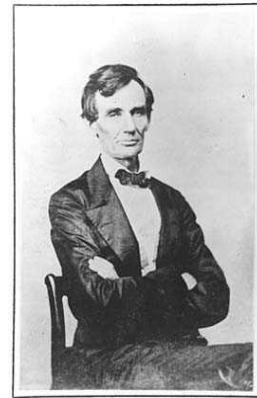


Photo by Preston Butler, CHS ICHi-11388

Alban Jasper Conant



CONANT, Alban Jasper, artist, born in Vermont, 24 September, 1821. After residing for some years in Troy, he removed to St. Louis in 1857. Here he was instrumental in the establishment of an art-gallery. He visited Washington and painted portraits of President Lincoln, Attorney-General Bates, and Sec. Stanton. He was for eight years a curator of the University of Missouri, and is a correspondent of the Institution ethnographique, and author of "Footprints of Vanished Races in the Mississippi Valley."

Edited Appletons Encyclopedia, Copyright © 2001 Virtualology™
<http://famousamericans.net/albanjasperconant/>



Lincoln's Tomb entry floor ornamentation. Photo Source: Peggy Dunn, 2005 with permission of Lincoln's Tomb staff



Alexander Hesler, from an 1855 salt print.

Alexander Hesler

(1823-1895) Born in Canada in July 1823, he learned the daguerreotype process in 1847, and practiced it for two (?) years before moving to Galena, Ill. During part of this time, he may have been a daguerreian in Madison, Wisc. One source reports Hesler as a daguerreian in Galena, Ill., in 1849; another reference reported Hesler arriving in Galena in 1850 and establishing a



daguerreian gallery sometime between January and April, in rooms vacated by C. R. Gayetty, over the St. Louis store at the northwest corner of Main and Hill Streets.

Welling, William. 1978.
Photography in America:
The Formative Years 1839

In November 1850, Hesler moved his gallery to Dubuque, Iowa, where he remained until March 1851. There his gallery was located in the third story of the Glove Building. In April, Hesler returned to Galena, and was listed at rooms #7 and #8 over the St. Louis Store. In August 1851, Hesler took daguerreotypes of Minnehaha Falls. Two of them were purchased by a George Sumner, who took them east and gave one to his brother, Charles Sumner. The images inspired Longfellow's poem, Hiawatha.

In 1851-1852, Hesler was also noted as a daguerreian in Moss Rio, Ill. In December 1851, he opened a new Galena gallery at 90 Main Street. He remained there until the fall of 1854. In 1853, Hesler exhibited a daguerreian panorama of Galena and three views of St. Anthony Falls at the Crystal Palace exhibition (New York City). He received the first medal at the Exhibition.

In 1854, he was listed as a daguerreian on Main Street, Galena, and employed G.G. Johnson. His residence was listed on Branch Street. Hesler reportedly left Galena in November, 1854 for Chicago, but in 1855-1856, he was still listed as a daguerreian in Galena, in partnership as Hesler and Johnson (G.G.). In 1855-1856, Hesler advertised "every kind of daguerreotypes on silver and glass plates." He offered "stereoscope, or solid daguerreotypes;" and "photographs, or daguerreotypes, on paper, ivory and canvas".

From 1855 to 1860 Hesler was listed as a daguerreian at 22 Metropolitan Block, Chicago, with various residence addresses. In 1856, he received first prize at the American Institute, New York for best daguerreotypes. The same year, he also received first prize at the Charitable Institution Fair, Boston, Mass., for daguerreotypes. Circa 1872, he moved his studio from Chicago to Evanston, Ill., after the great fire. In 1880, he moved his studio back to Chicago. For some time it was located at the corner of Randolph and State Streets. In 1895 his studio was located at 147-153 Fifth Avenue, Chicago. Hesler died July 4, 1895, from apparent apoplexy. *Information corrected to November, 1997; © 1996, 1997 John S. Craig <http://www.daguerreotype.com/>*

Alexander Hesler, who photographed a panorama of the city of Chicago from the top of the Courthouse in 1857, was born in Montreal, Canada, July 12, 1823. At twelve years of age, he went to Vermont, and attended school until twenty years of age. He

then came to Racine [WI] in 1843, and engaged in the hardware business for four years. In 1847, going to Buffalo, N. Y., he commenced his career as an artist, and in 1848-49 worked at Madison, Wis. In the spring of 1849, he went to Galena, Ill., and in 1853 came to Chicago and opened an art gallery in the Metropolitan Block, moving it in 1858 to No. 113 Lake Street, where he remained until burned out by the Great Fire of 1871. His residence was in Chicago until 1865, when he moved to Evanston. After 1871, he opened a gallery in Evanston which he continued until 1879, when he moved it back to Chicago, to No. 96, State Street, where he has since been actively engaged in the practice of his profession.

A Complete List of Plates – Daguerreotypes

http://americanart.si.edu/collections/exhibits/helios/secrets/darkchamber-noframe.html?/collections/exhibits/helios/secrets/secrets_complete.html

Abraham Lincoln by Alexander Hesler <http://www.photography-museum.com/heslerlg.html> - Masterworks from the History of Photography

Smithsonian American Art Museum

http://americanart.si.edu/collections/exhibits/helios/secrets/darkchamber-noframe.html?/collections/exhibits/helios/secrets/secrets_complete.html

AMICO Library – Alexander Hesler

<http://www.davidrumsey.com/amico/amico5102986-74358.html>

Some Practical Experiences of a Veteran Daguerreotypist by Alexander Hesler

<http://www.daguerre.org/resource/texts/hesler.html>

Abraham Lincoln Art Gallery Historic Photo Collection of Abraham Lincoln

<http://www.abrahamlincolnartgallery.com/archivepage2.htm>

Abraham Lincoln: The Man

<http://digital.library.mcgill.ca/lincoln/exhibit/text/TheMan.html>

To Learn about the history of photography and how the craft of photography developed you can research this topic

1. **Dr. Robert Legget History of Photography** <http://www.rleggat.com/photohistory/>
2. **History of Photography Timeline** <http://www.photo.net/history/timeline>
3. **History of Photography & The camera**
<http://inventors.about.com/library/inventors/blphotography.htm>
4. **American Museum of Photography** <http://www.photography-museum.com/>
5. **The Daguerreotype** <http://www.daguerre.org/home.php>



Activity 8.5 ~ Reading a Photograph

Name: _____

Using the photograph of the 1861 White House, list your observations of the scene in the column "What I See". Think about those observations and draw your own conclusions about what life was like for those who were standing in this picture. List those ideas under the "What I Conclude" column. Then think about what you CANNOT conclude about the life going on in this picture by just observing the photograph. Write those observations in the "What I Cannot Conclude" Column. Finally, at the bottom of the page, write additional questions you would like to ask about what you see in this photograph.



Adapted from P & P Worksheet Library of Congress. Source: Library of Congress

What I See

What I Conclude

What I Can't Conclude

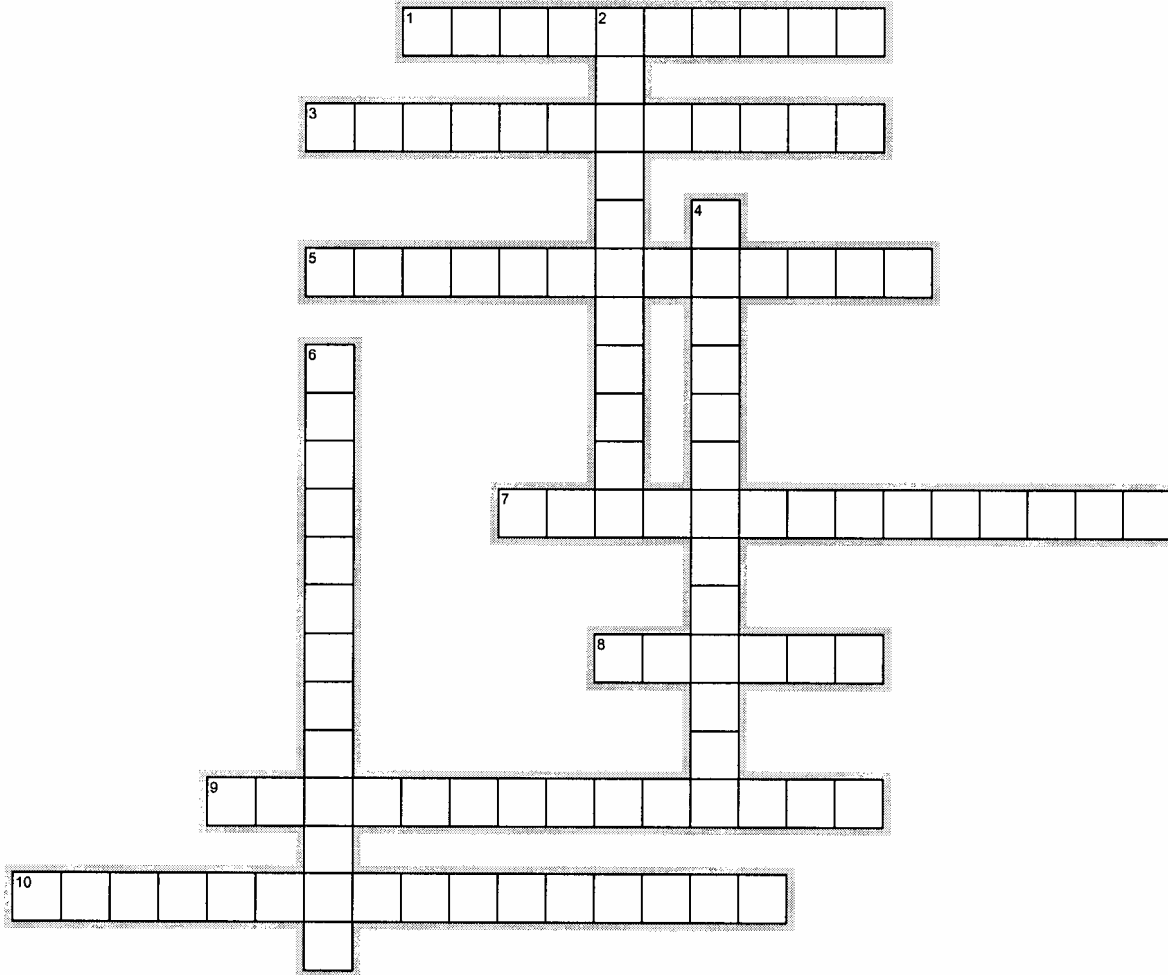
Two vertical lines forming a narrow column for writing.

Two vertical lines forming a narrow column for writing.

Additional Questions I Would Like to Ask about Life I Can't See in the Picture

Activity 8.6 ~ 1860's Photographers Crossword

Created by Peggy Dunn with EclipseCrossword — www.eclipsecrossword.com



Word bank

ALEXANDER HESLER BOX CAMERA CABINET CARDS CARD DE VISITE CLOTH DRAPE
DAUGEROTYPES MATTHEW BRADY PLATES SAMUEL FASSET TWENTY MINUTES

Across

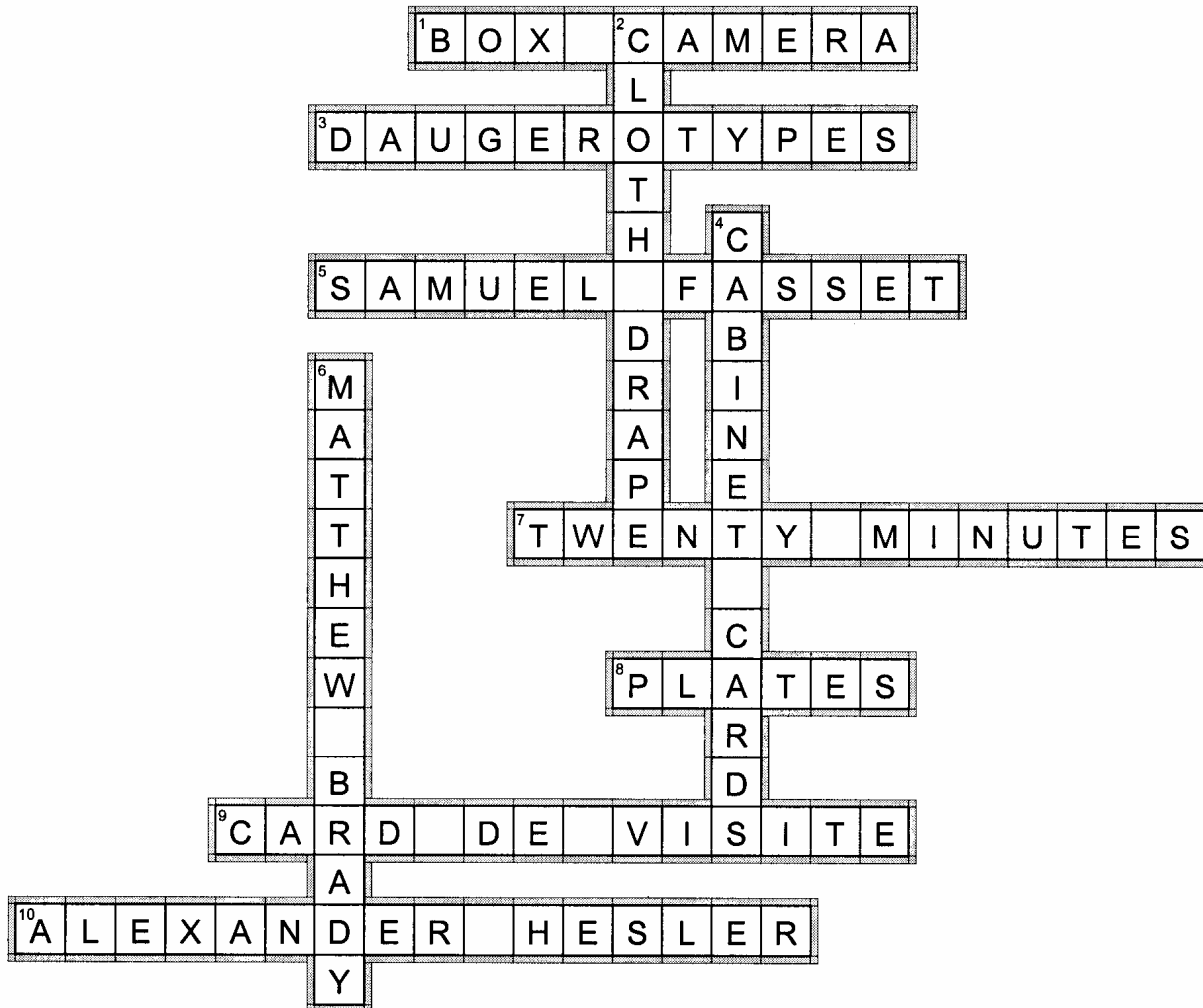
1. What did photographers use in the 1860s to take pictures?
3. What were the first photographs called?
5. Who took pictures of Abraham Lincoln in Springfield?
7. How long did you have to sit to have your picture taken in the 1860s?
8. What were pictures captured on?
9. What kind of card would I leave when I came visiting with my picture on it?
10. Who took some famous pictures of Abraham Lincoln as a young man?

