Statues of Abraham Lincoln

Daniel Chester French

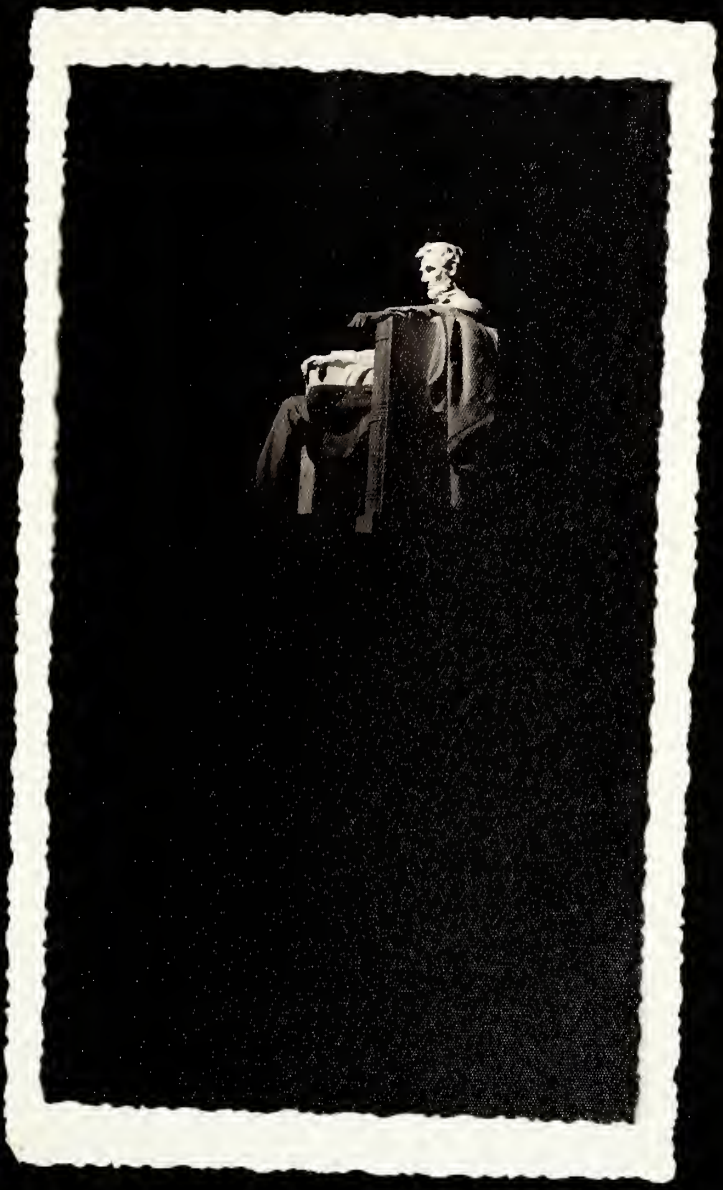
Lincoln Memorial

Folder 1

Excerpts from newspapers and other sources

From the files of the

Lincoln Financial Foundation Collection



Lincoln Memorial
Washington DC
A night picture
moonlight lighting only

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50086

Chester Gloeley
41 Whitman ave
West Hartford Conn

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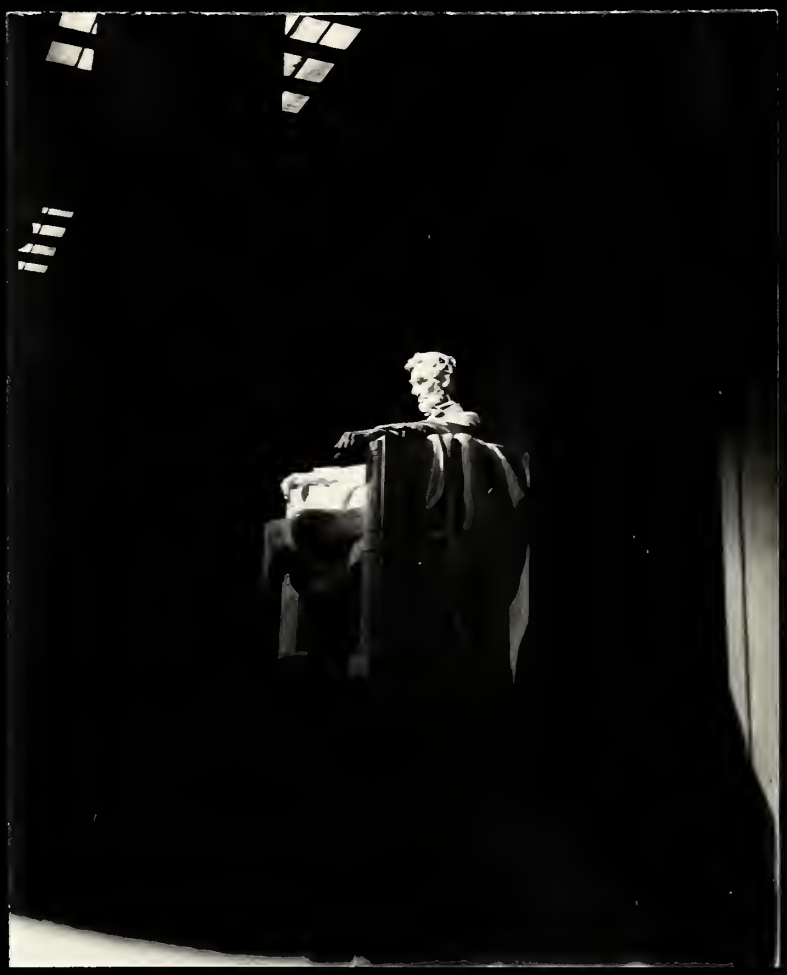
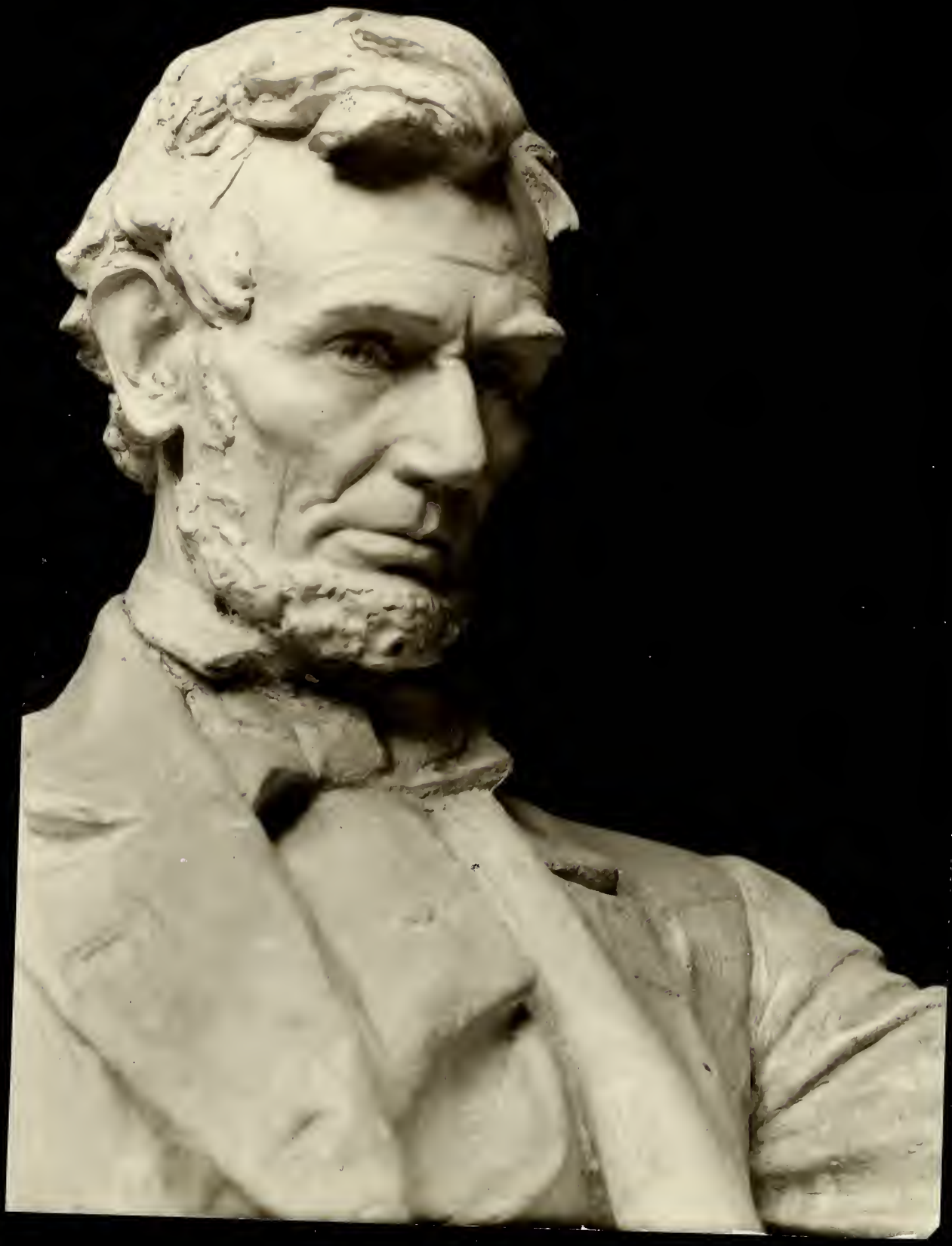


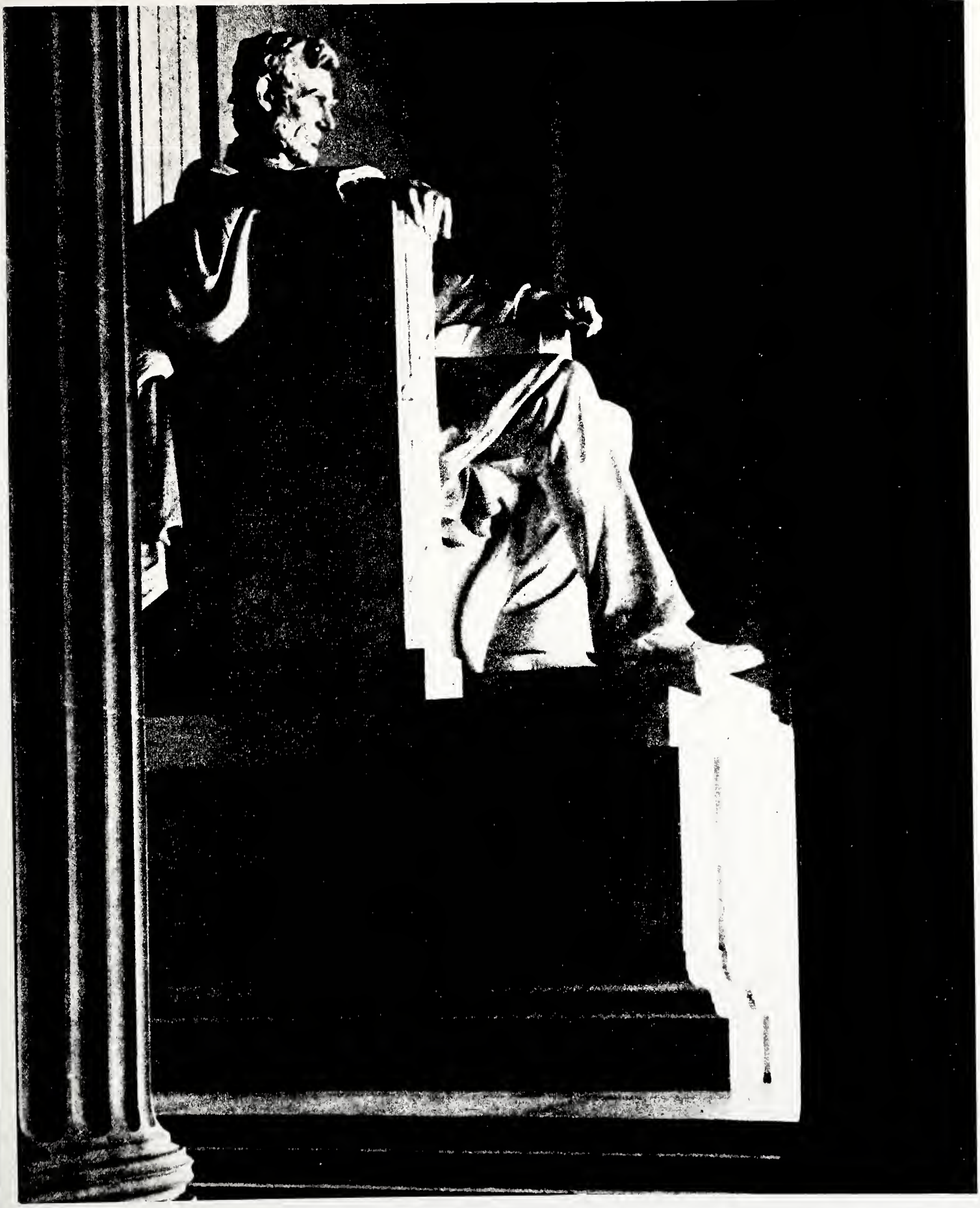


Detail of Statue of Lincoln
Lincoln Memorial
Washington
D.C.

Daniel C. French Sc.

$1000. 16" high

from
Grand Central Art Galleries
15 Vanderbilt Ave
New York City.



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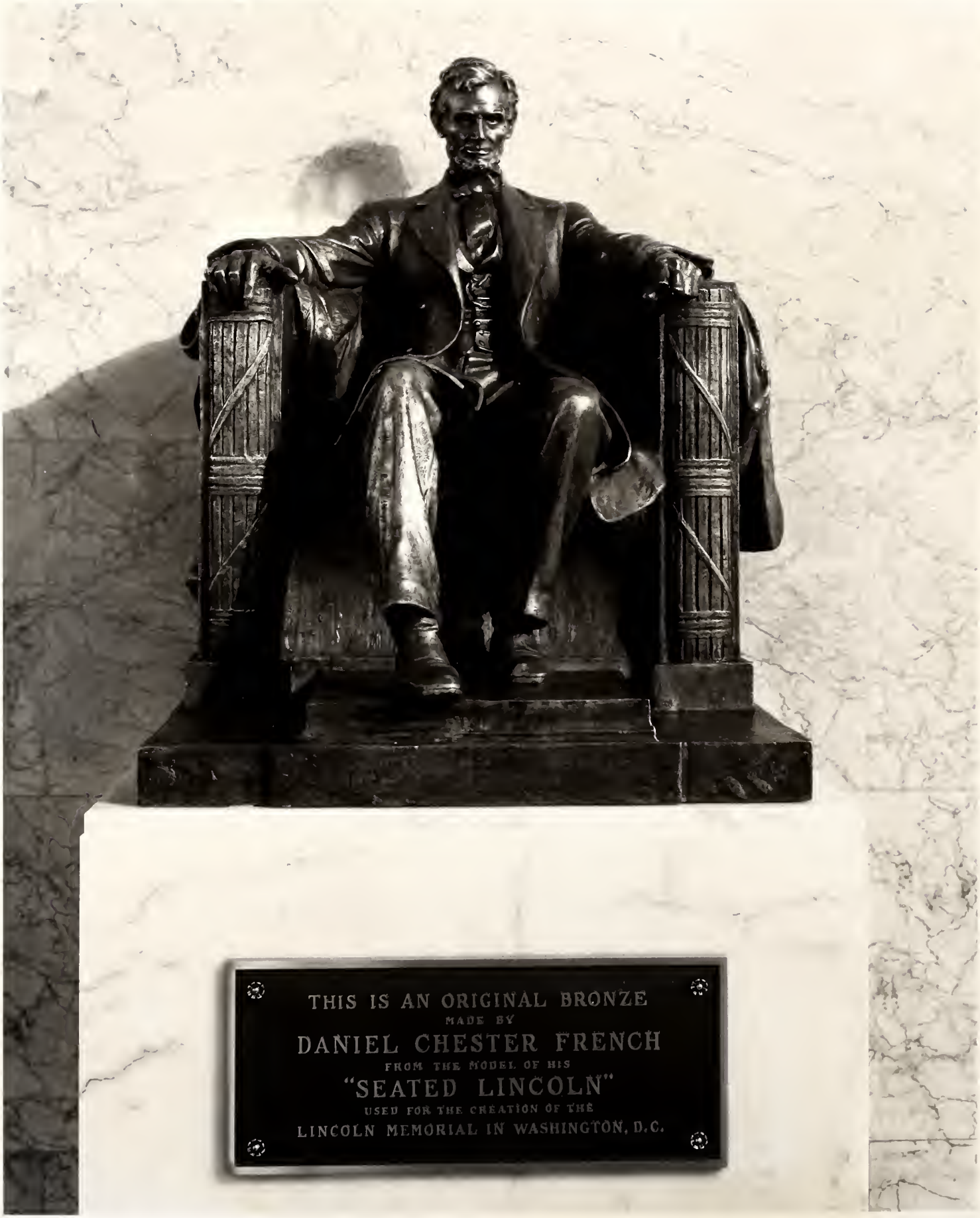
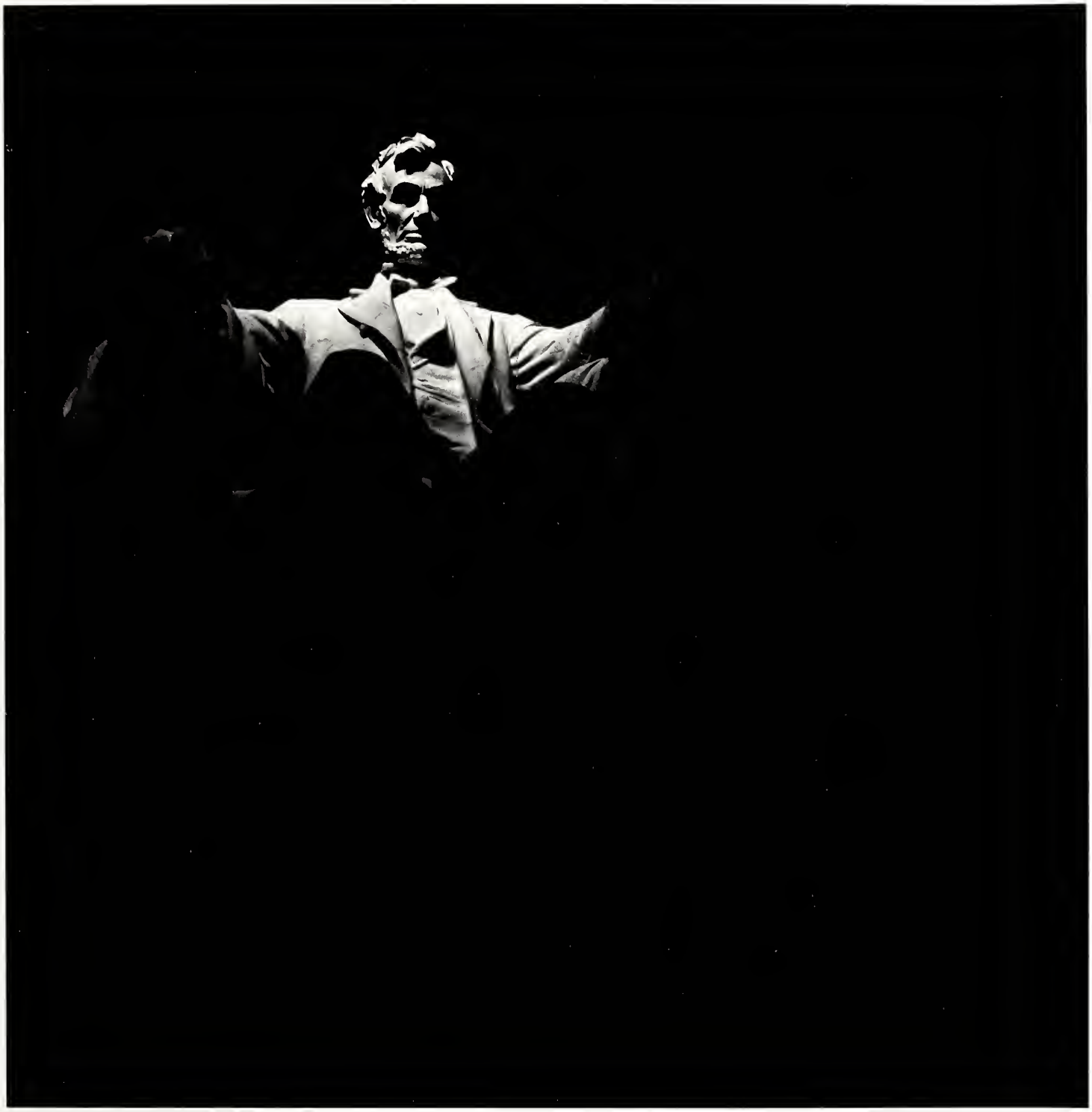
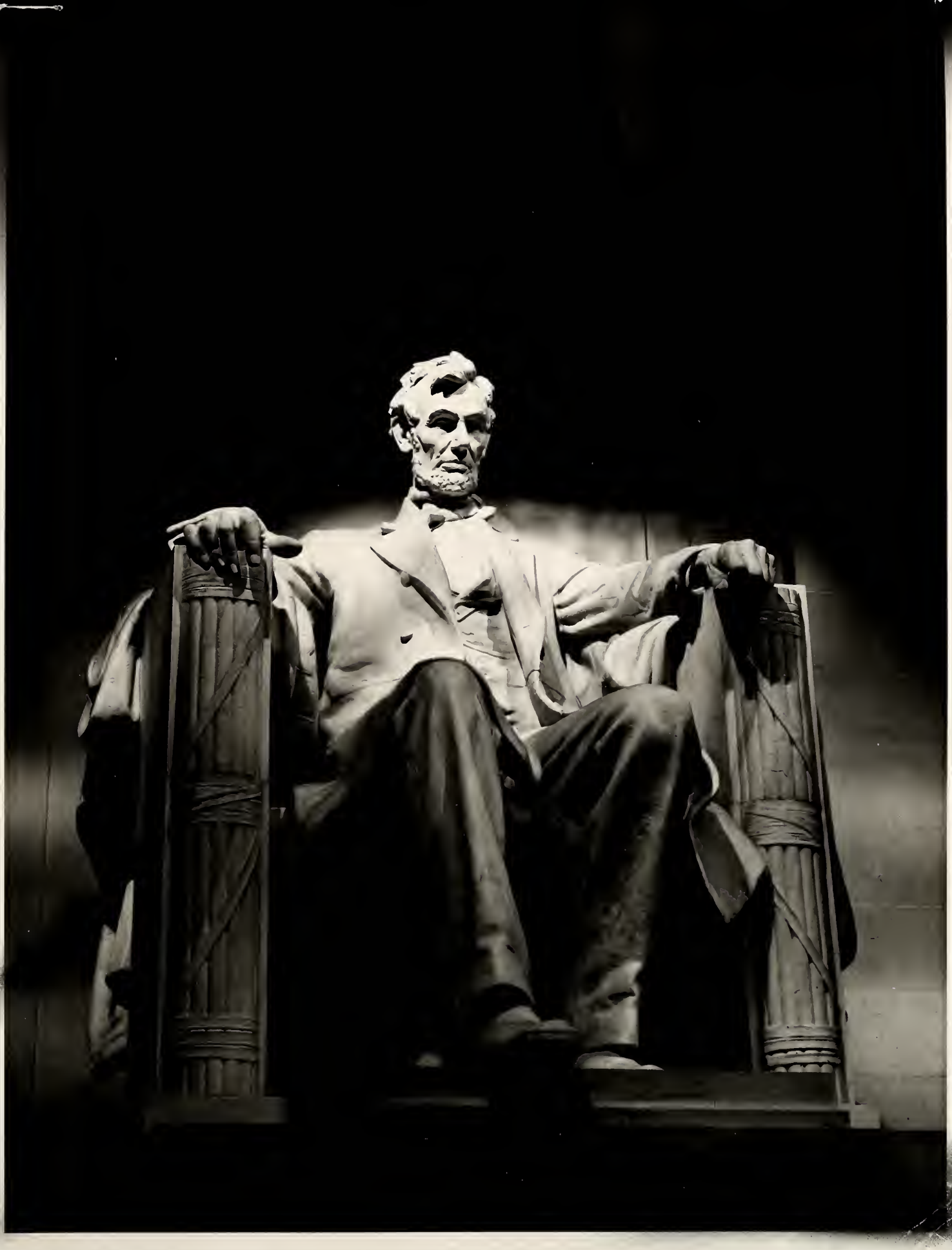

THIS IS AN ORIGINAL BRONZE
MADE BY
DANIEL CHESTER FRENCH
FROM THE MODEL OF HIS
"SEATED LINCOLN"
USED FOR THE CREATION OF THE
LINCOLN MEMORIAL IN WASHINGTON, D.C.





