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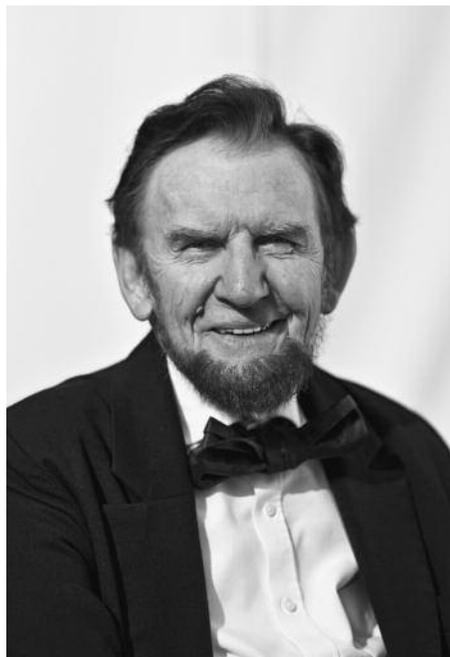
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JIM GETTY NEARS TWO SCORE YEARS AS GETTYSBURG'S ONE AND ONLY "LINCOLN"



The peerless Jim Getty

Interview by Meg Henderson

James Getty is a historical re-enactor who portrays Abraham Lincoln in his Gettysburg theater and has been doing so for almost four decades. He has often been called "America's foremost Lincoln portrayer" and performs at Gettysburg and across the country for students, business groups and leaders, events, and general audiences.

Those who have seen him deliver the Gettysburg Address and other speeches at Lincoln Forum meetings know just how masterful and authentic Getty's performances are. The *Lincoln Forum Bulletin* staff wanted to uncover the story of the modest man who makes Lincoln come to life.

Q: Tell me when and how you first got involved in portraying Abraham Lincoln, and why Lincoln, as opposed to anyone else in history?

A: I was teaching choral music at a high school in Sandusky, Ohio in 1970. I grew a beard, and when it grew in, people said I looked a lot like Lincoln. At the time, I

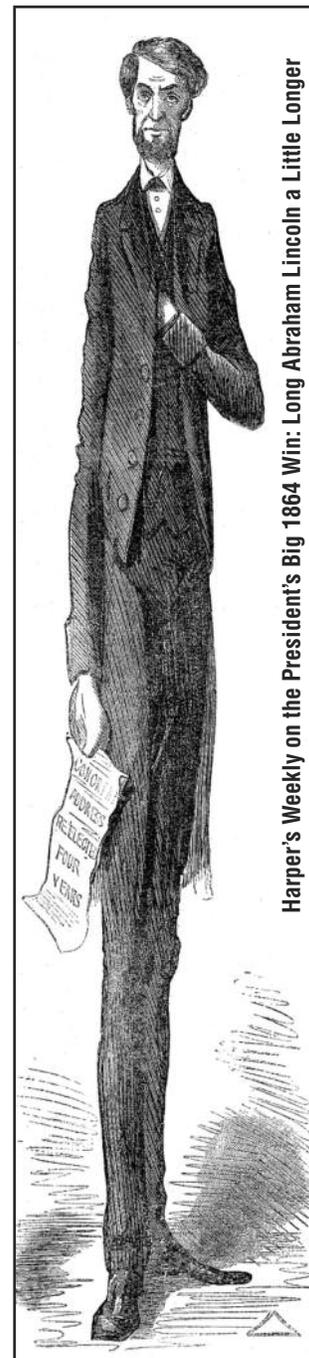
knew a man portraying Mark Twain, so I thought that maybe I could create Lincoln and moonlight a little bit. I soon got hooked on the research and convinced my wife, Joanne, over the years, that we should move to Gettysburg. We have four children, and when we moved to Gettysburg in 1977, we left the financial security of teaching. Our youngest son was going to start high school; the older three were already out of school by then.

Q: What has been your motivation to keep performing throughout the years?

A: My wife and I started with a 45-seat theater in Gettysburg. It was not successful right away. I performed matinee and evening performances for tourists during the summer and had maybe 2-12 people in the audience. I could get discouraged with such small audiences, but I hoped these performances would lead to better prospects in the future. Some principals and teachers came to my shows and started inviting me to perform at their schools. Gradually the audiences grew, and we moved to another theater. The more you find out about Lincoln and his personal traits, and the things he went through and endured, you pick up on that and appreciate it, and I'm fascinated with him and the times. That's what keeps me going.

Q: How do you prepare to portray Lincoln and to anticipate how he might react to questions from a modern audience?

A: I'm not an actor. If I get a phone call, I rush home and change clothes. I can move in and out of character with little thought. If I know where a group is from, I study and keep files on those areas; I think this allows me to zero in on the audience. I get calls from government groups, for example, the Department of Agriculture or the Postal Department, and can make those connections **continued on page 11**



Harper's Weekly on the President's Big 1864 Win: Long Abraham Lincoln a Little Longer



MESSAGE from the CHAIR

LINCOLN AND GRANT

As we meet at Forum XIX to explore the big events of 1864—including the reelection of Lincoln and the crucial military victories that helped make his triumph possible—it is easy to overlook some of the smaller stories of a century-and-a-half ago.

For example, not long after the election—in an episode dramatized in Steven Spielberg’s film *Lincoln*—the President gave Francis Preston Blair, Sr. his approval to travel to Richmond to visit his onetime political colleague Jefferson Davis. The goal, after more than three years of war, was peace. But as far as Lincoln was concerned, not at any price.

Blair’s first suggestion—that the North and South unite and intervene in the Mexican Civil War—was a non-starter. But Davis did give Blair a letter for Lincoln, offering to appoint commissioners to “enter into conference with a view to secure peace to the two countries.” Lincoln had Blair return to Richmond offering to receive any commissioner that Davis “may informally *send to me with the view of securing peace to the people of our one common country.*” Overlooking the discrepancy between their philosophies of “two countries” vs. “one common country,” Davis appointed a commission composed of Confederate Vice President Alexander H. Stephens, President Pro Tem of the Senate Robert M. T. Hunter, and Assistant Secretary of War John A. Campbell.

The agents were told by Major T. T. Eckert—the President’s representative—that they could not proceed unless they agreed to Lincoln’s “one common country” as a basis for talks. The conference seemed aborted until General-in-Chief Ulysses S. Grant, who usually refrained from politics and had been directed by President Lincoln to stay away from policy other than military matters, intervened.

Grant demonstrated shrewd political acumen here—for which he has not been given enough credit. He telegraphed the President on February 2, 1865: “I am convinced, upon conversation with Messrs. Stevens [sic] & Hunter that their intentions are good and their desire sincere to restore peace and reunion.... I am sorry, however, that Mr. Lincoln cannot have an interview with [them].... I fear now their going back without any expression from any one in authority will have a bad influence.”

