



THE LINCOLN FORUM BULLETIN

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16th ANNUAL LINCOLN FORUM TO EXPLORE 1861 WASHINGTON—FOCUSING ON THE LINCOLNS AT WAR AND AT HOME

The roiling Civil War home front—with a special emphasis on how the war changed the capital city of Washington for the Lincoln family, for women, for African Americans, and for the first citizen-soldiers who volunteered to fight for the Union—will be the major focus when The Lincoln Forum re-convenes for its 16th annual symposium at Gettysburg. Forum XVI takes place from November 16-18, 2011.

Broadway and film star Stephen Lang (*A Few Good Men*, *Gettysburg*, *Gods and Generals*, and *Avatar*) will appear at the final session of the symposium to remember the heroes of war in highlights from his acclaimed one-man performance piece, *Beyond Glory*, a tribute to Medal of Honor recipients.

The three-day gathering at the Wyndham Hotel will mark the 150th anniversary of Northern and Southern mobilization for war in 1861—and will be the latest program in the Forum's five-year-long observance of the Civil War sesquicentennial.

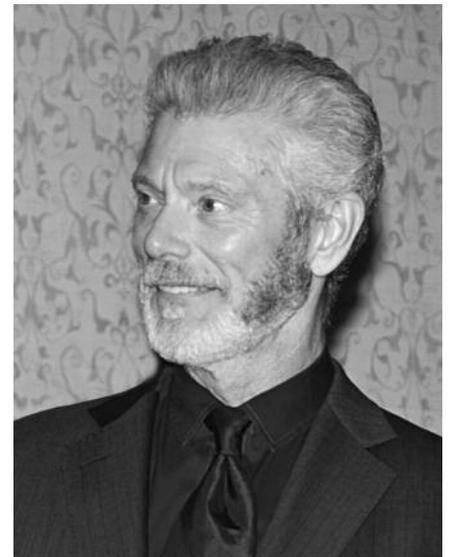
Frank J. Williams, Chairman of the Forum, announced that another distinguished roster of both acclaimed new scholars and returning favorites had again been recruited to explore a wide range of intriguing subjects relating to the overarching 1861 theme. Presenters will include legendary Civil War battlefield guide Ed Bearss, former chief historian of the National Park Service, who will deliver the keynote address.

"The year 1861 brought enormous changes to both the North and the South," commented Chairman Williams, "not only on the front lines but in the backyards of hometown America in crisis. We want this second consecutive Civil War sesquicentennial gathering to fully illuminate the details and nuances of this domestic revolution, and how it affected both the most famous and the most ordinary of our citizens, none of whom was ever the same again. We are pleased and proud to be presenting a highly original theme with a superb faculty of gifted writers and talented speakers. This is bound to be one of the most provocative and unforgettable symposia in years."

In addition to Lang and Bearss, Forum XVI presenters will include William C. ("Jack") Davis, the acclaimed biographer of Jefferson Davis and author of major books on the Confederacy and Lincoln as Commander in Chief; veteran White House historian William Seale, whose two-volume history of the presidential mansion has just been issued in a new and updated edition; experts on the Todd and Lincoln families, Stephen Berry and Jason Emerson; authors Michael J. Kline and Thomas Craughwell, whose books have won both critical acclaim and popular audiences; and historian Victoria Ott, a scholar of the role women played in the wartime North and South. Historian and journalist Adam Goodheart, whose first book, *1861: The Civil War Awakening*, looks at the first year of the war from the perspectives of the country's leaders and followers alike, will make his Lincoln Forum debut.

Among the historians who will participate in the ever-popular annual panel discussion—this year's theme is "Why Didn't the War End in 1861?"—will be Forum Vice Chairman Harold Holzer (panel moderator), Chairman Williams, and historians Craig L. Symonds, John F. Marszalek, Thomas Horrocks, and Adam Goodheart. This year's session moderators will include historians Edna Greene Medford, and Joseph Fornieri.

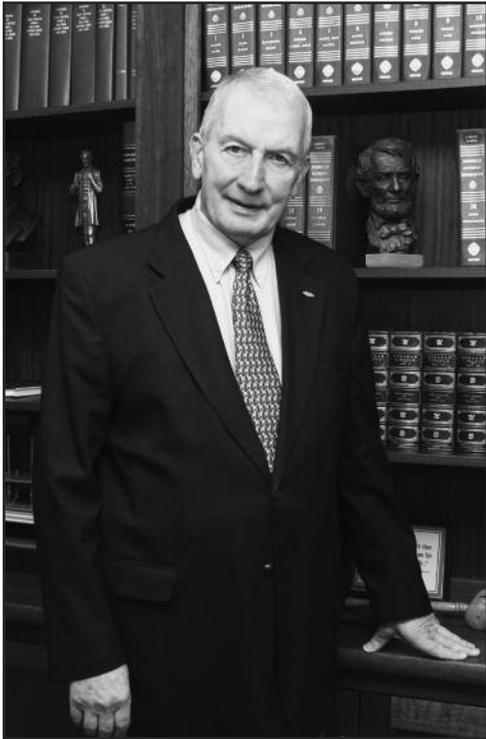
Two of the nation's busiest and most popular Lincoln presenters, James Getty of Gettysburg and George Buss of Freeport, will offer readings of two of Abraham Lincoln's 1861 masterpieces: his condolence letter to the parents of Colonel Elmer E. Ellsworth, and his July 4, 1861 message to a special session of Congress.



Actor Stephen Lang to Evoke Heroes of War
(Photo: Henry F. Ballone)

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THE BLUE AND THE GRAY— STILL WITH US



MESSAGE from the CHAIRMAN

commemoration of the 150th anniversary of Lincoln's inauguration. Several hundred gathered in the Capitol Visitors' Center to hear actor Sam Waterston read Lincoln's first inaugural address. Our own Harold Holzer gave the audience some background on the speech before introducing Waterston. But beyond the pageantry of the inauguration, it would also be substance in the address itself – the most highly anticipated speech in American history. While there are other Lincoln speeches more beautiful, none was ever delivered with more preparation and under more scrutiny for higher stakes than this one. There was no room for mistakes and every syllable had to be just right – not only to keep the border states in the Union but to assure Lincoln's core audience in the North that he was not weak like his predecessor, James Buchanan.