Winston Memorial Lodge Lost May 30 - 1922 -

Giant but Gentle Ghost of Lincoln Pervades Washington Atmosphere

BY ROBERT HARTMANN
Times Washington Bureau Chief

WASHINGTON, Feb. 11—There's a ghost in this town, a giant but gentle ghost it's good to have around.

He came here as a young politician and two years later returned to the limbo of one-term Congressmen, but he came back to attend the most heavily guarded inaugural in the nation's history — one many feared would be the last.

[Story of Lincoln Day activities in Los Angeles appears on Page 1, Part III.]

With blue-coated sharpshooters stationed atop every roof along Pennsylvania Ave., he left his room in Willard's Hotel (across the street from this office) for the chilly drive to the Capitol and back to his new residence a few blocks away.

Every President who has since occupied the White House has felt and remarked upon the powerful presence of Abraham Lincoln which continues to pervade the structure even after several renovations. The spirit of Lincoln—a spirit felt keenly by Washington officialdom today on the eve of his birthday—is said to be especially evident in the Blue Bedroom, his wartime study, where he signed the Emancipation Proclamation with consequences still untold.

And almost every visitor who has come to Washington—49,375,207 since 1922 and 1,850,285 last year alone—has known the singularly moving inspiration of the Lincoln Memorial with its simple inscription:

"In this temple, as in the hearts of the people for whom he saved the Union, the memory of Abraham Lincoln is enshrined forever."

But the gentle ghost

Turn to Page 14, Column 1

incomplete

Photograph by Charles Martin, National Geographic Staff

"HERE IS AN ALTAR UPON WHICH THE SACRIFICE WAS MADE IN THE CAUSE OF LIBERTY"

"The statue is the work of Daniel Chester French, one of our greatest sculptors. It fills the memorial hall with an overwhelming sense of Lincoln's presence, while the mural decorations of another great American artist, Jules Guérin, with their all-embracing allegory, crown the whole sacred place."

Photograph by Charles Martin, National Geographic Staff

THE INTERIOR OF THE MEMORIAL AND "THE COLOSSAL FIGURE OF THE BELOVED IN GEORGIA MARBLE"

EAST ELEVATION OF LINCOLN MEMORIAL.

From John Temple, Bloomington, Ill.

LINCOLN MEMORIAL.

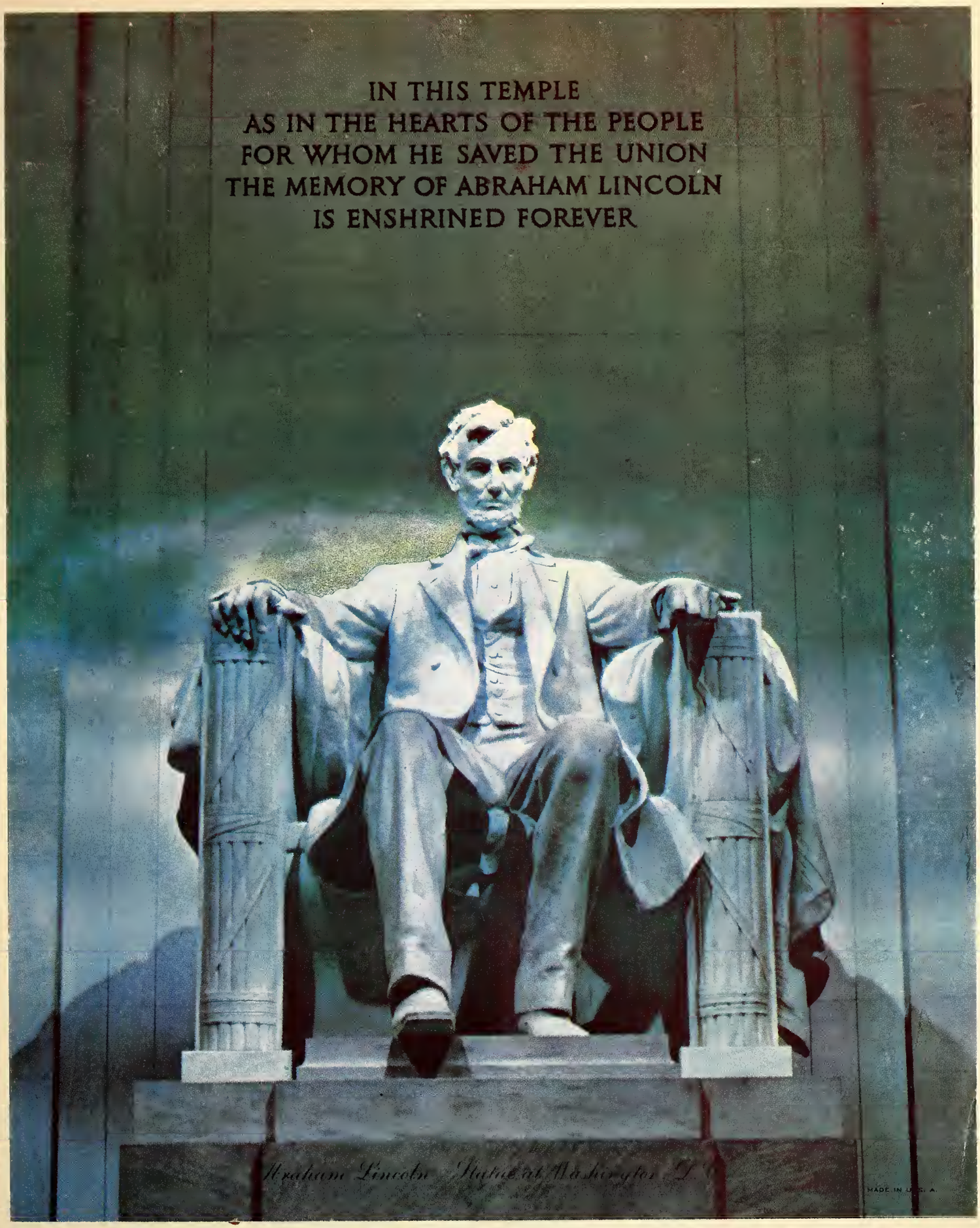
The Heroic Figure of Abraham Lincoln, by Daniel Chester French, in the Lincoln Memorial at Washington.

"The figures of his contemporaries faded, leaving him grandly alone." So said Chief Justice Taft at the dedication in Washington, D. C., of the Lincoln memorial containing this heroic statue of the great leader during the civil war. The statue, thirty-one feet in height, is the work of Daniel Chester French. (By P. & A. Photos)

THE LIFE OF ABRAHAM LINCOLN

WILLIAM E. BARTON

Much that is new is here disclosed, much that has gone into the record is here successfully challenged, much that has seemed obscure is here clarified, and all of the marvelous story is told with the simplicity that is art and the beauty that is truth


IN THIS TEMPLE
AS IN THE HEARTS OF THE PEOPLE
FOR WHOM HE SAVED THE UNION
THE MEMORY OF ABRAHAM LINCOLN
IS ENSHRINED FOREVER
Abraham Lincoln Statue at Washington D. C.
MADE IN U. S. A.

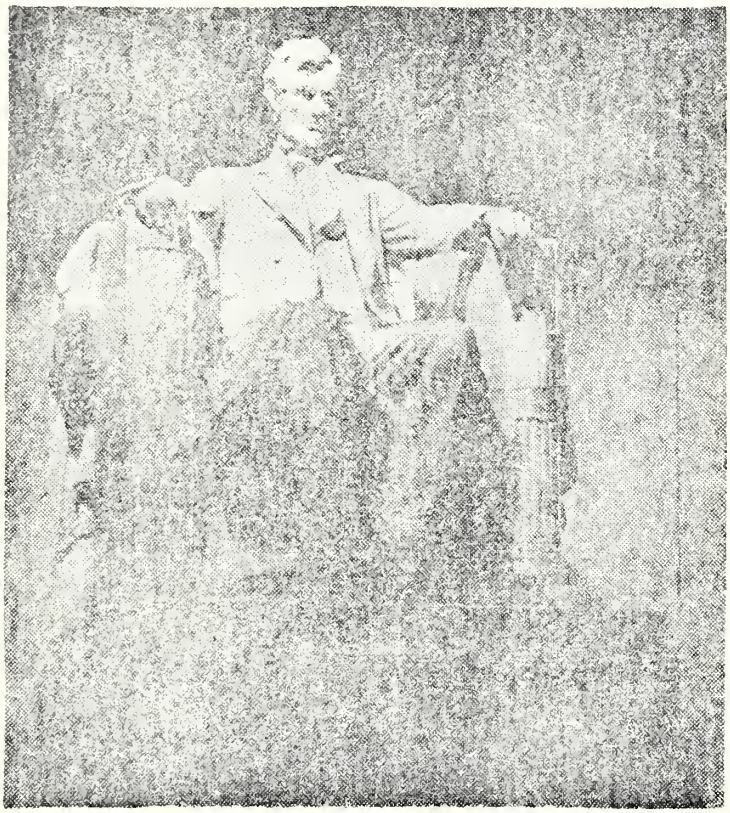
Lincoln Memorial Has Visited 20 Millions

By Alexander R. George.

WASHINGTON, D. C. (AP)—This country's finest monument will be 25 years old on Memorial day.

The Lincoln Memorial, widely regarded as unsurpassed the world over in simple, impressive beauty, was dedicated May 30, 1922. Chief Justice William H. Taft, chairman of the memorial commission, presented it to President Harding for the American people as "a shrine where all can worship."

Since then it has been visited by some 20,000,000 persons. They have come from all the states and virtually every country in the world. Young and old, poor and prosperous, notables and little people have spoken of the lift they got at the shrine, especially from the great life-like statue of Lincoln.



The Lincoln Statue in Washington, D. C.

Among 50,000 witnessing the dedication were Robert T. Lincoln, son of the president, and veterans who had fought on both sides in the Civil war. Men in confederate gray, watching men in federal blue present the colors at the dedication, could see the mansion of Robert E. Lee in Arlington national cemetery across the Potomac.

Whirlwind Hour.

Edwin Markham read a poem he had written for the occasion. Two stanzas ran like this:

When the Norn mother saw the whirlwind hour
Greatening and darkening as it hurried on,
She left the heaven of heroes and came down
To make a man to meet the mortal need

"The color of the ground was in him, the red earth,
The smack and tang of elemental things,
The rectitude and patience of the cliff."

The memorial was designed by Henry Bacon, New York architect who died in 1924.

The memorial cost $2,949,000. Although the Lincoln statue is rated as one of the world's masterpieces and a priceless heritage of the American people, it cost only $88,000. Six years were spent in its creation and execution.

Members of the family of Daniel Chester French, who designed and modeled the statue, have said he made no profit on it.

Georgia Marble.

The carving of the Lincoln statue was done by the six Piccirilli brothers in their shops in New York, where Mr. French also worked. It was carved out of 28 blocks of Georgia white marble so adroitly joined together they appear as one huge monolith.

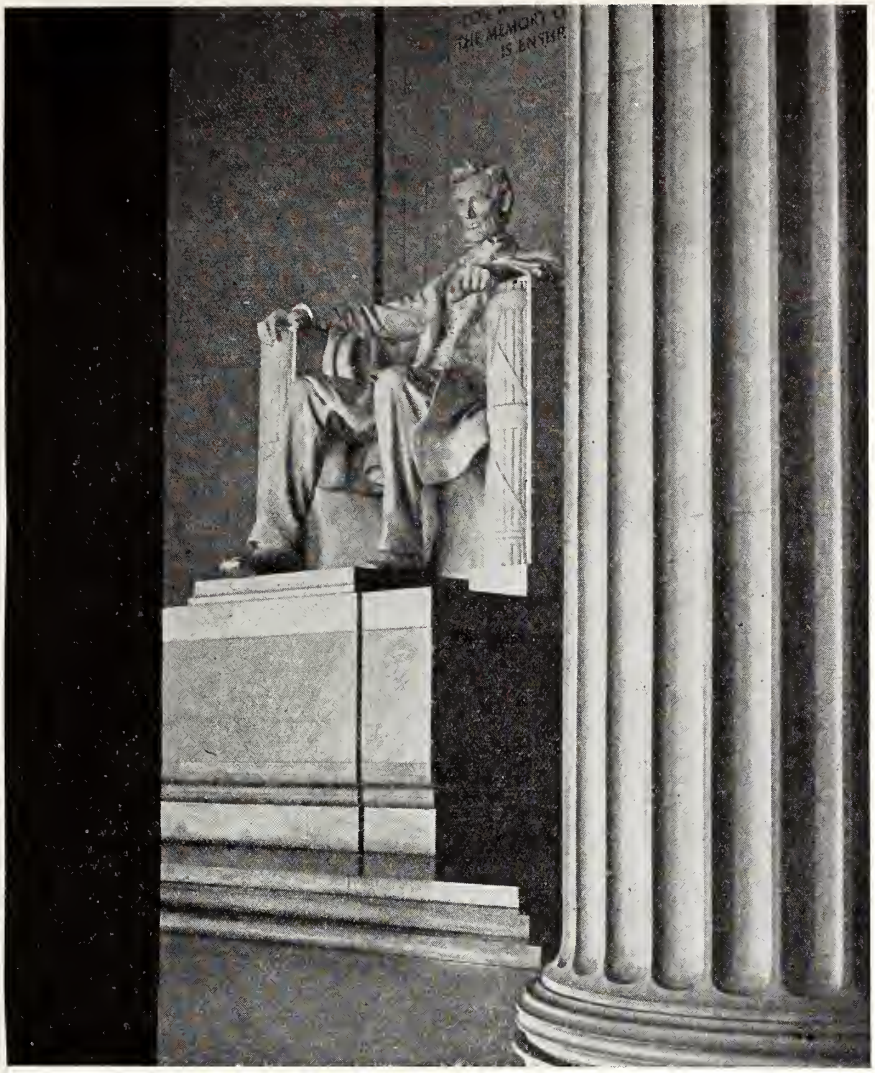
Memorial visitors are greatly impressed by the strength and kindliness expressed in the face and hands of the statue.

Some typical comments are: "It's the most human chunk of stone I ever saw;" "He sets so natural," and "I want my son to see this. It's terrific."

There's a story of one little boy who started to climb the pedestal and was told by his mother: "We must not do anything undignified here. This is a holy place."

"I didn't mean to be undignified, mommy," he replied. "I was just going to climb up on his lap. He looks so lonesome."

Original filed:
Drawer: Washington, D. C.
Section: Lincoln Memorial
Folder: Memorial News Items



(Blakeslee-Lane Photo)

"Those sober, steadfast eyes—
They saw far more than they looked at.
They believed in more than they saw."

(From "Eyes of Lincoln" by Franklin K. Lane)

The reasonable man has long since agreed that intemperance is one of the greatest, if not the greatest, of all evils among mankind.

—Abraham Lincoln

The Board of Temperance,
Methodist Episcopal Church,
The Methodist Building,
Washington, D. C.

THE memorial to Abraham Lincoln, like that to George Washington, did not come into being until the generation had passed that knew the man. On May 30, 1922, William Howard Taft formally presented the nation with the Lincoln Memorial, erected through public subscription by the people of the nation to a man who was born in a cabin, became President of the United States and the savior of the nation.

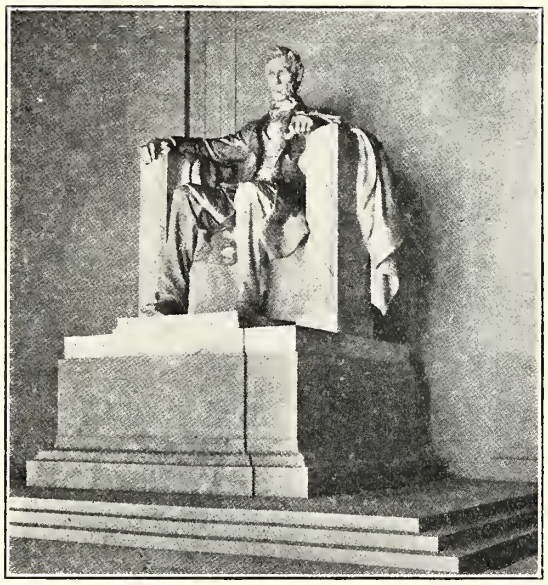
The Lincoln Memorial is regarded by many as the outstanding attraction in Washington. It is built of white marble with a colonnade of thirty-six Doric columns, one for each state existing at the time of Lincoln's death. Within the central hall is a colossal figure of the martyr-President—the work of Daniel Chester French. On opposite walls and separated from the central hall by a row of four Ionic columns, are two memorial tablets, one containing Lincoln's Gettysburg address and the other his second inaugural address. Above the tablets are two large mural paintings, "Emancipation" and "Reunion" by Jules Guerin.

The Lincoln Memorial stands in a most fitting setting at the Western end of the Mall, on the axis of the Washington Monument and the Capitol. It has an impressive air of solitary and dignified grandeur typical of the man whose memory it perpetuates.

The Lincoln Memorial, designed by Henry Bacon, is conceded to be the finest monument ever erected to the memory of a man.

The Lincoln Memorial, the Nation's tribute to the great Emancipator, Abraham Lincoln, who rose from humble circumstances to the greatest office in the gift of the American people—President of the United States during probably the most perilous time in the making of our great Republic—a martyr on the altar of freedom.

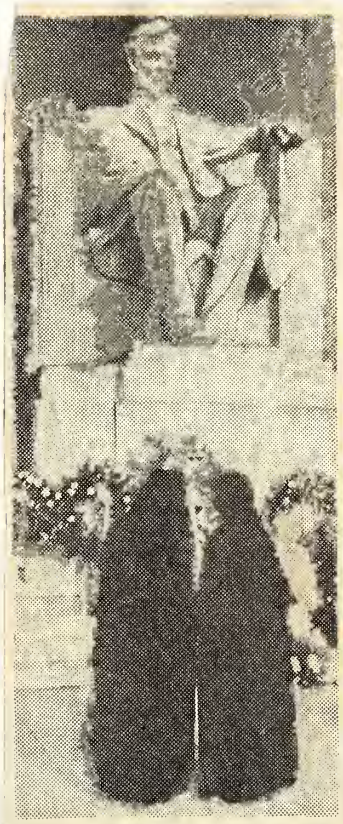
Words cannot describe the remarkable beauty and impressive grandeur of this monument to a true American.



THE Lincoln National Life Insurance Company is seeking a sculptor for an outstanding statue of the Great Emancipator to be placed in front of the Lincoln Life Building at Fort Wayne. A committee to select the sculptor and to let the commission has been appointed. It is hoped to secure a work of such artistic importance that it will take first rank with other fine Lincoln statues of America, and no effort or expense will be spared to that end. The committee expects to have the statue completed and erected within two years. (The above is the statue by French, in the Washington Lincoln Memorial.)

Thos. L. H. Bobley Hobbs I Mo L

THIS tiny admirer of Abraham Lincoln was noticed by Miss Florence E. Morse, of the South Brooklyn Traffic Office, at the Lincoln Memorial in Washington



Associated Press Wirephoto

Pay Tribute

Two nuns and other visitors paid a birthday tribute Tuesday to Abraham Lincoln, visiting his flower-bedecked statue at the Lincoln Memorial in Washington.

CORONET'S GALLERY OF PHOTOGRAPHS

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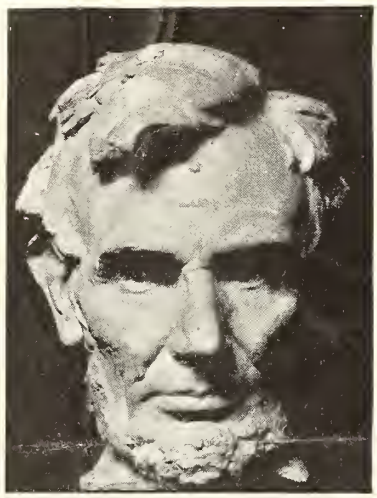
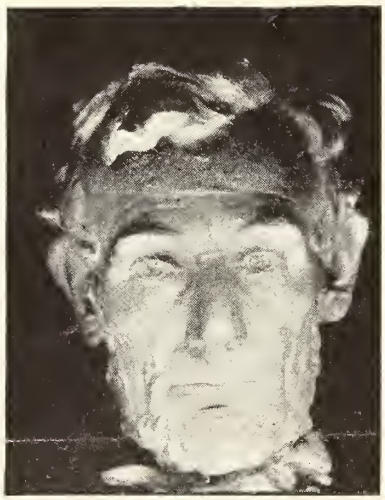
SIGWART BLUM
KURT LUBINSKI
FORSTENZER

Time, The Weekly Newsmagazine
Chicago 11, Illinois

NEW LIGHTING PLANNED FOR LINCOLN STATUE IN WASHINGTON
A Striking Example Of The Effect Obtainable. At The Left Is The Head Lighted Correctly From Above, While At The Right Is The Bad Effect Of The Present Light, Coming From Below
(Underwood & Underwood)





Courtesy of *Lighting Fixtures and Lighting* (New York)

RIGHT AND WRONG WAY TO LIGHT LINCOLN

The first photograph shows the face of the statue of Abraham Lincoln in the Lincoln Memorial in Washington as it was intended to look by the sculptor, and as it will appear after the changes are made in the lighting of the Memorial. The photograph on the right shows the effect of the light as it now is. It causes the face to assume a frightened expression.