Down

2. What did photographers use to keep the light out of the camera while taking a picture?
4. What are the pictures called that are placed on cardboard?
6. Who is a famous civil war photographer?

1860s Photographers

Created by Peggy Dunn with EclipseCrossword — www.eclipsecrossword.com



Across

1. BOX CAMERA — What did photographers use in the 1860s to take pictures?
3. DAUGEROTYPES — What were the first photographs called?
5. SAMUEL FASSET — Who took pictures of Abraham Lincoln in Springfield?
7. TWENTY MINUTES — How long did you have to sit to have your picture taken in the 1860s?
8. PLATES — What were pictures captured on?
9. CARD DE VISITE — What kind of card would I leave when I came visiting with my picture on it?
10. ALEXANDER HESLER — Who took some famous pictures of Abraham Lincoln as a young man?

4. CABINET CARDS — What are the pictures called that are placed on cardboard?
6. MATTHEW BRADY — Who is a famous civil war photographer?

Down

2. CLOTH DRAPE — What did photographers use to keep the light out of the camera while taking a picture?

Activity 8.7 ~ Lincoln Photographers Word Search

Name _____



Date _____

Lincoln Photographers

Find each of the following words.

ALEXANDERHESLER MATTHEWBRADY ALEXANDERGARDNER SAMUELFASSETT
LEWISWALKER PRESTONBUTLER ALBANCONANT

W M A G E W T T W N M R H N E A T T R A R M T
A E M T T M E E A U L R E A M A Y D E A L E R
E W A B A L E X A N D E R H E S L E R R T B E
I O S N N N Y R F R E T E T S X S E A M H T T
E S A E B L D E X D N F N E C P L H N T X N T
E E D E L T A L F T H C R L O E C C H T E A E
D T R L T S R F E T N H N N L A H E E L E N B
T B E D N L B S P R E S T O N B U T L E R O L
U X E L M O W N H L R S O L B M S E R S L C E
R R N T G R E B H X L W T S L X L R E A E N M
W W R S M E H T N S N E S N N T S W E A B A L
C N N A H A T N R O N L N A U T R L A W S B T
E E H G N R T U S A M U E L F A S S E T T L S
T R A L E X A N D E R G A R D N E R W T T A N
U N L X G F M Y R Y W L E W I S W A L K E R R
L T N L A P O E T B X D A S R K E N E L E X T

Answer Key

ALEXANDERHESLER	LEWISWALKER	MATTHEWBRADY	PRESTONBUTLER
ALEXANDERGARDNER	ALBANCONANT	SAMUELFASSETT	

A L E X A N D E R H E S L E R
Y T
D N
A A
R N
B P R E S T O N B U T L E R O
W C
E N
H A
T B
T S A M U E L F A S S E T T L
A L E X A N D E R G A R D N E R A
M L E W I S W A L K E R

Artists - Painters of Abraham Lincoln

C. I. & M. Calendar Art –had been made to serve a worthwhile historical purpose with the Central, Illinois, & Midland Railroad. Each year the theme of Abraham Lincoln and the New Salem village were the backdrop of the art. Paul Angle and Jay Monaghan expanded this as competent Lincoln authorities of the time by providing historical content to the calendars. Of the twenty calendars, Fletcher Ransom produced the first fourteen beginning in 1930. Ransom produced paintings depicting the daily life of the village and the young Lincoln.

Lane Kay Newberry (1896 – 1961) picked up the brush from 1944 – 1947 with the death of Fletcher Ransom in 1943. A Springfield, IL Native, **Reynolds Jones** added to the series through 1950 depicting the varied roles of Abraham Lincoln.



Fletcher Ransom Oct. 23, 1870 – May 2, 1943. His early education included the Kalamazoo school system and varied farm chores at home until he left to attend the Art Institute of Chicago and finally to the Academy of Fine Arts in New York. The history of his artist career is chronicled by Wendy Graphman <http://www.wedevelopsolutions.com/Ransom/>.

The Lincoln series by Ransom are in the offices of the Illinois-Midland Railway Co. a Genesee & Wyoming Company in Springfield, Illinois and with their permission the art is used in this document. The titles of the work and the year they were completed are listed below:

1931 Lincoln's Home	1932 Abraham Lincoln at New Salem
1933 Lincoln & Ann Rutledge	1934 Lincoln at New Salem, 1834
1935 Lincoln, The Student	1936 Lincoln, The Railsplitter
1937 Lincoln, The Surveyor	1938 Lincoln, The Wrestler
1939 Pioneer Education	1940 Lincoln, The Soldier
1941 Pioneer Transportation	1942 Postmaster Lincoln
1943 Lincoln, The Lawyer	1944 Lincoln, The Arbiter

Thomas Hicks



HICKS, Thomas, artist, born in Newtown, Bucks County, Pennsylvania, 18 October 1823. He was educated at the Newtown academy, and attempted portrait painting at the age of fifteen. He began his studies in the Pennsylvania academy of fine arts in Philadelphia, and in 1838 entered the National academy in New York, and contributed "The Death of Abel" to the exhibition of 1841. In 1845 he went to Europe and studied in London, Paris, Florence, and Rome. After a visit to Venice in 1847 he returned to Rome and painted among other works a half-length figure entitled "Italia." In 1849 he returned to New York and began a successful career as a portrait painter. He was elected a national academician in 1851, and was president of the Artists' fund society of New York from 1873 till 1885. He has painted portraits of Henry Ward Beecher, William Cullen Bryant, Edwin Booth as Iago, Hamilton Fish, Fitz-Greene Halleck, Oliver Wendell Holmes, Dr. Elisha Kent Kane in the cabin of the "Advance," Abraham Lincoln, Henry W. Longfellow, William H. Seward, Harriet Beecher Stowe, Bayard Taylor, and Gulian C. Verplanck, a notable picture containing the authors of the United States, and another representing the governors of New York (1851-'5). Mr. Hicks read before the Century club of New York city, on 26 January, 1858, a eulogy of Thomas Crawford, which was printed by the club and also in an edition deluxe for private circulation (New York, 1858).

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<http://www.famousamericans.net/thomashicks/>

http://www.haleysteele.com/hs_root/gallery/artwork.cfm/stockid/21717/pd/1

<http://www.infoplease.com/ce6/people/A0823654.html>

Lewis P. Clover

Said to have painted the first portrait of Abraham Lincoln – from the Midwest

Painter, born in New York City, 20 February, 1819. He was educated in New York and at the College of St. James, Maryland. Under the instruction of William Page he studied painting, and afterward engraving for three years under Asher born Durand. After this he adopted painting as a profession and followed it successfully for several years in New York and Baltimore. He was elected an associate of the National academy of design in 1840. Through the influence of Chief-Justice Taney he was led to enter the ministry of the Protestant Episcopal church, was ordained deacon in 1850, and afterward entered the priesthood. He has been rector of churches in Lexington, Virginia, Springfield, Illinois, and elsewhere. In 1858 he received the degree of D. D. from the University of Kentucky. The titles of some of his best-known paintings are "The Rejected Picture," "The Idle Man," "Repose by Moonlight," and "The Phrenologist." These were all exhibited in the National academy of design. The American reprint of Burnet's "Practical Hints on Composition in Painting" (Philadelphia, 1853) was edited by Dr. Clover, who furnished the etchings that illustrate the book. He has published numerous sermons and addresses, notably one on the death of Chief Justice Taney (1864), which is largely quoted in Tyler's memoirs.

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<http://famousamericans.net/lewispclover/>



GEORGE (G.P.A.) HEALY

(1813-1894) Healy is famous for his Lincoln portraits, which hang in The White House, National Portrait Gallery, and Chicago Historical Society. Some of Healy's works: Young Abraham Lincoln on the left and the portrait on the right



Portrait of Lincoln

George Peter Alexander Healy was born in Boston on July 15, 1813, the first of five children of William Healy, an Irish immigrant and captain of a merchant vessel, and his wife Mary Hicks. Healy showed an early artistic interest: by 1830 the self-taught painter had opened a portrait studio from which he hoped to help to support his family. Although commissions were at first sparse, young Healy received important encouragement from Thomas Sully (1783-1872) who advised him to make painting his profession. His fortunes also improved in 1831 when Mrs. Harrison Gray Otis, a leader in Boston society, granted him permission to paint her portrait and recommended his talents to other potential patrons. <http://www.lincolnminiature.com/miniatureartists.htm>

“George Peter Alexander Healy (1813-1894) was one of nineteenth century America’s most prolific and talented portrait painters. In a twelve-year period, between 1855 and 1867, Healy produced more than five hundred images. Through his pictures, Healy helps us to form our own image of the sixty-some years during which he actively painted. His strong constitution and seemingly boundless energy took him across America by horseback, stagecoach and railroad in pursuit of his subjects. He was a trans-Atlantic commuter in the age of clipper ships, packet sailing vessels and early steamships”. Source: *G.P.A. Healy Famous Figures and Louisiana Patron*, The Louisiana State Museum:

Healy, sometimes accompanied by his wife, traveled to the United States several times during the 1840s and early 1850s. In 1855, William B. Ogden, who had been the first mayor of Chicago, invited Healy to visit and later settle there, and in 1856 the entire family settled in America. They took up residence in the booming city of Chicago, which Healy used as a base for his work in Boston, Philadelphia, New Orleans, and other cities. All the Chicago tycoons and their wives sat for Healy. He spent the remainder of his life traveling between the United States and Europe, making 35 Atlantic Ocean crossings. During the Civil War years he often traveled to Washington to paint military figures and members of the President's cabinet. The family returned to Europe in 1867, but George Healy continued to cross the Atlantic many times over the following years in order to fill commissions. In 1892 Healy, his wife, and one daughter returned to Chicago. The artist died in that city on June 24, 1894.

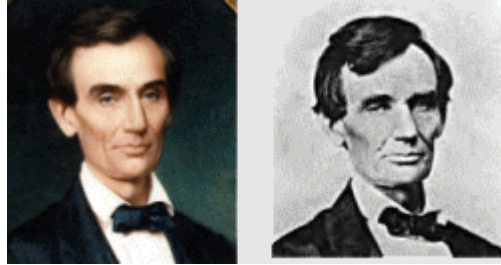
The web site “Abraham Lincoln Online” <http://>makes the reference that Ninian Edwards house (Mary Todd’s sister’s home) contains seven portraits by George P.A. Healy, who lived with Edward’s family for a year in the 1850s. Abraham and Mary Lincoln were frequent visitors at this home. Healy traveled in the same social circles, visiting (as Lincoln and Mary Todd did) with Henry Clay and many of the same people. During the 19th century Healy was Chicago’s most important portrait painter and probably the most famous in the United States. Samuel sham termed him "of greater reputation than any other of his time." In 1859 he and Douglas Volk organized the first fine arts exhibition in Chicago. He painted ten Presidents and several portraits of Lincoln. He was so in demand that any important person in the world would sit for him. There are more portraits by Healy in the White House than any other painter. In 1860 G.P.A. Healy painted a beardless likeness of Abraham Lincoln in Springfield, Illinois, shortly before Lincoln’s first inauguration.

John Henry Brown

(1818 – 1891) Miniature Portrait Painter

<http://www.lincolnminiature.com/miniatureartists.htm>

John Henry Brown's miniature portrait of Lincoln painted on ivory in 1860; alongside a black-and-white photograph he had taken earlier that month on which he based this portrait. Although this likeness is exceptionally close, Portrait paintings are never an exact copy of a subject's image.



Following biography taken from *American Portrait Miniatures* by Dale T. Johnson:

“John Henry Brown was born in Lancaster, Pennsylvania. Apprenticed to the painter Arthur Armstrong (1798-1851), he taught himself how to paint miniatures on his days off. Brown first established himself as a portraitist and sign painter, but by 1844 he was painting miniatures exclusively. The following year he settled permanently in Philadelphia. He was a frequent exhibitor at the Pennsylvania Academy of the Fine Arts in the years 1844-64 and received a medal for the miniatures he showed at the Centennial Exhibition in 1876. Tuckerman praised him as “one of the best miniature painters in the country and constantly employed” His eminent sitters included Abraham Lincoln, James Buchanan and Stonewall Jackson.

Brown imitated photography so closely that his miniatures became virtually indistinguishable from hand-colored photographs. As early as 1846 he was copying daguerreotypes, and in painting Lincoln's portrait in 1860 he relied partly on ambrotypes. He is one of the five miniaturists who continued to work throughout the century; unlike most of his contemporaries who were driven out of business by photography.

The Art of John Henry Brown – Miniatures (small oil paintings)

The growth in popularity of miniatures, which swelled between 1790 and 1810, followed general trends toward close familial relationships, and more privacy and intimacy in Europe and the United States. Often as expensive as small oil portraits, miniatures were generally painted in watercolors on ivory, a costly material. (1) Patrons chose how they wanted their miniatures presented. At different times options included bracelets, brass or gold locket, wooden frames, and leather cases (see Pls. VI, X). Historically, most miniatures were made to be worn next to the body, reinforcing the physical and emotional closeness between the sitter, the wearer, and the viewer.