But while Lincoln was preparing his speech with finishing touches, a cheering crowd in Montgomery, Alabama, witnessed Jefferson Davis taking the oath as President of the Confederacy – an event replicated this year on February 27 in Montgomery as was Lincoln's on March 5.

Our forthcoming 16th consecutive Forum continues its five-year plan to commemorate the American Civil War. With another four years of milestones to pass, I would hope that we continue to recognize the important events that impacted the course of war and continue to affect us today. Nine lectures, a panel discussion and wide-open break-out groups are scheduled this November with each generally covering the first year of the war.

Through our efforts, the sesquicentennial will provide a continuing opportunity for our Lincoln Forum family and others to try to fathom those changes brought by the war and to understand how the nation is still challenged by forces unleashed in those daunting years. 📖

Frank J. Williams
Chairman



Chair Frank Williams speaks to the Worcester County, MA judges and staff at an event organized by Forum member Judge Dennis Curran (L) on February 18

LINCOLN'S HARVARD AND HARVARD'S LINCOLN

By Thomas A. Horrocks

In 2009, Harvard University celebrated the Lincoln bicentennial by presenting an exhibition and hosting a symposium. The university was an appropriate venue for these programs. After all, the dean of Lincoln scholars, David Herbert Donald, had taught at Harvard and several of his former students have made significant contributions to Lincoln and Civil War studies. Moreover, Harvard had recently appointed Drew Gilpin Faust, a leading scholar in Antebellum and Civil War America, as its new president. Harvard's Lincoln connection, however, was much more direct: Abraham and Mary Lincoln had been Harvard parents. Their oldest son Robert was an alumnus, a member of the Class of 1864.

Today, we think of Robert Todd Lincoln as dignified and serious, as a man who adhered religiously to the rules of decorum and propriety. This was clearly not the case during his student days at Harvard, however. During Robert's junior year, President Lincoln received letters from two Harvard presidents reporting on his son's indiscretions: "smoking in Harvard Square" and being "on intimate terms with some of the idlest persons in his class," resulting in his falling behind in course work. It is not known if Lincoln ever replied to these letters, since no record survives. It's hard to imagine that the "Prince of Rails" did not receive a stern word or two of advice from his father, considering how much the self-taught president valued education.

But there was another Harvard-Lincoln connection, one found in Houghton Library. Soon after my arrival at library in 2005, I discovered that Harvard owned an extensive Lincoln collection, an assemblage of books, manuscripts, ephemera, and art little known to the world beyond the university's walls. I decided to take advantage of the upcoming Lincoln bicentennial to publicize and promote this hidden treasure, and turned to experts for advice. After consulting with the late Professor Donald, and my Lincoln Forum colleagues and friends, Harold Holzer and Frank Williams, a plan was hatched to mount a bicentennial exhibition and symposium.

The exhibition, entitled "Harvard's Lincoln," was on view at Houghton Library from 20 January through 25 April 2009, and was accompanied by a published catalogue, written by myself, that included a foreword by Harold Holzer. The collection was formed in the early twentieth century as the result of two major acquisitions. The first installment was the library of more than 2,000 books and pamphlets assembled by Alonzo Rothschild (1862-1915), a writer of two books on Lincoln, and donated to Harvard College Library in 1916 by his widow. The second major gift arrived in 1924 as a bequest of William Whiting Nolen (1860-1923), a Harvard alumnus, noted collector, and founder of a private school in Harvard Square that tutored Harvard students as well as those who wished to enter the university. Comprising 1,000 books, close to 4,000 pamphlets, and an extensive collection of manuscripts, broadsides, sheet music, prints, medals, ephemera, and works of art, the Nolen gift, added to the Rothschild collection, convinced Harvard College Library to create a Lincoln Room (now part of Houghton Library).

The exhibition presented a selection of materials from Houghton's Lincoln Collection that was astonishing in breadth as well as in diversity, covering Lincoln's life from his youth through his assassination. All told, there were some eighty items in the show, including a fragment containing mathematical exercises in the hand of Lincoln when he was a teenager (ca. 1825); various legal documents in Lincoln's hand; several books owned by Lincoln; an 1848 letter from Congressmen Lincoln to his law partner William Herndon defending his stance against the Mexican War; proof sheets of Lincoln's first inaugural, extensively revised in the hand of John Nicolay; John Wilkes

Booth's promptbook for Shakespeare's *King Richard the Third*; a massive rare poster promoting the Lincoln-Johnson ticket in 1864; and a print that hung in the Petersen House room in which Lincoln died. The on-line version of the exhibition can be viewed at <http://hcl.harvard.edu/libraries/houghton/exhibits/lincoln>

Harvard's bicentennial symposium, "Abraham Lincoln at 200: New Perspectives on His Life and Legacy," was held on 24-25 April 2009, the final weekend of the exhibition. Co-sponsored with The Lincoln Forum, The Massachusetts Lincoln Bicentennial Commission, and The Lincoln Group of Boston, and endorsed by the U.S. Lincoln Bicentennial Commission and supported by the Lehrman Institute, the symposium examined and re-examined several aspects of Lincoln's career, such as his self-education, his views on race and slavery, his role as commander in chief, his use of the press to shape public opinion, and his role as a politician and as a party leader. The program included papers by leading Lincoln and Civil War scholars: Orville Vernon Burton, Richard Wightman Fox, Harold Holzer, Edna Greene Medford, Matthew Pinsker, Gerald Prokopowicz, Barry Schwartz, John Stauffer, Craig Symonds, Michael Vorenberg, and Frank Williams. Harvard president Drew Faust, Doris Kearns Goodwin, Jean Baker, Brian Dirck, John Marszalek, and James Tackach also participated in the symposium.