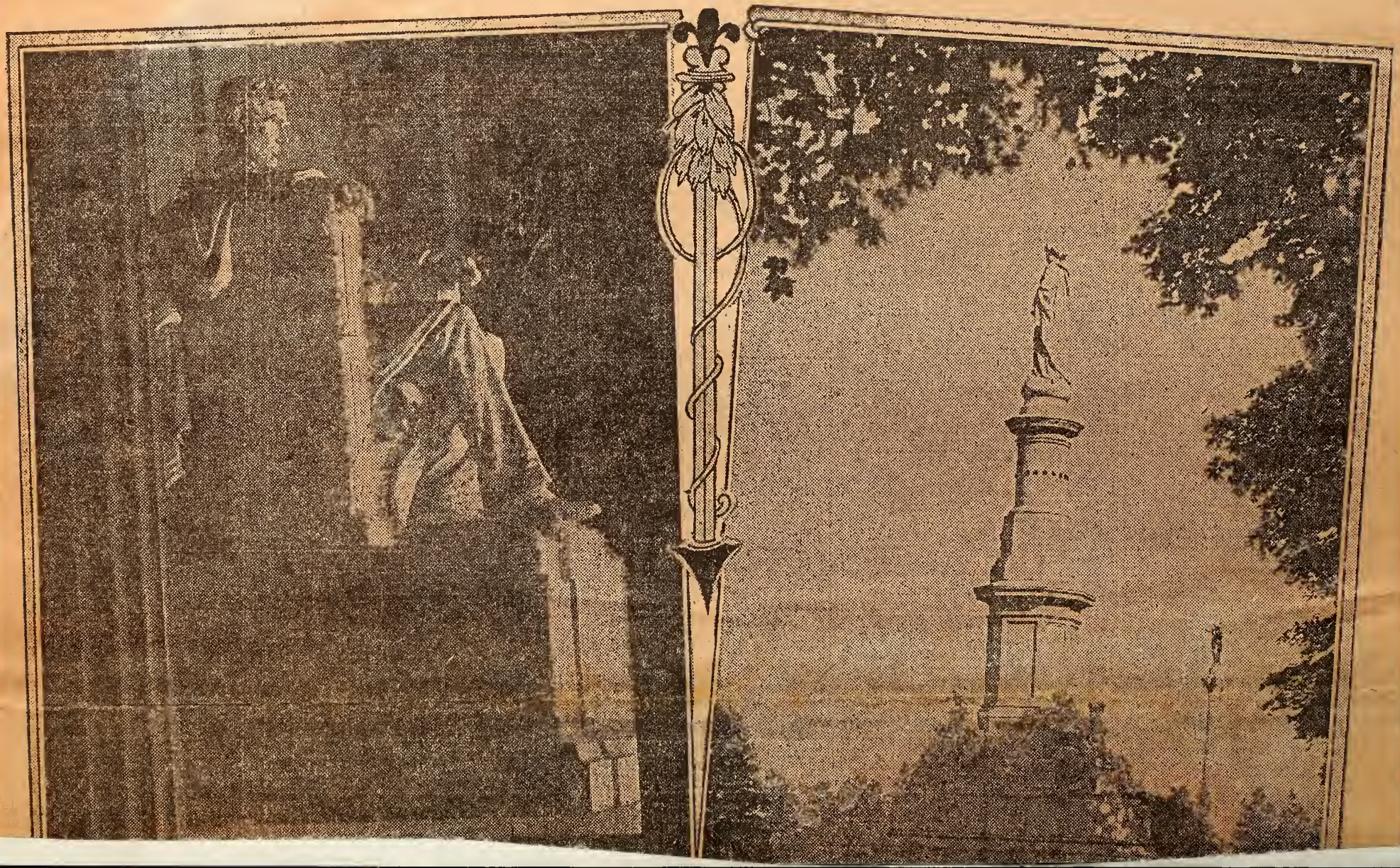
MAKING LINCOLN LOOK PLEASANT

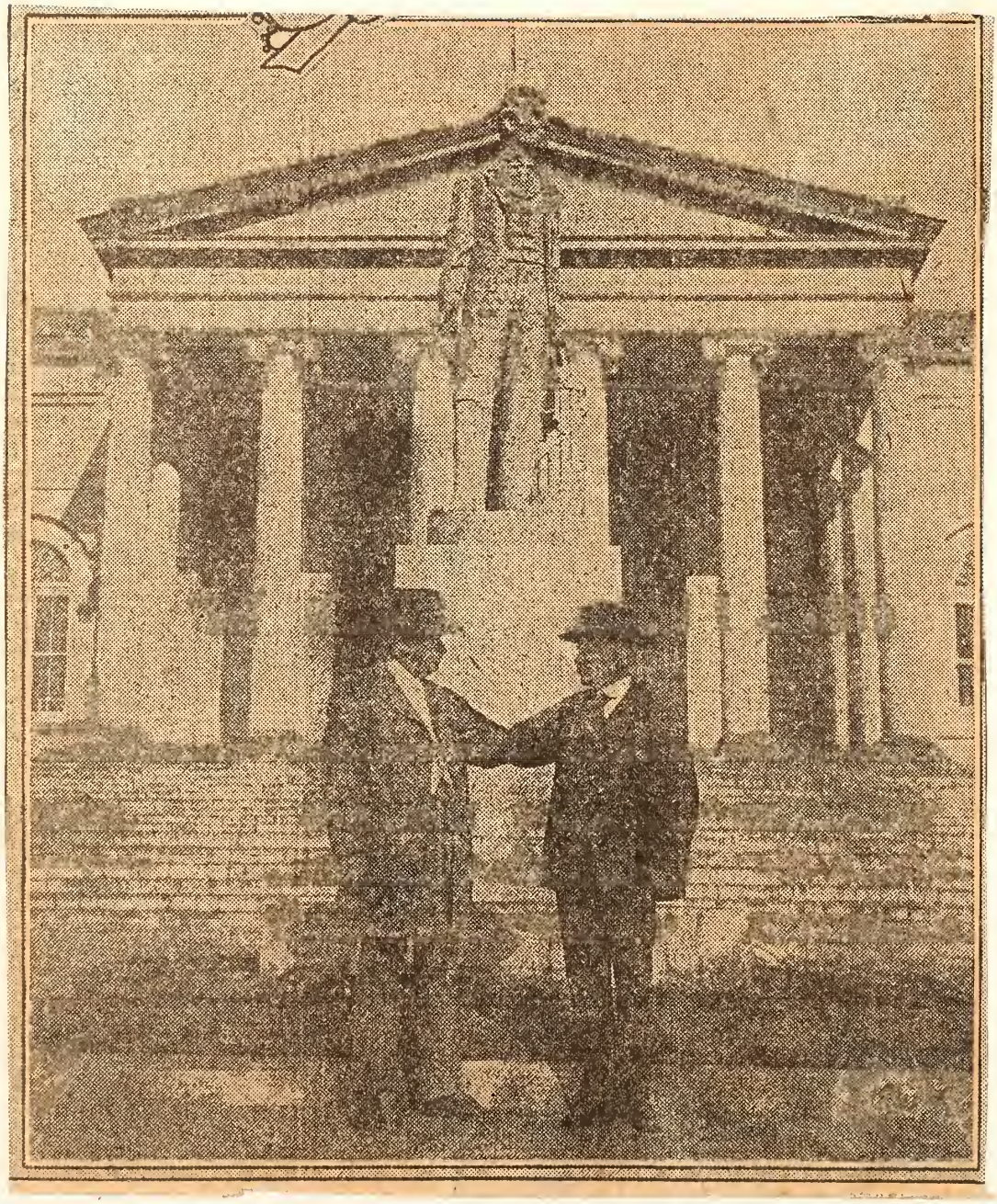
NEW light is literally to be thrown on the countenance of Abraham Lincoln, as it appears on the statue in the Lincoln Memorial at Washington. The present system makes the great Emancipator look scared, we are told in *Lighting Fixtures and Lighting* (New York); but a slight adjustment of illumination will improve matters. We read:

"The face of the statue of Abraham Lincoln, which stands in the Lincoln Memorial, because of the nature of the lighting thrown upon it, has a frightened expression. The statue was placed under a roof composed of very thin slabs of marble, through which the sunlight, in filtering through, was expected to give the face the expression of repose and kindliness which characterized that of Lincoln in life. It was found, to the disappointment of everybody, that the light from the roof was prevented from producing the effect expected, because of the great flood of white light which comes in through the big doors. To remedy this condition, a system of electrical lighting will be installed. In place of the marble slabs, light-diffusing glass will be used in the portion of the roof just over the statue, and behind the remaining slabs will be placed lights which will be controlled by various switches, making possible any combination of lighting intensities, depending upon the quality of the daylight. On one side of the statue will be placed a battery of strong flood lights, and on the other a battery of weaker lights to relieve the effect of the glare. When the installation is completed the effect will be that which was planned by the sculptor and the persons in charge of the placing of the statue."

Sculptors' Art Memorializes Nation's Love for Martyred President

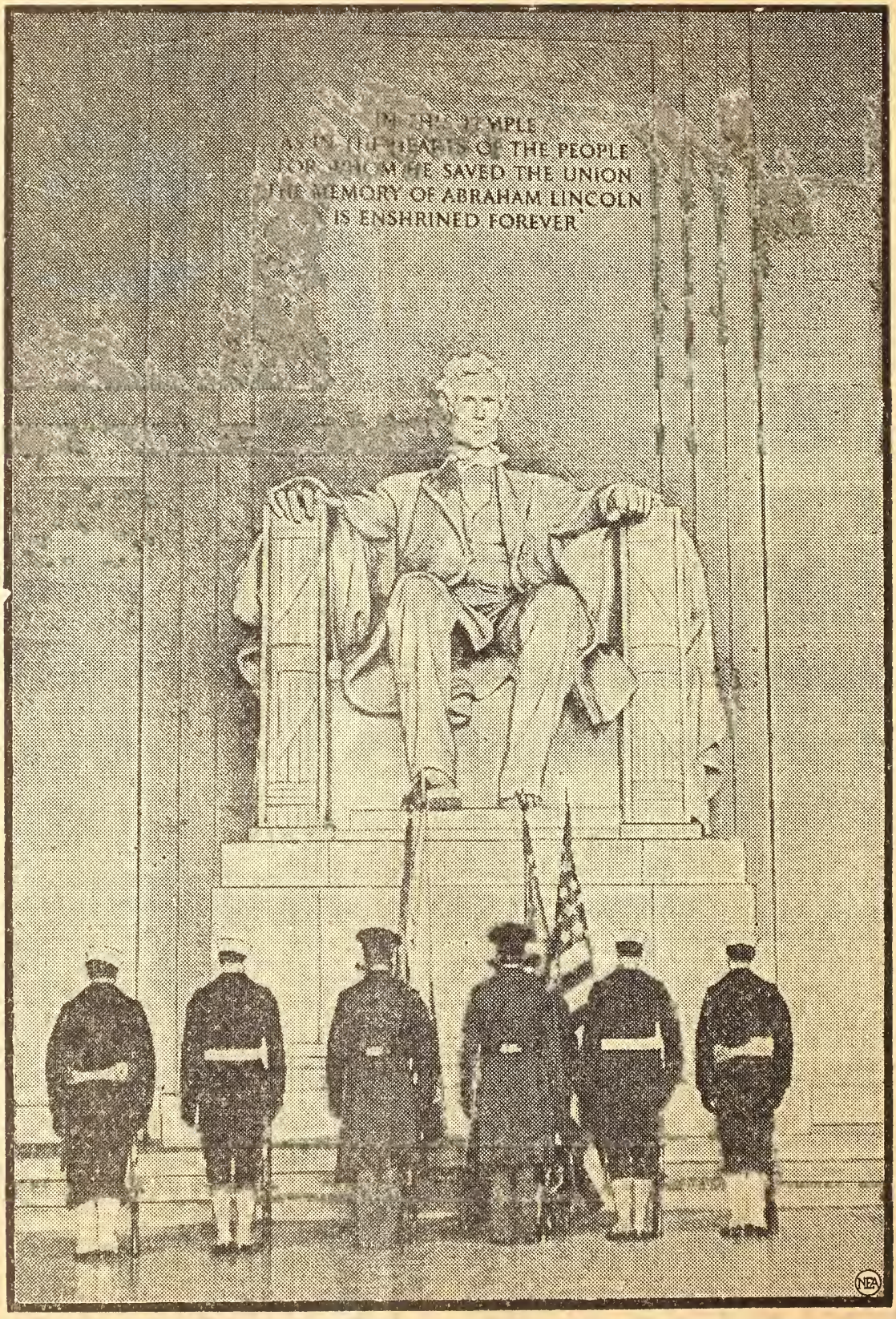
Here are shown three of the most beautiful memorials to Abraham Lincoln, America's great martyred president, whose birthday the nation celebrates today. At the top, left, is the beautiful statue of Lincoln in the national memorial in Washington, D. C., the work of Daniel Chester French. At the right is the national monument on the Gettysburg battlefield, at the spot where Lincoln stood when he read his immortal Gettysburg address. Below is the Lincoln statue in front of the Washington, D. C., district courthouse. At the left is Col. Lee Crandall, 92, a veteran of the Confederate armies. Col. John McElroy of the Union army is at the right. (P. & A. Photos).





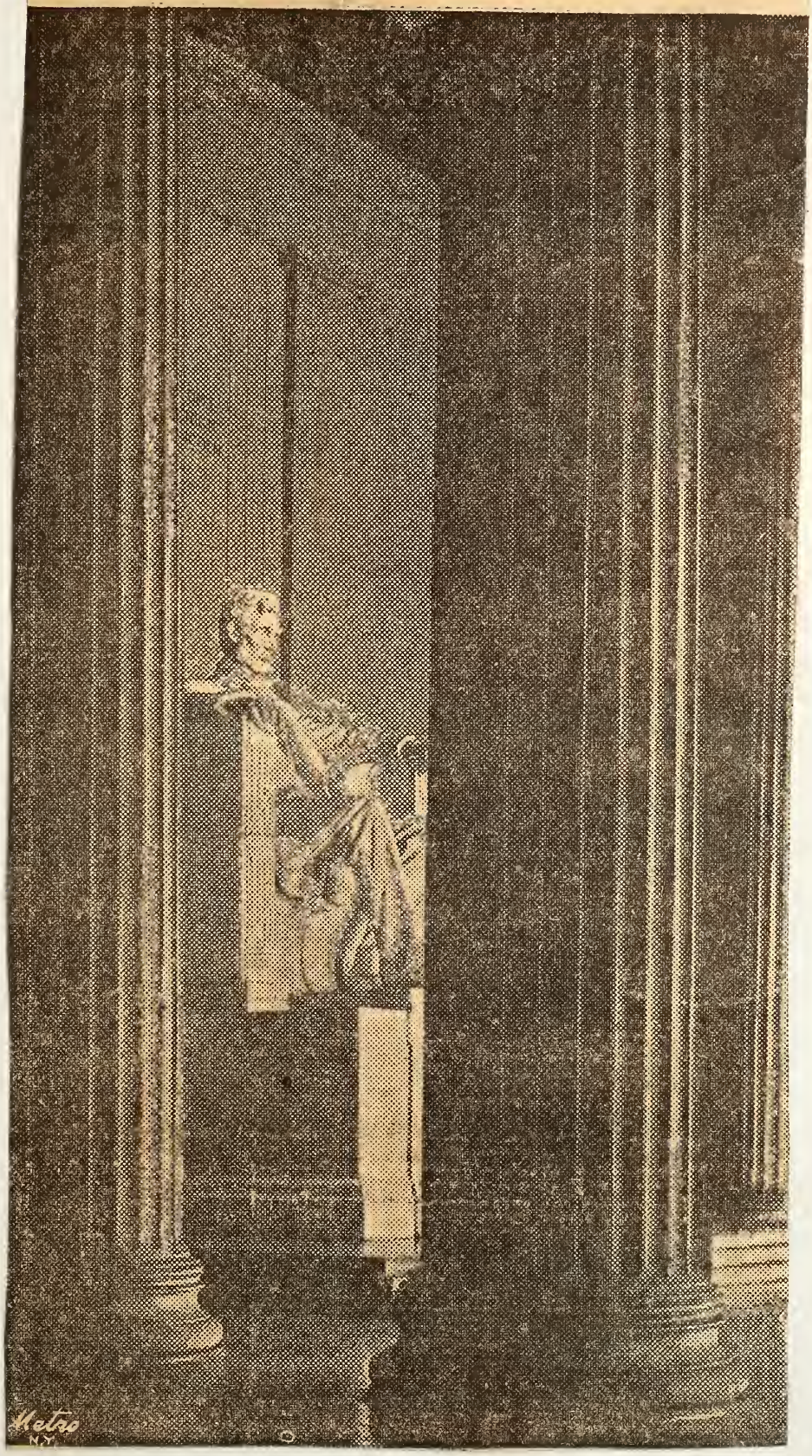
R MIND

The Daniel Chester French Statue of Lincoln
Photo by International News



Color guard of sailors and marines standing at attention before Daniel Chester French's mighty statue of Abraham Lincoln in Washington.

THE GREAT EMANCIPATOR



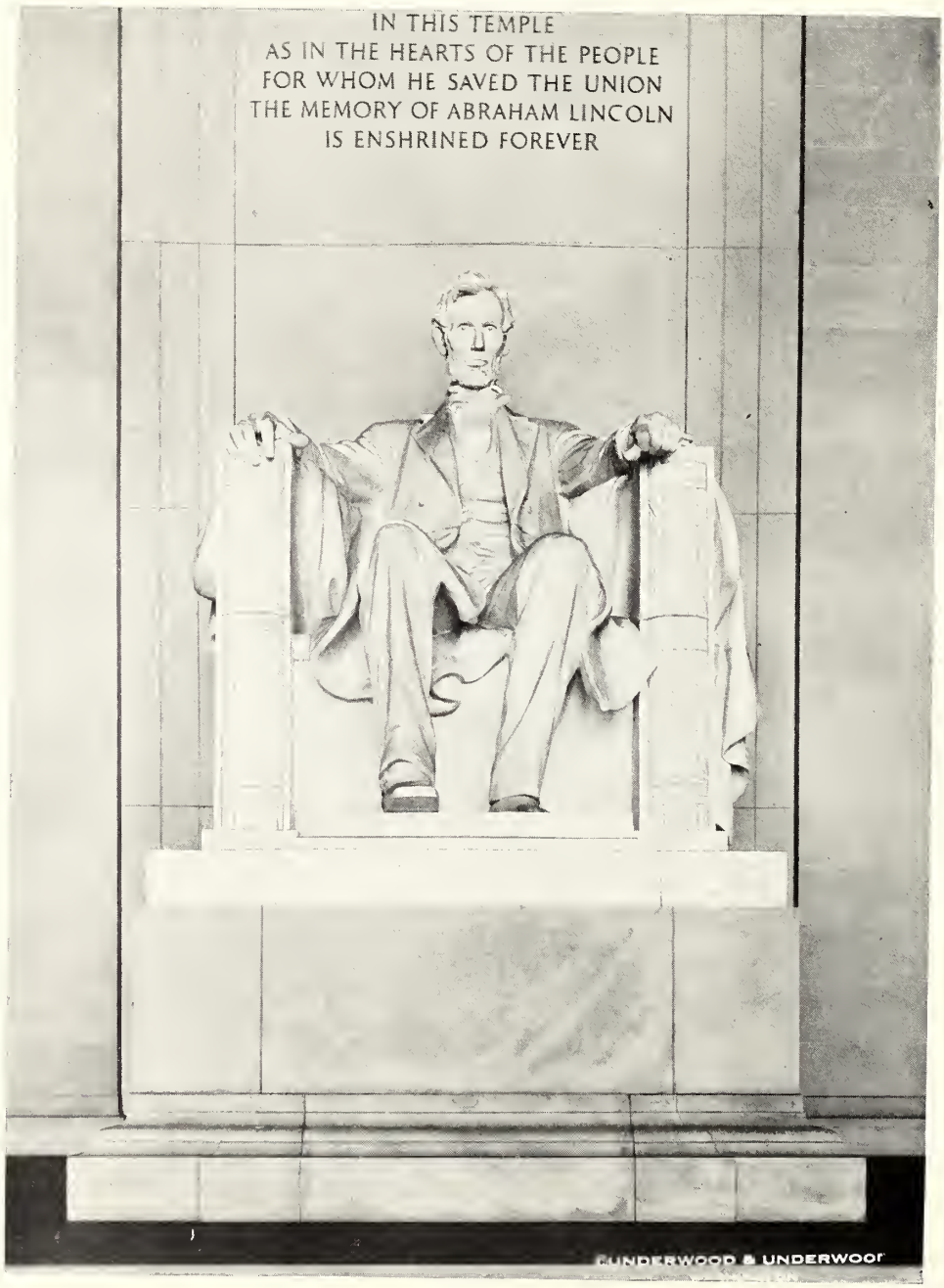
(over)

ABRAHAM LINCOLN . . . True, he was President of the United States at a critical time . . . a great President. But it is not that which causes universal reverence . . . that reverence is not for President Lincoln—it is for Lincoln, the Man.

He could love romantically—there was Ann Rutledge. He remained humble—"The world will little note nor long remember what WE say here." He was magnanimous—witness his retention of personal enemies in his cabinet. He was compassionate—remember his letter to the mother of a dead soldier.

There were other facets of his nature—his patience, his sense of humor, his simple dignity . . . all of them combine in that glorious composite—Abraham Lincoln. As we remember the date of his birth we realize more and more that stone and marble cannot compare as memorials with the shadow thrown across timeless history by The Man Lincoln.

As We Enter the Lincoln Memorial

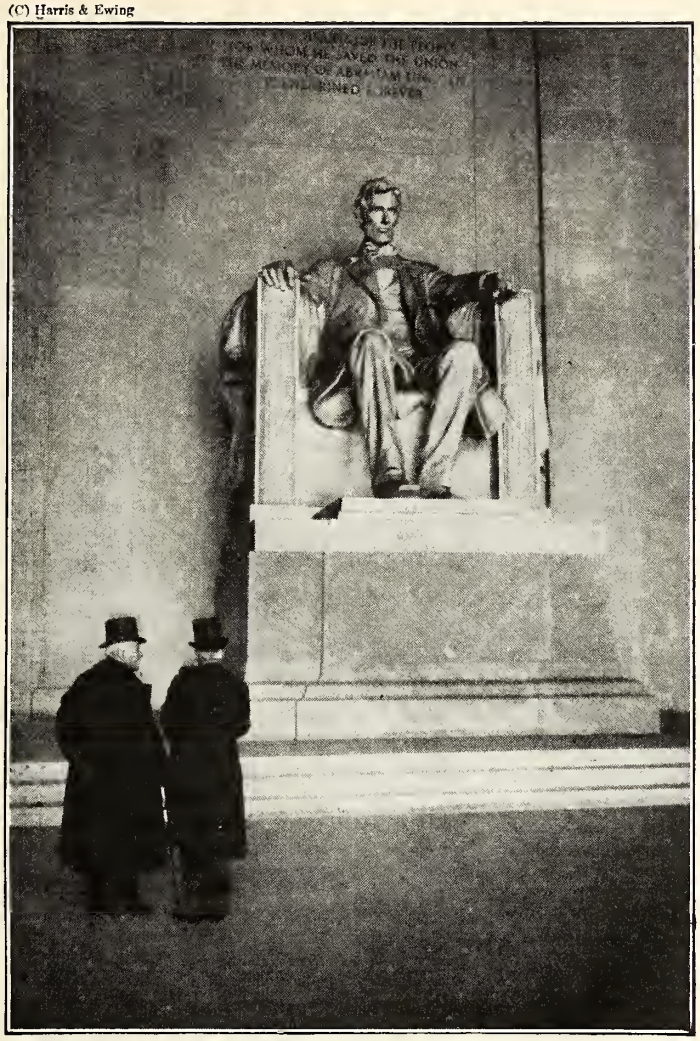


LINCOLN STATUE
In the Lincoln Memorial at Washington

THE Lincoln Memorial, Designed By Henry Bacon Is Regarded By Many as the Finest Monument Ever Erected in Any Age of History. Its Impressive Approach of Broad Steps and Wide Terraces Lend An Air of Solitary Dignity and Grandeur to the Majestic Statue Which Reposes Within the Structure.