This was all Lincoln needed to hear. On reading Grant’s wire, the President went to Virginia to join Secretary of State Seward for a meeting with the commissioners. The extraordinary “informal” four-hour meeting of the five men took place on February 3 aboard the steamer *River Queen* at Hampton Roads. **continued on page 12**

HENRY BALLONE TO SUCCEED RUSS WEIDMAN AS TREASURER OF THE LINCOLN FORUM

Lincoln Forum veteran Henry Ballone will become the third Treasurer of The Lincoln Forum effective with the end of Forum Symposium XIX on November 19. Ballone’s selection by the Executive Committee—scheduled for ratification by the full Board of Advisors and by all membership in attendance at the annual business meeting on November 18—followed the announcement by Russell Weidman that he will step down from the post after eight years on the job.



Henry Ballone
(Photo by Guess Who?)

“Difficult as it is to pass the torch from a great personal friend and accomplished professional colleague like Russ Weidman, we could not have found a better successor than the dedicated and experienced Hank Ballone,” said Forum President Frank Williams. “We owe a huge debt of gratitude to Russ for his years of reliable and creative service. He has helped to build and maintain our endowment, manage the finances for our annual membership campaigns and symposia, and to keep our financial and accounting records impeccably—for all of which we thank

him profusely. And we are looking forward to a seamless transition and years more of sound stewardship from Hank, who is well qualified both to keep the books and to keep us solvent and well-financed into the future.”

In addition to his longtime service as volunteer “official photojournalist” of the Lincoln Forum (and many other related organizations and events—the results of which are all posted on his website, *civilwarnut.com*), Hank has served as graphic designer of the *Lincoln Forum Bulletin*, Advisory Board member, and as a lifetime member since 2002.



Russ Weidman
(Photo: Henry Ballone)

Hank is a retired businessman (his company made film for printers) who has also served as president of the Lincoln Group of New York and member of the New Jersey Civil War 150th Anniversary Committee, for whom he designed several books about the Garden State’s role in the war. Hank, who lives in Saddle Brook with Eileen, his wife of 46 years, was a first lieutenant in the 104th Engineer Battalion, New Jersey Army National Guard. **continued on page 12**

JAMES MCPHERSON, ROBERT WILSON, JOIN LINCOLN FORUM ROSTER AT 19th ANNUAL SYMPOSIUM NOVEMBER 16-18 AT GETTYSBURG

(September 1, 2014)—Professor Emeritus James M. McPherson, the Pulitzer- and Lincoln Prize-winning dean of America's Civil War scholars, and Robert Wilson, author of an acclaimed new biography of Civil War photographer Mathew Brady, will both join the roster of speakers when Lincoln Forum XIX convenes at the Wyndham Gettysburg Hotel November 16-18.

Announcement of the stellar additions was made by Forum Chairman Frank J. Williams. "It is rare indeed that we are able to capture additional lecturers for our star-studded Forum symposium," Judge Williams noted. "In this case, space opened on our program and we moved to fill it with the greatest of all living historians,, Jim McPherson, plus a wonderful writer who has cast new light on that master of light and shadow—preeminent wartime photography entrepreneur, Mathew Brady. With each scholar poised to discuss his latest book, Forum audiences will enjoy an even richer experience than expected, and we are proud and grateful to announce Jim's and Robert's participation."



James McPherson (Photo: Henry F. Ballone)

James McPherson is George Henry Davis '86 Professor Emeritus of U. S. History at Princeton University, where he taught for more than 40 years. His many books include *Battle Cry of Freedom*, for which he won the Pulitzer Prize, and *Tried by War: Abraham Lincoln as Commander in Chief* (2009), for which he won his second Lincoln Prize. Among his many other honors are the \$100,000 Pritzker Military Library Literature award for lifetime achievement in military history. A leader in the preservation movement, he served as President of Protect Historic America and sat on the Civil War Sites Advisory Commission during the 1990s.

His newest book, to be published in October, is *Embattled Rebel: Jefferson Davis as Commander-in-Chief*. McPherson will speak at the Forum on Davis' fraught and frustrating relationship with his reluctant field general, Joseph Johnston.



Robert Wilson (Photo: Cheung Ching Ming)

Robert Wilson is the author of *Mathew Brady: Portraits of the Nation*, a lavishly illustrated biography of the photographer which Forum Vice Chairman Harold Holzer called "a sumptuous, full-scale biography" that offers "words fully worthy of the pictures." Past Forum speaker Amanda Forum declared it a "beautifully crafted biography," and another historian who has presented at the Forum, Adam Goodheart, called it "a vivid portrait not just of a man, but of an era, with all its bright highlights and dark shadows."

Wilson, who will be making his Lincoln Forum debut, is the editor of *The American Scholar* and former editor of *Preservation* whose articles have appeared in *The Atlantic*, *Smithsonian*, and many other publications. A resident of Manassas, Virginia, he is the author of *The Explorer King*, a biography of geologist Clarence King.

Other speakers scheduled for the 2014 Forum include Williams, Holzer, Craig Symonds, John Marszalek, Thavolia Glymph, Catherine Clinton, and Jonathan White. This year's Forum also features a concert by musician-singer Bobby Horton, Lincoln readings by enactors Jim Getty and George Buss, and the presentation of the annual Richard Nelson Current Award of Achievement and the Wendy Allen Prize for outstanding work by a history institution. For the full schedule and registration information, consult the Forum website: www.thelincolnforum.org. 📖

The Lincoln Forum Bulletin welcomes contributions from members and historians—articles and photos alike. Send to editor Harold Holzer at harold.holzer@metmuseum.org. The editor particularly thanks the contributors to the current issue.

MEET BOBBY HORTON: BRINGING CIVIL WAR MUSIC TO A MODERN WORLD

By Meg Henderson

Most of us learn about history by reading books, watching films, or perhaps visiting historic sites. Bobby Horton has spent the last three decades teaching history through music.

Growing up, music was a part of Horton's home. His father, a WWII veteran, played the trumpet, and his grandfather played the banjo. Wanting to be like them, he picked up the trumpet at age 7 and went on to play a variety of instruments. He has played in a band since junior high, the past 43 years with the same band.

Horton was "enamored with" the older generations and their life experiences. His father served overseas for three and a half years (North Africa, Sicily, Corsica, and France) in the Medical Corps of the U. S. Army. The director of his little league baseball program, Bob McGraw, was "an old marine who lost an eye in the Pacific." To a young Horton, history was the story of people he knew, and he has had a lifetime obsession with these stories.

And, for Horton, it is hard to separate music and history. "Music and history are such a natural bridge. Back during the nineteenth century it was the only entertainment and the only way a soldier could complain about things happening in the war. They're so intertwined," he said.

Horton's fascination with the Civil War began at age 9, when the Civil War Centennial took place, so his interest in the time period has been there since childhood. But what led him to the music of that era was a 1984 film called *Shadow Waltz*, set in 1863 in Southern Indiana. Horton was asked to write the musical score for the film, and the research for this project uncovered a treasure trove of nineteenth-century tunes.

"I researched melodies from that time, songs people would have known," Horton said, "and I found about two hundred songs. . . at the Birmingham library."

While working on the score, Horton recorded his arrangements of these period songs and was soon asked to perform some of them. He realized then that there was a market for this kind of music – no one else was recording anything like it.