Conventional wisdom suggests that miniatures rapidly went out of fashion following the invention of the daguerreotype about 1839, since a miniature was significantly more expensive and more highly colored than a daguerreotype and took several sittings to complete. However, in a few places, notably Philadelphia, New York, and Charleston, South Carolina, it endured despite the daguerreotype. A midsized daguerreotype (about 4 1/4 by 3 1/2 inches) with the largest amount of hand-coloring cost from \$3 to \$6 in 1855. (2) At the same time most of the miniatures painted by John Henry Brown (Pls. I, Ia) in Philadelphia ranged in price from \$100 to \$250. (3) Although Philadelphians were intrigued by the invention of the

daguerreotype, photographic portraits did not fully meet their needs during the 1840s and 1850s. (4)

(1) On costs, see Anne Verplanck, "Facing Philadelphia: The Social Functions of Silhouettes, Miniatures, and Daguerreotypes, 1760-1860" (Ph.D. diss., College of William and Mary, Williamsburg, Virginia, 1996, microfilm [UMI, Ann Arbor, Michigan, 2001]), p. 32.

(2) James E. M'Clees [McClees], Elements of Photography (Philadelphia, 1855), p. 18.

(3) John Henry Brown account book, March 31, 1843, and entries for 1855 (hereafter Brown account book, which is in the Rosenbach Museum and Library, Philadelphia). The manuscript account book and diary covers the period from 1839 to 1890, and much of the information contained in this article is drawn from it.

http://www.findarticles.com/p/articles/mi_m1026/is_5_166/ai_n7586609/pg_1

Magazine Antiques, Nov, 2004 by Anne Verplanck

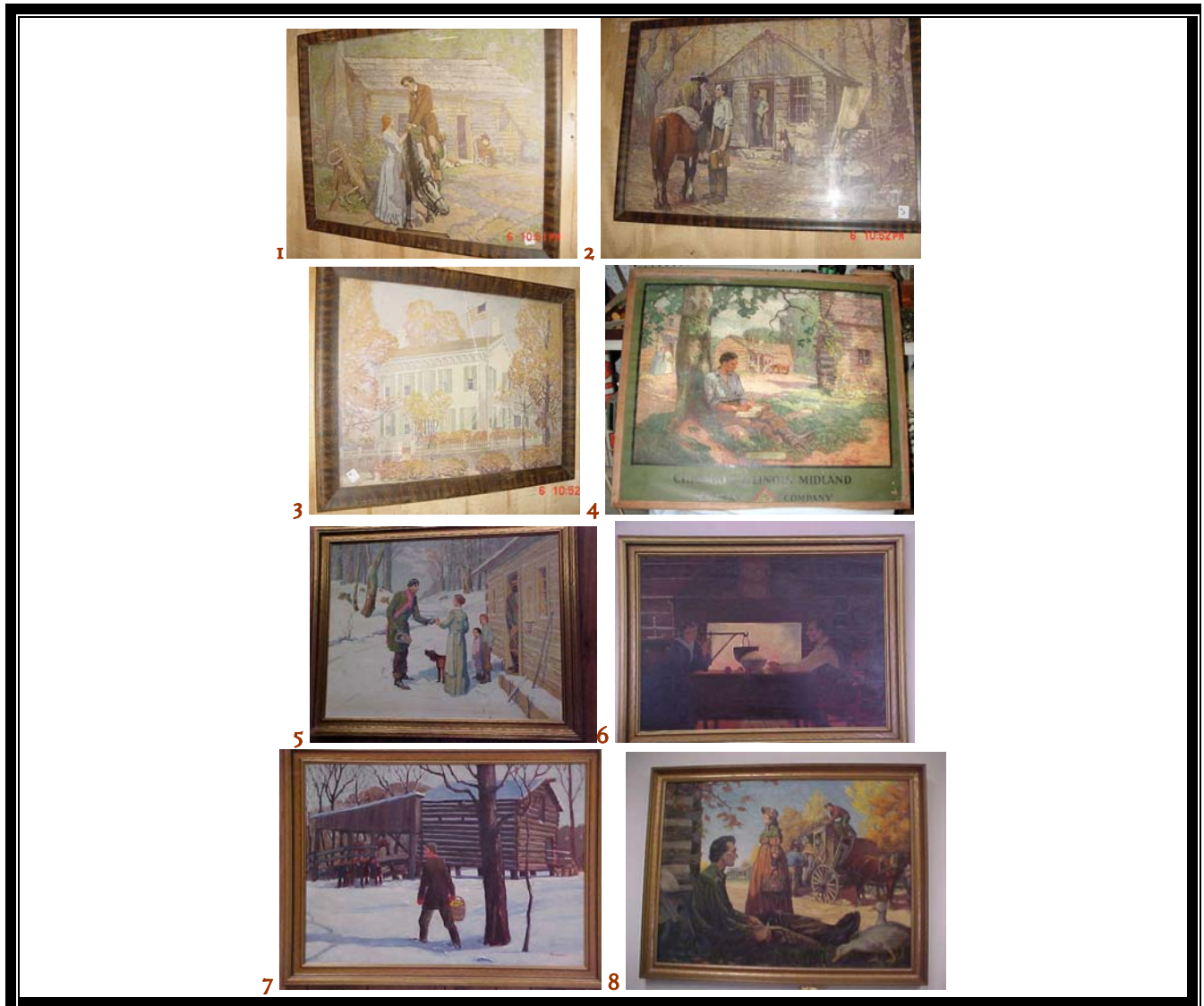


Photo Source: Illinois & Midland Original Oils -Springfield offices. Alanna Sablotny – photographer with written permission of the I & M Railway 2004 for use with this curriculum only.



9



10



11



12



13



14



15



16

Photo Source: Illinois & Midland Original Oils -Springfield offices. Alanna Sablotny – photographer with written permission of the I & M Railway 2004 for use with this curriculum only.



17



18



19



20



21



22

Photo Source: Illinois & Midland Original Oils - Springfield offices. Alanna Sablotny - photographer with written permission of the I & M Railway 2004 for use with this curriculum only.

Activity 8.8 ~ Calendar Art Matching Activity

Instructions: Using the list of titles of the paintings below, match the name of the painting to the paintings on pages 250, 251, and 252. Copy the pages with one painting grouping copy for each group of students working together on this activity. Place the correct number of the title on your painting pages to match them.

- | | |
|---------------------------------|--------------------------------------|
| 1. 1931 Lincoln's Home | 2. 1932 Abraham Lincoln at New Salem |
| 3. 1933 Lincoln & Ann Rutledge | 4. 1934 Lincoln at New Salem, 1834 |
| 5. 1935 Lincoln, The Student | 6. 1936 Lincoln, The Railsplitter |
| 7. 1937 Lincoln, The Surveyor | 8. 1938 Lincoln, The Wrestler |
| 9. 1939 Pioneer Education | 10. 1940 Lincoln, The Soldier |
| 11. 1941 Pioneer Transportation | 12. 1942 Postmaster Lincoln |
| 13. 1943 Lincoln, The Lawyer | 14. 1944 Lincoln, The Arbitrator |

Our Art group name is _____

The members of this group are _____

What have you already noticed about this activity? _____

Find out the meaning of the following words and write the meaning next to the word:

Arbitrator _____

Surveyor _____

Wrestler _____

To find out if your group members are correct about matching the names of the paintings with the actual painting - go to Calendar Art -

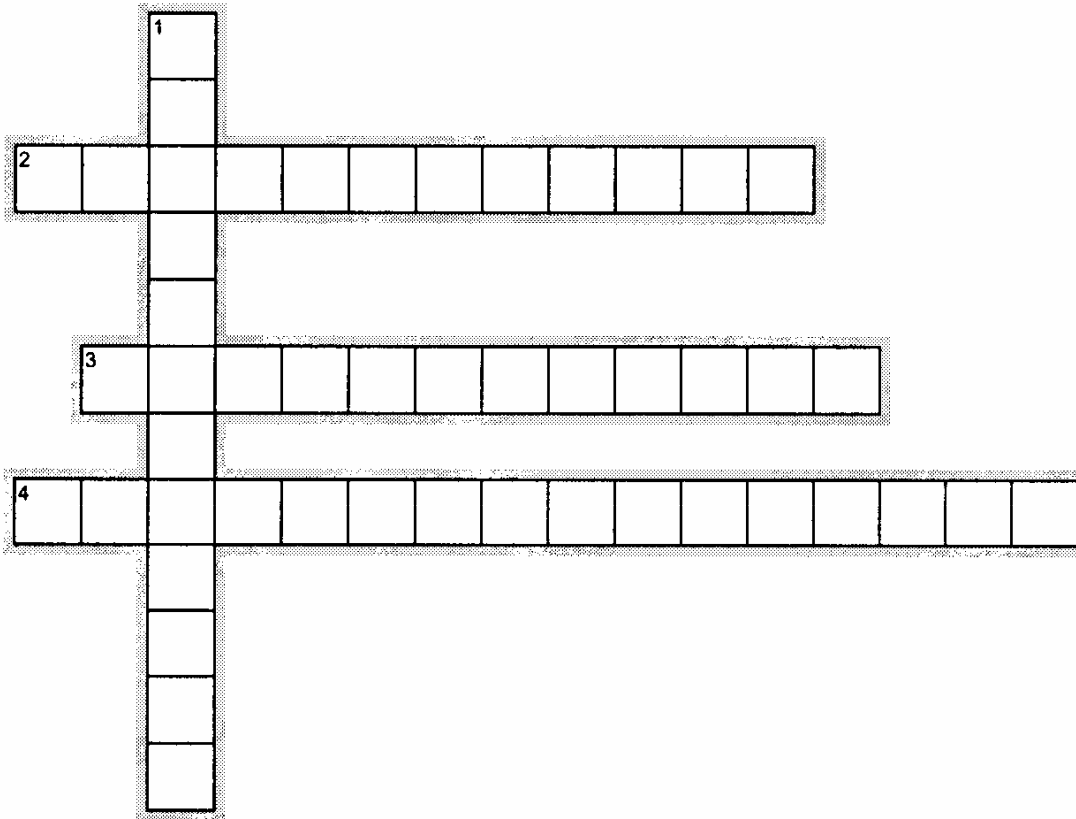
<http://www.wedevelopsolutions.com/Ransom/Ilpaintings.htm>

To learn more about the artists who continued to paint the calendar cover for the Central Illinois & Midland Railroad research Reynolds Jones, who was from Springfield, Illinois.

Source: Peggy Dunn, 2005.

Activity 8.9 ~ Artists and Portrait Painters of Abraham Lincoln Crossword

Created by Peggy Dunn with EclipseCrossword — www.eclipsecrossword.com



Word bank

GEORGE HEALY JOHN HENRY BROWN LEWIS CLOVER THOMAS HICKS

Across

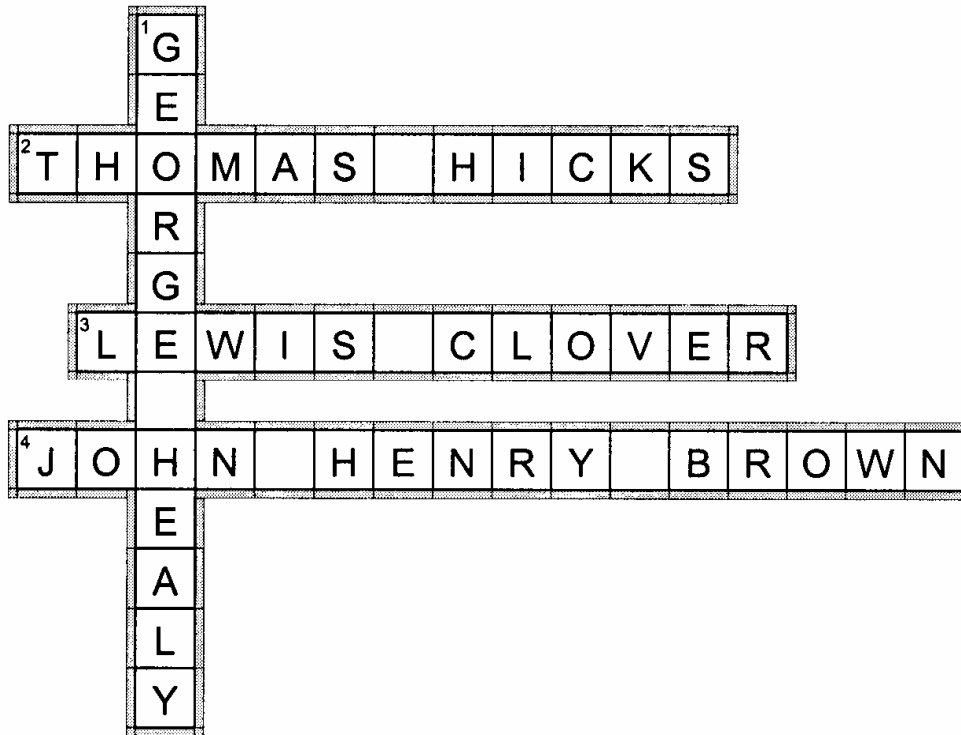
2. An outstanding portrait painter 1823- 1890
3. Painted the first portrait of Abraham Lincoln
4. Painted miniature portraits

Down

1. Famous for his Lincoln portraits that hang in the White House

Artists and Portrait Painters of Abraham Lincoln

Created by Peggy Dunn with EclipseCrossword — www.eclipsecrossword.com



Across

2. THOMAS HICKS — An outstanding portrait painter
1823- 1890
3. LEWIS CLOVER — Painted the first portrait of
Abraham Lincoln
4. JOHN HENRY BROWN — Painted miniature
portraits

Down

1. GEORGE HEALY — Famous for his Lincoln
portraits that hang in the White House

Horace Greeley

Newspaper Publisher

Newspaper publisher Horace Greeley (1811 – 1872) said of Lincoln:

“He slowly won his way to eminence and fame doing the work that lay next to him—doing it with all his growing might—doing it as well as he could, and learning by his failure, when failure was encountered, how to do it better.”