I am pleased to announce that the symposium papers will soon be published by Southern Illinois Press. The volume, entitled *The Living Lincoln*, and co-edited by Harold Holzer, Frank Williams, and me, will be available in May 2011. 📖

16th ANNUAL LINCOLN FORUM

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And by tradition, the Forum will present its two coveted awards: the Richard Nelson Current Award to an outstanding individual, and the Leonard Wells Volk Award for an institution that has made a major contribution to preserving Lincoln history and memory.

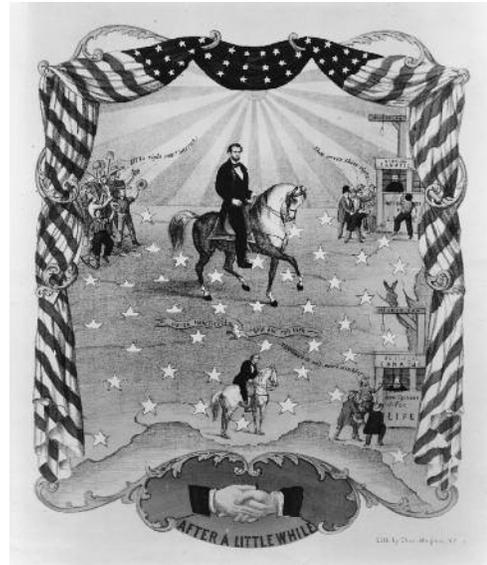
Finally, for the second year in a row, the Forum will offer attendees the opportunity for either a battlefield tour—this one with Ed Bearss—or participation in small, no-holds-barred breakout sessions with participating historians, moderated by journalist Linda Wheeler of the *Washington Post* and *Civil War Times*; Everett and Antigoni Ladd of Gettysburg's Tigrett Corp.; Ken Childs of Columbia, South Carolina; Ron Keller of Lincoln College in Lincoln, Illinois; and Daniel Weinberg of Chicago's Abraham Lincoln Book Shop. As a bonus, Wyndham executive chef Claude Rodier will join Chairman Frank Williams—himself a master chef who has appeared on many TV cooking shows—to prepare Lincoln-era menus in a first-come, first-served (literally!) program entitled: "Dining Inside the White House."

Once again, early reservations are encouraged for what promises to be another sell-out symposium. Contact Forum Administrator Betty Anselmo at bettyanselmo@cox.net or visit the website at www.thelincolnforum.org. Hotel reservations must be made separately—and mention the Forum to obtain special rates. 📖

Living Legend Ed Bearss to Deliver Keynote Address (Photo: Henry F. Ballone)



THE LINCOLN IMAGE, 1861: COMMANDER OR COWARD?



Americans of 1861 were still not sure who their president was, or what he was made of—was he a bold commander or a shivering coward?—and period images reflected (and fueled!) their uncertainty. Picture publishers gave Lincoln's admirers and critics alike plenty of illustrations to dramatize and display their uncertainty. Benjamin Russell of Boston, for example, placed Lincoln at the center of a print entitled *Loyal Americans*, showing a resolute President comfortingly surrounded by members of his official and military families, among them the much-mourned recent martyr E. E. Ellsworth. Similarly, Charles Magnus of New York showed Lincoln beneath a proscenium of patriotic bunting, confidently striding toward conciliation and unity astride a noble, white charger (quite a contrast to a slumping Jefferson Davis), in an engraving that suggested that reunion could be accomplished if only both Northern and Southern fanatics were imprisoned for life. But while he, too, depicted an equestrian Lincoln, pro-Confederate etcher Adalbert Johann Volck of Baltimore saw Lincoln in quite a different light: as Sancho Panza, tilting haplessly against windmills, with controversial General Benjamin F. Butler as Sancho Panza. And in the picture weekly *Vanity Fair*, Lincoln's delicate balancing act between war and peace found the president garbed in a kilt and Scottish tam—a less-than-subtle reminder of the recent charge that Lincoln had only recently evaded hostile Baltimore in disguise en route to his inauguration. Who was the real Lincoln? The image-makers and their audiences were still not sure. (All photos courtesy Harold Holzer) 📖



PETER CARMICHAEL VOTED BEST SPEAKER AT HIGHLY RATED LINCOLN FORUM XV

First-time speaker Peter Carmichael, the newly installed Director of Gettysburg College's Civil War Institute, was the highest-ranked speaker at Lincoln Forum XV, according to the record-number 140 evaluation sheets filed by last year's symposium attendees.

Carmichael earned a ranking of 9.75, closely followed by veteran speakers Frank Williams and Harold Holzer, tied at 9.60, and Craig Symonds and John Marszalek, at 9.45 and 9.40 respectively. For the first time in Forum history, all speakers ranked 9 or higher: Edna Greene Medford, Mark E. Neely, William W. Freehling, and Gary Ecelbarger. "People like Peter Carmichael," wrote one attendee, "whom I couldn't have possibly known about in advance, brought incredibly relevant breadth to this Forum. A continued search for exciting educators will probably identify many more exciting speakers in the future. Fantastic work this year!"

The annual panel discussion, "Could the War Have Been Avoided?" achieved a 9.9 rating, constituting a "Perfect 10" evaluation with but two rankings of "9" out of the seven score sheets. And attendees were markedly enthusiastic about the newest Forum tradition, no-holds-barred breakout sessions with individual scholars, suggesting only that more privacy be provided in separate rooms—an improvement the administration and the Wyndham will provide in 2011.

Highly ranked, once again, were the accommodations and food at the Wyndham, and the annual bus tour.

Once again, attendees offered heartening additional commentary, a sampling of which we present below:

"I love all you guys. Thanks for all the hard work all year."

"Excellent panel discussion." "Fantastic." "Best panel I have heard." "Great questions and great answers." "The best part of the symposium." "Best panel discussion ever."

"Always a memorable and enriching experience."

"I have not heard one negative remark this entire time...only surprise and pleasure at the quality of the program and the friendliness of everyone."