A multifaceted performer, Horton delivers a one-man show, playing all of the instruments, from guitar to fiddle to banjo, and sings all of the vocals.

Authenticity is key to Horton's style. He performs only the songs that were sung in mid-nineteenth century America, both in the North and in the South. His repertoire includes not only war songs but also songs of faith and patriotic songs. He often discovers songs in soldiers' diaries and researches the history behind the songs, so he can incorporate the historical background into his live performances.

"Sometimes you'll find a song where they've changed the words, for example, a Union version and a Confederate version," Horton said. "I try to present hits but also obscure songs."

Horton also performs on period instruments or replicas, when he is able. Although he will not take these instruments on a plane, he will often perform with his century-old Martin guitar



Troubadour/Historian Bobby Horton

and a modern banjo built to nineteenth-century specifications (his Civil War-era banjo, he said, is not very reliable). He also performs with a fiddle and a harmonica, which was invented in 1850.

"I don't use an instrument that wasn't around at that time," Horton said.

At the Lincoln Forum meeting this November, Horton will perform some of Lincoln's favorites, such as the theme song for his second run for president, "Lincoln and Liberty" and "How Tedious and Tasteless," whose melody was commonly known as "Greenfields."

"Music was important to Lincoln," he said. "Music and faith sustained him."

Horton's music has been popular not only with the general public. Two decades ago, it drew the attention of Ken Burns, who asked him to create the musical score for his documentary *The Civil War*. Since then, he has worked on other films with Burns, 16 in total, including *Baseball*, *Thomas Jefferson*, *WW II*, and *The Dust Bowl*. He has also worked with the National Park Service on 30-40 films.

"I am so fortunate, so blessed to be able to do this because these people are important to me. It was wonderful working with Burns. It's hard to explain what it's like, when one reveres historic figures, to be able to do music for them."

Horton is not only active in creating and performing Civil War music, but he also enjoys educating others about it. A few years ago, Horton assisted with a history teachers institute hosted by the National Park Service and Mississippi State University's Ulysses S. Grant Presidential Library. He led a seminar for the teachers, showing them how to teach history through music, and gave a concert at the end of the workshop.

He made such an impression on both audiences that an MSU band director was inspired to compose a "Shiloh Suite." Thanks to his many years of sharing conference platforms with John Marszalek, he recorded "Starkville Girls," a song written by some Confederate soldiers in honor of the women of Starkville, Mississippi. The song now plays at the local historical museum.

Horton's latest project was creating the musical score for a National Park Service film about George Washington Carver, who Horton said "has always been a hero of mine."

The thing about Civil War music that drives Horton to recreate and perform it is what he calls its "emotional bridge to the past." The songs soldiers sang, he said, have a kind of honesty that is not often found in a history textbook.

"History can be rather dry when you're talking numbers and units and nonhuman stuff. Music takes it down to the individuals who are trying to do their duty and survive and get home. The music makes them people, and not just numbers and squares on a map," Horton said.

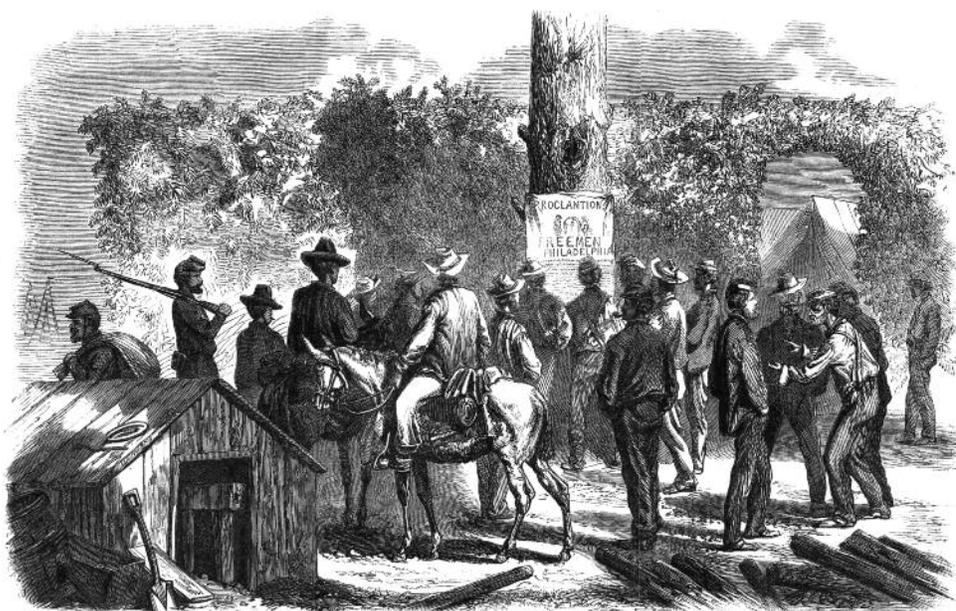
As to the future of Civil War music, Horton thinks it will continue to ebb and flow. Commemorations, like the Sesquicentennial, and films, like the recent movie *Lincoln*, put the Civil War in the public eye and trigger a resurgence in the music's popularity. But no matter the music's popularity, Horton believes this: "Any time the music is presented, it moves people because history is being told through the eyes and ears of the people who lived it." ■

THE SOLDIER VOTE OF 1864 AND THE EXPANSION OF SUFFRAGE

By Jonathan W. White

When the Civil War began, only one state, Pennsylvania, permitted soldiers to vote away from home. In October 1861, Pennsylvania soldiers voted as far away as Virginia, but fraud permeated those elections. According to one report, one regiment cast a 900-vote majority for a Republican candidate from Philadelphia even though the regiment had only about seventy men from the city. “The frauds were very gross,” noted Philadelphia diarist Sidney George Fisher, and “all parties were guilty.” Several contested elections came before the state legislature and judicial system, and the state supreme court eventually held the law unconstitutional.

Democrats made great gains in the elections of 1862. Republicans largely assumed that their party faithful were dutifully serving their country on the battlefield while the Democrats remained at home, still able to vote. Abraham Lincoln, for example, believed that the “democrats were left in a majority by our friends going to the war.” They “observed this & determined to re-instate themselves in power.” As a consequence, Republicans in state legislatures throughout the North made a push to enfranchise the soldiers. The rationale was that those who had “voluntarily sacrificed the pleasures and endearments of home, endured the hardships and braved the diseases incident to camp life, [and] boldly faced death itself on the stormy battle-field, in defense of our imperiled Government,” deserved the right to vote. By November 1864, nineteen northern states had enfranchised their soldiers.



Soldiers in the field debate presidential campaign issues—an engraving, based on a Joseph Becker sketch, from the October 22, 1864 Frank Leslie's Illustrated Newspaper.(Photo courtesy Jonathan White)

Scholars have largely overlooked the soldier vote in the presidential election of 1864, in large measure because it did not provide the margin of victory in Lincoln's reelection, and also because it seemed so lopsided in favor of Lincoln (78 percent of the soldiers' votes went for Lincoln). Historians have thus largely assumed that there was not much to be learned from study of the subject.