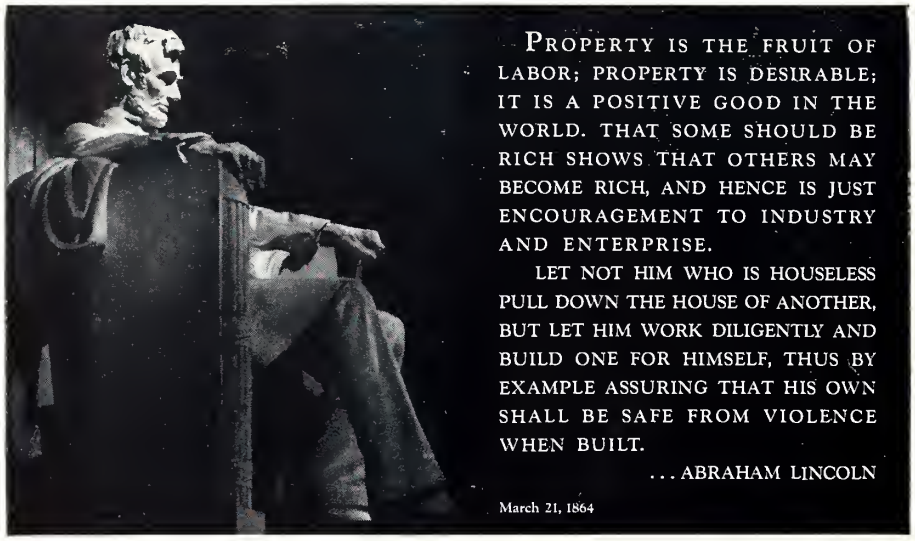
FRENCH

(C) Harris & Ewing



THE FIRST AMERICAN

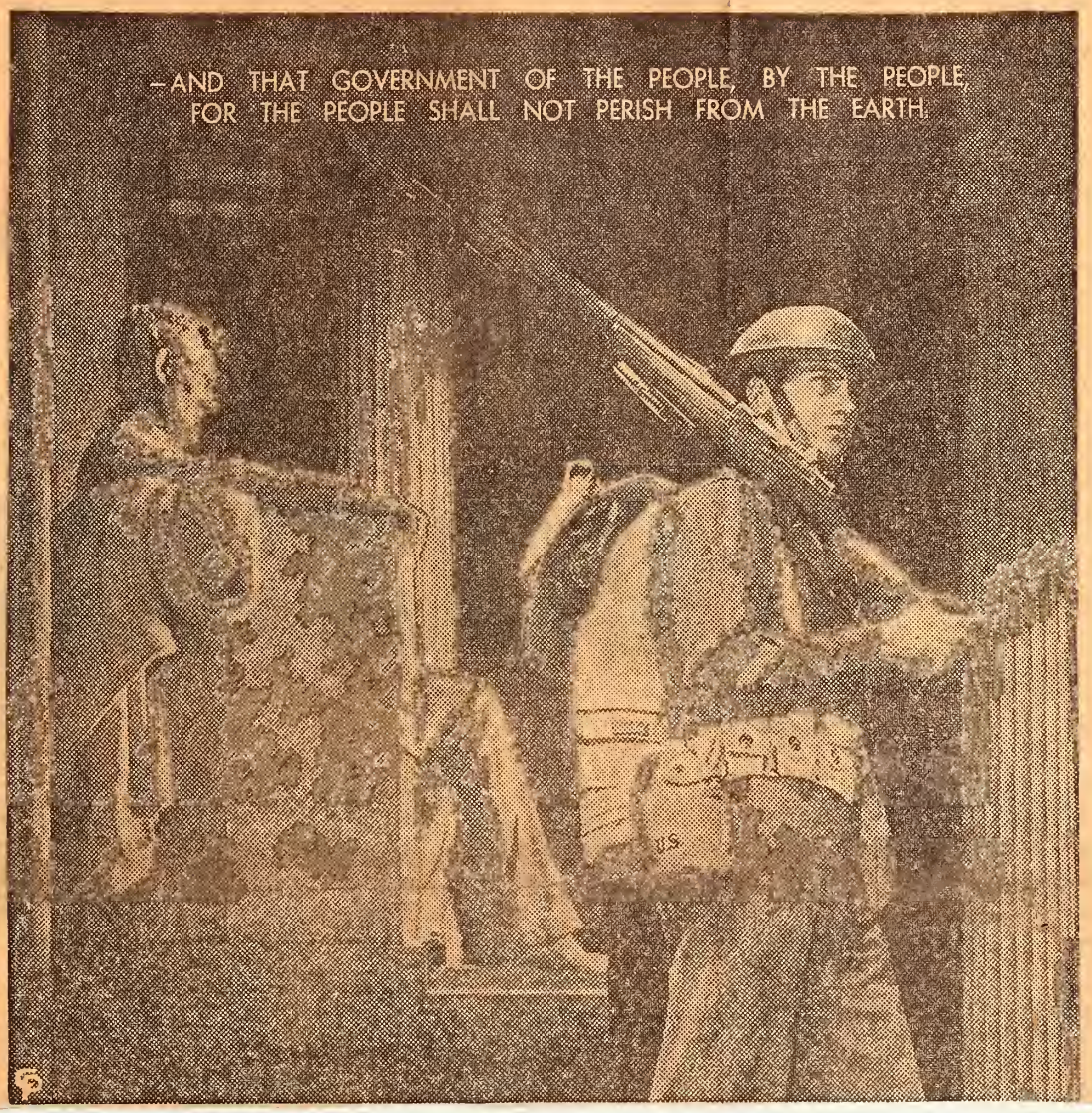
Georges Clémenceau, ex-Premier of France, and Jules Jusserand, the ambassador to the United States, view the colossal statue of Lincoln by D. C. French, in the Lincoln Memorial at Washington.



A repraductian of this phatagraph and saying, by Lincaln, is available, suitable for framing. Came in ta any af aur five affices for your free capy.

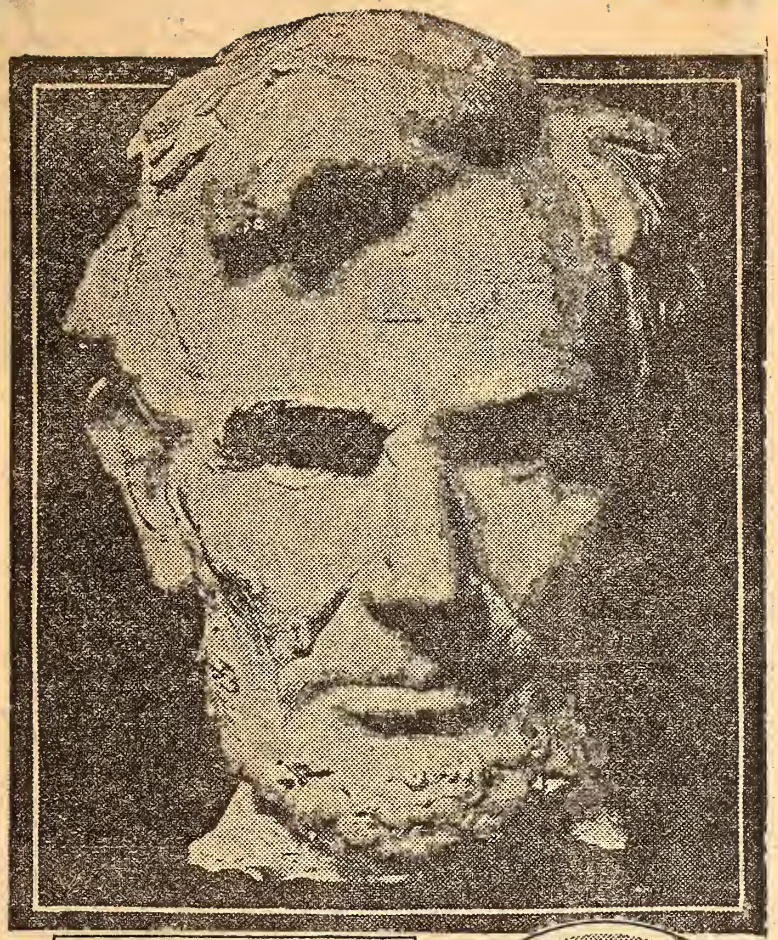
ABRAHAM LINCOLN---1809-1865

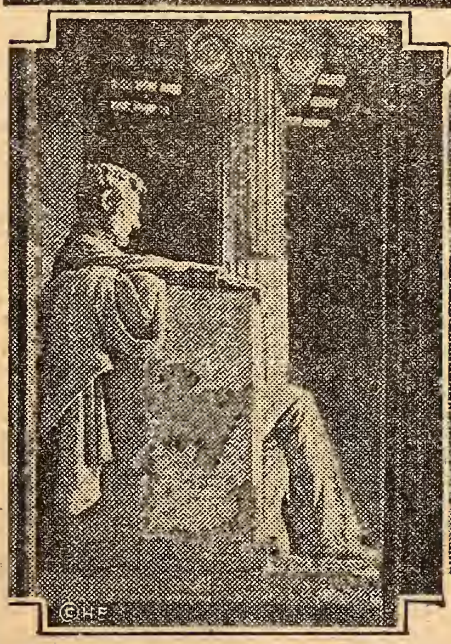
He Preserved Nation We Prepare to Defend

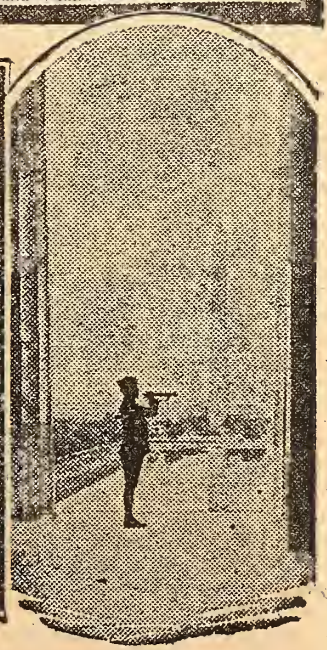


"Grace and Nobility"—Daniel Chester French's Lincoln.

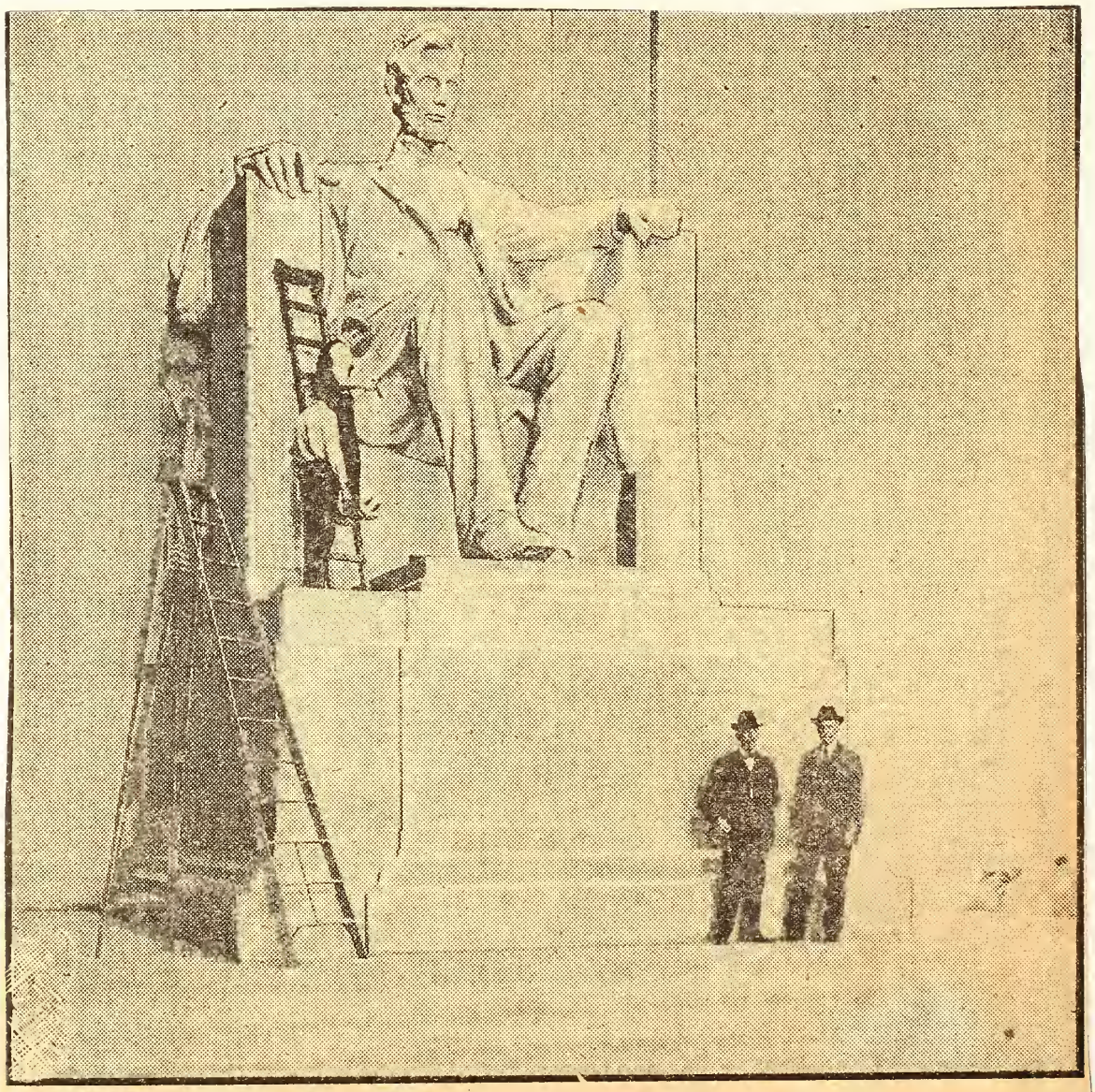
Photo From Associated Press.





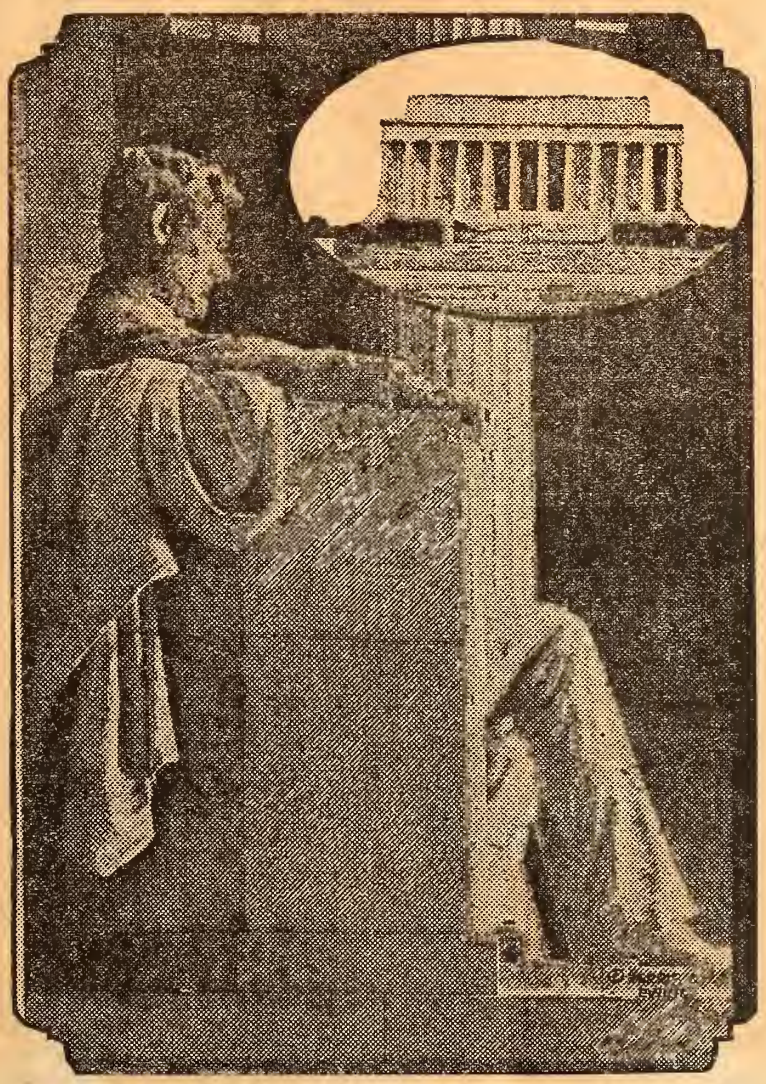


"IN THIS TEMPLE . . . THE MEMORY OF LINCOLN IS ENSHRINED FOREVER"—The somber face of Abraham Lincoln as it looks out from the Lincoln Memorial shrine is portrayed above. The picture is a close-up of the face of the Daniel French statue of the emancipator (lower left), which is placed in the shrine so that it looks out upon the distant Washington Monument. The view of the monument from the statue is pictured at the lower right. A Marine just outside the door is sounding a bugle call.



Henry Bacon, architect, and Daniel Chester French, sculptor, making their final inspection of the interior of Lincoln Memorial, to be dedicated a week from today. An idea of the height of this huge statue can be made by comparing the men in the picture.

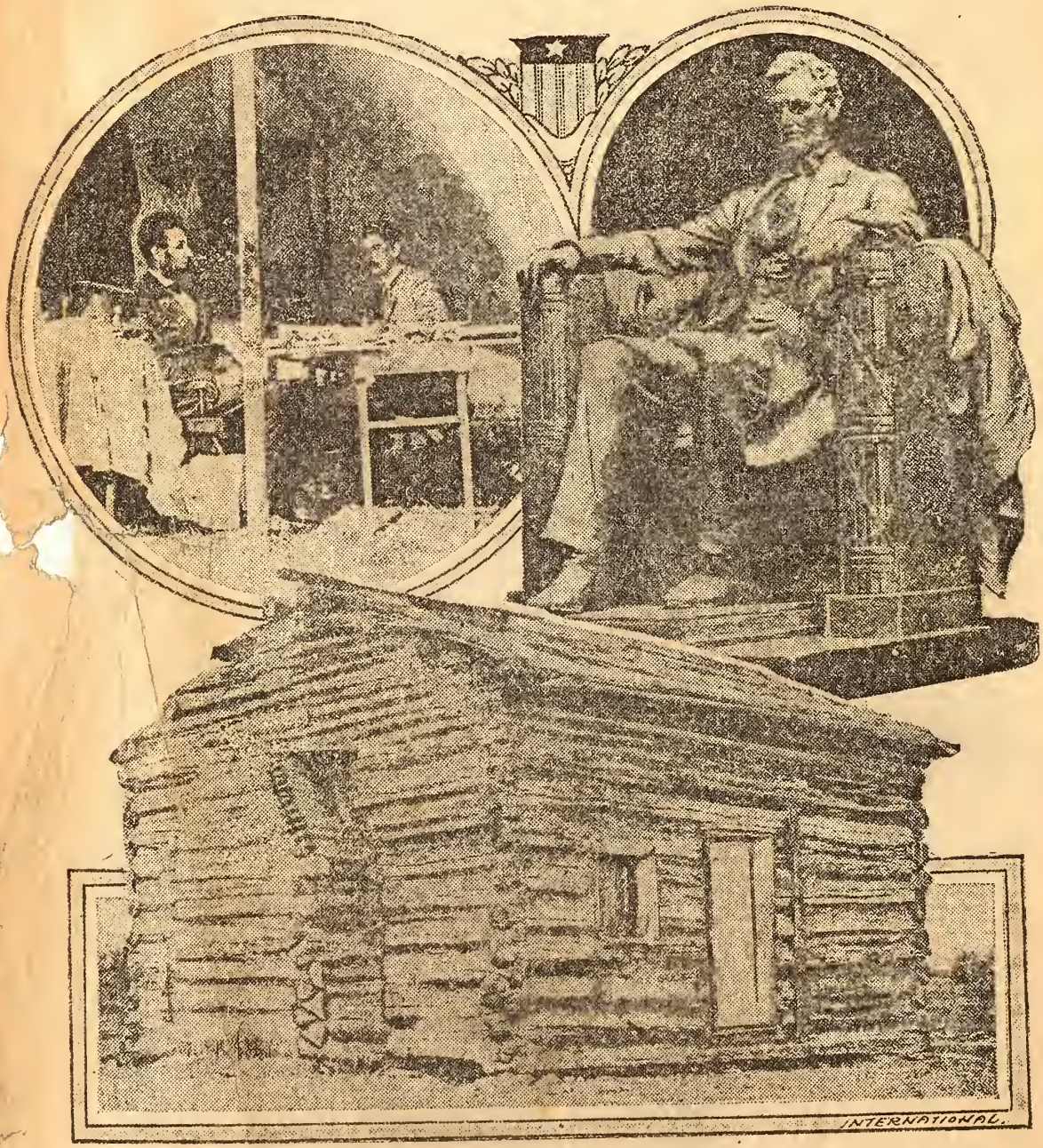
"THAT GOVERNMENT BY THE PEOPLE—"



The $3,000,000 Lincoln Memorial is to be dedicated here this afternoon by Henry Bacon, New York architect. The most important feature is the statue of Lincoln in marble, by Daniel Chester French. Other features are a memorial of Lincoln's Gettysburg address, a memorial of his second inaugural address, and a symbol of the Union of the United States.

Construction was begun on Lincoln's birthday, 1914.

1809— THE GREAT EMANCIPATOR —1865



The upper left photo shows Abraham Lincoln conferring with General George McClellan on Oct. 3, 1862, on the battlefield near Antietam, McClellan's last battle. On the right is a statue of Lincoln which has been placed in the Lincoln memorial in Washington. At the bottom is the birthplace of Lincoln at Hodgensville, Ky. The log cabin is now enclosed in a beautiful marble memorial and is the property of the United States government.

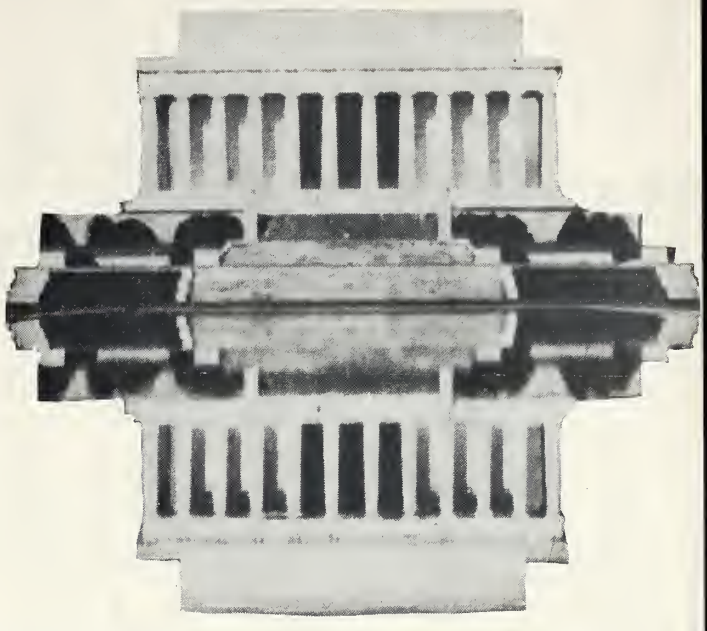
Of timely significance is this study snapped in the Lincoln Memorial by Pvt. Alex Siodmak, of Ft. Dupont, Dela.

"ABRAHAM LINCOLN"
by Daniel Chester French in the Lincoln Memorial, Washington, D. C.

Photo Copyright by Harris & Ewing

AN IMPRESSIVE VIEW FROM BETWEEN THE HUGE MARBLE COLUMNS OF THE LINCOLN MEMORIAL OUT ACROSS THE MIRROR LAKE TO THE WASHINGTON MONUMENT

UNITED STATES
DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE
NATIONAL CAPITAL PARKS



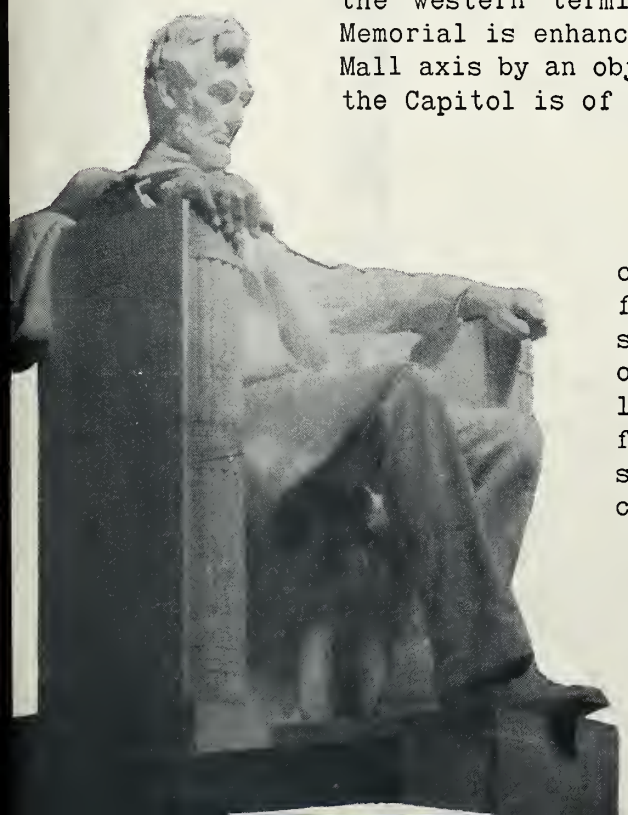
THE LINCOLN MEMORIAL

Agitation for the erection of a suitable memorial to Abraham Lincoln was started almost immediately after his assassination, and Acts authorizing a memorial to the martyr President were passed by Congress in 1867 and 1902; but no practical results were achieved until February 9, 1911, when Congress passed a law creating the Commission, under whose direction the Lincoln Memorial was designed and erected. The Commission, composed of William Howard Taft, Chairman, Shelby M. Cullow, Joseph G. Cannon, George Peabody Wetmore, Samuel Walker McCall, Hernando D. Money, and Champ Clark, held its first meeting on March 4, 1911.