"In terms of scholarship, quality, and organization, a truly great Forum...and a congenial and welcoming atmosphere."

"My 13th year and the very best one yet!"

"I should have attended more Forums in the past. You all do an outstanding job. I'm going to do all I can to be at the next four!"

"It is the highlight of my year. The thoughts, information, discussion, and personalities are terrific."

"I am pleased to see so many new people attending for the first time and the increasing diversity of the membership."

"My first time at the Forum. Frank Williams suggested I come to Gettysburg at a symposium in New York. Here I am! I'll be back in 2011."

"The experience exceeded expectations. I appreciate the full range of speakers and quality."

"I was very impressed by the insights of all presenters, the skillful weaving of scholarship and humor, and conversations with fellow attendees. I will definitely be back!"

Though all the comments above were offered by members of the Forum audience, the *Bulletin* reprints below a message from one of the participating scholars: an exceptionally gracious, totally unsolicited word from William W. Freehling that the editor is proud to share with readers:

"Just a word to thank you for letting me be part of your fabulous show. It is simply public history at its best—so good that it superbly taught not only interested amateurs but also seasoned pros. I never learned so much in 24 hours about things I thought I knew (including and especially about Lincoln's education). And bye the bye, I thought the break-out sessions were a great idea. Hope you keep that. Harold, I hope you will forgive me for calling Lincoln 'your man.' I thought that things were getting a little heavy and that a bit of joshing would help. Of course Lincoln is all American's man, which is why there is the opening that you two so magnificently fill." 📖

ATTENTION BOOK LOVERS

Make your purchases at The Abraham Lincoln Book Shop through our website at www.thelincolnforum.org.

RUTH SQUILLACE HONORED

Onetime Lincoln Forum scholarship teacher of the year—and among the newest members of the Board of Advisors—was named Educator of the Year for 2010 by her local newspaper, the *North Shore* (Long Island) *Sun* in January. Ruth was cited specifically for her contributions to her school's SADD (Students Against Drunk Driving) campaigns. She was the first Shoreham-Wading River teacher to earn the honor in the six years the award has been presented.

Suffolk County Police Officer Michael Dunn noted: "I've worked with many teachers through a lot of different school districts, and I can honestly say she has a genuine passion for the students and being part of their lives more than any teacher I've ever worked with. She has a special gift. She's one in a million."

Ruth teaches U. S. History and Government and Participation in Government and cited her love of Lincoln and devotion to the Forum. Members know her as a lively participant, a challenging questioner, and last year host of one of the first breakout sessions in Forum history. Congratulations, Ruth! 📖

LINCOLN FORUM



Malcolm Garber & Terry Holahan



Linda Wheeler & Dale Jirik



Mel Maurer & Paul Bremer



David Cuculich & Ruth Hotaling



Nancy & Robert Wolfgang



John Hoffman & Jack Powell



Martin & Jane Waligorski & Russ Weidman



John Marszalek & Peter Carmichael



Beth Sheets, Lorraine Davis,
Sally Benjamin-Butler & David Walker



Joe Fornieri &
Frank J. Williams



Tommy Kirk & P. M. Kirk



Presentation of Richard Nelson Current Award,
Harold Holzer, Mark E. Neely Jr. & Frank J. Williams



Annual Panel Discussion (L to R): Michael Lind, Craig Symonds,
John F. Marszalek, Harold Holzer, William W. Freehling, Peter S. Carmichael &
Frank J. Williams, (Seated)



Betty & Maynard Bauer



Craig & Marylou Symonds



Al & Betty Anselmo



Frank J. Williams & Red Davis



George Buss & Jim Getty



Ally Fantasia & Owen Resweber



Budge Weidman portrait by
Wendy Allen

XV MEMORIES



Edna Greene Medford & Students



Gary Ecelbarger & Dana Shoaf



Joan Chaconas, Mike Gross,
Peggy Brown & Jo Dzombak



Harold Holzer



Lincoln Forum Symposium Attendees



Norm Schmidt, Melissa Williams & Ron Keller



Virginia & Frank J. Williams



Virginia Williams & Betty Anselmo



Gary Kross



Presentation of Leonard Wells Volk Award,
Harold Holzer, Tim Townsend & Frank Williams



John Marszalek



David Hirsch & Dan VanHaften



Social Hour



Bob Lenz & Daniel Weinberg



Harold & Edith Holzer



Sylvia & Mark E. Neely Jr., Edith Holzer & Henry F. Ballone

Photos by Henry Ballone, Tim Branscum, Joe Card & Dave Walker

FORUM CO-SPONSORS TWO MAJOR EVENTS TO LAUNCH CIVIL WAR SESQUICENTENNIAL

The Lincoln Forum co-sponsored two widely attended, nationally promoted events in Washington in February and March to help launch the nation's Civil War sesquicentennial.

On February 11, 2011, the Lincoln Forum joined the Abraham Lincoln Bicentennial Foundation to co-sponsor the Lincoln at the Crossroads Alliance's (LATCRA) symposium, "The Peace Conference at 150: A Call to Compromise" at the Willard InterContinental Hotel, which served as a partner organization for the event.

Actor Stephen Lang provided a highlight of the event with a deeply felt and spirited rendition of Lincoln's first inaugural address.

With military historian Kim B. Holien serving as master of ceremonies, papers were presented by James I. ("Bud") Robertson, Jr. ("Washington in 1861"), William C. ("Jack") Davis ("The Southern Delegation"),



Stephen Lang speaks at the Willard.
(Photo: Henry F. Ballone.)

Frank J. Williams ("The Northern Delegation"), Edna Greene Medford ("African Americans in D.C."), and Harold Holzer ("President-Elect Lincoln and the Peace Commissioners"). The new Madame Tussaud's in Washington lent its freshly made Lincoln wax figure, which adorned the Willard lobby during the conference, and uncomplainingly posed for photographs during the conference.