But the push to enfranchise soldiers during the Civil War had far-reaching implications. The patriotic rhetoric surrounding soldier suffrage, combined with the bravery of nearly 200,000 black men in blue, unleashed a set of forces that would eventually lead to the enfranchisement of African-American men.

Opponents of emancipation during the war clearly realized the logical outcome of Lincoln's decision to permit black men to serve in the army. A blacksmith with the 17th Pennsylvania Cavalry confided in his diary in 1863 that the Lincoln administration was “not satisfide [sic] with setting them free, but they must mak[e] soldiers out of them, and the next will be giving them a vote.”

Unlike this cavalryman, some observers welcomed this logical outcome of black soldiering. When a Pennsylvania election commissioner reached the headquarters of Union general Benjamin F. Butler in Virginia in October 1864, he noted that Butler “had a large number of smoked yankees in his Dept. and wanted to know if we desired lists of them.” Butler understood that black soldiers ought to be allowed to vote even if their state constitution limited the franchise to white males.

These ideas were certainly not lost on the black soldiers themselves. One African American from Philadelphia left his razor at the barbershop to shoulder a musket, seeking to fight for “the proper enjoyment of the rights of citizenship.” Another black Pennsylvanian wondered from his camp near Richmond, “I cannot see why we should still be kept from exercising the full rights of citizenship” when we “are called upon to lay down our lives.”

Lincoln also came to understand that black suffrage was the logical outcome of his policy to free the slaves and make them soldiers. Indeed, in his last public address, Lincoln declared that he would support conferring the elective franchise on “the colored man” who was either “very intelligent” or “serve our cause as soldiers.” If a person shared in the responsibility of citizenship by fighting for the nation, then he deserved to exercise the privileges of citizenship as well.

Lincoln had long connected military service with the right to vote. As early as 1836, as a candidate for the Illinois state legislature, he had publicly declared: “I go for all sharing the privileges of the government, who assist in bearing its burthens. Consequently I go for admitting all whites to the right of suffrage, who pay taxes or bear arms (by no means excluding females.)” Thirty years later, those sentiments could now be applied to African-American males.

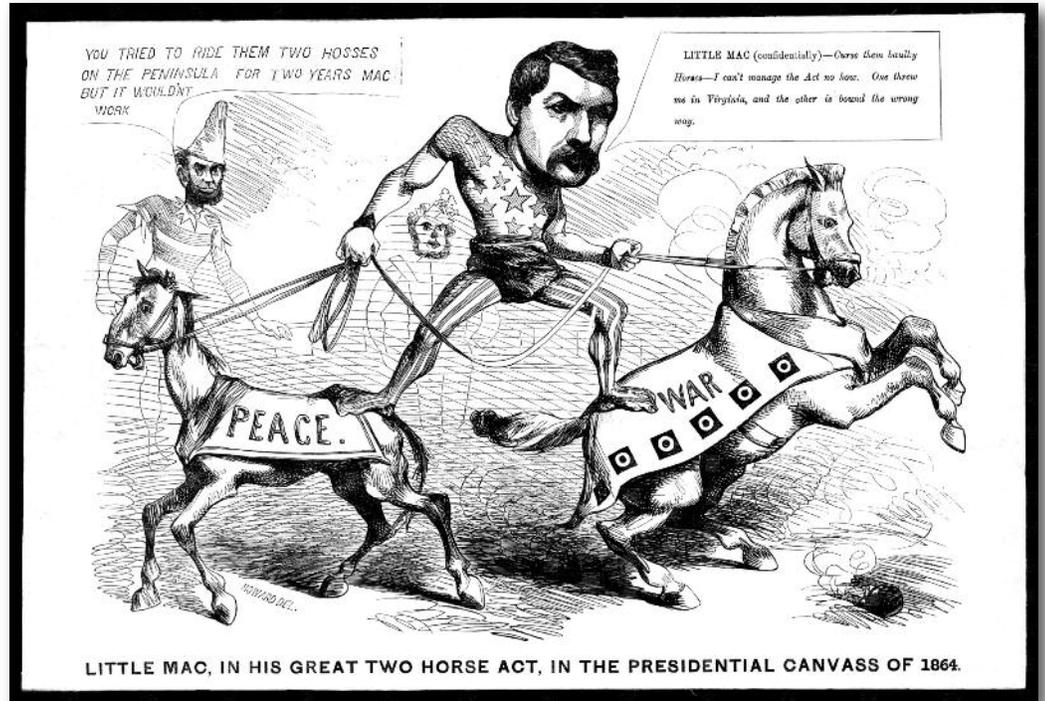
Indeed, the ideological and political forces set loose by the debate over permitting soldiers to vote during the Civil War found their fruition in the Fourteenth and Fifteenth Amendments to the U.S. Constitution.

(Jonathan White, who makes his Forum debut in 2014, is the author of the new book, *Emancipation, the Union Army, and the Re-Election of Abraham Lincoln.*)

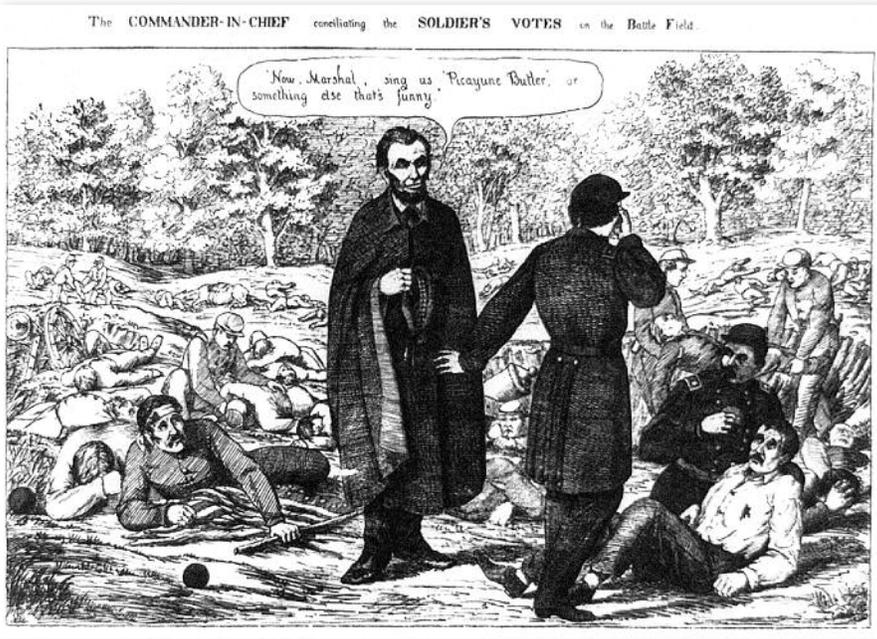
To receive e-mail updates about The Lincoln Forum and other Lincoln news, enter your email address to our automated email system on our home page at: www.thelincolnforum.org

REMEMBERING THE 1864 RACE FOR THE WHITE HOUSE:

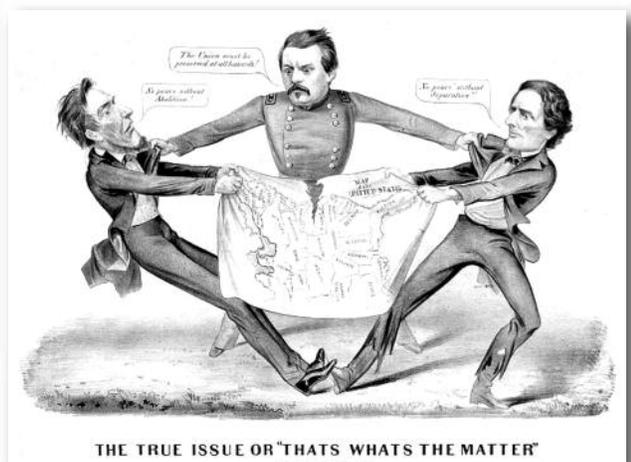
The 1864 presidential campaign not only inspired a torrent of editorial copy from both Republican and Democratic newspapers, but an avalanche of political prints. Cartoonists, in particular, rose to the occasion and had a field day commenting on the issues and personalities of the campaign, mercilessly tweaking both the president and his challenger—and letting the chips fall where they may for the voters to decide. The six examples shown on these pages were among the best. (All photos: Library of Congress)



T. W. Strong of New York depicted George McClellan as an acrobat being torn apart in his “two horse act” by a steed representing his military record and, prancing dangerously in the opposite direction, a jackass representing the controversial peace plank in the Democratic platform.



Lincoln insensitively demands a comic song while walking among the dead and wounded of Antietam—a cartoon inspired by the Copperhead *New York World* to illustrate a stubborn and libelous rumor that resurfaced during the campaign and infuriated the President’s supporters.



Currier & Ives depicts McClellan as the “preserve the union” candidate, trying to keep Lincoln and Jefferson Davis from tearing the country apart.

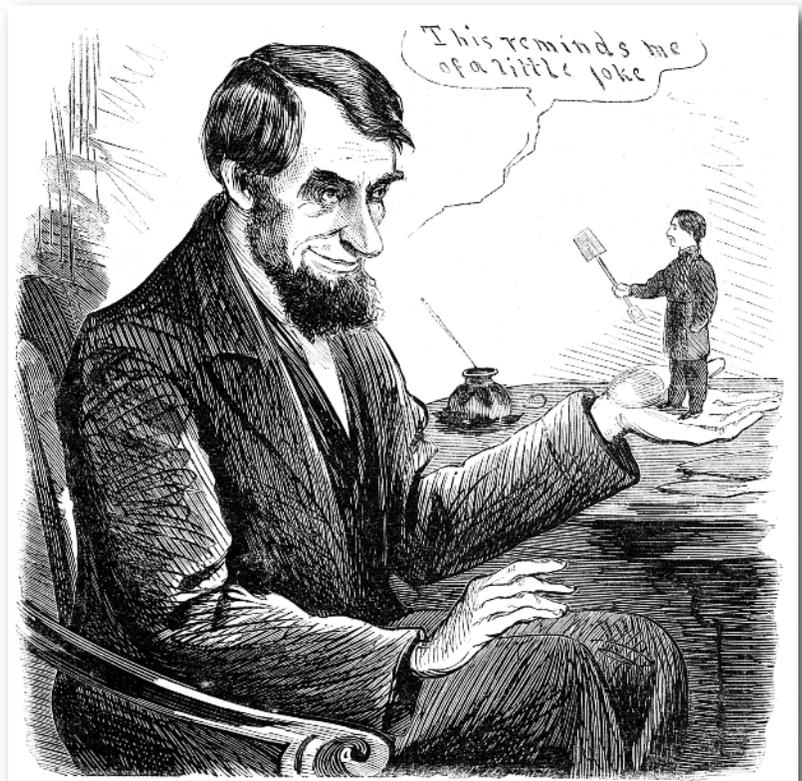
AN “UNCIVIL WAR” OF CARICATURES AND CARTOONS



Currier & Ives asks voters to decide between the two platforms: that of supposedly peace-at-any-price McClellan (shown offering a laurel wreath to Jefferson Davis), which would re-enslave black soldiers; and Lincoln’s, which meant subduing Davis and (almost) ennobling the black soldier (shown in full uniform but spouting minstrelsh dialogue).



Perhaps the most brilliant caricature of the entire campaign, a “pox on all their houses” image that shows McClellan as Hamlet (meaning: he’s indecisive) intruding on the gravedigger’s scene from Shakespeare’s tragedy to find not Yorick’s skull but Lincoln’s—“a fellow of infinite jest” (meaning: the president was a buffoon).



The justly famous September 17 *Harper’s Weekly* cartoon showing humorist-in-chief Lincoln being reminded of yet another joke—but this time the object of hilarity is his tiny, insignificant opponent, holding a shovel to remind viewers that as a general he was more proficient at digging entrenchments than at fighting battles. That either candidate survived such a pounding in the campaign of pictures is practically a miracle.

LINCOLN, CHURCHILL & D-DAY

By Lewis E. Lehrman

President Abraham Lincoln, a student of Shakespeare's tragedies and histories, surely could have understood, in the overtures of Henry V, what transpired 80 years later in the invasion of Normandy. King Harry's Crispin-Crispian Day speech before the Battle of Agincourt evoked the momentous drama unfolding on the Normandy beaches, D-Day 1944. John Colville, an aide to British Prime Minister Winston Churchill, well understood the Shakespearean undertones of the assault on France. Colville was an RAF pilot who pressed Churchill for leave to take part in D-Day operations. Churchill lived vicariously at times through Colville, who aspired to rejoin his RAF unit at the very inception of Operation Overlord — the cross-channel Allied attack on the Nazis. "It was unthinkable not to take part in what was certain to be the largest military operation ever planned," wrote Colville. "Happily the Prime Minister, part of whose charm was that he had never quite grown up and remained incurably romantic, was eventually persuaded to share this view, although he did ask me to bear in mind that 'this war is not being waged for your amusement.'"

Colville recalled that as his plane lifted off on the morning of June 7 to do aerial reconnaissance, "it was impossible not to feel exultantly melodramatic." He later recalled the famous words of Henry V: "I doubt if I was the only pilot that morning who told himself with commonplace self-satisfaction that 'Gentlemen in England, now a-bed, shall think themselves accursed they were not here, and hold their manhood cheap.'"

Churchill became prime minister on May 10, 1940. From that moment, he cast the conflict with Nazi Germany in the colors of Henry V. Three days after taking office, Churchill told Parliament: "I would say to this House, as I have said to those who have joined the government, I have nothing to offer but blood, toil, tears and sweat." Henry V offered no more to his loyal band of brothers.

Three months later, Churchill memorialized the Battle of Britain. "The gratitude of every home in our Island, in our Empire, and indeed throughout the world, except in the abodes of the guilty, goes out to the British airmen who, undaunted by odds, unwearied in their constant challenge and mortal danger, are turning the tide of the world war by their prowess and by their devotion." He added: "Never in the field of human conflict was so much owed by so many to so few." Or, in the words of Henry V, "We few, we happy few, we band of brothers; For he today that sheds his blood with me shall be my brother."