The site for the Memorial chosen by the Commission on February 3, 1912, and the design by Henry Bacon, accepted December 4, 1912, were approved by joint resolution of Congress February 1, 1913. Initial appropriation for construction was made June 23, 1913. Mr. Bacon was retained as architect. Ground was broken February 12, 1914, and the cornerstone was laid on February 12, 1915, no formal ceremonies being held on either occasion. The Memorial was dedicated on May 30, 1922, 50,000 persons being present at the exercises.

THE SITE

The Lincoln Memorial stands in West Potomac Park, close to the Potomac River at the western termination of the Mall. The dignity of the Lincoln Memorial is enhanced by its location here, and the termination of the Mall axis by an object worthy of rank with the Washington Monument and the Capitol is of the utmost value to the great composition.



THE STRUCTURE

The Memorial faces eastward, rising from a terrace centered on a beautifully landscaped circular mount 760 feet in diameter, outlined by a circular roadway and sidewalk. A terrace approach 90 feet wide constructed of granite steps and platforms with cobblestone panels leads from the roadway to a flight of marble steps flanked by massive granite buttresses, each buttress surmounted by an elaborately carved tripod 11 feet high cut from a single block of Tennessee marble.

The superstructure of white marble from the Colorado-Yule quarries, 300 miles west of Denver, is also rectangular, 155 feet 6 inches long and 85 feet 8 inches wide along the outside face of the walls, with an over-all height of 79 feet 10 inches. It is

Through the
Japanese Cherry Trees

flanked on all sides by a colonnade, resting on a platform composed of 3 steps, the rectangle being 201 feet 10 inches long and 132 feet wide.

Symbolic of the Union, there are in the colonnade 36 Doric columns, one for each State existing at the time of Lincoln's death. Two additional columns are placed behind the colonnade to support the lintel over the entrance. On the frieze above the colonnade appear the names of these States, separated by double wreaths of pine and laurel boughs; and on the attic walls appear the names of the 48 States of the Union of today, linked together by a continuous series of garlands, supported at intervals by the wings of elaborately carved eagles. Under the name of each State in both courses is shown in Roman numerals the date of its admission to the Union.

The interior of the building is divided into three chambers by eight Ionic columns, four to a row, each 50 feet high and 5 feet 6 inches in diameter at the base. The central chamber contains the statue, near the west wall and facing the entrance. On the walls of the north and south chambers of the Memorial, which are 63 feet long and 38 feet wide, are inscribed the Second Inaugural Address and the Gettysburg Speech, respectively.

The interior walls and columns are of Indiana limestone, the floor is of pink Tennessee marble, and the ceiling is paneled in Alabama marble. The panels, supported by bronze girders ornamented by laurel and oak boughs, are impregnated with beeswax to make them translucent. There are no windows. In the main portion of the Memorial, light is introduced through the ceiling panels from the skylight roof above, and through the entrance portal, at which there are no doors.

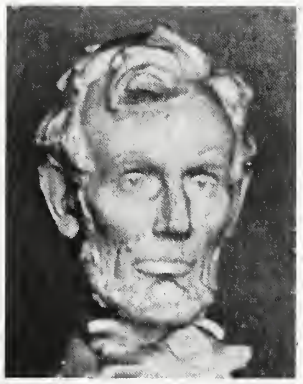
Two murals by Jules Guerin, emblematic of Freedom and Eternity, are affixed to the north and south walls above the memorial addresses. They are painted on canvas.

THE STATUE

The statue, by Daniel Chester French, represents Lincoln as the great War President, with mental and physical strength and confidence in his ability to bring the Nation safely through the great conflict. He is seated in a flag-draped armchair. The figure is 19 feet high. The statue was carved from 28 large blocks of Georgia marble, and weighs 150 tons. Four years were required for its completion. The pedestal, of Tennessee marble, is 16 feet wide, 17 feet deep, and 11 feet 7 inches high. On the wall above the statue is the inscription: "In this temple as in the hearts of the people for whom he saved the Union the memory of Abraham Lincoln is enshrined forever."

Looking toward
the Washington
Monument from
the Lincoln
Memorial

Daniel Chester French in Washington



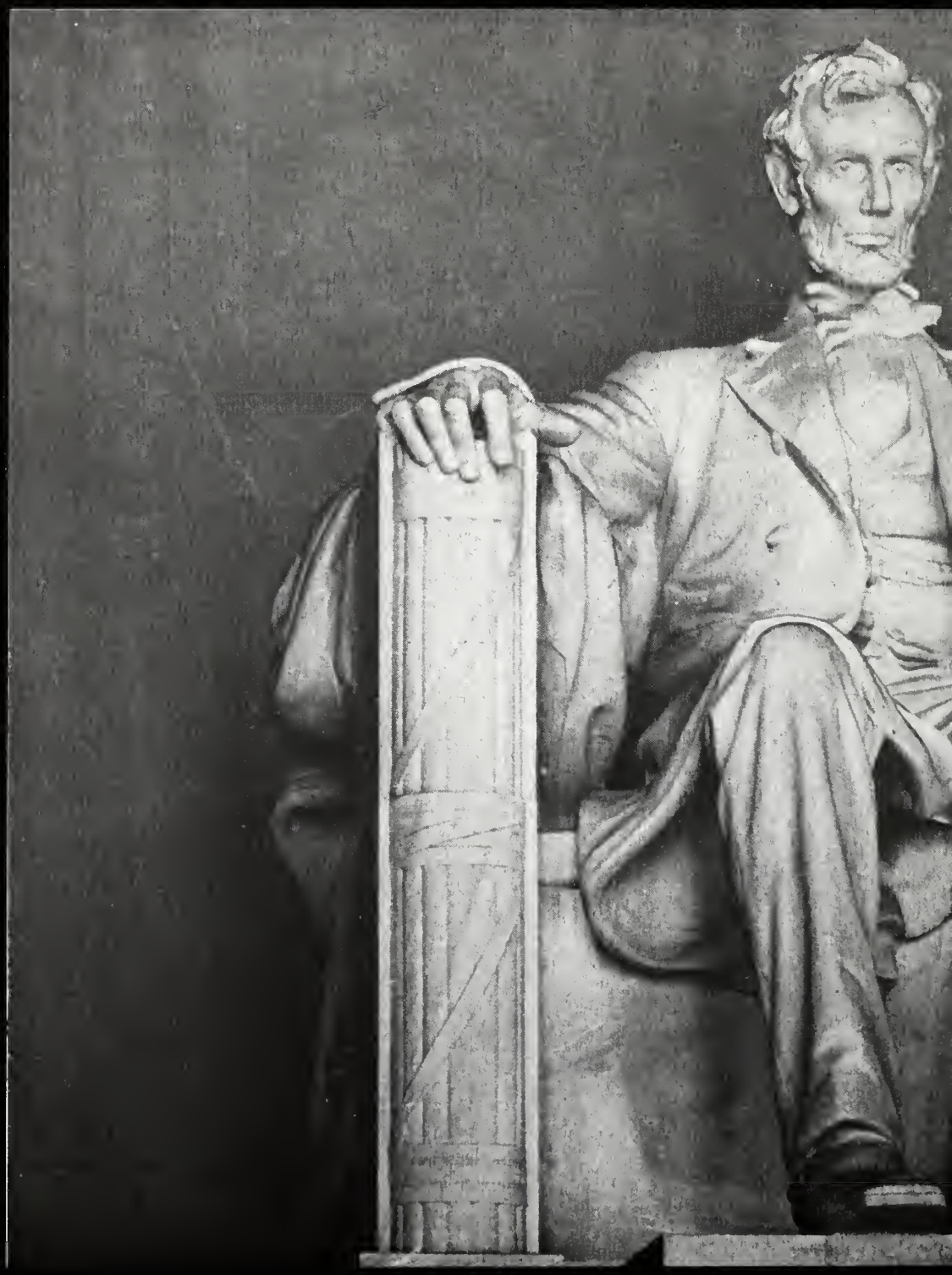
The National Trust for Historic Preservation

740-748 Jackson Place, N.W.
Washington, D.C. 20006

Daniel Chester French
In Washington
Organized by James M. Goode,
Smithsonian Institution
Designed by Sandy Sharpe
Text by Louise McAllister Merritt
Under the direction of Peter H. Smith

Daniel Chester French's Seated Lincoln in the Lincoln Memorial ranks second only to the United States Capitol as the symbol of American democracy. As a tourist mecca and gathering place, the Memorial has served as a backdrop for many dramatic chapters in American history. Other sculpture by French is less well known but still contributes to the fabric and personality of Washington and many other cities. While the public may not associate French's name with these landmarks, the monuments themselves are instantly recognized.

The National Trust for Historic Preservation is pleased to present this photographic exhibition of 14 pieces of sculpture by Daniel Chester French now in the nation's capital; it is hoped that in addition to personalizing his work for many people, the exhibit will encourage a long overdue reexamination of the contribution of this important artist.



Daniel Chester French was born in Chester, N.H., in 1850. He received his early art training in Concord, Mass., and studied anatomy with Dr. William Rimmer and sculpture with J. Q. A. Ward.

In 1872 Ralph Waldo Emerson, a family friend, helped French obtain his first major commission, the Minute Man that was to be erected at North Bridge for the centennial of the Battle of Concord. An unknown sculptor at the time, French succeeded in creating one of the most famous American statues ever to be executed. In 1874 French sailed for Europe to study with Thomas Ball, missing the unveiling of the Minute Man that brought him instant acclaim.

French returned to America in 1882. At various times he maintained studios in Washington, D.C.; Concord, Mass.; and New York City. He married his cousin Mary Adams French in 1888, and in 1895 they purchased a farm in the Housatonic Valley in Massachusetts. Chesterwood, as French called his beloved retreat, was his summer studio and home until his death in 1931.

French's reputation continued to grow and in 1893 he was selected to execute the figure of "Republic" for the Columbian Exposition. The exposition was a turning point in taste. Architects across America turned to the neoclassical style, creating an increased demand for compatible statuary. French responded to this challenge, producing an increasing number of monumental pieces. The culmination of his career came in 1922 with the dedication of the Seated Lincoln for the Lincoln Memorial. This statue, perhaps more than any other a symbol to the American people, assured Daniel Chester French a prominent place among American artists.

Chesterwood, the summer estate of Daniel Chester French in Stockbridge, Mass., was donated to the National Trust in 1969 by his daughter Margaret French Cresson. The main house (1900) and the studio (1897) were both designed by architect Henry Bacon who later collaborated with French on the Lincoln Memorial and the Dupont Fountain in the nation's capital. The property also includes a barn remodeled in 1962 as a gallery for exhibits related to American arts.

The most complete collection in the world of French's work is housed at Chesterwood. In addition to the figures of the Seated Lincoln and the Minute Man, the studio and barn gallery hold plaster casts and bronzes of scores of the sculptor's other major works, including the three-foot figure of "Alma Mater" from Low Library, Columbia University, and a small figure in bronze of the equestrian General Washington from the Place d'Iéna in Paris. Also in the studio are tools, portraits, notebooks and miscellaneous items of the sculptor's art.

Chesterwood is open to the public daily from June through Labor Day and weekends through Columbus Day. Admission: Adults $1.00; children $.25; combination ticket with The Old Corner House, Stockbridge, Mass. $1.50. Write the Administrator, Chesterwood, P.O. Box 248, Stockbridge, Mass. 01262, or telephone (413) 298-3579.

Chesterwood is one of ten historic properties owned and maintained by the National Trust for Historic Preservation in the United States. The Trust is the only national private organization chartered by the Congress with the responsibility to encourage public participation in the preservation of districts, structures, sites, buildings and objects significant in American history and culture.

Daniel Chester French	in Washington
President James A. Garfield (1882), marble portrait bust	Gallaudet College
Vice President Henry Wilson (1885-86), marble portrait bust	U.S. Senate
Gen. Lewis Cass (1886), marble statue	U.S. Capitol, Statuary Hall
Vice President John Adams (1889), marble portrait bust	U.S. Senate
Herodotus (1890), bronze statue	Library of Congress Rotunda
"History" (1890), plaster statue	Library of Congress Rotunda
Butt-Millet Memorial Fountain (1913), marble low-relief	The Ellipse
The Admiral Samuel Francis Dupont Fountain (1921), marble high-relief	Dupont Circle
Red Cross War Council Medal (1919), medal in low-relief	Red Cross and Smithsonian, Numismatics Division
Mrs. Margaret Rutherford White (1919), marble bas-relief	National Cathedral, Humanitarian Bay
Henry White (1920), marble bas-relief	National Cathedral, Humanitarian Bay
Seated Lincoln (1922), marble statue	Lincoln Memorial
"The Sons of God Saw the Daughters of Men That They Were Fair" (1924), marble statue	Corcoran Gallery of Art
"Victory," First Division Monument (1924), bronze statue	The Ellipse

Lincoln. This page.

LIBERTY

Washington not a profane man - his

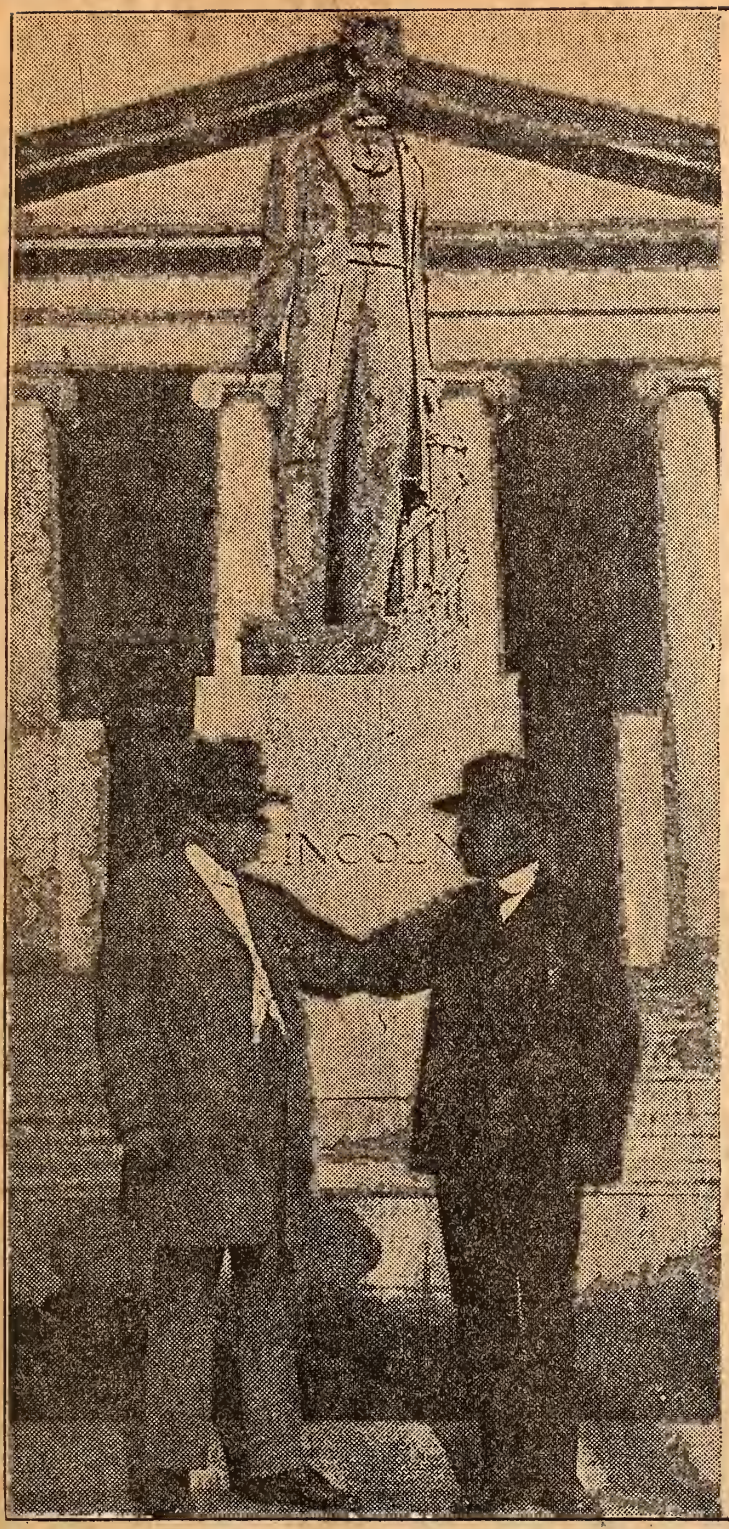
A MAGAZINE OF RELIGIOUS FREEDOM

© E. L. CRANDALL

THE LINCOLN MEMORIAL THROUGH THE CHERRY BLOSSOMS

SHALL BLUE LAWS BE AMENDED, OR REPEALED? (Page 41)

TWENTY CENTS A COPY WASHINGTON, D. C.



A NATION'S MEMORIALS TO A LOVED PRESIDENT—North and South unite in the veneration of Abraham
Lee Crandall (left), a Confederate veteran of 92 years, commander of the forty seventh Arkansas cavalry during the Civi
Washington, and Colonel John McElroy, Union veteran of the sixteenth Illinois cavalry many years ago and now editor of
book "Andersonville." They are shown standing before the statue of Abraham Lincoln in front of the District courthouse
great President of the United States, faced his difficult problems while brave men of North and South flung themselves
has been erected (center). Here is the magnificent statue of the martyred President, exquisitely worked out by the well
12, will be celebrated the anniversary of the birth of one of America's greatest noblemen. On the historic battlefield of
monument in the National cemetery, dedicated with thrilling Gettysburg address of Abraham Lincoln, great President o
the spot where Lincoln stood when making the historic address. In the background is the New York state monument.—P

Lincoln, great President of the United States. Here are Colonel
war, who is still working in the internal revenue bureau at
the National Tribune at Washington, and author of famous
, Washington, D. C. Not far from where Abraham Lincoln,
at each other in a death struggle, the great Lincoln memorial
known American sculptor Daniel Chester French. On February
Gettysburg, the turning point of the Civil war, stands the National
the United States. (right) The National monument is on
and A. Photo.

Lincoln Memorial

SEATED IN A GREAT ARMCHAIR 12½ feet high, the figure itself towers 19 feet. Some say the face is gentle, others that it is stern, still others that it is sad, kind, good, great, homely, grave — it is many things to as many people. They come by the thousands (over 1½ million a year) to pay their respects to the man it represents. And they come in all shapes and sizes, in garb which runs from Bermuda shorts and sport shirts to uniforms and conservative business suits.

The scene is the Lincoln Memorial in Washington, D.C.

There are visitors who come equipped with a guide to the nation's capital, but for the most part their equipment consists of a camera and the curiosity of the American tourist. For the photographer — both amateur and commercial — the immense statue of Lincoln presents a wide range of possibilities for special effects and offbeat results. According to the way the light strikes it, the facial expression will vary — perhaps this is why there are so many different personal reactions.

Standing inside the Memorial, their eyes are nearly always on the face. Some even use binoculars to get a closeup of the Great Emancipator's features.

You might hear the muted voice of a Southern girl say that the figure gives her a "comforting feeling." On the other side of the statue an elderly, white-haired colored woman will observe that he looks like an Old Testament prophet ("he must have suffered so").

Many visitors will include the Memorial in their "list of things to see in Washington," with a preconceived notion that it's simply another monument. But once inside they stay longer than they had planned. Why? Because, as an Army sergeant pointed out, "You can almost feel the spirit of Lincoln" there.

Where youngsters are concerned he may "look just like the pictures in our history books," or "like the man we saw in the movie." And as for the really small fry, one little girl and her brother wanted to climb up on his knee.

And so they come to look — and to get a little closer to a man who was one of the "common" people whom "God must have loved since He made so many of them."

"Don't ever forget this man," a father counsels his son. A mother gathers her brood about her to read the inscription on the wall above the figure of Lincoln:

In This Temple
As in the Hearts of the People
For Whom He Saved the Union
The Memory of Abraham Lincoln
Is Enshrined Forever.

INSPIRATION. General Ulio, author of the striking editorial on this page, is one of many who derive a deep satisfaction these war days from the philosophy of Abraham Lincoln. His article and the unusual picture on our cover — the Washington Monument, from the side portico of the Lincoln Memorial — remind us of a story of a friend of ours who just got back from a long stay in Washington.

He reports that Lincoln has become a symbol of democracy and strength to him and to a lot of his friends. Whenever he thought his faith and courage needed a boost, he took a trip out to the Lincoln Memorial.

On his last morning in Washington, he decided to go down and say good-by to Lincoln. He finally found one of the ever-scarcer cabs, hesitantly asked the driver if he'd make the long trip to the Memorial. The cabbie drawled: "Shore I'll make the trip. I haven't been down to see him yet today myself."

My Day—

Eleanor Roosevelt

Asks Funds for Widow of Lincoln Memorial Creator

WASHINGTON: Not long ago I lunched with the members of the Architectural League of New York to talk about the great contribution which Mr. Henry Bacon, architect for the Lincoln Memorial, had made to the beauty of our capital city. He created the surroundings which give innumerable visitors an unforgettable emotional experience.

Like many other artists, Mr. Bacon thought more of his art and less of the material things of this world. When he died, it was found that he had left comparatively little to his wife. For some years friends have been contributing to a fund for her use. It seems only fitting that those of us who have stood before the Lincoln Memorial and have been inspired by the figure of Lincoln and his words, carved in the stone around the rotunda, should make some slight return in a tangible form to this memorial.

Thousands and thousands of visitors walk up those steps and pause as they gaze at the statue. They give thanks that here, in our great capital, we can be so reminded of the value of character and courage in our leaders. Lincoln gave much to his own generation. He still lives in our minds and hearts and provides an example and an inspiration to the people of the country.

This memorial in Washington is one of the ways in which we are reminded of him and brought closer to an understanding of his value to us as a national leader, whose influence we must never lose.

If all the people who have felt gratitude for the truths which this memorial keeps before us would send to Mr. Fletcher Collins, the Architectural League, 115 E. 40th street, New York City, a small or large sum of money, according to their circumstances, Mrs. Bacon's few remaining years could be made comfortable. We could feel that we had made a slight return for what Mr. Bacon had done during his life for us.

TODAY'S THOUGHT

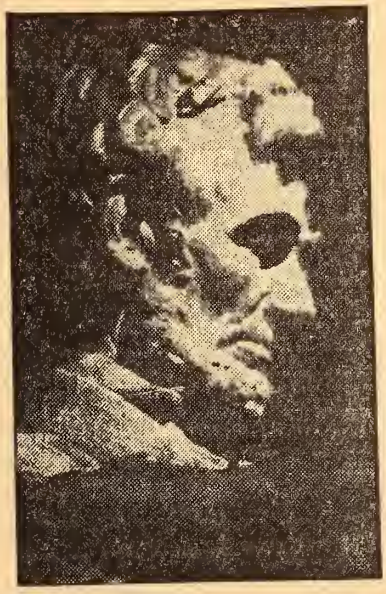
The biggest part in giving is expecting nothing in return—C. C. Pitzer, 12511 Griffing avenue.

BEST PICTURE OF LINCOLN PRESENTED IN GREETING TO SMILING "GRASS ROOTERS"

Ill. State Reg. [illegible]

Thanks to King Hostick, philatelist extraordinary, we have before us a most striking picture which should prove an inspiration to our most welcome Republican brothers and sisters who are gathering here with the expressed purpose of finding inspiration in the name and fame of the greatest Democrat of all times who was elected on the Republican ticket!

It is the picture of Abraham Lincoln which we cherish most! We had the accompanying cut made especially for this occasion because it presents in such sharp light and dark outlines the classic features of Lincoln!



It is a picture of Lincoln as our parents described him to us time and again when we were a child! It is Lincoln in bronze as we like to see him, seated in a great chair in the classic Lincoln Memorial in Washington, designed by Henry Bacon!

Against this background of pure white marble, Lincoln sits on the banks of the Potomac as if reflecting upon the governmental problems of the hour and as if his lips were about to speak in simple but convincing words of warning to those who dare to strike at the leaders of this hour who are attempting to place human values on a plane with property values!