LATCRA leader Maria Elena Schacknies, who organized the day-long event, is planning a 150th anniversary observance (and hopefully a commemorative statue) to mark Lincoln's Grand review of the Army of the Potomac on Munson's Hill at Bailey's Cross Roads, Virginia, on November 20, 1861, described at the time as "the largest and most magnificent military review ever held on this continent." For more information, contact her at cultura@att.net.

On March 5, together again with the Abraham Lincoln Bicentennial Foundation, along with the Lincoln Archives Digital Project, and the Willard InterContinental Hotel, the Forum co-

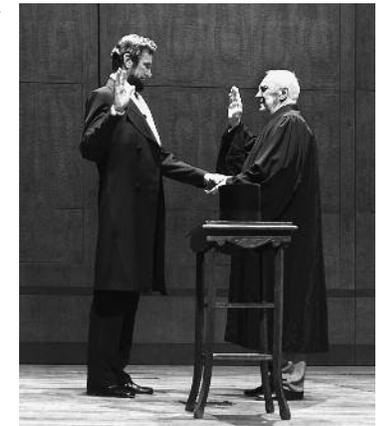
sponsored the Lincoln Group of the District of Columbia's commemoration of the 150th anniversary of Lincoln's inauguration. With Illinois Congressman Jesse L. Jackson, Jr. as official host, the LGDC re-staged the swearing-in ceremonies at the U. S. Capitol Visitor Center (the new facility located just below the plaza where Lincoln took the oath on March 4, 1861). With John T. Elliff serving as master of ceremonies, Harold Holzer delivered introductory remarks placing the moment in its "secession winter" context, and award-winning actor Sam Waterston read Lincoln's masterful first inaugural address. Lincoln presenter Michael Krebs then swore the presidential oath of office on a reproduction of the Bible that the 16th president (and, generations later, President Obama) used—a "loaner" from the Supreme Court.

The Waterston recreation was telecast live on C-SPAN.

At a post-inaugural lunch at the Willard, Rev. Roger Gench of Lincoln's New York Avenue Presbyterian Church offered an invocation, followed by a musical performances by the Washington Revels Jubilee Voices and the Myrtilla Miner Elementary School Glee Club. Historian Ronald C. White Jr. delivered the keynote address—his



Sam Waterston performs Lincoln's First Inaugural Address at the U. S. Capitol Visitor Center on March 4, 1861.
(Photo: Henry F. Ballone.)



Lincoln (Michael Krebs) takes the oath.
(Photo: Henry F. Ballone.)

customary expert parsing of Lincoln's words—and in a surprise bonus, Sam Waterston performed Lincoln's first remarks in the White House as President, a greeting to a delegation from New York.

Guests at the Willard were treated to a modern adaptation of the post-inaugural luncheon enjoyed in 1861 by the Lincolns, including mock turtle soup, corned beef short ribs and cabbage, and blackberry pie.

Stay tuned for future Lincoln-related Sesquicentennial events. 📌



Noris Flowers, Gabor Boritt, James I. Robertson, Tina Grim, Harold Holzer, María Elena Schacknies, Chuck Scholz, Frank J. Williams, Edna Greene Medford, and Orville Vernon Burton at launch of Lincoln Bicentennial Foundation.
(Photo: Henry F. Ballone.)

LAMON'S LIFE OF LINCOLN UNCOVERED

By Bob O'Connor

Imagine yourself in the early 21st century, finding an unpublished book written by a friend of Abraham Lincoln. That is exactly what happened to me.

Though a native of Illinois who lives in Charles Town, West Virginia, I found this rare book in the Lamon papers at The Huntington Library in California in 2008. I then transcribed the document and added footnotes to identify the characters and define the 19th century legal terms used by Mr. Lamon, who was an attorney.

No one had as much access to Abraham Lincoln during his presidency as Ward Hill Lamon. Lamon spent many a night sleeping outside the Lincoln bedroom on the floor to protect his friend from harm. But when the war ended, Abraham Lincoln sent Lamon on assignment and went to the Ford's Theatre against his bodyguard's advice. The rest is history.

Lamon had known Mr. Lincoln since 1848. They were both attorneys on the 8th judicial circuit of Illinois and were law partners from 1852-1856. Lamon was one of only three men Lincoln took to Washington with him when he became President. The other two were his secretaries, John Hay and John Nicolay.

Following Lincoln's death, two books were published listing Ward Hill Lamon as the author. The first, published in 1872, was called *The Life of Abraham Lincoln: From his birth to his Inauguration as President*. The second, originally published in 1895, was entitled *Recollections of Abraham Lincoln*.

It is of interest to note that neither of those two publications was actually written by Mr. Lamon. The first book was written by a ghost writer, fellow attorney Chauncey Black, who was paid by Lamon to write a book based on Lamon's papers and papers Lamon purchased from William Herndon, another of Lincoln's law partners. The second was put together after Lamon's death by his daughter Dollie from her father's papers. The manuscript at the Huntington is, in fact, the only book ever written by Lincoln's bodyguard.

Historians have tagged Lamon as a "braggart" yet those who read this book will find that in every single instance that Lamon talks about himself (as being the "friend," for example, who snuck Mr. Lincoln through Baltimore on his way to the Inauguration because plots had been discovered against Lincoln's life) Lamon never once identifies that he is talking about himself.

Lamon takes time in his book to talk about the time prior to the Civil War when he says that in the hands of Congress "lay the means of life and the means of death. They gave us one and withheld the other. They declined to take the responsibility of allaying the tumult; but took the far greater responsibility of allowing the nation to drift unconsciously and unprepared into the most gigantic civil war that ever shook the earth...With Congress rested the whole responsibility of peace or war and with them the message was left...but Congress behaved like a body of men who thought that the calamities of the nation were no special business of theirs...It is certain that they did not think the Union in danger or else did not care to preserve it...The nation was going to pieces and Congress left to its fate. The vessel freighted with all the hopes and all the wealth of 30,000,000 people was drifting to her doom and they alone who had the power to control her course refused to lay a finger on her helm."