Horace Greeley

Horace Greeley, the son of a New England farmer and day laborer, was born in Amherst, New Hampshire in February 1811. The economic struggles of his family meant that Greeley received only irregular schooling, which ended when he was fourteen. He then apprenticed to a newspaper editor in Vermont, and found employment as a printer in New York and Pennsylvania. Seeking to improve his prospects, he gathered his possessions and a small amount of money, and in 1831, set out for New York City. The twenty-year-old Greeley found various jobs, which provided some capital, and in 1834, he founded a weekly literary and news journal, the *New Yorker*.

An omnivorous reader, eager to write as well as edit, Greeley contributed to the journal. It gained an increasing audience and gave him a wide reputation. However, it failed to make money, and Greeley supplemented his income by writing, especially in support of the Whig party. His connections with Thurlow Weed, William H. Seward, and other Whigs led, in 1840, to his editorship of the campaign weekly, the *Log Cabin*. The paper's circulation rose to about 90,000, and contributed significantly both to William Henry Harrison's victory and Greeley's influence. Greeley also directly participated in the Whig campaign by giving speeches, sitting on committees, and helping to manage the state campaign.

In April 1841, Greeley set himself on the path to national prominence and power when he launched the *New York Tribune*. The *Tribune* was multifaceted, devoting space to politics, social reform, literary and intellectual endeavors, and news. It was very much Greeley's personal vehicle. An egalitarian and idealist, Greeley espoused a variety of causes. He popularized the communitarian ideas of Fourier, and invested in a Fourier utopian community at Red Bank, New Jersey. He advocated the homestead principle of distributing free government land to settlers, attacked the exploitation of wage labor, denounced monopolies, and opposed capital punishment.

Assisted by a talented and versatile staff, a number of whom were identified with the Transcendentalist movement, Greeley made the *Tribune* an enormous success. It merged with the *Log Cabin* and *New Yorker*, expanded its staff and circulation throughout the 1840s and 1850s, and by the eve of the Civil War had a total circulation of more than a quarter of a million. This number, however, vastly understated the paper's influence, as each copy often had more than one reader. The weekly *Tribune* was the preeminent journal in the rural North.

Greeley opposed slavery as morally deficient and economically regressive, and during the 1850s, he supported the movement to prevent its extension. He opposed the Mexican War, approved the Wilmot Proviso, which called for the restriction of slavery in territories gained as a result of that war, and denounced the Kansas-Nebraska Act. Greeley's free-soil sentiments brought him quickly into the Republican party's camp, and he attended the national organization meeting of the party at Pittsburgh in February 1856. He supported the Republican candidate in the presidential contest of 1856, and four years later, he attended the Republican national convention in Chicago. Initially supporting Edward Bates, he turned to Lincoln on the eve of the balloting.

The secession crisis found Greeley strongly opposed to making concessions to slavery. He denounced the Crittenden proposals, and while he argued that succession should be allowed if a majority of southerners truly wanted it, he made clear his belief that the rebellion was, in fact, the work of an unscrupulous minority.

Once war came, Greeley joined the radical antislavery faction of the Republican party and demanded the early end of slavery. He denounced more conservative Republicans, like Francis and Montgomery Blair, and criticized Lincoln for proceeding too cautiously to eradicate the institution. When Lincoln finally announced his Emancipation Proclamation, Greeley applauded the decision.

During and after the Civil War, Greeley's political course proved highly controversial. His reluctance to support Lincoln's renomination in 1864 lost him some popular support, as did his premature efforts to bring about an armistice and peace negotiations. After the war, he joined the Congressional Radicals in supporting equality for the freedmen. The Tribune also advocated the impeachment of President Andrew Johnson. At the same time, Greeley favored measures to restore relations with the South. In 1867, he recommended Jefferson Davis's release from prison, and he signed Davis's bond. He gradually grew disaffected with the Grant administration because of its corruption and indifference to civil service reform, and also because of its continued enforcement of Reconstruction measures in the South.

While much admired, Greeley was also regarded as eccentric and odd, in both his personal appearance and his reformist ideas. His behavior during and after the war raised widespread doubts about his judgment. When in 1872, the anti-Grant Liberal Republicans and the Democrats nominated Greeley to challenge Grant; Greeley was attacked as a fool and a crank. So merciless was the assault that Greeley commented later that he sometimes wondered whether he was running for the presidency or the penitentiary. He suffered a tremendous defeat in the election, carrying only six border and southern states.

During the period following the Civil War, Greeley's association with the **Tribune** underwent significant change. The era of personal editorship was ending, and as the Tribune increased in size, Greeley's influence diminished. Following his defeat in the election of 1872, Greeley found that control of the paper had passed out of his hands. Shocked by his electoral repudiation, the recent death of his wife, and the effective loss of his editorship, Greeley suffered a breakdown of both mind and body, and died on November 29, 1872. <http://www.tulane.edu/~latner/Greeley.html>



Bibliography: Allan Nevins, "Horace Greeley," DAB, 7: 528-34; Van Deusen, *Greeley*.

Correspondence between Horace Greeley and Abraham Lincoln

(1) Horace Greeley, letter to President Abraham Lincoln (19th August, 1862)

I do not intrude to tell you - for you must know already - that a great proportion of those who triumphed in your election, and of all who desire the unqualified suppression of the rebellion now desolating our country, are solely disappointed and deeply pained by the policy you seem to be pursuing with regard to the slaves of the Rebels.

We think you are strangely and disastrously remiss in the discharge of your official and imperative duty with regard to the emancipating provisions of the new Confiscation Act. Those provisions were designed to fight slavery with liberty. They prescribe that men loyal to the Union, and willing to shed their blood in the behalf, shall no longer be held, with the nation's consent, in bondage to persistent, malignant traitors, who for twenty years have been plotting and for sixteen months have been fighting to divide and destroy our country. Why these traitors should be treated with tenderness by you, to the prejudice of the dearest rights of loyal men, we cannot conceive.

Fremont's Proclamation and Hunter's Order favoring emancipation were promptly annulled by you; while Halleck's Number Three, forbidding fugitives from slavery to Rebels to come within his lines - an order as unmilitary as inhuman, and which received the hearty approbation of every traitor in America - with scores of like tendency, have never provoked even your remonstrance.

(2) President Abraham Lincoln, letter to Horace Greeley (22nd August, 1862)

If there be those who would not save the Union unless they could at the same time destroy slavery. I do not agree with them. My paramount object in this struggle is to save the Union, and is not either to save or destroy slavery. If I could save the Union without freeing any slave, I would do it; and if I could save it by freeing all the slaves, I would do it; and if I could do it by freeing some and leaving others alone, I would also do that.

Source: <http://www.spartacus.schoolnet.co.uk/USAgreeley.htm>

Activity 8.10 ~ Horace Greeley Newspaper Publisher Activity

Name: _____

Instructions: After reading the letters written from Horace Greeley to Abraham Lincoln between August 19, 1862 and August 22, 1862, think about what Abraham Lincoln was saying in his letter to Horace Greeley.

Pretend you are Horace Greeley and write a response to Abraham Lincoln letting him know whether you agree with what he has said or not. Use the letter format below.

August 27, 1862

Dear Mr. Lincoln:

With kindest regards

Horace Greeley

Source: Peggy Dunn, 2005

Thomas Nast – Political Cartoonist



Thomas Nast Illustration of Abraham Lincoln Entering Richmond Virginia

Nast, Thomas

1840—1902, American caricaturist, illustrator, and painter, b. Landau, Germany. He was brought to the United States in 1846. He began his career as a draftsman for *Frank Leslie's Illustrated Newspaper* and *Harper's Weekly*. He was sent to England by the *New York Illustrated News*, served (1860) as artist correspondent in Garibaldi's campaign, contributing sketches to English, French, and American papers, and attracted wide attention with his cartoons of the Civil War, published in *Harper's Weekly*. He is best known for his clever and forceful political and personal cartoons, which were instrumental in breaking the corrupt Tweed Ring in New York City. It was Nast who created the tiger, the elephant, and the donkey as political symbols of Tammany Hall, the Republican party, and the Democratic party. Nast was also an illustrator of note and a painter in oil. He died at Guayaquil, Ecuador, where he was American consul general. The Columbia Encyclopedia, Sixth Edition. Copyright © 2003 Columbia University Press <http://education.yahoo.com/reference/encyclopedia/entry?id=33260>

Thomas Nast Biography (1840-1902) American Illustrator and Cartoonist

Thomas Nast is one of the most beloved artists of the 1800's and he got his start as a Civil War illustrator for Harper's Weekly. He is fondly remembered as the originator of our popular image of Santa Claus, the Republican Elephant, and the Democratic Donkey. Following his death in 1902, Thomas Nast's obituary in *Harper's Weekly* stated, "He has been

called, perhaps not with accuracy, but with substantial justice, the Father of American Caricature." He has also been called the father of American cartooning.

Consequently, his work was caustic and lecturing. The harshness of his heavy black line and the severity of his crosshatching mirrored his angry politics." Several circumstances caused a rapid decline in Nast's notoriety and fortunes. One was the transformation of American society after the Civil War. Party politics shifted and both Democrats and Republicans had scallywags in their ranks. Immigrants and women became more literate and their purchasing power grew. An increase of leisure time made magazine readers seek entertainment and amusement in addition to information about current events. Secondly, the management at *Harper's Weekly* changed. Nast enjoyed great editorial freedom with Fletcher Harper, the magazine's founder and publisher, and after his death in 1877, that



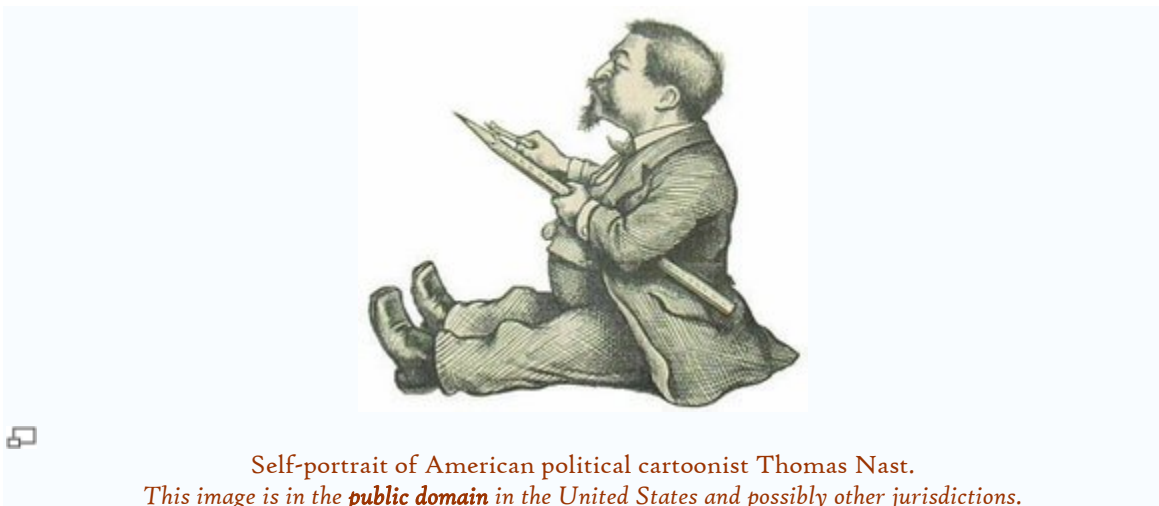
Thomas Nast Source:
<http://www.sonofthesouth.net/NastPhoto400%5b1%5d.jpg>

ended. Joseph W. Harper, Jr., the new publisher, supported editor George Curtis as he moved the magazine away from an emphasis on politics toward topics of more general appeal. *Harper's Weekly* also faced competition from Puck with its beautiful color cartoons by Joseph Keppler.

West observes that Nast was "the first journalist to make an issue of professional integrity." He refused to draw cartoons he did not believe in and Curtis did not want to publish cartoons that contradicted *Harper's Weekly* editorial positions. The final circumstance affecting Nast was a change in how cartoons were printed. Morton Keller notes, "Nast's art . . . underwent a sea change in this time of political transformation. Photochemical reproduction replaced engraved woodblocks around 1880. Thereafter he drew with a pen not a pencil, and on paper instead of a wooden block. The result was a harder, sparser line to his drawings, unsparring of deficiencies of technique that had been obscured by the softer medium of block engraving. The change only underscored the fact that Nast had less and less to say; that his artistic force and imagination had declined in step with his political commitment and interest."

Thomas Nast left *Harper's Weekly* in late 1886. He freelanced for a variety of magazines and in September 1892 he established *Nast's Weekly*, which lasted less than six months. He tried unsuccessfully to return to his first ambition, historical painting. By 1902 he was desperate for work and accepted President Theodore Roosevelt's appointment to serve as consul general to Ecuador. After only six months abroad, he died there of yellow fever on December 7, 1902.

In an article titled "Nast, Gladiator of the Political Pencil," William Murrell states, "Nast is often spoken of as the first great American cartoonist. In a very real sense he was the last. For while it is true that many of his symbols and devices have become part of the cartoonist's stock in trade . . . his attitude was a complete flowering of the older tradition--a tradition of ruthless, two-fisted attack." After Nast's death *Harper's Weekly* noted that he belonged " . . . so much to the past that the impression has naturally spread that he was an old man." Nast was, in fact, only sixty-two when he died, a giant in the history of American cartooning who found himself out of step with changing times. **Excerpts from www.lib.ohio-state.edu Biography on Thomas Nast**



Self-portrait of American political cartoonist Thomas Nast.
This image is in the **public domain** in the United States and possibly other jurisdictions.

Wood Engravings <http://www.historybuff.com/library/refnast.html> “Thomas Nast is a perfect example of the importance of knowing our heritage and just how many legacies one person can leave behind. Thomas Nast, through his wood engravings, helped to shape customs not only in America but also throughout the world.”

An Introduction to American Political Cartoons

<http://www2.truman.edu/parker/research/cartoons.html> “Political cartoons are a unique creation--pictorial editorial and artistic social commentary. The medium of the political cartoon, which combines the political and the artistic with journalism, provides interested persons the chance to express their social concerns or political views creatively. It allows them to make social commentary beyond the boundaries of the written word. Most political cartoons are "designed to influence viewers with regard to specific political events of the day" (Press, 14).