As one stands in reverence before this Lincoln statue, the inspiration to higher idealism is inevitable! It is Lincoln as we should like to see him at the east entrance of our state capitol, instead of the uncomplimentary mass of bronze which stands there now, giving the suggestion of fatigue! We hope that all the members of our crew of friend-ships can visualize through the above picture the statue itself in Washington, nineteen feet high, resting on an oblong pedestal ten feet in height!

The photograph from which the above cut is made is conceded by artists and critics to be the most striking, artistic interpretation ever made of the Lincoln statue! It is by Theodor Horydczak! If you see King Hostick, give him a smile, too, for making this presentation possible!

The laughing waters of Lake Springfield and the Sangamon River are to be united as suggested in this column a day or two ago by Henry Napierski! William Dodd Chenery (Midshipmite Bill) responds gallantly, and converts our good friend Napierski into John Kelley in the following edict:

DEAR ADMIRAL:

How come that so many of us thought of other famous localities from which water might be obtained to make the Lake dedication "blend" the most efficient of any used for any previous dedication, and none of us thought of the one closest at hand, and the one that should be first in our thoughts, the raging Sangamon River, until it was suggested by our shipmate, Henry Napierski, of the Inter-National Vermiculite Company, whose contribution of June 6th furnished the best suggestion of all?

The reading of his communication to the column instantly suggested opportunity for including the first Indian natives of the vicinity, the tribe of the Kickapoo. We will endeavor to draft Henry to appear on the stage representing John Kelley, first settler in the Sangamon region, being welcomed by the Kickapoos and receiving gifts of the refreshing waters of the Sangamon and the wild fruits and game of the vicinity. He will convey the water to Neptune's sea shell as the words of dedication are pronounced.

Nautically yours,

MIDSHIPMITE BILL.

Lincoln by French with French (from life, in 1925), sculpted by daughter Margaret French Cresson.

By Michael Richman

The long labor of making nation's favorite statue

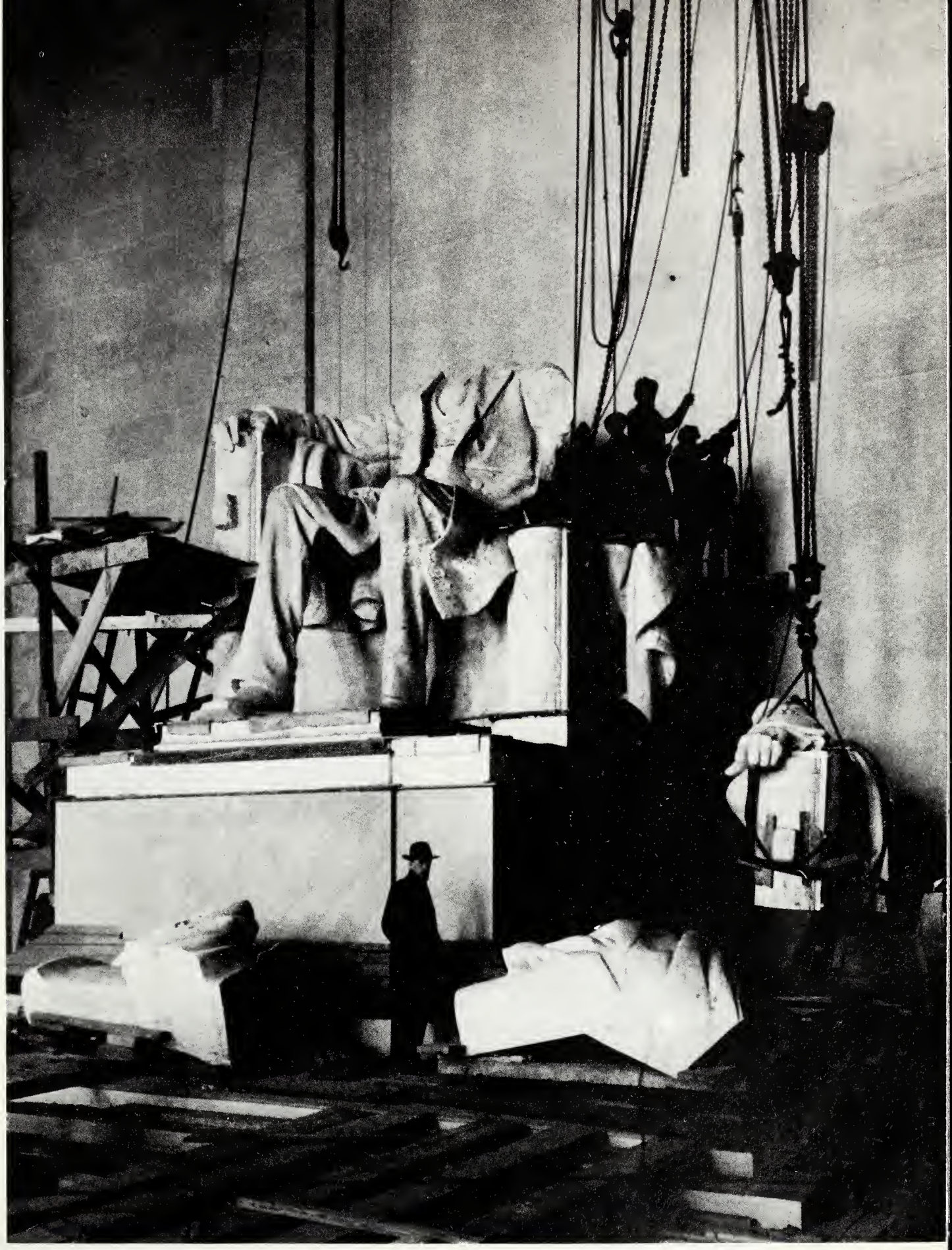
Lincoln Memorial, looking as if it were always there, was no easy job for its creators, Daniel French and Henry Bacon

In November of 1918, Sculptor Daniel Chester French remarked to a longtime intimate, "I have lived with Lincoln so long that I feel as if he were a personal friend." The feeling was natural although it could not be mutual: back in 1909, French had been appointed sculptor for a statue of Abraham Lincoln for Nebraska's state capitol grounds, where his standing *Lincoln* was unveiled in 1912.

Now the 68-year-old sculptor was nearing the end of another four years with Lincoln, creating the statue that would be the focal point of Architect Henry Bacon's impressive, templelike memorial structure at the west end of the Mall in Washington, D.C.

The completed Memorial, statue in place, was dedicated with tens of thousands in attendance on May 30, 1922. In the last 18 years, when the National Park Service has kept a count, nearly 60 million visitors have climbed the Memorial's marble steps.

Smithsonian Vol. 7 no. 11 February, 1977 54-61



Still headless, Lincoln statue is assembled in the Memorial in 1920. Figure before pedestal probably is one of the Piccirilli brothers, who carved all of French's marbles from 1900 on.

Laboring on Lincoln statue

The right hand of Abraham Lincoln, a detail from three-foot working model of the statue for the

Even though French, as a child, may have seen Lincoln alive, how did he create such a superb evocation? How did he know how much to bow the head, how to place the hands? How had he prepared himself for this crowning achievement of his life?

Through an exhibition opening this month at the Smithsonian's National Collection of Fine Arts, we have a unique view of "Daniel Chester French, an American Sculptor." The retrospective show organized by the National Trust for Historic Preservation, with grants from the National Endowment for the Humanities and the National Endowment for the Arts, includes 55 of French's sculptures from small studies in plaster to bigger-than-life bronzes, as well as architectural drawings and photographs.

It opens February 11, following its first showing at the Metropolitan Museum of Art in New York City. After closing in Washington April 17, it will be seen at the Detroit Institute of Arts (June 15-August 28) and at the Fogg Art Museum (September 30-November 30) in Cambridge, Massachusetts.

The seated *Lincoln* is the nation's favorite marble, and although it remains undisturbed in the Memorial, its weight is felt throughout this exhibition.

How there came to be a seated *Lincoln* executed by French and exhibited so appropriately in a complementary setting is a tale of artistic interaction that would be all but impossible in contemporary America.

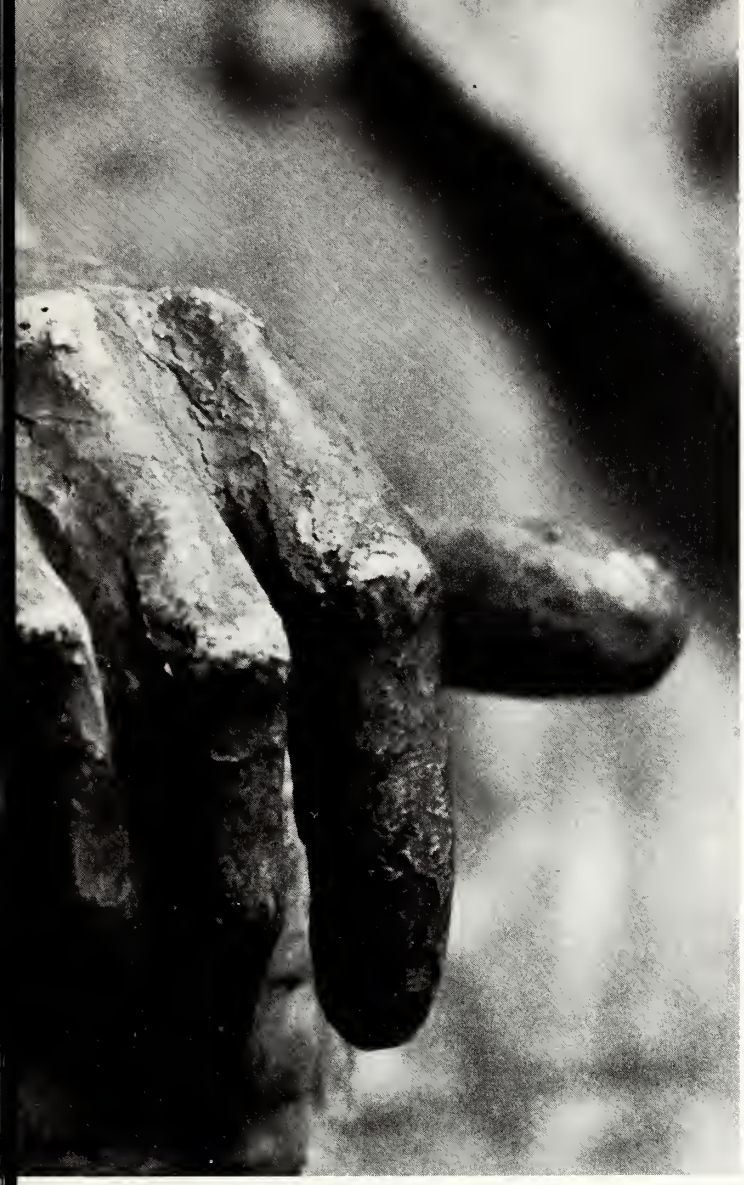
French, as a public sculptor, could not work in some remote garret; in today's terms, he worked in a goldfish bowl. Throughout the many stages of translating an intangible concept into tangible marble, he worked in concert with patrons, critics and studio assistants.

Michael Richman, an art historian, organized the Daniel French exhibition and is editing the Daniel Chester French papers for the National Trust.

His every move was calculated, for he had to be a diplomat, contractor, publicist and businessman as well as a consummate artist.

Youngest of four children in a well-to-do New England family, he was born in 1850, early enough to have heard and read reports of battles and casualties during the Civil War, early enough to bring his own living perspective to the Gettysburg Address.

Much of his youth was spent in Concord, Massachusetts, where he was introduced to sculpture by May Alcott, sister of the popular novelist. With little formal training and no academic study, he embarked on a career that would bring him fame and fortune, both richly earned. By the age of 40, he had produced just seven monuments. However, the popularity of the *Minute Man* in Concord and the *John Harvard* at Harvard University carried the late-flowering Daniel



Memorial. As modeling references, painstaking French even made several castings of his own hands.

French to the forefront of the American art world.

During his next 40 years—he was active until his death at 81 in 1931—his productivity exploded. More than 100 of his sculptures decorate public buildings and parks in more than 35 cities from San Francisco to Boston, from St. Paul to Atlanta.

Of necessity, French was a disciplined man. The preparation of iron armatures, building up the clay models, roughing out surfaces and casting the finished statue in plaster were chores handled by apprentices and assistants. French would create the first small clay sketch alone and then perform only the final modeling on the enlargements. No clay was ever cast in plaster without the sculptor's personal attention to the modeling. He often was at work on three commissions, in various stages of completion, at the same time.

The story of the Lincoln statue begins in 1901 with recommendations of four distinguished Americans whom Congress had invited to plan for the revitalization of the nation's capital.

The four were architects Daniel H. Burnham and Charles F. McKim, landscape architect Frederick Law Olmsted jr., and sculptor Augustus Saint-Gaudens. They urged that the city's central corridor, the Mall, be extended beyond the Washington Monument to the Potomac River. At this western terminus, on reclaimed tidal flats, the long-contemplated memorial to the 16th President should be built.

Congress was reluctant to endorse the plan. Alternatives were proposed. One senator advocated that a 200-foot-wide, 72-mile-long highway be built between Washington, D.C., and Gettysburg, Pennsylvania. Joseph Cannon, Speaker of the House of Representatives, staunchly exclaimed: "So long as I live, I'll never let a memorial to Abraham Lincoln be erected in that goddam swamp." But supporters of the Potomac River site were resolute.

Obvious choice: the country's foremost sculptor

The Lincoln Memorial Commission, established in 1911, selected architect Henry Bacon to prepare plans. Possibly in deference to "Uncle Joe" Cannon, a second architect was asked to design a memorial at two other Washington locations.

Bacon considered many design alternatives. His first concept called for a 36-columned Greek-inspired temple with a central atrium and flanking sanctuaries that could contain "a statue of heroic size expressing [Lincoln's] humane personality [and] memorials of his two great speeches, one of the Gettysburg speech, the other of the second inaugural address, each with attendant sculpture and painting telling in allegory of his splendid qualities evident in those speeches."

Today, the use of sculpture and painting as a symbolic accoutrement for architecture seems inappropriate, but to the turn-of-the-century artist, trained in the tradition of the Ecole des Beaux-Arts in Paris, the union of the arts was a creative ideal.

The selection of the sculptor was the responsibility of the Commission, with the architect having a voice in the decision. In previous years, the choice of sculptor for many of the Civil War memorials erected in Washington with government funds had been chaotic. Open competition—democratic in theory—that any sculptor could enter often ended with the selection of a hometown favorite or a mediocre artist. The Lincoln Memorial Commission never considered a sculptural competition; the work should be entrusted to the country's foremost sculptor. The choice seemed obvious: Bacon's good friend, 65-year-old French.

His appointment at the end of 1914 apparently met

with no opposition. French's course of action was set: he would resign his chairmanship of the nation's Fine Arts Commission to execute the statue that one contemporary declared—with no bow toward the 28-year-old Statue of Liberty—probably would be seen by more people than any other sculpture in the world.

Work on the memorial building was well under way when French first began to make a statue, not by executing preliminary drawings but rather by modeling at small scale in clay.

He had, after all, steeped himself earlier in Lincoln research for the Nebraska statue, reading biographies, studying photographs, principally from the collection of Frederick Meserve, even purchasing the Lincoln life mask and casts of Lincoln's hands.

Now, again, French faced the crucial problem of the historical sculptor. A biographer creates a multifaceted portrait in words, but the sculptor must focus on a single theme, creating a likeness that embodies and communicates his subject's essential qualities.

Memorial cornerstone was laid on Lincoln's birthday, 1915. Joseph Blackburn, former Kentucky Senator, is under pulley. Architect Bacon stands at his left, Col. William Harts, Commission secretary, far right.

"At present I feel very much encouraged, but I am suspicious of my first enthusiasms," French confided to Bacon. "When I get anything that is worthwhile, I shall, of course, expect you to come up [to Chesterwood, the sculptor's Massachusetts home] and see what I have to offer."

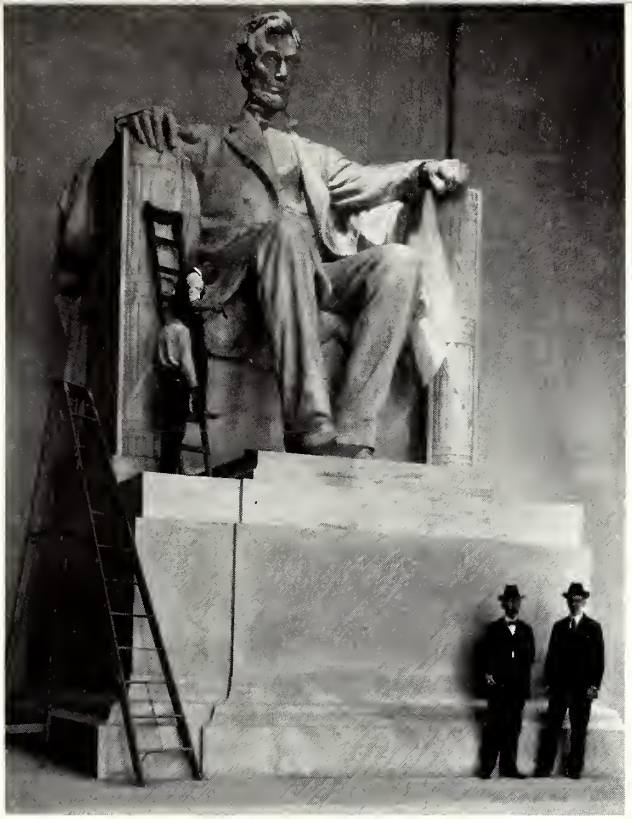
In the small model, or maquette, French began to grasp the basic design, being concerned initially with the form and shape of the composition. With Bacon's satisfaction warmly given, French submitted the first model to federal officials in Washington. Approval came quickly from the Lincoln Memorial and Fine Arts Commissions. Attention next was turned to the preparation of a contract. To expedite matters, French worked directly with the Commission's secretary, William Harts, to determine the precise language. On two points French was uncertain: the final size of the statue and the material to be used. Words of qualification were inserted into the contract, which was signed on December 22, 1915. The statue would be not less than ten feet tall and it would be made either of the best statuary bronze or marble.

The next step was the production of a three-foot intermediate statue or working model, completed by March 1916. In this first enlargement, several changes appear. The position of the feet and the disposition of the hands have been altered. The head is tilted forward. Treatment of the chair has been changed by introducing a more imposing design with fasces, and an American flag.

Hard decision: how large a Lincoln?

Fortunately, the Commission's inspection of this working model did not prevent French and Bacon from making later changes. In the summer of 1916, French began work on a seven-foot model, in which anatomical accuracy, exact physical appearance, and sartorial correctness were achieved. The preparation of this large clay model was time-consuming, with much of the preliminary work performed by studio assistants. Once that was completed, French undertook the critically important modeling in September, finishing his labors—as inscribed on the left side of the base—on October 31, 1916.

Apparently by this time French and Bacon had agreed that the statue would be about 12 feet high and cast in bronze. Doubts persisted, however, and so a plan to eliminate these lingering reservations was devised. As Bacon later reported: ". . . Mr. French set up in the Memorial a plaster model of the statue ten feet high, and we found it was too small; and after experimenting with enlarged photos of the statue of varying



Project's partners, sculptor French at left and Bacon, the architect, at statue before May 1922 dedication.

sizes, it was determined that the statue should be nineteen feet high, and that it would be best to have it cut in white marble. . . . The unusually large scale of the interior of the Lincoln Memorial becoming apparent as the building approaches completion shows that a larger statue is necessary. . . ."

Only this pragmatic demonstration convinced the sculptor and architect of the statue's required size. With the scale decided, the choice of material became the final artistic concern. In his first statement about the memorial, in 1911, Bacon had conceived of the statue in marble. But with French's involvement in the project, bronze had been considered. (In estimating the costs of making the statue French assumed that a ten-foot seated statue in bronze placed in a marble chair would cost $18,000.) A 19-foot bronze statue easily could have been cast, but its effect in the interior space apparently generated little enthusiasm in the architect and sculptor. This left French and Bacon with a troublesome problem, a cost overrun. French originally agreed in his contract to make the statue for $45,000, but, he reported, the Georgia marble and the carvers' fee could cost an additional $46,000.

Members of the Memorial Commission, without undue deliberation, agreed with the creators, and on December 31, 1917, signed a supplemental contract with French for $43,400.

By then the superstructure of the Memorial had been completed, but it would be November 1918, the month of French's "I have lived with Lincoln so long" statement, before carving could be started.

The carving in New York City was entrusted to the Italian-born Piccirilli brothers by French, who respected their skills in fashioning stone. The brothers worked simultaneously on 28 blocks of marble, "pointing up" the seven-foot plaster model with the aid of an enlarging machine.

It was now 1919, the ninth year of involvement with the project for Bacon and the fifth for French as an active contributor. The sculptor needled his friend: "I hear you have made half a million out of the Lincoln Memorial!!! So glad I know you."

Bacon promptly replied: "Where in the world did you hear that I had made half a million out of the Lincoln Memorial? Of all the works I have ever engaged in, this Memorial has been the most unprofitable financially. . . . The Government does not allow my travelling expenses to Washington, which have been on an average, I should say, once every ten days for the eight years, the cost of the drawings and models has been abnormally high, furthermore the red tape and officiousness of some of the bureaucrats in Washington has been incalculable in cost to my temper. . . . The total commission I will receive will be less than $150,000, the larger portion of which has been spent in drawings, models and supervision. Selah!"

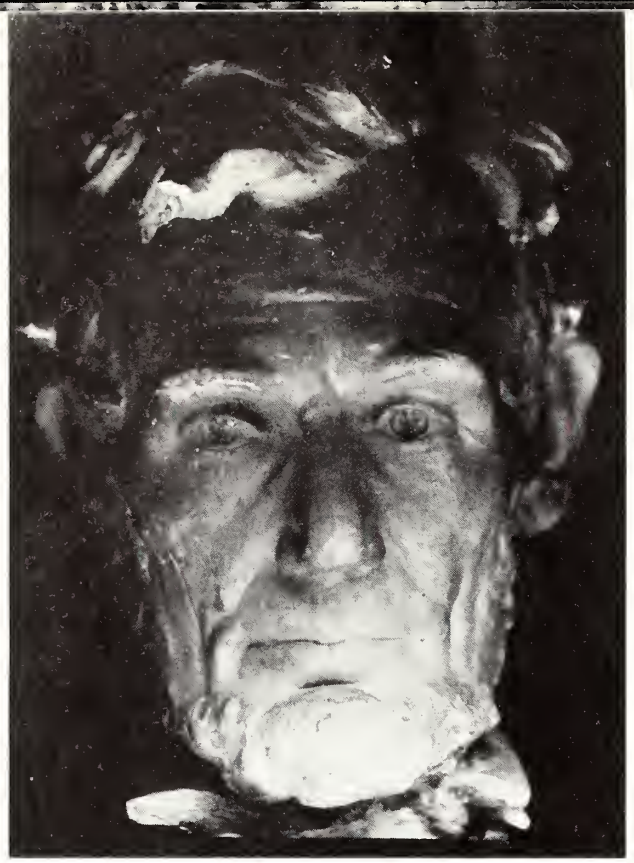
At last, the final stages of carving

On November 19, 1919, the Piccirilli brothers completed their carving. The assembling of the marble blocks was well under way in late December. In February the statue was nearly finished, as the sculptor reported to his friend Newton MacKintosh: "I was very much relieved to see that it was not too large for its surroundings. I got into rather a panic about this for it didn't seem that a statue that large could fit into any place without being too colossal."

As was his practice, French was involved in the last stages of carving of the *Lincoln*: "I worked personally on the marble, both while it was at the marble shops and after it was set in place in the Memorial." On May 24, 1920, French wrote, "The Lincoln statue, with its pedestal, is an accomplished fact. . . . It is now as nearly perfect technically as I can make it."

While French had tested the large plaster head of Lincoln in the Memorial in 1917, it was not until the Memorial was finished, the reflecting pool filled with water, the approaches completed and the entrance stairs cleared that he fully realized the extent of the adverse natural lighting.