Ward Hill Lamon was with President Lincoln on a routine basis nearly every single day. He often entertained the President by singing to him and playing his banjo. Those silly songs got Lamon

into trouble along the way.

Mr. Lamon traveled with President Lincoln to Sharpsburg in October 1862 and to Gettysburg in 1863. Lamon was asked by Judge Wills to orchestrate the entire event. It was Lamon who was Marshal in Chief of Dedication of the National at Gettysburg on November 19, 1863. Lamon set up the order of procession, invited guest from each of the Northern states, borrowed the buggies and horses for the celebrities, was in charge of security, and introduced Mr. Lincoln as he gave what we now know as The Gettysburg Address. In fact, Lamon is one of the few identifiable persons besides President Lincoln in the only known photograph taken of the speakers' stand that day.

It was Lamon who received a warrant to arrest Roger B. Taney, Chief Justice of the Supreme Court, during the famed *habeas corpus* controversy. It was Lamon who heard first hand from the President about strange dreams that he was having.

In this book, Mr. Lamon tells of Mr. Lincoln's daily struggles in talking to widows and women whose husbands were in civil war prisons. He describes Lincoln's views regarding his family, and especially his young son Tad.

You might ask if there is anything new in this book? The answer is yes.

During the habeas corpus controversy between Roger B. Taney, Chief Justice of the Supreme Court and President Lincoln, there was a question concerning Lincoln's response. James F. Simon, author of *Lincoln and Chief Justice Taney*, told me: "I was aware of reports that Lincoln authorized Taney's arrest...but found no documentation to back it up."

In the book Lamon provides that missing documentation, saying that: "After due consideration, the administration determined upon the arrest of the chief justice. A warrant or order was issued for his arrest. Then arose the question of service. Who would make the arrest and where should be his imprisonment? It was finally determined to place the order of arrest in the hands of the United States Marshal of the District of Columbia. This was done by the president with instruction by him to use the marshal's own discretion about making the arrest unless he should receive further orders from Mr. Lincoln." (It was Lamon who was the U.S. Marshal of the District of Columbia.)

Lamon's friend J. P. Usher and others urged Ward Hill Lamon to write this book. Usher told Mr. Lamon that "there are now but a few left who were intimately acquainted with Mr. Lincoln. I do not call to mind anyone who was so much with him as yourself." It is not certain why the book was never published until now. 📖

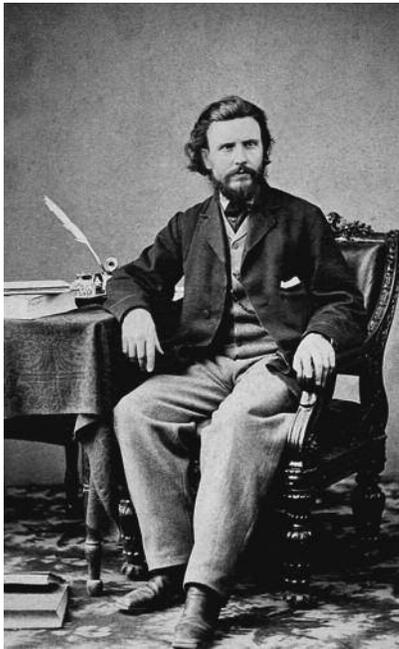
Ward Hill Lamon.
(Library Of Congress)



LINCOLN'S EMPIRE STATE BASTION:

By David Quinlan and Martin Sweeney

In 2009, The Lincoln Forum Bulletin referred to the community of Homer in Central New York State as “a new Lincoln Mecca.” During the national observance of the bicentennial of Lincoln’s birth, Homer, NY, celebrated the town’s little-known connection to Lincoln through paint and print. Specifically, two native-sons, Francis Bicknell Carpenter (1830-1900) and William Osborn Stoddard (1835-1925) were recognized for their vital roles in Lincoln iconography. Carpenter was the portrait painter best known for rendering in 1864 The First Reading of the Emancipation Proclamation before the Cabinet, the only nineteenth century historical painting of Lincoln exhibited in the U. S. Capitol building.



Homer-born painter of Lincoln, Francis B. Carpenter (Courtesy of Harvard University Fine Arts Library)

Stoddard was one of the first to write an editorial urging Lincoln to make a bid for the Presidency in 1860. Subsequently, he served as assistant personal secretary to President and Mrs. Lincoln in the Executive Mansion. In that capacity, he was privileged to make two copies of Lincoln’s draft of the Emancipation Proclamation of 1863. Later, in 1877, Stoddard was instrumental in doing some behind-the-scenes “wire-pulling” in Washington for his “long-time friend” Carpenter so that Congress would accept “the national picture” as a gift. In addition, both Carpenter and Stoddard left memoirs of their days of service in the Civil War White House that Lincoln scholars still use as valuable primary sources.

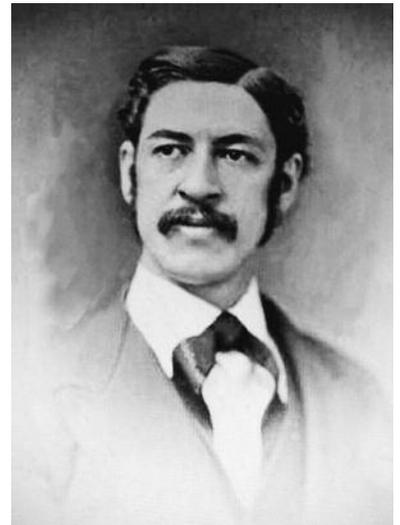
Frank Carpenter’s interest in art began in Homer when, as an eight year old, he observed a classmate, Fessenden Nott Otis, making a clever pencil drawing upon a panel of the wooden one – room schoolhouse door. Frank resolved to become an artist. This aspiration did not sit well with his father, who expected his son to be a farmer like him. Lacking paper and art supplies, young Carpenter learned to improvise and to use whatever was immediately available: flat fieldstones, discarded wooden boards, and blank interior and exterior walls around the farm. At one point, much to his father’s dismay, Carpenter chalked a scene depicting the famous capture of Major Andre with the British plans for capturing the fort at West Point. A respected church deacon once spoke scornfully of Frank: “Humph! You can’t turn over a chip on his father’s farm without findin’ a pictur’ of a chicken or sumthin’ on t’other side on’t!