Political cartoonists have shaped public opinion since the mid-19th century, and they provide current scholars with a glimpse of the political debate and public opinion surrounding past events. Relying on symbolism and caricature, experimenting in fresh imagery, political cartoons help people think about politics. Whether their purpose is to promote the status quo, raise social concerns, or to spur people to fight hard for change, political cartoons have changed the face of history.”

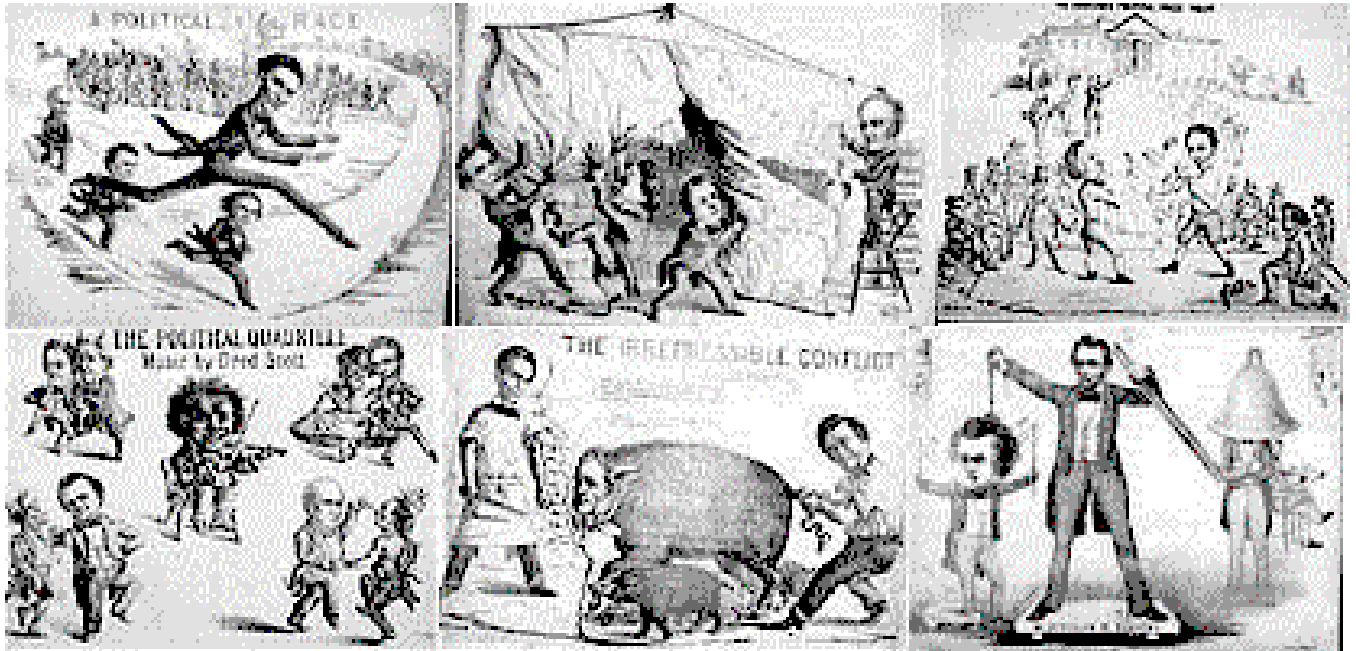
Thomas Nast Cartoon Portfolio Source: <http://cartoons.osu.edu/nast/portfolio.htm>



Source: "*Emancipation*," *Harper's Weekly*, January 24, 1863, p.56-57. Woodcut.

America In Caricature 1765 – 1865

1860



Source: Thomas Nast in the Lilly Library Foundation

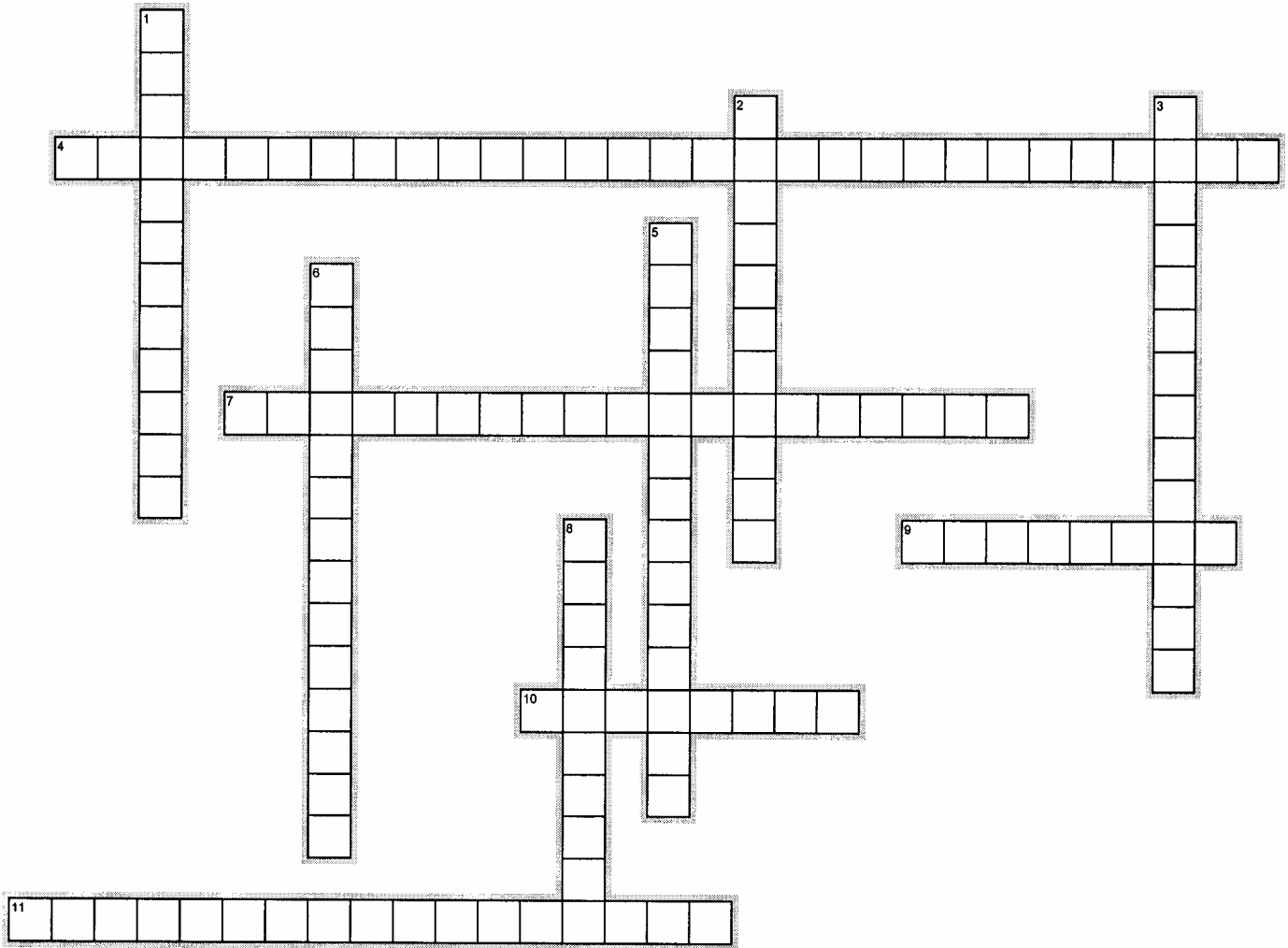
Abraham Lincoln 1860 -1 865 <http://www.indiana.edu/~liblilly/cartoon/civil.html>

American Political Cartoons

Jules Feiffer - "Outside of basic intelligence, there is nothing more important to a good political cartoonist than ill will."

Political cartoons are a unique creation – pictorial, editorial, and artistic social commentary. The medium of the political cartoon, which combines the political and the artistic with journalism, provides interested persons the chance to express their social concerns or political views creatively. It allows them to make social commentary beyond the boundaries of the written word. Most political cartoons are "designed to influence viewers with regard to specific political events of the day." Press.

Political cartoonists have shaped public opinion since the mid-19th century, and they provide current scholars with a glimpse of the political debate and public opinion surrounding past events. Relying on symbolism and caricature, experimenting in fresh imagery, political cartoons help people think about politics. Whether their purpose is to promote the status quo, raise social concerns, or to spur people to fight hard for change, political cartoons have changed the face of history.



Word bank

CARTOONIST FATHER OF AMERICAN CARICATURE HARPERS WEEKLY NASTS WEEKLY POLITICS
 PUBLIC OPINION REPUBLICAN ELEPHANT RICHMOND SANTA CLAUS SOCIAL COMMENTARY
 WOOD ENGRAVING

Across

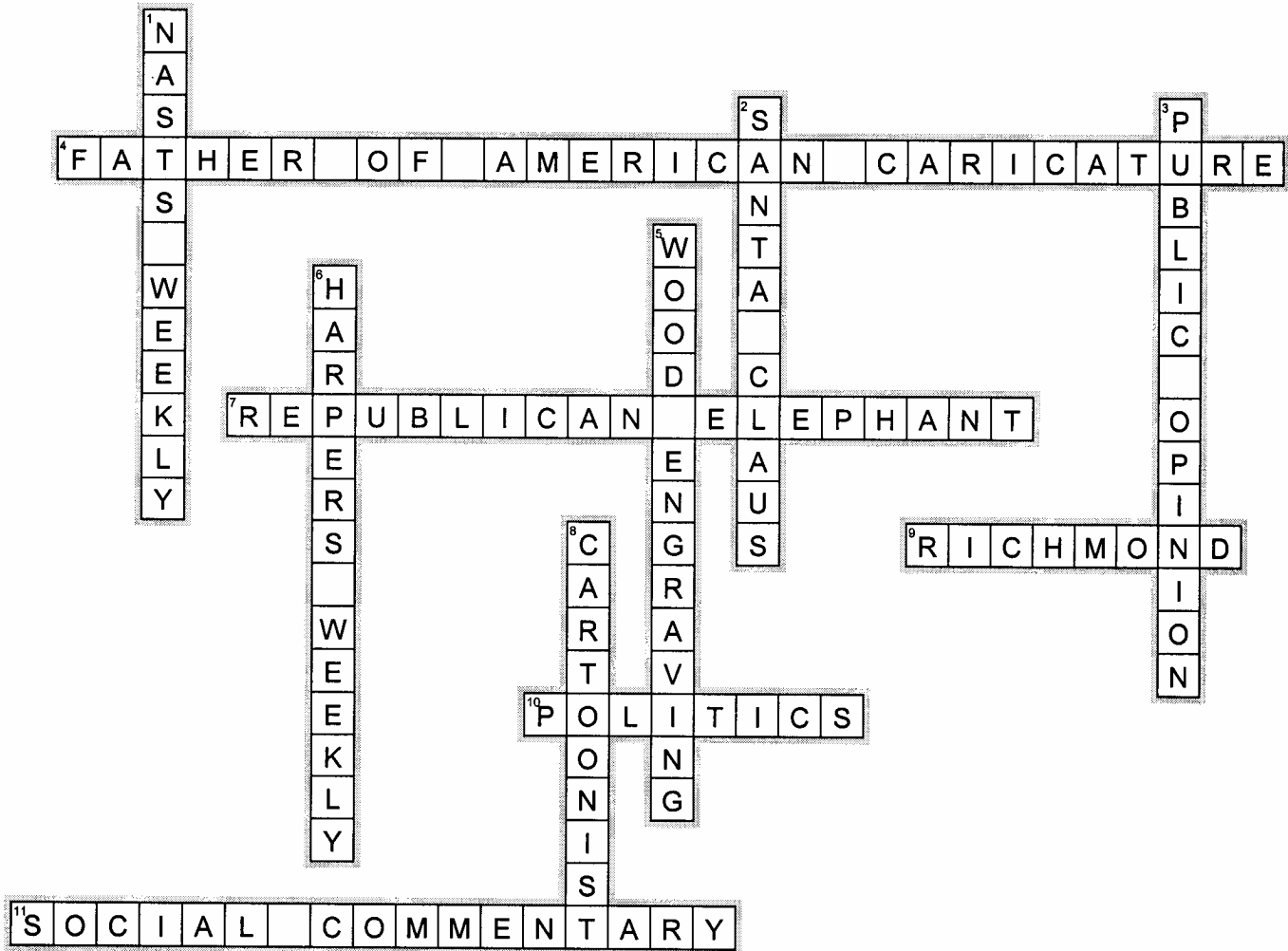
4. Thomas Nast was called by this name at his death, the
7. He created the two symbols of the American party system - the Democratic donkey and the
9. Thomas Nast illustrated Lincoln entering
10. Nast's illustrations were mainly about
11. Political cartoons are a form of

Down

1. He created his own paper called
2. He designed one of our most famous December persons
3. Political cartoonists shaped what -
5. Nasts illustrations were done on wood and this is called
6. He was a Civil War illustrator for what newspaper
8. Thomas Nast was a

Thomas Nast - Political Cartoonist

Created by Peggy Dunn with EclipseCrossword — www.eclipsecrossword.com



Across

4. FATHER OF AMERICAN CARICATURE — Thomas Nast was called by this name at his death, the
7. REPUBLICAN ELEPHANT — He created the two symbols of the American party system - the Democratic donkey and the
10. POLITICS — Nast's illustrations were mainly about
11. SOCIAL COMMENTARY — Political cartoons are a form of

3. PUBLIC OPINION — Political cartoonists shaped what -
5. WOOD ENGRAVING — Nasts illustrations were done on wood and this is called
6. HARPERS WEEKLY — He was a Civil War illustrator for what newspaper
8. CARTOONIST — Thomas Nast was a

Down

1. NASTS WEEKLY — He created his own paper called
2. SANTA CLAUS — He designed one of our most famous December persons

Activity 8.12 ~ Political Cartoon Activity Worksheet

Name: _____ Date: _____

Instructions:

1. From your local newspaper, find a political cartoon (*usually found in the editorial section of the newspaper and not from a cartoon strip).
2. Ask your parents for help in finding an appropriate political cartoon and talk with your parents about this cartoon as you complete the worksheet.
3. Attach a copy of your cartoon to this worksheet.
4. Look carefully at the cartoon and its title and information about the cartoon and complete the following:

Name of the Cartoonist _____

Name of the Newspaper and Date _____

Is this a black and white or color political cartoon? _____

Do you believe that color changes how quickly you might notice this cartoon?