In the words of Edward R. Murrow, Churchill had mobilized the English language and sent it into to war against the Nazis. Hear Churchill impeaching Hitler on Sept. 11, 1940: "This



Inspiring and Inspired: Abraham Lincoln and Winston Churchill.

wicked man, the repository and embodiment of many forms of soul-destroying hatred; this monstrous product of former wrongs and shame, has now resolved to try and break our famous island race by a process of indiscriminate slaughter and destruction." He added: "What he has done is to kindle a fire in British hearts, here and all over the world, which will glow long after all the traces of conflagration he has caused in London have been removed."

Mr. Lincoln loved the histories of Shakespeare perhaps more than Churchill. A White House aide recalled the night when Lincoln "read Shakespeare to me, the end of Henry the VI and the beginning of Richard III, until my heavy eye-lids caught his considerable notice, & he sent me to bed." In April 1865, Lincoln had sailed up the Potomac to Washington as the Civil War came to an end at the Appomattox Court House. The president entertained his shipmates by reading to them. "Most of the passages he selected were from Shakespeare, especially Macbeth," recalled a French writer who noted that Lincoln's focus was on the intersection of morality and evil. "The lines after the murder of Duncan, when the new king falls a prey to moral torment, were dramatically dwelt on. Now and then he paused to expatiate on how exact (was the) picture. Shakespeare here gives of a murderer's mind when, the dark deed achieved, its perpetrator already envies his victim's calm sleep. He read the scene over twice." As Lincoln said: "Nothing excels Macbeth."

In war especially, Churchill and Lincoln knew the power of King Harry's words to his British lieutenants: "You know your places: God be with you all!"

(Lewis E. Lehrman is co-founder of the Gilder Lehrman Institute of American History and author of *Lincoln at Peoria: The Turning Point* and *Lincoln 'By Little's*.) 

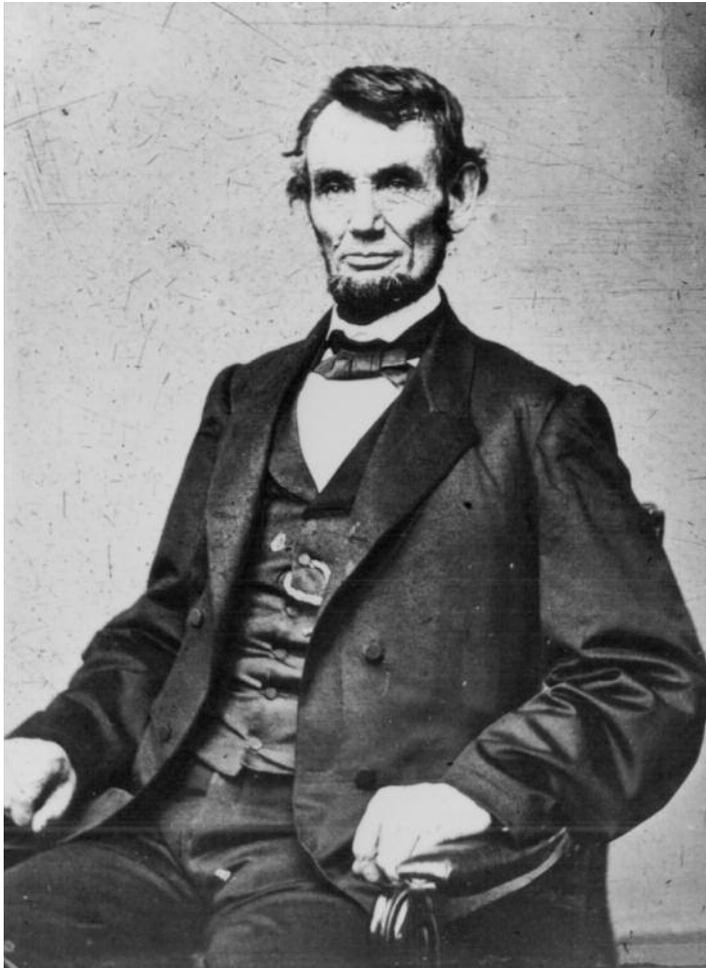
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LINCOLN'S WAR ON SLAVERY IN 1864

By John T. Elliff

When the election year of 1864 began, President Lincoln had three goals: preserve the Union, end slavery, and get re-elected. As the year progressed he had to decide whether the war on slavery was more important than the election.



Lincoln in February 1864: the least-known pose from the best-known Brady sitting of Lincoln's life—the sitting that produced the models for the Lincoln penny and five-dollar bill. (Photo: Library of Congress)

In his December 1863 Annual Message to Congress Lincoln pledged not to retreat from the Emancipation Proclamation, praised emancipation efforts in the Border States, and suggested that Congress get involved—but he did not say how. Soon thereafter, the 13th Amendment was introduced, but Lincoln declined requests to endorse it publicly. At this stage, prominent Senate Democrats supported the amendment as the constitutional alternative to Lincoln's "unconstitutional" Emancipation Proclamation. In April, the Senate approved the amendment with a bipartisan majority of 38-5. Two months later, however, the 13th Amendment became a partisan issue with Lincoln its advocate.

Meeting in June, a self-appointed convention of abolitionists nominated John C. Fremont for President and proclaimed support for the 13th Amendment. A week later the Republicans and War Democrats nominated Lincoln on a National Union Party platform strongly endorsing the 13th Amendment as well. Behind the scenes, Lincoln had met with

party leaders and told them to emphasize the 13th amendment in his opening speech and the platform. Upon being officially notified of his nomination, Lincoln declared that the amendment had become "a fitting, and necessary conclusion to the final success of the Union cause." But on June 15, the House of Representatives failed to approve the Amendment voting 93-65 in its favor, 13 votes short of the two-thirds needed for passage. It had become a partisan issue, and Democrats were now reluctant to support the opposition platform.

After the failure of the 13th Amendment in the House, Radicals took aim at Lincoln's Reconstruction policy. His Reconstruction Proclamation of December 1863 had called on former Confederate states to form new governments when 10% of the voters took an oath of loyalty to the Union and the Emancipation Proclamation. Only Confederate leaders were excluded. Senator Ben Wade of Ohio and Congressman Henry Winter Davis of Maryland now proposed a bill that would allow new governments only if slavery were abolished and voters took an "Ironclad oath" that they had never supported the Confederacy. Lincoln vetoed the Wade-Davis bill. His public defense said it would upset antislavery progress in Arkansas and Louisiana, and Congress had no power to abolish slavery in a state without a constitutional amendment. He reaffirmed his call for passage of an amendment "abolishing slavery throughout the nation."

Lincoln had taken advantage of pressure from the Radicals to make abolition a central issue in the election. As Union armies stalemated and pressures grew for peace negotiations, he held firm. Responding to Horace Greeley's attempt to broker negotiations with the Confederacy, Lincoln offered to consider "[a]ny proposition which embraces the restoration of peace, the integrity of the whole Union, and the abandonment of slavery..." Democrats denounced Lincoln for sacrificing Northern lives to free the slaves.