When the artist George L. Clough of nearby Auburn, NY, came to Homer to paint portraits in oil, Carpenter was inspired to try his hand at secretly painting a portrait of his mother. When his father discovered the realistically rendered portrait, he found a way to provide his son the professional instruction he had been requesting. From the end of 1844 to early 1845, the fifteen-year old Carpenter studied portraiture in Syracuse under Sanford Thayer, a

twenty-four year old artist known for painting portraits and Adirondack scenes, and Thayer’s mentor, the eminent portraitist, Charles Loring Elliot.

Before turning sixteen, Carpenter returned to Homer and set up a studio in Mechanics Hall on South Main Street. He tried to eke out an existence by offering his portraiture services in exchange for bartered goods. His career path took a decidedly positive direction when Paris Barber, a Homer widower and son of the wealthy Homer merchant and farmer, Jedediah Barber, became Carpenter’s benefactor. Paris, as a youth, had rebelled against his father’s wishes that he become a merchant or farmer. Paris was happier studying horticulture, landscape design, and aesthetics. Recognizing that he and Carpenter were kindred spirits, he set the aspiring artist up in a studio in the Sherman Block on North Main Street in the village and worked to promote his portraiture skills. He enrolled him for study at the local academy and took him to New York City to be inspired by viewing paintings of historic content on epic scale.

1846 marked the twenty-fifth anniversary of Homer’s progressive school, the Cortland Academy on its New England-type Green. The occasion prompted Paris to have Homer’s first resident artist make the next significant move in his career. Paris suggested that young Carpenter do “The Trustee Paintings.” These are nine portraits in oil of the surviving members of the Cortland Academy’s first Board of Trustees, along with two other portraits -- one of Principal Samuel Buell Woolworth and one of the Homer Congregationalist minister, John Keep.



Lincoln’s White House clerk, William Osborn Stoddard (Courtesy of Martin Sweeney)

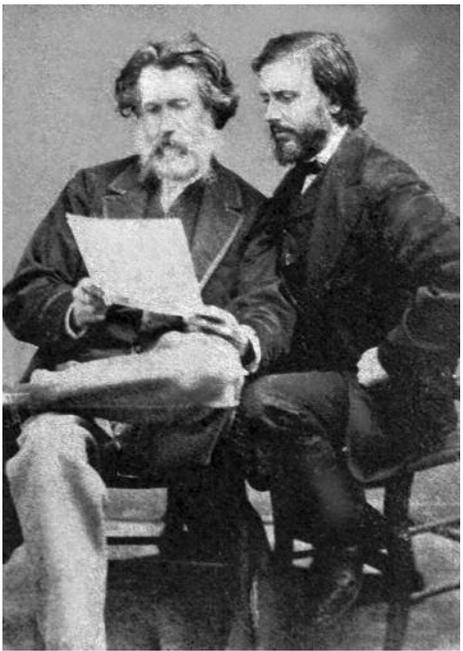
For the portrait of Keep, who was in Ohio, Carpenter had to copy from a daguerreotype. “Father Keep” had officiated at the wedding of Carpenter’s parents in 1826 and had left Homer three years after Carpenter was born. When Keep became an ardent Abolitionist, his words from the Homer pulpit condemning the practice of slavery in the South were not well received by Jedediah Barber and the farmers of the area. They did not want to risk losing the slave state of Maryland as a profitable market for pork and butter. Economic conservatism in Homer trumped political liberalism, and Keep left Homer in 1833. Two years later, in Oberlin, “Father Keep” cast the deciding vote that newly-founded co-educational Oberlin College would be the first college in America to admit students “irrespective of color.”

Carpenter’s fellow Homerite, William Stoddard, was born in his maternal grandfather’s house on Albany Street in Homer. This was the same residence where, as a ten year old, he discovered a runaway slave in the cellar. He learned that his grandfather, the Baptist silversmith and Academy trustee John Osborn, was participating in the Underground Railroad. This introduction to Abolitionism was reinforced in 1851 when Stoddard, as a teenager, participated in the famous “Jerry Rescue” -- a mob’s forced removal of a runaway slave from federal custody in Syracuse, NY, in defiance of the Fugitive Slave Law of 1850.

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HOMER, NEW YORK

Stoddard came to view slavery as Carpenter viewed portraiture; the focus was to be upon truth-telling. From their childhood days in Homer, each was imbued with a radical nineteenth century moral compass. Each was steeped in the influence of a Protestant theology merged with social activism. The Yale theologian and abolitionist, Theodore Munger, had been Carpenter's classmate in the one-room school in Homer and a graduate of the Homer Academy. Munger and Keep were among those activist voices calling for moral truth in the first half of the nineteenth century. At an early age Carpenter and Stoddard were exposed to the belief



Sanford Thayer and Francis Bicknell Carpenter (Courtesy of Cortland County Historical Society)

that those who bought and sold the image of the Blessed Savior were in sin, and the day was approaching when that sin needed to be expunged. The price exacted included the sacrifice of Carpenter's brother William Wallace Carpenter on the altar of freedom at Gettysburg and the martyrdom of The Great Emancipator at Ford's Theatre.



Carpenter in old age (Courtesy of Whitney Stewart)

Today, the Homer Central School District is the proud custodian of Carpenter's "Trustee Paintings," portraits that Frank Carpenter did as a teenaged artist, not knowing, as he rendered them, that they were helping him to hone his craft for more significant portraiture twenty years to come when he determined to capture on canvas "an act unparalleled for moral grandeur in the history of mankind." He never forgot the support he received from Nott, Paris Barber, John Keep, Theodore Munger, and Stoddard. For years he left his studio in New York to spend summers in Homer, where he painted portraits of local persons and completed portraits of the Lincoln Family.