Yes _____ No _____ Please explain your answer:

5. Explain what you think this political cartoon is trying to say and who or what the cartoon is about: (You can have your parents help you with this)

6. Pick out any parts of the cartoon that you believe express the view of the cartoonist and explain what makes you believe this after looking at the cartoon. What do you think the cartoonist is trying to say with this cartoon??

Source: Peggy Dunn, 2005.

Illinois Learning Standards for Fine Arts

STATE GOAL 25: Know the language of the arts.

A. Understand the sensory elements, organizational principles and expressive qualities of the arts.

B. Understand the similarities, distinctions and connections in and among the arts.

25.B.3 Compare and contrast the elements and principles in two or more art works that share similar themes.

STATE GOAL 27: Understand the role of the arts in civilizations, past and present.

A. Analyze how the arts function in history, society and everyday life.

B. Understand how the arts shape and reflect history, society and everyday life.

27.B.3 Know and describe how artists and their works shape culture and increase understanding of societies, past and present.

National Standards for Arts Education

"Developed by the Consortium of National Arts Education Associations (under the guidance of the National Committee for Standards in the Arts), the National Standards for Arts Education is a document which outlines basic arts learning outcomes integral to the comprehensive K-12 education of every American student." -- **Consortium of National Arts Education Associations**

NA-VA.5-8.4 UNDERSTANDING THE VISUAL ARTS IN RELATION TO HISTORY AND CULTURES Achievement Standard:

- Students know and compare the characteristics of artworks in various eras and cultures
- Students describe and place a variety of art objects in historical and cultural contexts
- Students analyze, describe, and demonstrate how factors of time and place (such as climate, resources, ideas, and technology) influence visual characteristics that give meaning and value to a work of art

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Books on Lincoln paintings and statues which might help with your research

Abraham Lincoln: Unforgettable American

by Mabel Kunkel **Publisher:** Kentucky Imprints (December 1, 1976) **ISBN:** 0935680276

Heroic statues in bronze of Abraham Lincoln,; Introducing the Hoosier youth of Paul Manship, by Franklin B Mead **Publisher:** The Lincoln National Life Foundation (1932)

ASIN: B0006ALZBM

The Lincoln Image: Abraham Lincoln and the Popular Print

by Harold Holzer, Gabor S. Boritt, Mark E., Jr. Neely, G. S. Boritt, Mark E. Neely

Publisher: University of Illinois Press; Reprint edition (April 1, 2001) **ISBN:**
0252026691

Lincoln in marble and bronze by F. Lauriston Bullard **Publisher:** Rutgers University Press (1952) **ASIN:** B0006AT410

Period Prints of The Lincolns at Home by **Harold Holzer** – p. 87 Harold Holzer's 13th consecutive Lincoln birthday cover feature appeared in the February 5 issue of *The Antique Trader Weekly*, "Period Prints of the Lincolns at Home." 1986

A. Lincoln gallery http://www.thelincolnmuseum.org/new/exhibits/lincoln_gallery/

artists and pictures

<http://wwar.com/masters/b/bracker-leone.html>

Statues in Illinois

<http://www.google.com/search?hl=en&q=Famous+Lincoln+statues+in+Illinois>

Name _____

Activity 8.13 ~ First Reading of the Emancipation Proclamation Activity



Title: *First Reading of the Emancipation Proclamation* **Description:** On January 1, 1863, President Lincoln issued one of the greatest achievements of his administration: the Emancipation Proclamation. This document freed slaves in states in rebellion against the union. In this painting, Lincoln sits with his cabinet, ready to read the Proclamation. Books, maps, and papers are strewn about, evidence of the long hours of work caused by the Civil War. **Date:** 1864 **Creator:** Francis Bicknell Carpenter **Credit:** White House Historical Association (White House Collection)

Look carefully at the picture entitled “The Emancipation Proclamation” 1. What do you notice? -

2. Why is there an empty chair?

3. What is the name of the person who should be sitting in the empty chair and why is that person not there? Find the answer to who should have been sitting in the empty chair -<http://www.elainebeardsley.com/AECbio.htm>

Answer to the Empty Chair

Anna Ella Carroll, who contributed to the Union victory in the Civil War, was a writer of books, pamphlets, and articles on the state of American politics. She was involved in espionage activities for the Union, which attracted the attention of President Lincoln. He sent her on a mission West to investigate and evaluate the Union's war policy. On that trip, she became aware of the inadequacy of the Union's military strategy, which led her to mastermind the Tennessee Plan, also known as the Tennessee Campaign. It was this plan, say some, that won the war. However, her achievement went unrecognized as Lincoln and the War Department felt it was necessary to "protect" the public from the knowledge that it was a woman, rather than the army of generals, who had engineered the victory.

From "A Military Genius, The Great Unrecognized member of Lincoln's Cabinet" by Sarah Ellen Blackwell 1891 Chapter IV, the Military Situation

Anna Ella Carroll's testimony on the Military situation. from the Congressional document of 1878

"It became evident in the autumn of 1861, that if the unity of the United States could be maintained by military force, the decisive blow upon the Confederate power must be delivered within sixty days. To that period the tide of battle had been steadily against the Union, and the military operations had not met the expectations of the country. Nothing is more certain than that this rebel power was able to resist all the power of the Union upon any of the lines of operation known to the Administration; for operating on any safe base, on any of these known lines, the union armies were not numerically strong enough to reach the vital confederate power. The enemy were in strong force on a line extending from the Potomac, westward through Bowling Green, to Columbus, on the Mississippi, and was complete master of all the territory to the Gulf. Kentucky and Missouri had been admitted informally to the Confederacy, and they had resolved to move the capital to Nashville and extend their battle lines to the northern limits of those States, and the Secretary of War, after a tour of inspection, reported that these states had not sufficient force to hold them to the union.

The war had then been waged seven months, and between 700,00 and 800,000 men had been mustered in the field; the public debt aggregated over \$5000,000,000, and the daily average expenses of maintaining the army was upwards of \$2,000,000., besides the hundreds of precious lives which were daily being sacrificed.

Thus, while the two armies were confronting each other in sight of Washington, events were rapidly pressing the Southwest, which, if unchecked, would hang the destiny of the American people for ages to come.

Thus in that ominous silence which proceeded the shock and storm. The two sections stood,, each watching and awaiting the movements of the other, Both were confident; the South greatly strengthened from her successes and impregnable position; the North strong in its large excess of numbers and the justice of its cause.

The army of the Potomac and the army of the West were the two expeditions on which the Administration relied.

All others were auxiliary to these great movements. The first named, though seeming to the country of such signal movement, occupied a position of comparative insignificance when contrasted with the army of the Southwest and had chance thrown Richmond under national control at an earlier day it could not have materially affected the destiny of war. Capitals in an insurgent and unrecognized power can have but very little strategic value, and from the geographical position of Richmond it had none at all, and they were ready to move it any day.

They could have surrendered all the Atlantic States to Florida and yet maintained their independence; indeed it was upon this theory that the disunion party had based its expectations of separate and independent nationality. Could the Confederates have held their power over the Mississippi Valley but a few more months they would have so connected themselves with France through Texas, and England through the States of the great northwest as not only to have dwarfed the United States to the area of their old thirteen and taken the lead as the controlling political power on this continent.

With the Mississippi in their possession to the mouth of the Ohio, the presence of the English and French fleets at New Orleans would have brought about that result.

The Army of the Potomac after having been put upon a scale of the rarest magnificence consistent with mobility, and with several changes of commanders, took three years and a half to reach Richmond, and was not then even halfway to a decisive point, and never would have been strong enough had the expedition to open the Mississippi been executed on the plan as originally devised.

Strategically an invasion always leads to deep lines of operations which, on account of the difficulty maintaining communications with its base, are always dangerous in a hostile country, and every mile the national armies advanced, every victory they gained, carried them farther from their base, and required an increase of force to protect their communications; while every retreat of the enemy brought him nearer to his resources, and its mathematical certainty that he would have soon reached the point on that line where he would have been the superior power. (Nothing but the results of the Tennessee Campaign prevented Lee from recruiting his army and extorted from him his sword at Appomattox Court-House.)

The Mississippi expedition was designed by the aid of the one from the Gulf to clear the river to the mouth, etc. Could it succeed? Could it open the Mississippi to the mouth?

These momentous questions and the military delay were weakening the confidence of the people and confirming foreign powers in the belief that the government had neither the strength nor the ability to conquer the rebellion. And even could the expedition have opened the river, was there any point on the river where a decisive blow could have been dealt the Confederacy? The Memphis and Charleston railroad, the only complete interior line of communication, would not necessarily have been touched. So long as the Confederacy could maintain its interior lines of communication complete, the United States could neither destroy its armies in the east nor open the Mississippi River. The National Government could only escape annihilation by reaching the center of the Confederate power and striking a fatal blow upon its resources. Geographically, there was only but one mode of attack by which this could be accomplished, and this was unthought or unknown to all connected with the prosecution of the war,

Mr. Lincoln saw from the beginning the vital importance of regaining the Mississippi and controlling the resources of its great valley, and therefore reserved to himself the direction of this expedition as Commander-in-chief. He was fully alive to the perils that now environed the government, and he and his advisors looked imploringly to the army for relief as the agency absolutely essential to the nation's life. This and only this could strike the blow that must be struck, if ever.

No display of military genius could have exorted from Lee his sword so long as his resources were unwasted. No valor on the part of our navies and armies could have opened the Mississippi so long as the Confederates could keep open the lines of communication. The Memphis and Charleston railroad was their only complete bond of connection between the armies of the east and the armies of the Mississippi valley. There was but one avenue by which this bond could be reached and effectively severed, and that was the Tennessee River. The people had responded grandly; their uprising in behalf of their endangered government had astonished the world. It now remained for the army to supplement by its valor in the field what the Administrative and the people had done at home.

Never was the stress and strain of a nation more severe; never when another defeat would have been so perilous and a victory so desirable as then. So long as the Confederates were undisturbed in the possession of the southwest, and men and munitions of war sent interruptedly to the east, the army of the Potomac could not advance. Something had to be done to cripple or engage the rebel armies in that section.

As the weary months of October and November wore away, the darkness grew more and more intense and the anxiety more oppressive. A blow had to be inflicted quickly that would be sharp and mortal, to ward off intervention and invasions by European powers, to smother the spirit of secession in southern Illinois and Indiana, and to prevent financial bankruptcy, which of itself must destroy the nation.

And yet Mr. Lincoln nor his generals knew or had in mind and plan other than that of forcing a passage down the Mississippi, bristling with batteries that frowned upon its bluffs, while swamps and bayous skirted and pierced its banks, affording defenses in the rear less formidable and forbidding.

And thus the nation stood in the hush that precedes the storm or the crash of battle, apprehending not so much and particular movement of the Confederate armies as the threatening elements generally with which the air seemed surcharged, and knowing not how or when or where the blow would fall. Military success was of all things desired, military delay of all things most dreaded. With the South to stand still was their strength; time was power; and every day's delay increased the thickening dangers that were closing around the union cause. With the North not to advance was to recede, not to destroy was to be destroyed. The exigencies of the situation made it imperative that the decisive blow should be struck thus early in the war. How to make that advance and deliver that fatal blow was the great problem to be solved. Omniscience only was then able to know whether the last sun had set to rise no more on the Union of the States. The country was clamorous for military successes, but not half so troubled as was Mr. Lincoln and his advisors, for the people did not know, as they did, how much depended thereon; how the beam trembled in the balance and what irremediable evils were involved in delay.

Congress met; the Committee on the Conduct of War was at once created. How great were the dangers which at that supreme moment made the continued existence of the Government a question of doubt, and the fact that the military successes in the West

which followed were not achieved a day too soon so made evident by the speeches of many of the most distinguished statesmen of that period, in both houses of Congress,,, some of them occupying positions on the most important committees connected with the prosecution of the war and necessarily possessed of the most reliable information. The utterances in the halls of Congress sustain every fact as here described.”

In this same Congressional document of 1878 Miss Carroll thus describes her inception of the plan of the Tennessee campaign:

“In the autumn of 1861 my attention was arrested by the confidence expressed by Southern sympathizers in the southwest, that the Mississippi could not be opened before the recognition of Southern independence. I determined to inform myself what the pilots thought of the gunboat expedition then preparing to descend the river. On inquiry I was directed to Mrs. Scott, then in the hotel, whose husband was a pilot, and learned from her that he was with the expedition that had moved against Belmont: and the important facts she gave me increased my wish to see Mr. Scott. On his arrival in St. Louis I sent for him. He said that it was his opinion, and that of all the pilots on these waters, that the Mississippi could not be opened by the gunboats. I inquired as to the navigability of the Cumberland and the Tennessee. He said at favorable stages of water the gunboats could go up the former as high as Nashville, and the latter, at all stages, as high as the Muscle Shoals in Alabama. The moment he said the Tennessee was navigable for gunboats the thought flashed upon me that the strongholds of the enemy might be turned at once by diverting the expedition in course of preparation to open the Mississippi up the Tennessee, and having had frequent conversations with Judge Evans on the military situation, I left the room to communicate this thought—as he had just then called at the hotel—and asked him if it would not have that effect. He concurred that it would, and that it was the move if it was a fact that the Tennessee afforded the navigation, and he accompanied me to interrogate Mr. Scott, to be satisfied as to the feasibility of the Tennessee. The interview was prolonged some time. At the close I told Mr. Scott it was my purpose to try and induce the government to divert the Mississippi expedition up the Tennessee, and asked him to give me a memorandum of the most important facts elicited in the conversation, as I wished them for this object. I further stated my intention to pen the history of the war,, and requested him to write from time to time all the valuable information he might be able, and I would remember him in my work. The same day I wrote again to Assistant Secretary of War Thomas A. Scott, to whom I had promised to communicate the result of my observations while in the west, and also to Attorney General Bates; to both of whom I urged the importance of a change of campaign.”

An account of AEC’s written in 1889, the last literary exertion before her death.