In mid-August, after campaign leaders told Lincoln he was losing the election, he asked his Cabinet members to sign a "blind memo" that anticipated defeat and pledged cooperation with the President-elect to save the Union before the inauguration. Lincoln called Frederick Douglass to the White House and asked him to organize a covert operation in the South to lead as many slaves as possible to Union lines should he be defeated with Southern slavery intact. Meeting at the Soldiers' Home with two War Democrats to discuss possible negotiation based on reunion only, Lincoln said he "should be damned in time & in eternity" if he abandoned the cause of the black soldiers fighting for the Union. Several days later, the chairman of the National Union Party, *New York Times* editor Henry J. Raymond, met with Lincoln and key Cabinet members to discuss a plan to offer negotiations based on reunion without abolition. Lincoln refused and persuaded Raymond that dropping abolition would be a betrayal.

As Eric Foner has observed: "Emancipation had become an end in itself, which Lincoln would not abandon even if it meant risking his own reelection."

Sherman occupied Atlanta on September 2, and Lincoln's electoral fortunes changed. After a resounding victory at the polls, his Annual Message to Congress in December declared that the vote was a referendum on the 13th Amendment and that it was time for the House to reconsider the issue in the lame duck session. Lincoln had made it possible to claim that a popular majority favored the 13th Amendment, setting the stage for the events portrayed in the film *Lincoln*. 🏛️

HORSEMANSHIP IN “LINCOLN”

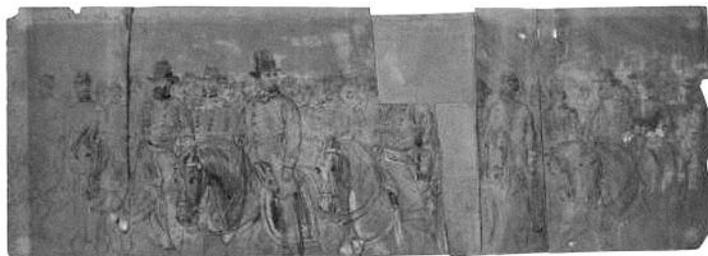
By Patricia Saffran

Lincoln, one of the most celebrated movies of the day, features horses in a historical setting. While it is an excellent film, certain aspects of good horsemanship were overlooked.



Lincoln on horse (courtesy of DreamWorks Pictures and 20th Century Fox)

It would be hard to imagine a better Lincoln than Daniel Day-Lewis’s portrayal in Steven Spielberg’s movie. The action focuses on Lincoln’s final four months and the President’s efforts to have the House of Representatives pass the Thirteenth Amendment to the Constitution. Day-Lewis purportedly read over 100 books about Abraham Lincoln in search of his true persona. Lewis’s intense study of the man pays off. He captures perfectly Lincoln’s folksy sense of humor and reedy voice. Lewis found out that Lincoln, being quite tall for the time, 6’ 4,” would slouch while talking to those who were shorter, which was most people. Here is where the brilliant portrayal goes too far. Lincoln in the movie is on horseback slumping badly. It is unlikely Lincoln slumped while riding or had a bad seat. He was also never photographed bent over in a chair. Lincoln started out life as a farm boy and learned how to ride early on.



Alfred Waud drawing of Lincoln reviewing the First Corps on April 9, 1863 (courtesy of the Library of Congress, public domain)

In a drawing from life by famed artist Alfred Waud, Lincoln on horseback is positively erect, befitting a true horseman and a president reviewing troops. Lincoln is reviewing the First Corps on April 9, 1863 (about two miles from Fredericksburg). Others in the drawing are possibly First Corps commander John Reynolds front at far left; next is Second Corps commander Darius Couch, then Third Corps commander Daniel Sickles on opposite side of Lincoln, and then a “headless” Joseph Hooker.

General Ulysses S. Grant so admired Lincoln’s horsemanship that Lincoln was one of only two that he allowed to

ride his favorite 17 hands high Cincinnati. As reported in my Civil War Horses and Horsemanship article, HD September 2012, Grant wrote, “Lincoln spent the latter days of his life with me. He came to City Point in the last month of the war and was with me all the time. He was a fine horseman and rode my horse ‘Cincinnati’ every day.”

When Lincoln was a lawyer in Springfield (not in the movie) he rode around town on Old Bob, who came to be considered a family pet. Old Bob remained in Springfield when the Lincolns moved into the White House. There Lincoln rode a new horse that someone humorously named Old Abe. In August 1864, while riding Old Abe there was an attempted assassination while Lincoln was on his way to the family cottage known as the Soldier’s Home. He describes the event with his usual charm and wit to his friend, Ward Hill Lamon,

I was jogging along at a slow gait, immersed in deep thought, when suddenly I was aroused—I may say the arousal lifted me out of my saddle as well as out of my wits—by the report of a rifle. [He heard a bullet whistle past his ear.] Old Abe, with one reckless bound, unceremoniously separated me from my eight-dollar plug-hat, with which I parted company without any assent, expressed or implied, upon my part. At a break-neck speed we soon arrived in a haven of safety. I can truthfully say that one of the Abes was frightened on this occasion, but modesty forbids my mentioning which of us is entitled to that distinguished honor.

Lincoln’s Old Bob formed part of the funeral cortege and appears in a photo held by the Reverend H. Brown.

In the movie, Lincoln, it is not just Day-Lewis as Lincoln who slouches while on horseback. The actor Christopher Boyd as General Robert E. Lee also slumps in the saddle while backing up at Appomattox on a horse resembling Lee’s Traveller, after signing the Surrender on April 9, 1865. Boyd’s uniform is rumpled from his bent over position in the saddle. Another Alfred Waud drawing, for Harper’s Weekly, at Appomattox shows an erect Lee and an aide behind him. Lee was a very proud man and a famous horseman so any portrayal of



Lee leaving McLean House on Traveller after the Surrender, 1865 by Alfred Waud (courtesy of the Library of Congress)



Lincoln’s horse Old Bob held by Rev. H. Brown for funeral cortege 1865 (photo F.W. Ingmire, courtesy of the Library of Congress, public domain)

him should have conveyed his elegance on a horse. Even with the couple of oversights regarding horsemanship, overall it is not possible to be more historically accurate about Lincoln and the period than this movie. 🐾

JIM GETTY NEARS TWO SCORE YEARS AS GETTYSBURG'S ONE AND ONLY "LINCOLN"

continued from page 1 with Lincoln. I did a program for the Pennsylvania bar, and the emphasis was on Lincoln the lawyer; it's never boring. I always take questions from the audience. In order to gauge how Lincoln would respond, I have read what his contemporaries said about him, and I seem to, without a great deal of preparation, to be able to do that. But I think I can divorce that [character] from my everyday life.

Q: As the years have passed, how has your portrayal of Lincoln developed or changed?

A: I think back to the early days, and I wonder how people tolerated me! Now I am at ease with it, but what I was doing at the beginning...I was so young and inexperienced. I've always taken the older Lincoln; I have the beard, my photos over time have shown the aging process, but I don't know if I've changed anything in my presentations. People have told me, the older I get, the more I look like him.