"Authors are from Homer, NY. Sweeney hopes to come out with a book on Carpenter, Stoddard, and another native-son of Homer, detective Eli DeVoe, later this year." 📖

THE WORDS OF LINCOLN, 1861: GROWTH OF A LEADER FOR THE TIMES, AND A WRITER FOR THE AGES

I would rather be assassinated on this spot than to surrender it—
Speech at Independence Hall, Philadelphia, February 22, 1861.

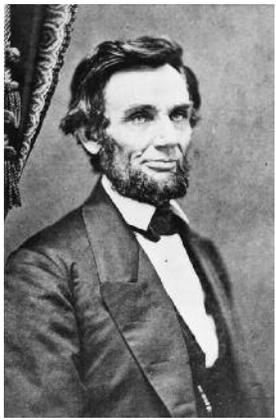
In your hands, my dissatisfied fellow countrymen, and not in mine, is the momentous issue of civil war. The government will not assail you. You can have no conflict, without being yourselves the aggressors. You have no oath registered in Heaven to destroy the government, while I shall have the most solemn one to 'preserve, protect and defend it.'—
First Inaugural Address, March 4, 1861.

In the untimely loss of your noble son, our affliction here, is scarcely less than your own. So much of promised usefulness to one's country, and of bright hopes for one's self and friends, have rarely been so suddenly dashed, as in his fall.—**Condolence letter to the parents of Colonel Ephraim Elmer Ellsworth, May 25, 1861.**

This is essentially a People's contest. On the side of the Union, it is a struggle for maintaining in the world, that form, and substance of government, whose leading object is, to elevate the condition of men—to lift artificial weights from all shoulders—to clear the paths of laudable pursuit for all—to afford all, an unfettered start, and a fair chance, in the race of life. Yielding to partial, and temporary departures, from necessity, this is the leading object of the government for whose existence we contend.—**Message to Congress in special session, July 4, 1861.**

The lady—bearer of this—says she has two sons who want to work. Set them at it, if possible. Wanting to work is so rare a merit, that it should be encouraged.—**Letter to Major George D. Ramsay, October 17, 1861.**

There are already among us those, who, if the Union be preserved, will live to see it contain two hundred and fifty millions. The struggle today, is not altogether for today—it is for a vast future also. With a reliance on Providence, all the more firm and earnest, let us proceed in the great task which events have devolved upon us.—**Annual Message to Congress, December 3, 1861.**



I have been, and am sincerely your friend; and if, as such, I dare to make a suggestion, I would say you are adopting the best possible way to ruin yourself. 'Act well your part, there all the honor lies.' He who does something at the head of one Regiment, will eclipse him who does nothing at the head of a hundred.—**Response to General Hunter's "ugly letter" complaining of his reassignment to Fort Leavenworth, December 31, 1861.**

Abraham Lincoln, February 9, 1861 (Library of Congress)

IN RARE PHOTO, A SCULPTOR REMEMBERS HIS MOST FAMOUS SUBJECTS

Each year, the Forum presents a magnificent replica of Leonard Wells Volk's 1860 Lincoln life mask, courtesy of members Dr. and Mrs. Mark Zimmerman, to an organization that has preserved and promoted Lincoln history and memory. In the following guest article, an author, collector, and longtime Lincoln Forum member sheds new light on the relic that has inspired artists and Lincoln enthusiasts for a century-and-a-half.



Leonard W. Volk with "his" Lincoln and Douglas.
(Photo courtesy Stuart Schneider.)

By Stuart Schneider

Here is a rather amazing photograph of L. W. Volk working in his studio. The photo was taken by Stephen Carent about 1868. You will notice the Lincoln bust that he is apparently working on and if you look on the floor near his feet you will see the Lincoln hand that he molded and then produced in bronze or plaster. Behind him is a bust of Stephen A. Douglas and on the wall is a picture of the Douglas tomb.

Volk was born in 1828 in Wells, New York (he is descended from the early settlers of the state). Volk married Emily C. Barlow, a cousin of Stephen A. Douglas and he and Douglas soon became good friends. In 1855 Douglas paid for Volk to study sculpture in Italy. He returned to the U.S. in 1857, taking up residence in Chicago where he helped to establish the Chicago Academy of Design. One of his first works in the U.S. was a bust of his friend, Stephen A. Douglas. He accompanied Douglas to Springfield in 1858 for the

Lincoln-Douglas debates. He met Lincoln and after the debate, asked Lincoln if he would sit for a mold of his face. Lincoln agreed.

It was a few years later – April 1860 – when Lincoln and Volk met again. Lincoln was in Chicago and Volk dropped by his hotel and asked him to come to his studio for the mold making. Lincoln recalled his promise to Volk and came to the studio a few days later. Volk made a plaster cast of Lincoln's face. Lincoln said it hurt when some of his hair was pulled out when the cast came off.

In May, Volk came to Lincoln's home in Springfield and presented Lincoln with a bust that he had made of Lincoln's face. Lincoln was pleased and impressed. Not a man to waste time on conversation, Volk asked Lincoln if he could make a cast of his hands. Lincoln agreed and so his hands were cast holding a piece of broomstick. Volk was impressed by Lincoln and lent his artistic skills to helping Lincoln in any way that he could. He set up art galleries at the Chicago Sanitary Fairs of 1863 and 1865 to raise money for hospitals and supplies for the soldiers.

Volk always appreciated his friendship with Lincoln and Douglas. He kept the chair that both had sat in and even had a silver plate attached to the back of the chair setting forth that fact. The chair survived the Chicago fire as it had been placed under a tree on Volk's lawn. When Stephen A. Douglas died in 1861, Volk was commissioned to design the Douglas tomb, which was designed but not finished until 1881. Funds for the tomb were not available until 1877. One of Volk's last works was a full-size self-portrait with Volk sitting on a pile of rocks surrounded by the grave markers of family members. Volk died in 1895 and was buried at the Rosehill Cemetery in Chicago. His self-portrait sculpture sits atop his grave. 🪦

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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.

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