“In the beginning of the rebellion public opinion gave the victory to the Southern cause, and no one shared this conviction to a greater extent than president Lincoln and the war department. The first effort made by me was an unpretentious pamphlet, which fell into the hands of Mr. Lincoln and so pleased him (it did not appear with my name) that he suggested its adoption as a war measure, and the satisfaction it gave was so general that Governor Bates, then attorney General, urged that I should continue to write in the interests of the government. Fired by enthusiasm in a noble cause, I accepted the suggestion, and I followed soon with what some have considered my best work, “The War Powers of the Government,” and other pamphlets. About this time I had thought of visiting St. Louis, and mentioned my intention to Col. Thomas A. Scott, Assistant Secretary of War. He urged me to go, asking me to write him fully of every point and fact investigated, These facts I communicated as requested, both to him and Governor Bates.

The clouds were dark and lowering. Despair had well nigh possession of the bravest hearts. After my arrival I soon saw and felt that the sentiment of the west was decidedly against the union, or rather in favor of the Southern cause.

I visited various encampments en route and in St. Louis found but little difference among leading minds as to the result anticipated. All in a measure found the struggle useless.

Finding the sentiment prevalent that the union must fall and feeling in my soul that it *must not* fall, I began revolving an escape from the threatened doom. Just then, while I was in St. Louis, the battle of Belmont was fought,. When I saw the dead and dying as they lay upon that field and witnessed the sad sight of the ambulance wagons bearing the wounded to the hospitals, my heart sank within me. The future of the war with these awful scenes repeated was a picture not to be endured, and my anxiety as to the result still more intense.

In reflecting upon the dangers of the proposed expedition it came upon me, as by inspiration, that the sailors—the pilots—might offer some suggestion. I knew that the military leaders would never avail themselves of this humble source of information. I thought the pilots, of all others, should know the strategic points. Sending for the proprietor of the hotel where I was stopping, I asked him how I could get into contact with any of these men. He told me that the wife of a pilot named Scott was then in the house. I called at once on her and, finding her well informed, I questioned her as to the harbors, coast defenses, etc. Mrs. Scott was just about to leave the city, but she promised to send her husband to me. I could not wait for this chance, but write to him for the information I desired. He called upon me in response, and during our conversation said it would be “death to every man who attempted to go down the Mississippi. “ Yet no other route had been dreamed of. I asked him then, What about the Cumberland and Tennessee Rivers,” whether they were fordable for gunboats? He replied, “Yes, the Tennessee especially.” Of course he did not know of any ulterior

purpose in the questions I was asking, other than the information of an ardent lover of our country. As he mentioned the Tennessee it flashed upon me with the certainty of conviction that I had seen my way to the salvation of my country.

I left the pilot and sent immediately for Judge Evans, of Texas, who was stopping at the same hotel. I was almost overcome with excitement and shall never forget the moment that I rushed to him exclaiming, "What do you think of diverting the army from the Mississippi to the Tennessee!"

I waited breathlessly for his reply. It came in measured tone. "It may be so. I had never thought of it."

That night I wrote to Governor Bates who had planned the Mississippi gunboat scheme. He presented the letter at once to Assistant Secretary of War, Mr. Scott. They both opposed it first as impracticable. I returned immediately to Washington, prepared a paper on that basis and took it to Mr. Scott, who was really Acting Secretary of War, General Cameron's time being largely consumed by cabinet meetings. After reading my plan and hearing my verbal arguments, Mr. Scott's countenance brightened and he exclaimed, "Miss Carroll I believe you have solved the question." He hurried at once, with the plan in his hands, to the White House and much excitement it gave the president. Mr. Lincoln read it with avidity, and when he had finished it Mr. Scott told me that he had never witnessed such delight as he evinced.

General McClellan was then in command. He opposed the plan, but Mr. Lincoln quietly gave the orders himself for a change of base as soon as possible. Up to that time no plan for the close of the struggle, except down the Mississippi had ever occurred in the mind of any living man or woman, as far as known; but from that moment Mr. Lincoln thought of nothing else. He hastened to send Mr. Scott to investigate, and went himself at once to St. Louis to aid in putting the plan into motion.

Just after the fall of Fort Henry I called the War Department and saw Mr. Tucker, then assistant Secretary of War. He told me that Mr. Scott stated to him on leaving for the West, "This is Miss Carroll's plan, and if it succeeds the glory is hers."

General Wade, then chairman of the committee on the conduct of war, was consulted in the matter. He recognized it at once and openly and boldly approved the plan. Every effort was made to hasten the completion of the gunboats. As soon as they were finished, which was not until February, action was commenced on the Tennessee Line. Mr. Wade at the same time made it known to Hon. Wm. Pitt Fessenden, chairman of the finance committee in the Senate, that there was then a movement on foot, to be executed as soon as the gunboats, then building at St. Louis, were ready, which would satisfy the entire country and astound the world; and he so reassured the Senate that they calmly awaited until the time arrived for the execution of the plan."

Col. Thomas A. Scott was sent to the West to make all things ready and expedite the movement.

He gave his orders from one point to another, so that when General Halleck, who was then in military command, was notified by Mr. Lincoln that the whole force was to be moved from the Mississippi up the Tennessee river he stood ready for the movement. In February 1862, the armies moved up the Tennessee, then to Fort Donelson, and then back up the Tennessee to Hamburg, and two miles from there they fought the battle of Pittsburgh Landing, as pointed out in my plan. Had the movement been strictly carried out from the foot of the Muscle Shoals in Alabama, Vicksburg could have been reduced, or Mobile, and the whole thing ended in the spring of 1862 as easily in 1865, and with the same result. In a recent publication General Sherman has admitted this fact. At the fall of Fort Henry the country was thoroughly aroused as it had never been before. It was clearly seen that the end was approaching. Richmond was then within reach through the Tennessee. For this General McClellan had been waiting. Before this no power on earth could have captured Richmond, and no one knew this better than General McClellan. When the National Armies had penetrated into the throat of the South, within two miles of the Memphis and Charleston railroad, the result was plain to every mind.

The old flag displayed in the presence of a million slaves, who had before been necessarily on the side of their owners, made the fact doubly secure. All hearts were jubilant, and Roscoe Conkling then offered his celebrated resolutions in the House of Representatives to ascertain who it was that had designed these military movements so fruitful in great results; whether they came from Washington or elsewhere; by whom they were designed and what they were intended to accomplish. Judge Olin replied that if it were Mr. Conkling's design to find out who had done this work he could find out by inquiring at the War Department, for certainly the Secretary of War or the President must know all about it; but it was sufficient for the present to know that someone had designed these movements, and that the country was now in enjoyment of the blessings that had resulted from them. Thaddeus Stevens moved that the resolutions of Mr. Conkling, making inquiry, be referred to the Military Committee of the House. During the discussion the plan was attributed to one person and another, but no satisfactory proof could be given on any side. I was present through it all and could at any moment have satisfied Congress and the world as to the authorship of the plan, but from prudential reasons I refrained from uttering a word. It was decided to refer the question to the Military Committee of the House, and there the matter slept."

<http://www.elainebeardsley.com/AECbio.htm>

Activity 8.14 ~ The Music of the 1800s

Music Timeline <http://www.infoplease.com/ipea/A0151192.html>

Rise of the Popular Song <http://history.sandiego.edu/gen/snd/a-popular.html>

Digital Library of Music <http://bcdlib.tc.ca/links-subjects-songsandmusic.html>

Brass Bands in the 1850s <http://memory.loc.gov/ammem/cwmhtml/cwmpreso2.html>

Abraham Lincoln Songster <http://efts.lib.uchicago.edu/efts/LINCOLN/>

Stephen Foster

Writing in the mid 1800s, Stephen Foster is considered to be one of American's first real composers. He wrote *Jeanie With the Light Brown Hair* for his wife, Jane. His song, *Swanee River*, which is also known as *Old Folks at Home* is now the state song of Florida, and *My Old Kentucky Home* is the state song of Kentucky. Sample the following Internet sites and complete the activities for each one to learn more about the composer of *Oh! Susanna*.

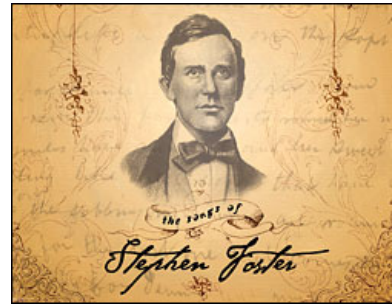


Photo Source: American Roots Publishing

Stephen Collins Foster

<http://www.pitt.edu/~amerimus/foster.html>

1. Where and when was Stephen Foster born? What other events happened on the day of his birth?
2. How many children were in Stephen Foster's family? Where was Stephen in the order of children--1st, 2nd, 8th, etc.?
3. Stephen Foster came from a prominent family in their Pennsylvania area. How was Stephen slightly different from his siblings?
4. What were Stephen's first 3 instruments that he learned to play?
5. When he went off to boarding school, what did Stephen promise his family about music?
6. What profession was Stephen supposed to learn from his brother, Dunning?
7. What unscrupulous thing happened to the song *Oh! Susanna*? How popular was the song *Oh! Susanna*?
8. As a result of the success of *Oh! Susanna*, what was Stephen Foster able to do?
9. When did Stephen Foster marry? How many children did he have?
10. List 5 of Stephen Foster's most popular songs.
11. Describe how Foster handled the money that he made.
12. How did the songs that he wrote in his later years compare to the songs he wrote when he was younger?

13. What ailment did he suffer from in later years? How did the ailment affect his marriage?
14. How did he die? When did he die? How old was he when he died?



Stephen Collins Foster

http://www.clpgh.org/exhibit/neighborhoods/lawrenceville/law_n102.html

1. This text is taken from a memorial tribute to Stephen Foster that took place in Carnegie Hall in 1934.
2. According to this site, what were the influences that affected how Stephen Foster wrote music?

Historic American Sheet Music

<http://scriptorium.lib.duke.edu/sheetmusic/timeline-1850.html>

Stephen Foster was at the height of his song-writing career in the 1850s.

1. List 3 other songs that were written during that decade by other songwriters or composers.
2. List 3 major events that were going on in the United States during the 1850s.
3. List 3 major events that happened internationally during the 1850s.
4. List 2 American companies that were formed during the 1850s.
5. List 3 inventions that were patented during the 1850s.
6. List 3 major literary publications of the 1850s.
7. List 1 notable sports event that took place in the 1850s.

1860s

<http://scriptorium.lib.duke.edu/sheetmusic/timeline-1860.html>

Stephen Foster was coming to the end of his career in the 1860s.

1. List 3 other songs that were written during that decade by other songwriters or composers.
2. List 3 major events that were going on in the United States during the 1860s.
3. List 3 major events that happened internationally during the 1860s.
4. List 2 American companies that were formed during the 1860s.
5. List 3 inventions that were patented during the 1860s.
6. List 3 major literary publications of the 1860s.

List 1 notable sports event that took place in the 1860s.

19th Century Music Web Resources



American Popular Music Before 1900 –
<http://kclibrary.nhmccd.edu/music-1.html> The Kingwood College Library web resource is a chronological overview of American history through its music. Lyrics from all periods are included.



I Hear America Singing
<http://www.loc.gov/rr/perform/ihas/ihashome.html> The Library of Congress site where you can hear the patriotic music from the period and review sheet music in the collections of the Library.



Music for the Nation – American Sheet Music ca. 1820 – 1860 and 1870 – 1885 from the Library of Congress.
<http://memory.loc.gov/ammem/sm2html/sm2home.html>



More American Civil War Music (1861 – 1865) with the featured composers and lyricists delineated by year.
<http://www.pdmusic.org.civilwar2.html>



Antebellum and Civil War America, 1784 – 1865 explores the types of music, the people, events, places, instruments, and a bibliography to learn more.
<http://www.uncp.edu/home/canada/work/allam/17841865/history/music.htm>



Music Published in America – this is music for the piano and other instruments as most sheet music in the time period was published for piano. History of the composers are linked from this online collection of music in the Library of Congress.
<http://memory.loc.gov/ammem/smhtml/smessay5.html>



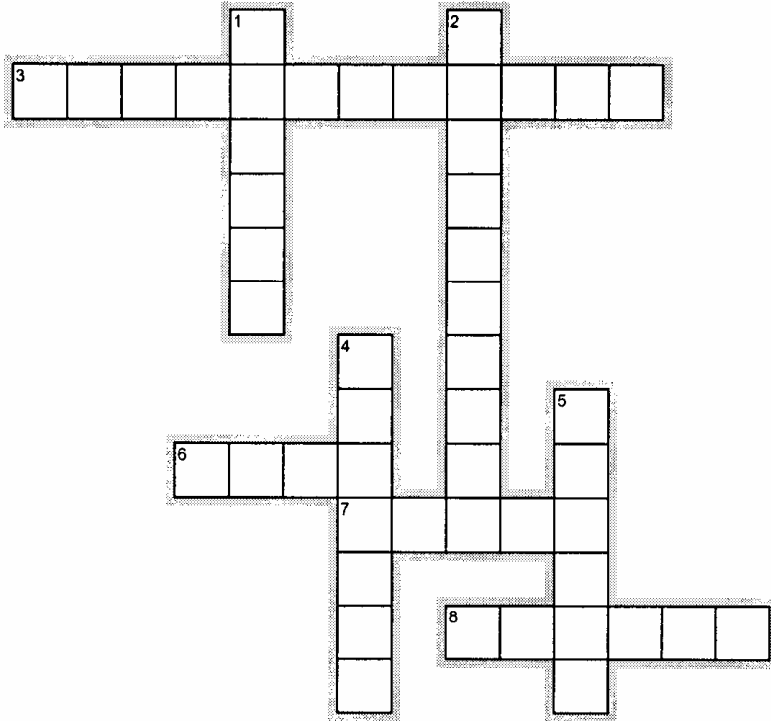
Music From 1800 – 1860 is a listing of song titles, words and music
<http://www.pdmusic.org/1800s.html>