Q: Are there any commonalities or personal traits you feel that you share with the 16th president?

A: There's nothing I would say that I share, except maybe in a mentality or persuasion of what he was all about; the great goals he had and how honorable they were, and how I can portray them outside of a textbook. I admire and appreciate him, and I'm always picking up new things in my research and learning new things about him. I like sharing that knowledge with students and adults. I'm still an educator, in that sense.

Q: What kinds of reactions do you get from the general public when they see you as Lincoln?



James Getty in character, on horseback

A: I don't do that. I hate to even walk along the street dressed as Lincoln if I'm not there for the purpose.

Q: Have you met any interesting/notable people in your work?

A: I've met President Clinton and Hillary, Gerald Ford, senators and congressmen, two ladies from the House of Lords, and celebrities, and that's always fun. I speak at places I'm invited to, like presidential libraries.

Q: When/how did you get involved in the Lincoln Forum, and how would you describe your relationship over the years with the Forum, Frank Williams, and Harold Holzer?

A: I met Harold Holzer early on. I was doing a program in Chicago. My wife and I went to Springfield for Lincoln's birthday, and happened to run into a man we didn't know, Harold Holzer. I was in my street clothes. He approached me and asked me if I performed as Lincoln, and my answer, of course, was yes. Because of that connection, when the Lincoln Forum started, Holzer called me and asked me to get involved. I've been involved with the Forum 12 years...or longer. It's been a wonderful experience because you hear so many wonderful writers and speakers. Frank and Harold make sure I always do the Gettysburg Address at the end of the Forum's annual meeting.

Q: I have read about your leadership programs. What advice from Lincoln is most relevant to leaders of business, government, or other organizations today?

A: You want them to sit back and look at Lincoln and hear how he did certain things to work across the line politically. For right now, his advice would be to put the country first and not your party. I'm showing, through the program, what his objectives were and how he could work with others to get things done; he didn't let his ego get in the way. Then I zero in on the audience's special interests.

Q: What was one of your best experiences performing for a group, either a business group or general audience?

A: From an educational standpoint, the best experience is when people tell me they learn something new about Lincoln. The best experience is always when someone who saw my show asks me to perform for another audience.

Q: Answer as Lincoln: How is Gettysburg an important site in our nation's history?

A: When you analyze the battle that took place here, it was the decisive battle of the war. When the Confederates left the battlefield, European countries courted by the South backed off because they realized the implication of that Union victory. Later on this battlefield, I called for a new birth of freedom and the end of slavery in the South.

Q: Answer the same question as Jim Getty: How is Gettysburg an important site in our nation's history?

A: It is important now because so many people visit to be here first hand and get more of an in-depth feel of what took place here. They can visualize the battle itself and then what happened in November when Lincoln came to the dedication. They see the sacrifice of the three-day battle and the brilliance of Lincoln calling the nation to build on this sacrifice to make it worth it. And I think that's the way the public sees it, from the visitors' center to the museum; they give visitors enlightenment and appreciation of this place.

Q: Thank you, Mr. Getty, for the opportunity to speak with you and share your story with Lincoln Forum members.

(For more information about Jim Getty, visit his website: www.jimgetty.com).

LINCOLN AND GRANT

Message from the Chair continued from page 2

In the end, Lincoln would not accede to an armistice while peace negotiations took place or allow official negotiations while the war continued. He did promise a pardon for Confederate leaders and went so far as to suggest that if the Confederate States abolished slavery, he would seek compensation.

Yet to rally Southerners, Davis described Lincoln's terms as "degrading submission" and "humiliating surrender." While the Hampton Roads conference failed to bring about an earlier peace, it could not have occurred at all without the deftness of U.S. Grant.

What do these events teach modern Lincoln and Civil War enthusiasts? How to count the ways! Never shun diplomacy or mediation if it can possibly end conflict. Seek common ground. Take risks for a good cause. Stick to principle when necessary.

But perhaps, most important of all, especially in this sesquicentennial year of Lincoln's brilliance in choosing Grant to be commander in chief: never underestimate the skill and capacity for growth from your subordinates. Like Grant, they can make the difference between success and failure—indeed, between war and peace.

In these fraught days for the country that Lincoln and Grant saved, we can only hope such wisdom continues to prevail—and animate the symposium we are about to begin at Gettysburg. 📌



Frank J. Williams

HENRY BALLONE TO SUCCEED RUSS WEIDMAN AS TREASURER OF THE LINCOLN FORUM

continued from page 2 "I want to express my sincere gratitude for the confidence Frank Williams, Harold Holzer, and the rest of the executive committee has shown in asking me to take this position," Hank commented. "My special thanks go to our first two treasurers—my friends the late Chuck Platt and the amazing Russ Weidman. I hope to fill the large shoes of these dedicated founding members by following the methods and advice that Russ has already begun sharing with me."

Russ Weidman, who will remain on the Advisory Board and continue to be a presence at the Forum symposia, has been serving as Treasurer since 2006. A 1956 graduate of the U. S. Naval Academy, he was a carrier pilot during the Vietnam War. After earning his advanced degree in high energy nuclear physics he went on to bring the Harpoon and Tomahawk cruise missiles into the Navy's inventory.

After retiring from military service in 1978, Russ joined the SAIC engineering firm, working on various contracts until his second retirement as vice president in 1995. He then joined his wife, Budge McClintock Weidman, as a volunteer at the National Archives, working to preserve its Civil War records, including those of the Freedmen's Bureau, the department of Refugees and Abandoned Lands, and the widows' pension files. He left NARA in January 2010 to care for Budge—a Forum favorite in her own right for many years—who died after a long illness in July 2010 after 53 years of marriage.

"I have attended Lincoln Forum symposia from its first event at the Gettysburg Convention Center through the Holiday Inn era and now at our present Wyndham Hotel headquarters," said Russ. "It has been an honor and a privilege to serve as Treasurer, and I have enjoyed working with the executive committee, the Advisory Board, and most of all, the individual members. As I approach age 82, I now look forward to passing the reins to Henry and enjoying life as a Lincoln Forum member."

Commented Harold Holzer, Vice President of the Forum: "As part of our hardworking group of Forum leaders, Russ has been an anchor, and I will miss working closely with him. Russ not only kept a sacred commitment to keep working with us during very difficult days and beyond, but has been a terrific friend to all of us. Our own 'Mathew Brady,' Hank Ballone, is not only a skilled photographer but an experienced businessman who will be a wonderful successor to Russ."

The founding Treasurer of the Forum was the late Charles D. Platt, who, with Frank Williams, Harold Holzer, Bob Maher, and the late Maynard Schrock and David Long, forged the idea of creating the organization at a Florida Lincoln conference more than 20 years ago. With Frank Williams, Platt advanced funds to launch the founding of the organization, and he, his widow, Linda, and their daughter Annette Westerby (a former Forum Administrator) remain a vital part of its present and future through the Platt Family Forum scholarship and essay-writing program. 📌

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