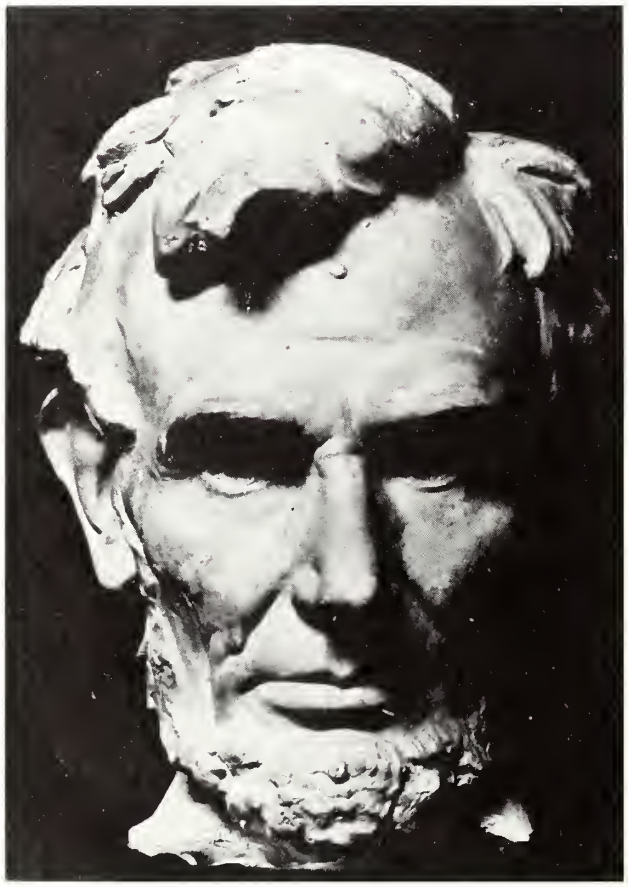
French wrote to the secretary of the Commission: "I have been talking with Mr. Bacon about the possibility of lighting the Lincoln statue artificially by some arrangements of electric lights. While the present



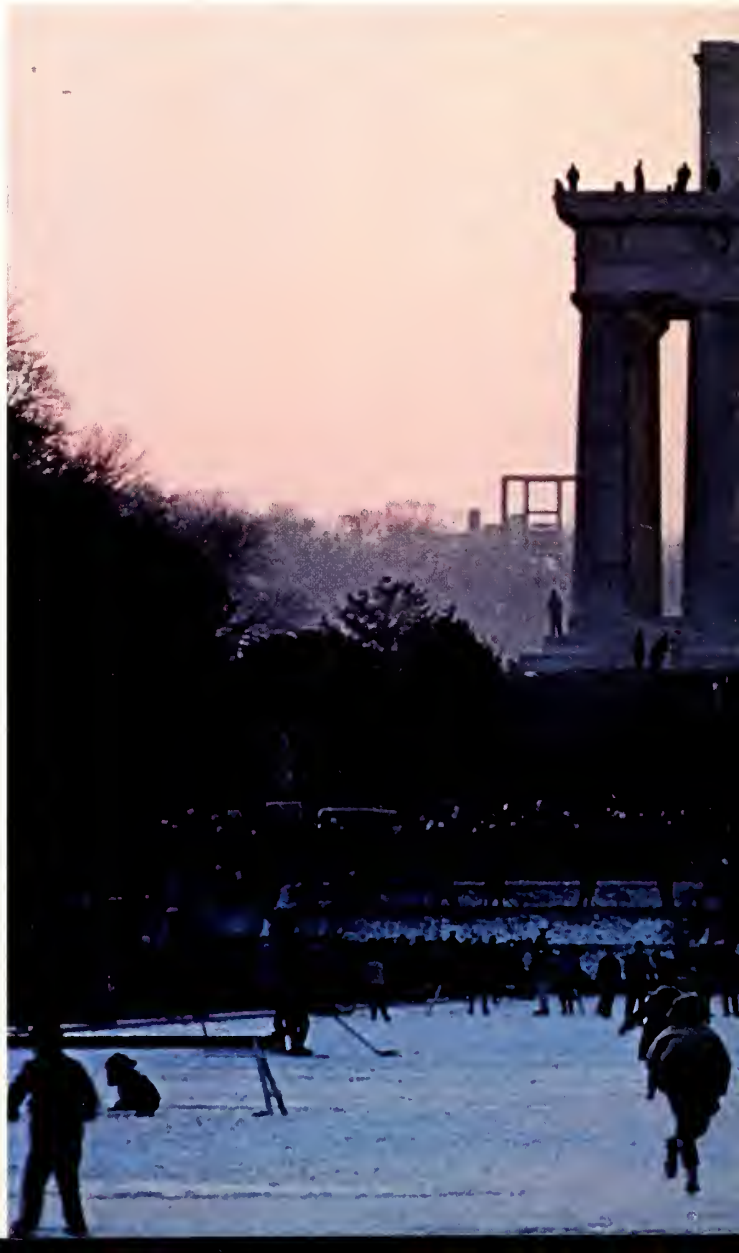
lighting of the statue is tolerably good at some times of the day, it at no time brings out the expression of the face as it ought to. The ideal lighting for most sculpture is from above at an angle of forty-five degrees, more or less. I had hoped that the light from the sky-light would be sufficient to overcome to some degree the light that comes in at the opening in front, but it fails to do this even in the afternoon when no sunlight enters the building."

An experiment with electric lights was made in January 1922. The results were disappointing. To demonstrate how severely the lighting affected the statue's appearance, French had a composite photograph (left) made, explaining that the two versions of the face showed "one in the light that it receives under the worst conditions in the Memorial, the other as I feel it ought to be lighted."

By the time the Memorial was dedicated on May 30, 1922, the *Abraham Lincoln* was not yet satisfactorily



Before (top) and after studies of Lincoln's face show how artificial lighting improves its appearance.



Skaters skim the reflecting pool at time of a 1963 service for another assassinated President, John F. Kennedy.

displayed. Two years after the dedication, French was still concerned about properly lighting his statue. He wrote to Charles Moore, then head of the Fine Arts Commission: "What would you think of the idea of lighting the interior of the Lincoln Memorial at night? . . . It seems to me that it would be a popular move. The Memorial would have an added interest as seen from a distance, and I think that it would be visited by a great many people in the evening."

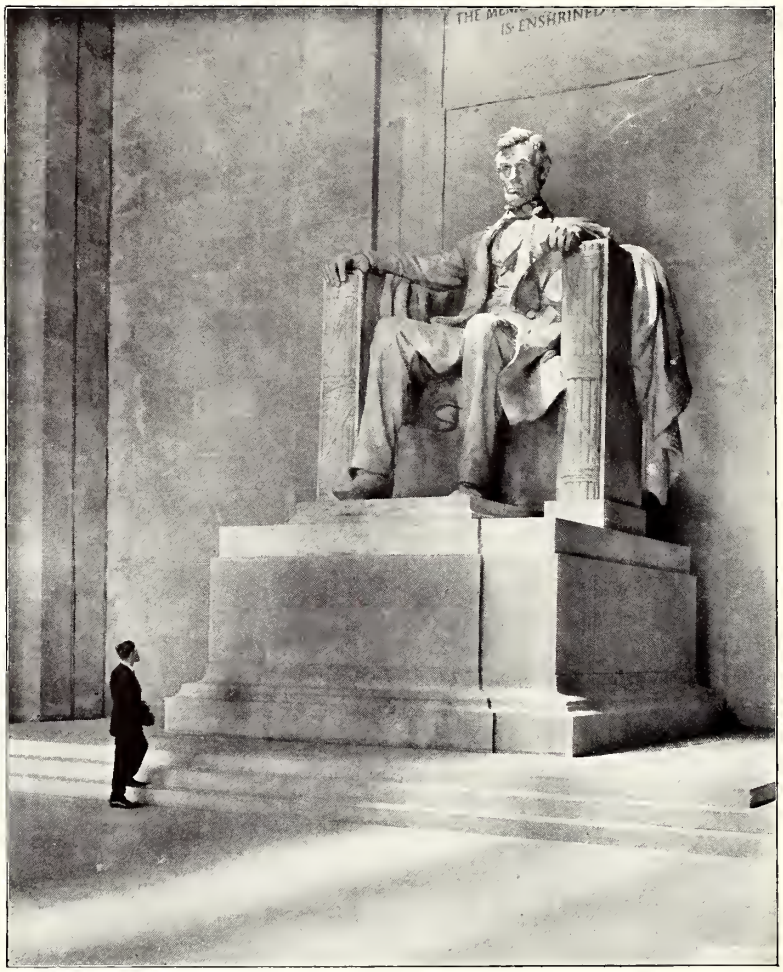
Not until February 1925 did French receive assurances that he might see his statue correctly lighted, when a plan was prepared by the General Electric Company. Congress did not provide money for the lighting system until September 1926. French reported to a friend, George S. Keyes, the following March, "I had not had much faith that artificial lighting would solve the problem, but it seems to have done so very effectively, and I am very happy."

French's seated *Abraham Lincoln* was for him the paramount achievement of his long and productive career, and he heard it praised for its stability, repose and natural majesty. There is in this *Lincoln*, as there is in perhaps no other portrayal of this revered President, a feeling for the intense pressure the man felt and the humanity that he exhibited in his Presidency. To enter the Memorial is to confront the man, large in size but not a demigod aloofly enthroned. French could well have deified his subject, but he did not. He avoided the pomp and circumstance inseparable from Olympian Zeus. The statue is of a compassionate man, deeply committed to preserving the Union.

French himself wrote, "What I wanted to convey was the mental and physical strength of the great war President and his confidence in his ability to carry the thing through to a successful finish. If any of this 'gets over,' I think it is probably as much due to the whole pose of the figure and particularly to the action of the hands as to the expression of the face."

Statue of Lincoln by Daniel Chester French in the Lincoln Memorial at Washington


IN THIS TEMPLE
AS IN THE HEARTS OF THE PEOPLE
FOR WHOM HE SAVED THE UNION
THE MEMORY OF ABRAHAM LINCOLN
IS ENSHRINED FOREVER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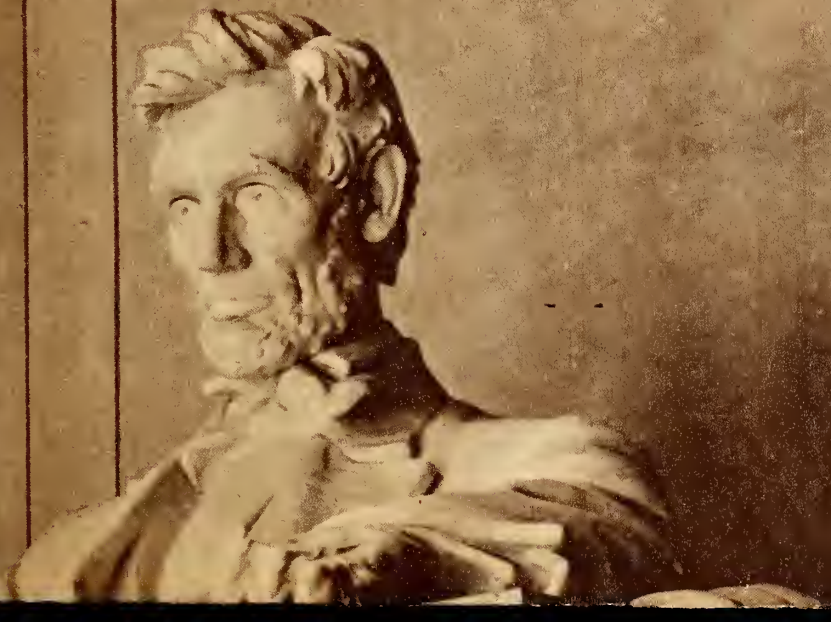

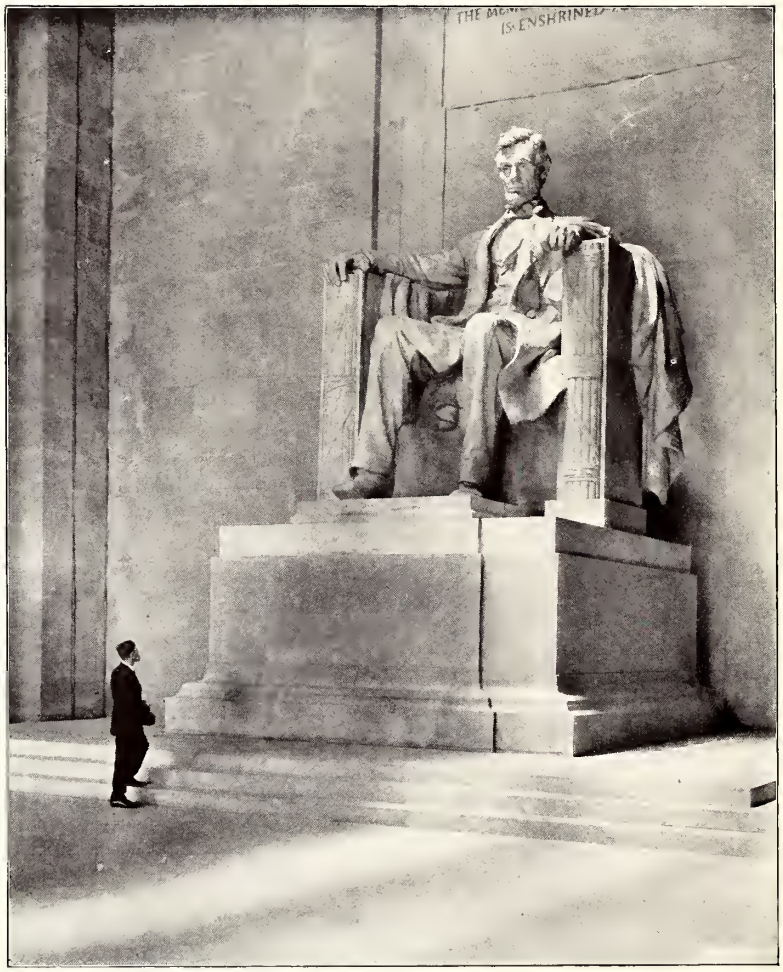
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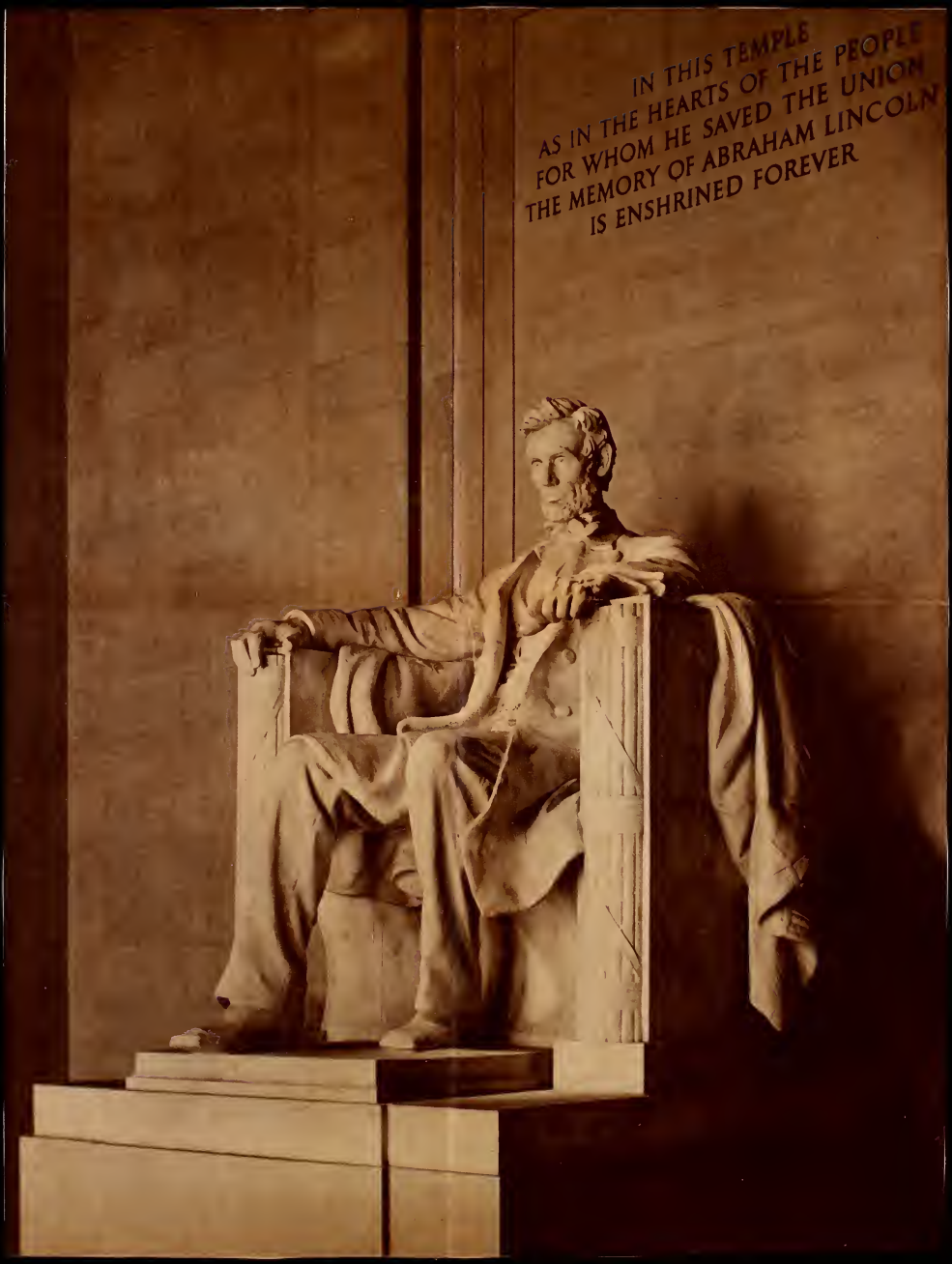
IN THIS TEMPLE
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ON OUR COVER

The statue of Abraham Lincoln shown on our cover is known as "The Seated Lincoln." Sculptured by the great American sculptor Daniel Chester French — who in his later years maintained a studio at Stockbridge, Mass. — the magnificent statue dominates the interior of the Lincoln Memorial Building, Washington, D. C. The words of the Great Emancipator's Gettysburg Address are carved on the interior walls of the memorial building which is visited by thousands each year.

Photograph by Charles Martin, National Geographic Staff

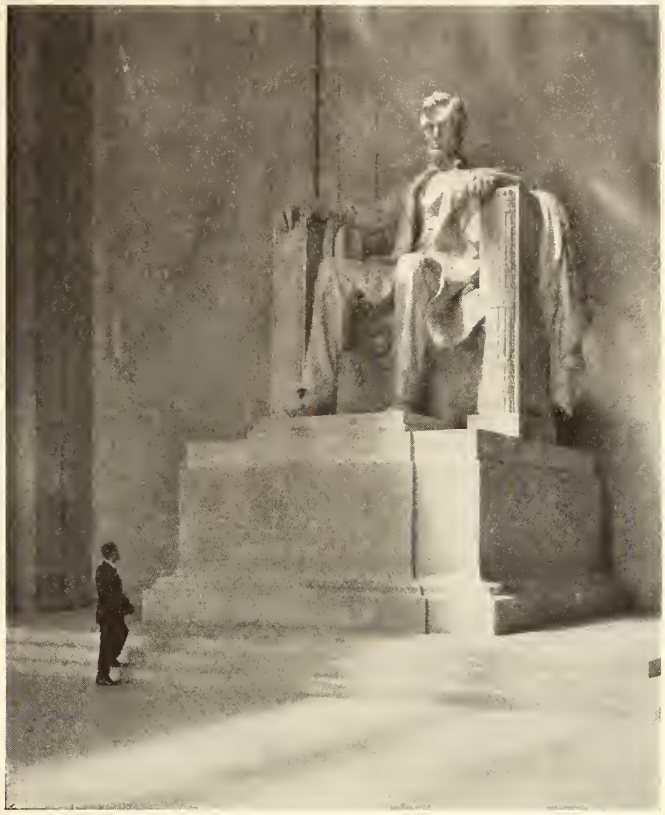
THE LINCOLN MEMORIAL, WITH THE WASHINGTON MONUMENT, AND THE CAPITOL AND NATIONAL MUSEUM DOMES IN THE DISTANCE

"The outside columns are the simple Doric, the inside columns the simple Ionic. The marble of the structure is from the Colorado Yule mine, remarkable for its texture and the purity of its white, and for the size of the drums which make the columns noteworthy in the architecture of the world."

Photograph by Maynard Owen Williams, National Geographic Staff

THE LINCOLN MEMORIAL IN WINTER

"It is well that half a century should pass before his people's national tribute to him takes form in marble, that it should wait until a generation instinct with the growing and deepening perception of the real Lincoln has had time to develop an art adequate to the expression of his greatness."



PHOTO, © HARRIS & EWING

THE DANIEL CHESTER FRENCH STATUE OF LINCOLN

The Lincoln Memorial

By ALMA ADAMS WILEY

MAN of the rugged frame and calm, worn face,
Sitting colossal in thy marble chair,
Oh for a voice to ring through star-strewn space
And tell thee that, though dead, thou livest there!
Kings have for queens built spire and monument—
Still gleams the jeweled Taj in moonlit pool;
In Buddha's bronze a woman's grief is pent;
Once Rome's grim warriors carved in stone their rule;
But what is Orient dome or royal shrine
Or crumbling arch's half-forgotten fame
Before the glory of a home like thine,
Erected in a grateful people's name?

The Nation which thou savedst this splendor gave,
Proportioned with strict care the flowing lines
Of colonnade and porch and architrave,
The lofty seat, the panels' rich designs.
Thy seerlike brow no fleeting laurels bind;
But circling round the great memorial's height
Thy mighty wreath the States united wind.
Below, the mirror of the pool, sun-bright,
Reflects the stately pile, as if to show
How pure the soul that healed a Nation's woe.

French's Lincoln Statue; Height and Other Dimensions.

Controversy arose at a meeting of a women's club over the dimensions of the Lincoln statue in the Lincoln Memorial. Will you kindly settle the argument by stating what they are? CLUB MEMBER.

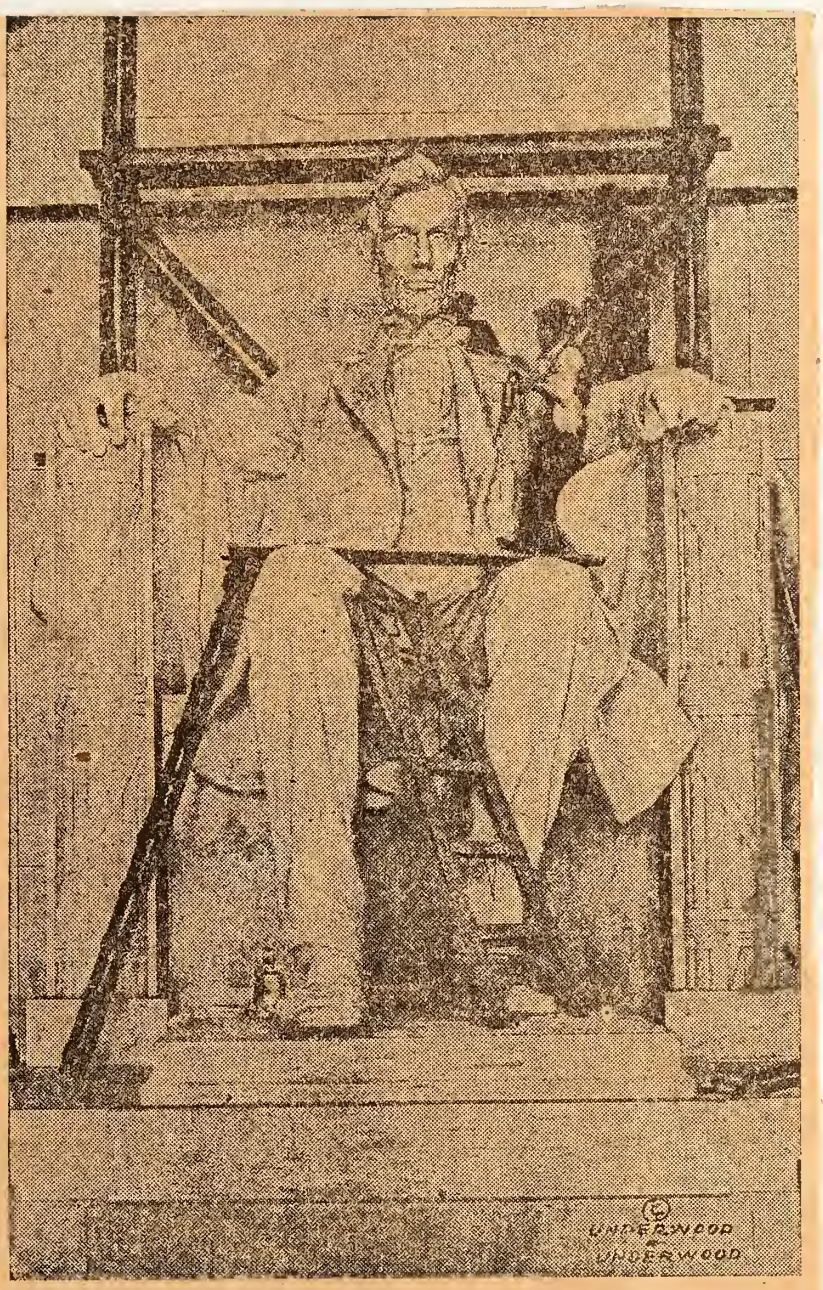
The dimensions of the Daniel Chester French statue of Abraham Lincoln in the Lincoln Memorial are as follows: It is a seated figure upon an oblong pedestal about 10 feet high, 17 feet from front to back, by 16 feet wide. The plinth between the pedestal and the bottom of the seat is 1 foot 7 inches thick. The statue is 19 feet high from the top of the plinth to the top of the head. The extreme width of the statue (including the drapery over the chair) is 19 feet.