American Composer Timeline 1800s
<http://www.voxnovus.com/timeline/AT1800.htm>

Activity 8.15 ~ Musical History Instruments Crossword

Created by Peggy Dunn with EclipseCrossword — www.eclipsecrossword.com



Word bank

BANJO CORNET CYMBALS DRUM GUITAR PARLOR PIANO PIPE ORGAN VIOLIN

Across

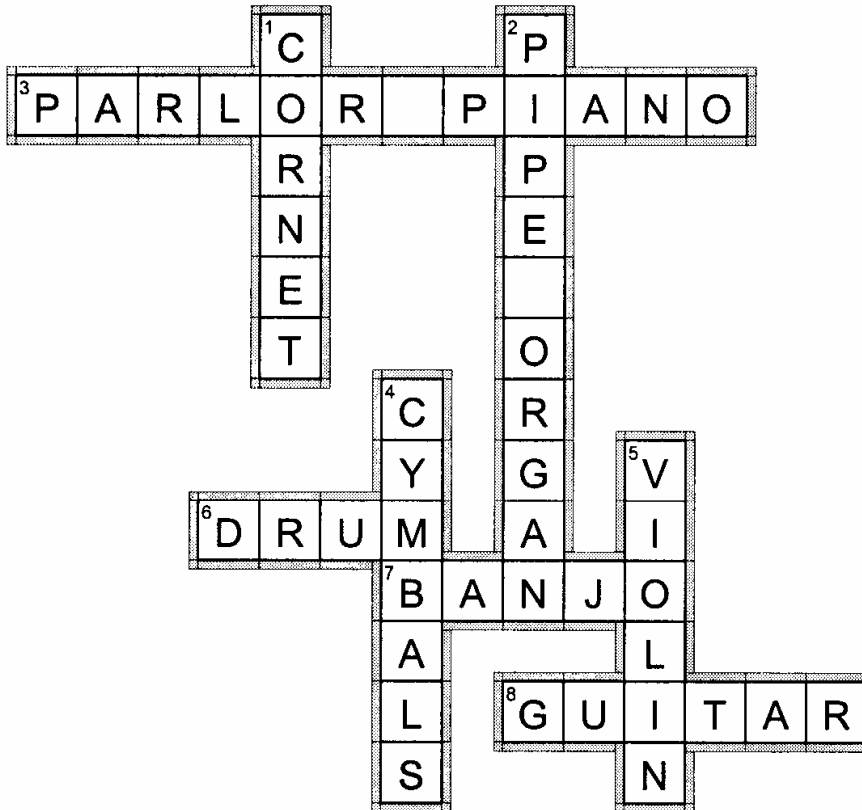
3. I would be found in a home and I have keys
6. I am round, have a head, and must be beaten with a stick
7. I have a very thin neck, a round body and strings
8. I have a curved body and strings

Down

1. I am a brass or metal instrument that must be played with the mouth
2. I would be found in a large building, church, opera house and I have keys
4. I am brass, round, and must be hit together
5. I am a stringed instrument held under the chin

Musical History Instruments

Created by Peggy Dunn with EclipseCrossword — www.eclipsecrossword.com



Across

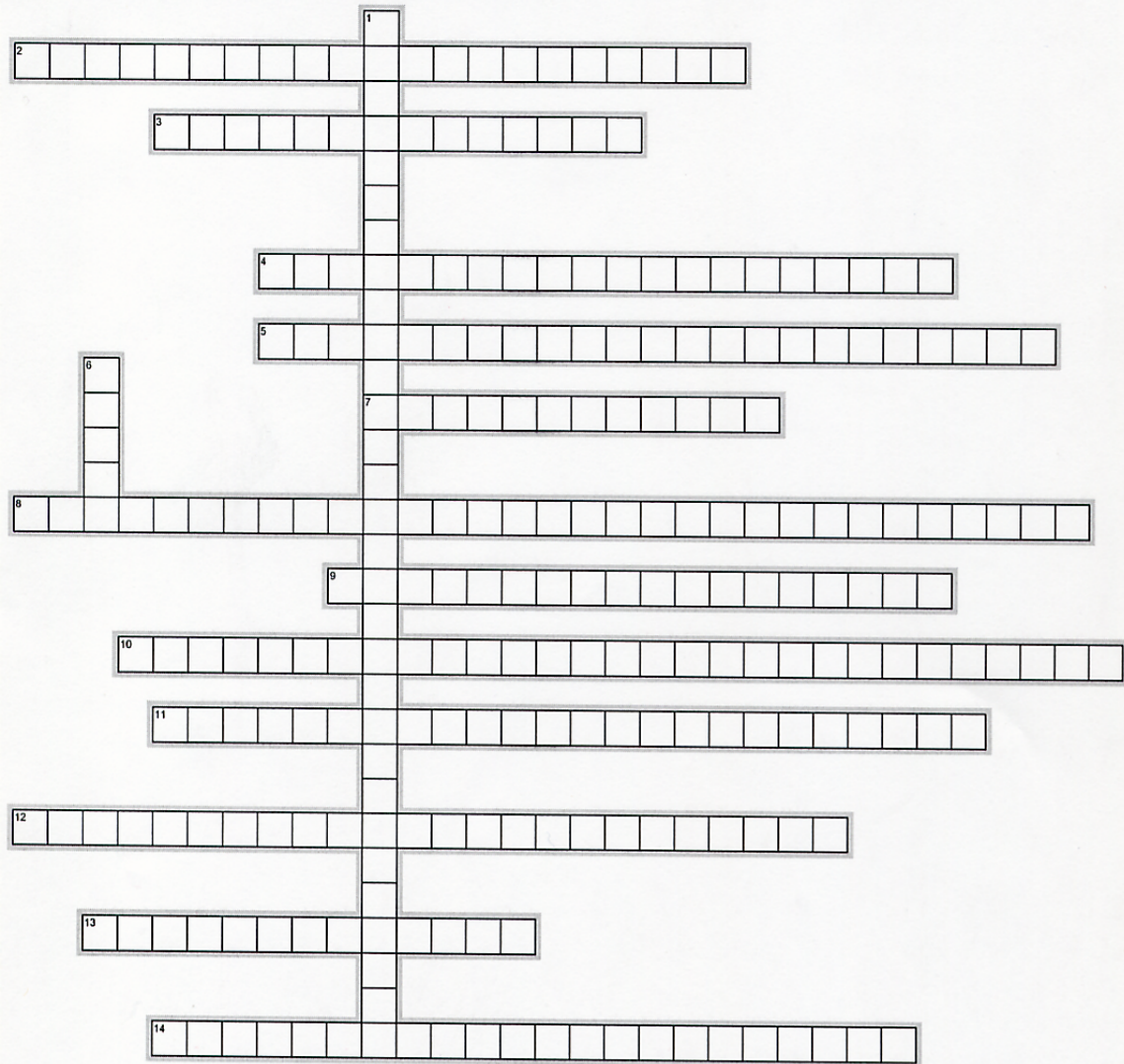
3. PARLOR PIANO — I would be found in a home and I have keys
6. DRUM — I am round, have a head, and must be beaten with a stick
7. BANJO — I have a very thin neck, a round body and strings
8. GUITAR — I have a curved body and strings

Down

1. CORNET — I am a brass or metal instrument that must be played with the mouth
2. PIPE ORGAN — I would be found in a large building, church, opera house and I have keys
4. CYMBALS — I am brass, round, and must be hit together
5. VIOLIN — I am a stringed instrument held under the chin

Activity 8.16 ~ Patriotic Songs of the 19th Century Crossword

Created by Peggy Dunn with EclipseCrossword — www.eclipsecrossword.com



Word bank

DIXIE FLAG OF THE HEROES MY LOVE IS ON THE BATTLEFIELD SWING LOW SWEET CHARIOT
TENTING ON THE OLD CAMP GROUND THE BATTLE CRY THE BATTLE HYMN OF THE REPUBLIC THE
FADED COAT OF BLUE THE PIG SONG THE PRESIDENTS MARCH THE PRISONERS RELEASE THE
STAR SPANGLED BANNER THE YELLOW ROSE OF TEXAS YANKEE DOODLE

Patriotic Songs of the 19th Century

Created by Peggy Dunn with EclipseCrossword — www.eclipsecrossword.com

Across

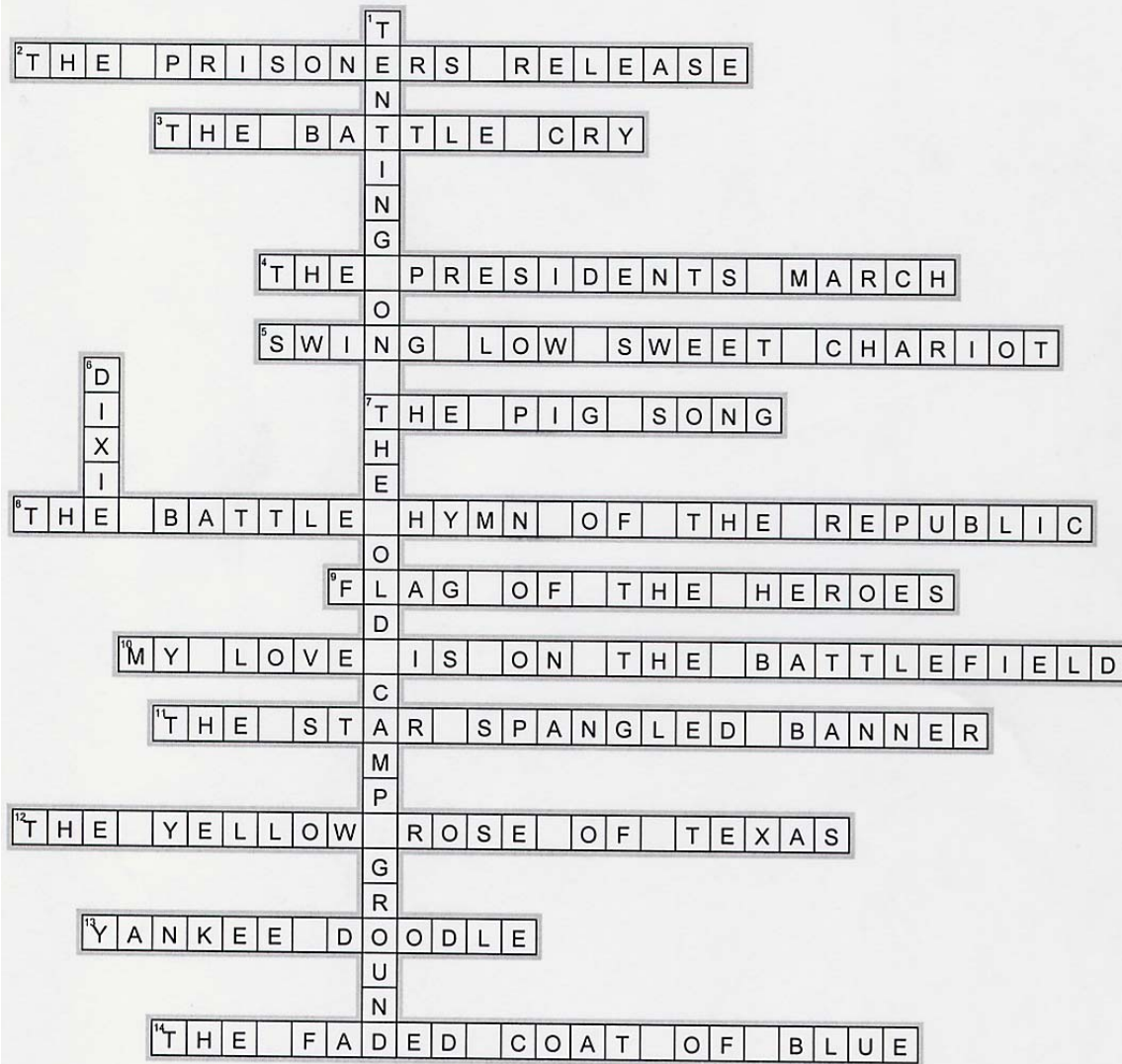
2. a Joseph Eastburn Winner song about leaving prison
3. an 1859 song to lead a group to war
4. written for the leader of the country in 1793
5. a spiritual arranged by H. T. Burleigh
7. a Francis Crowley Burnand song about an oinker
8. written by Julia Ward Howe - an anthem "Mine eyes have seen the glory..."
9. Oliver Wendell Holmes lyrics about the soldiers great deeds and their symbol
10. Robert Morris song about a husband in the war and his wife's feelings
11. Frances Scott Keyes famous song about a flag
12. A song about a flower in a large Southern state
13. Written about the soldiers going to war
14. a J. H. Mcaughton song about a union soldiers uniform

Down

1. Walter Kittridge's response to being drafted
6. Written by Daniel Decatur Emmitt about the South

Patriotic Songs of the 19th Century

Created by Peggy Dunn with EclipseCrossword — www.eclipsecrossword.com



Across

2. THE PRISONERS RELEASE — a Joseph Eastburn Winner song about leaving prison
3. THE BATTLE CRY — an 1859 song to lead a group to war
4. THE PRESIDENTS MARCH — written for the leader of the country in 1793
5. SWING LOW SWEET CHARIOT — a spiritual arraged by H. T. burleigh
7. THE PIG SONG — a Francis Crowley Burnand song about an oinker
8. THE BATTLE HYMN OF THE REPUBLIC — written by Julia Ward Howe - an anthem "Mine eyes have seen the glory..."
9. FLAG OF THE HEROES — Oliver Wendell Holmes lyrics about the soldiers great deeds and their symbol
10. MY LOVE IS ON THE BATTLEFIELD — Robert Morris song about a husband in the war and his wife's feelings
11. THE STAR SPANGLED BANNER — Frances Scott Keyes famous song about a flag
12. THE YELLOW ROSE OF TEXAS — A song about a flower in a large Southern state

Patriotic Songs of the 19th Century

Created by Peggy Dunn with EclipseCrossword — www.eclipsecrossword.com

Across

13. YANKEE DOODLE — Written about the soldiers going to war
14. THE FADED COAT OF BLUE — a J. H. Mcaughton song about a union soldiers uniform

Down

1. TENTING ON THE OLD CAMP GROUND — Walter Kittridge's response to being drafted
6. DIXIE — Written by Daniel Decatur Emmitt about the South