Lincoln's birthday today

—Acme photo.

TODAY THE NATION celebrates the birthday of Abraham Lincoln—the Great Emancipator. This most famous of his statues stands inside the Lincoln memorial in Washington, D. C. A two day celebration began yesterday at Springfield, Ill., attended by republicans and democrats, Protestant, Catholic and Jewish clergymen, the humble and the rich.

COLOSSAL STATUE OF ABRAHAM LINCOLN JUST COMPLETED BY DANIEL CHESTER FRENCH FOR THE NEW NATIONAL MEMORIAL TO LINCOLN IN WASHINGTON.
The Sculptor Represents Lincoln in Contemplation of His Completed Work. The Head of the Figure Is Nineteen Feet Above the Pedestal and Thirty Feet Above the Floor. It Is Carved From Carrara Marble. *(Dewitt Ward.)*

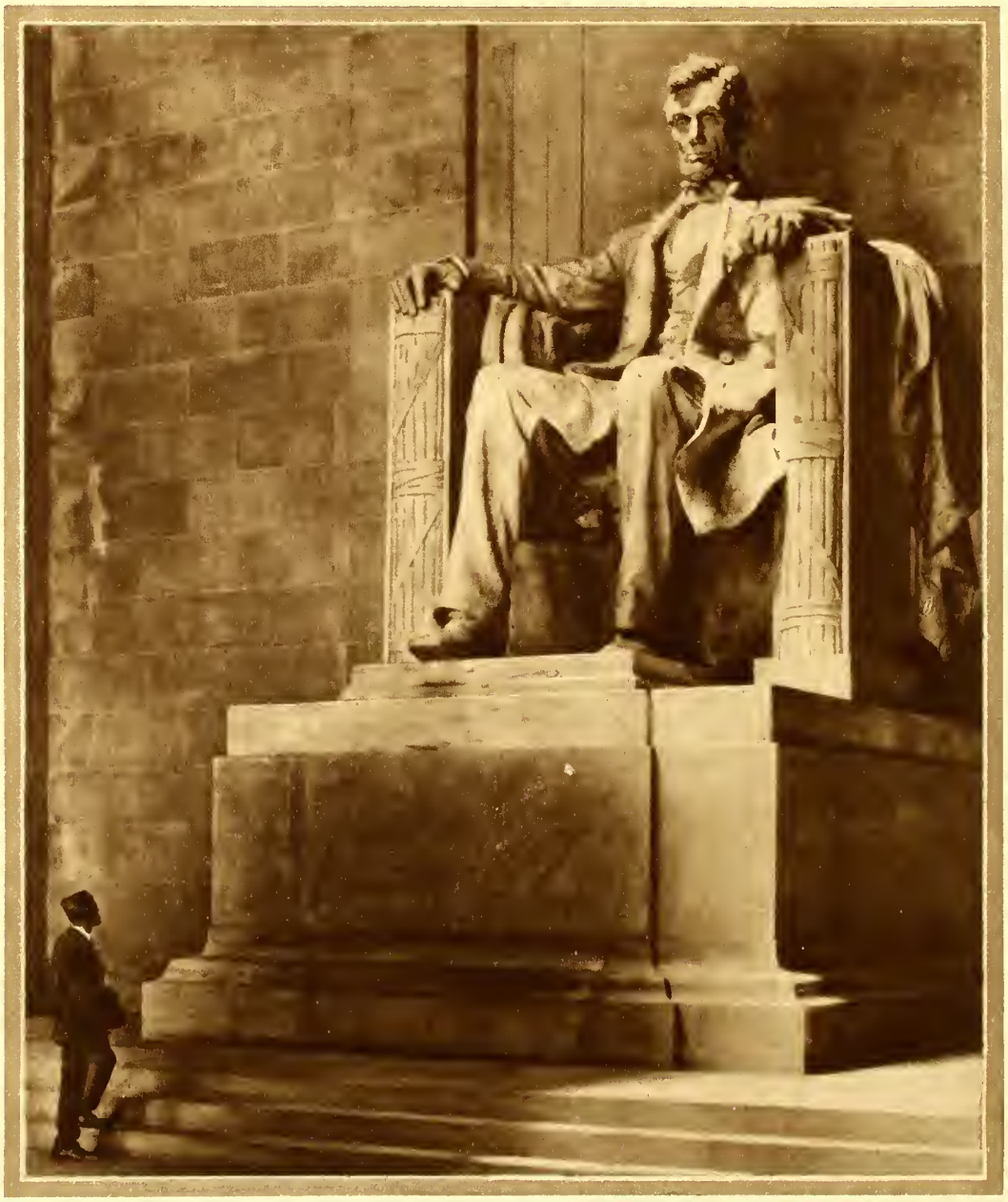


New Lincoln Statue in Memorial at Washington

This is the first published photograph taken inside of the Lincoln Memorial at Washington, D. C., showing the huge 175-ton likeness of the martyr-President, that will be unveiled on May 30. An idea of the size of this memorial can be had by the contrast between the workman shown above on the statue, and the sculpture itself.

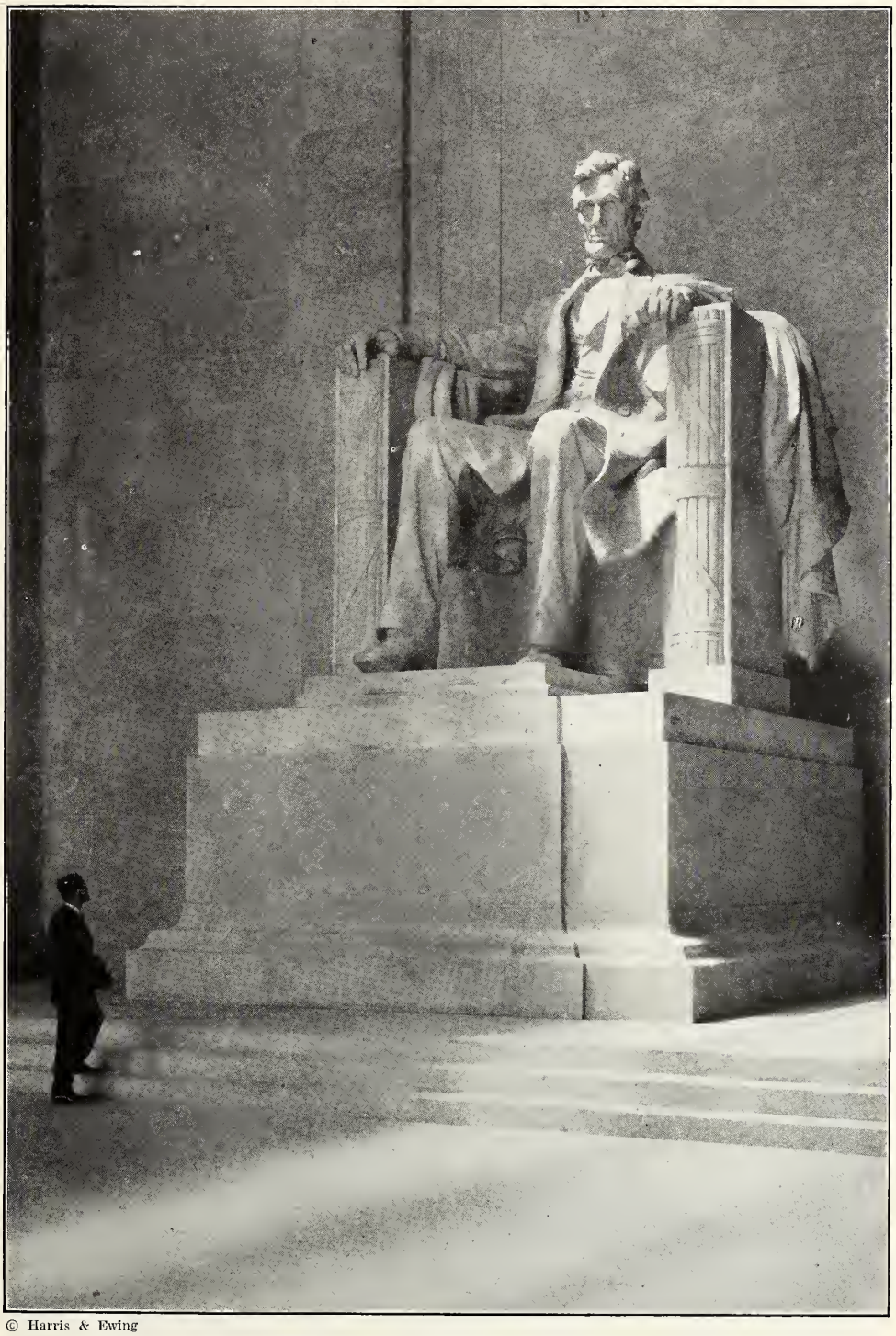
MEMORIALS *and* HISTORIC HOMES

Washington ~ Monroe ~ Andrew Jackson ~ Polk ~ Anthony Wayne
Carroll of Carrollton, Abraham Lincoln



The Lincoln statue by Daniel Chester French in the Lincoln Memorial, Washington

THE heroic statue of Lincoln that dominates the central hall of the Lincoln Memorial in Washington is the most colossal piece of statuary work ever done in marble in the United States. It is also one of the world's sculptural masterpieces, and the story of how it was hewn and welded into its present superlatively beautiful form is an epic of artistic endeavor

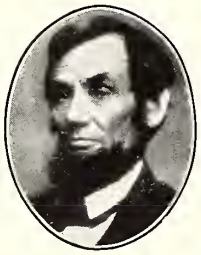


© Harris & Ewing

THE HEROIC STATUE OF THE MARTYR PRESIDENT IN THE LINCOLN MEMORIAL

Lincoln Memorial

Situated on the Mall, opposite Washington Monument. Open from 9:00 A.M. to 6:00 P.M. week-days and holidays: 12:00 noon to 6:00 P.M. Sundays



THE memorial to Abraham Lincoln, like that to George Washington, did not come into being until the generation had passed that knew the man. On May 30, 1922, William Howard Taft, on behalf of the Senate Park Commission, formally presented the nation with the Lincoln Memorial, erected through public subscription by the people of the nation to a man who was born in a cabin, became the President of the United States and the savior of the nation.

The Lincoln Memorial is regarded by many people as the outstanding attraction in Washington. It is a rectangular structure of white marble with a colonnade of thirty-six Doric columns, one for each state existing at the time of Lincoln's death. Within the central hall is a colossal figure of the martyr-President—the work of Daniel Chester French. On opposite walls, and separated from the central hall by a row of four Ionic columns, are two memorial tablets, one containing Lincoln's Gettysburg address, the other his second inaugural address. Above the tablets are two large mural paintings, "Emancipation" and "Reunion," by Jules Guerin.

The Lincoln Memorial stands in a most fitting setting at the western end of the Mall, on the axis of the Washington Monument and the Capitol. It has an impressive approach of broad steps and wide terraces that lend it an air of solitary and dignified grandeur typical of the man whose memory it perpetuates.

The Lincoln Memorial, designed by Henry Bacon, is conceded to be the finest monument ever erected to the memory of a man. Many people have pronounced it the most beautiful building erected anywhere since the beginning of the Christian era.

© Harris & Ewing

THE MAJESTIC LINCOLN MEMORIAL

Fort Wayne Journal-Gazette no date

MEMORIAL MEDITATION

Shrine Reflects A Man Of Kindness

EDITOR'S NOTE—Miss Margaret Jewett, Celina, Ohio, English teacher and a graduate of Ohio Wesleyan University, prepared this essay recently from a meditation in front of the Lincoln Memorial. The composition, which strangely appears to convey the thoughts of the Great Emancipator, was runner-up in a national contest.

By MARGARET JEWETT

This shrine is a perfect tribute to a man of kindness. There are no flags here; no murals. But here are engraved the eternal truths he spoke at Gettysburg and in his "Second Inaugural Address."

I see reflected here in the pool before this chaste memorial the shadows of Lincoln's struggle and sorrows. There are also disturbed, wavering outlines of happiness; of solace in hard-earned achievement.

In the spacious hall of this temple to The Great Emancipator is the seated bronze figure of this man. I am held by the eyes of the statue; they are kind yet sad. They seem to be looking out toward the other monument to our first President, and toward the Capitol Dome. Are those "dry tears" that he is fighting back? Are they for those he loved most — Nancy Hanks, Ann Rutledge, and his own sons who died young? Do they know how Abe is honored here? Are these tears of forgiveness, too, for Stephen Douglas, William Seward, Edwin Stanton — and, yes, even for John Wilkes Booth?

This epic began one hundred and fifty years ago in a backwoods cabin from which Lincoln rose by sheer will power and rigid self-training to the highest position in our land. From rail-splitter to patron saint of democracy!

His humbleness is here. Abe himself was almost unconcerned about his ancestry. He seemed to shrink from it with a positive sadness. How characteristic of him in the story of "The Perfect Tribute" that he did not reveal his identity to the dying young Confederate soldier.

I find myself wishing that Nancy Hanks might have lived to know the great honors that came to her Abraham. This woman, who was of good Virginia stock, was mystified by the forest where Thomas Lincoln had built his cabin. She has been called the madonna of the forest. She brought her son into a world of "battle and blood, of whispering dreams, and wistful dust." Can any mother tell what her child will finally become in spite of circumstances? Abe was such a puny youngster that his cousin said of him, "He'll never come to much." Little Abe was eight when his mother died. From that age and for seven continuous years he taught himself to read, write and add. His first classroom was in the wilderness in northern Kentucky and southern Indiana and finally in Illinois. Abe computed that his total schooling came to less than twelve months.

2nd Mrs. Lincoln Encouraged Son

The second Mrs. Thomas Lincoln (Sarah Bush Johnston) encouraged her step-son to learn all that he could. When he began to study law, she feared that his avid interest in legal learning might eventually lead him to high office — perhaps the Presidency. He might be killed by the enemies he would make if he followed a political career. How prophetic she was. Most pioneer women were devout and had keen insight.

Abe, too, realized that he was different from the other young men he knew, so he steeled himself to stand alone. He had a peculiar power to attract people, with complete ability to remain himself. His handling of the scythe, the ax and mallet made him strong. He did not hunt like his other companions because he came to believe that to kill was wrong. Like St. Francis of Assisi, Lincoln considered all created beings as coming from God. Like the Italian saint, Lincoln believed that God wanted man to succor animals whenever they required it.

A great share of this man's happiness was found in books, but it contributed toward making him a man apart — reticent. Like his own mother, he was a dreamer. Lincoln was ever searching — yearning to increase his mental power, and to be a useful man. His thinking was not subdued by his surroundings.

Abe's finishing school was his law office and the courtroom. His debates with Stephen Douglas show that he was maturing and developing an effective manner of speech. It was then that the Illinois politicians and the leaders of both parties began to notice this young lawyer.

If Ann Rutledge had lived to marry Abe, would he still have reached the White House? She was not the same dynamic, high-tempered person that Mary Todd was. The death of Ann left its mark on Lincoln. In Edgar Lee Masters' poem from "Spoon River Anthology" Ann speaks from the past —

"Out of me unworthy and unknown
The vibrations of deathless music;
'With malice toward none, with Charity for all.'
Out of me the forgiveness of millions toward millions,
And the beneficent face of a nation
Shining with justice and truth.
I am Ann Rutledge who sleep beneath these weeds,
Beloved in life of Abraham Lincoln,
Wedded to him, not through union,
But through separation.
Bloom forever, O Republic,
From the dust of my bosom!"

After his marriage to Mary Todd in eighteen hundred and forty-two, Lincoln's trials seemed to multiply as the scope of his political career widened. His marriage in itself was only partially a happy arrangement. Mrs. Lincoln did face their early poverty with spirit and resolution, but her husband's rough exterior tried her patience at times. However, she took pride in his accomplishments. She was keenly aware of how far Lincoln surpassed Senator Douglas in his potential for greatness.

In spite of the great pressures of the national capitol and numerous cabinet quarrels, Lincoln held to the course he had set. The foundations of our national security were rocked by the explosion at Fort Sumter. His critics did not let up; even Republican leaders opposed him. In army matters the meddlesome politicians drove him so far that he had to assume sole control. He had always hated war and now he had to manage one. How his sensitive nature must have suffered when he faced this unpleasant task! The ultimate victories of the Union armies assured Lincoln's re-election in eighteen hundred sixty-four. Then came the spring of sixty-five and April 14th, and "our captain" fell to the deck mortally wounded. Here in this memorial is enshrined the tireless devotion he gave to cleanse our land from slavery.

Views, Methods Often In Dispute

Lincoln's views and methods—and the man himself—were often misunderstood. Emerson wrote — "To be great is to be misunderstood." Was not Jesus denied by his own, and Socrates by the Athenians; and in our time, Mahatma Gandhi!

Lincoln was a tender man, and with children he was always loving. A story I once read of an incident from his early days in Springfield comes to mind. He was attending court, but this day he was late. It was raining and he was taking great strides down the hot street, trying to avoid the mud puddles. He heard a child crying and finally saw her standing on the porch of a nearby house. She was dressed for a party but said that she could not go out in the rain and spoil her new dress and slippers. The tall man stooped and picked her up and carried her high under his umbrella to her destination. Later the girl told her little friends about the kind man who had come to her rescue. She didn't know his name, but she had noticed two letters—A. L.—on the inside edge of his tent-like umbrella.

This was the man whose friends and wife often shuddered at his lack of social graces, especially in the presence of ladies. I see only a man who incarnates all that anyone would like to be; all that we hope our sons might be.

Edwin Markham was present when this memorial was dedicated. He read his poem "Lincoln, the Man of the People." It begins —

"When the Norn Mother saw the Whirlwind Hour
Greatening and darkening as it hurried on,
She left the Heaven of Heroes and came down
To make a man to meet the mortal need.

She took the tried clay of the common road —
Clay warm yet with the genial heat of earth,
Dasht through it all a strain of prophecy."

Yes, Nancy Hanks, this is the memorial to your son. "Now he belongs to the ages." (Edwin Stanton, at Lincoln's passing.)

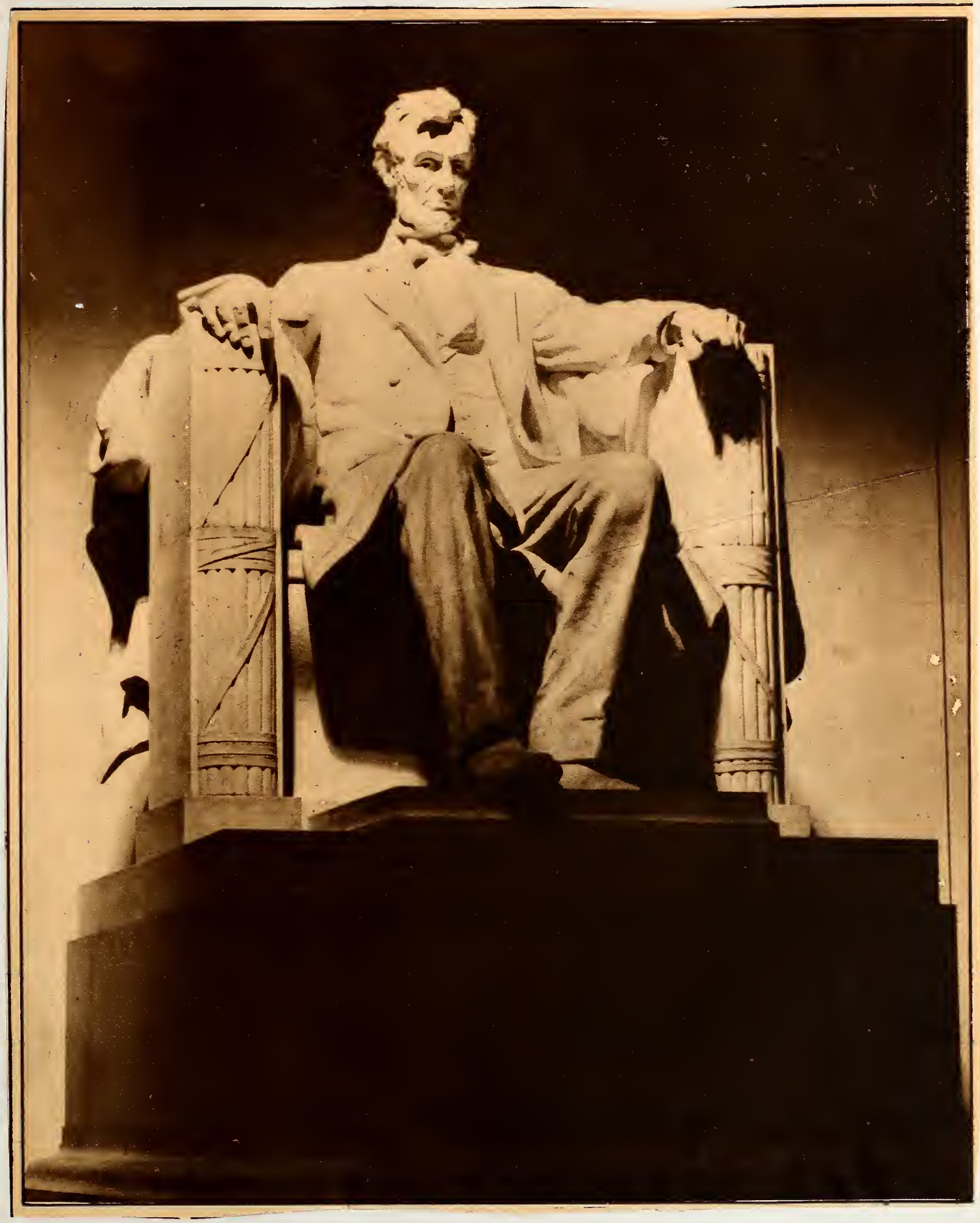
"If Nancy Hanks came back as a ghost,
Seeking news of what she loved most
She'd ask first, 'Where is my son?'
'What's happened to Abe? What's he done? (Stephan Vincent Benet.)

Photograph by Charles Martin, National Geographic Staff

"HERE IS AN ALTAR UPON WHICH THE SACRIFICE WAS MADE IN THE CAUSE OF LIBERTY"

WITH MALICE TOWARD NONE, WITH CHARITY FOR ALL—Veneration of the savior of his nation, portrayed in this sympathetic statue by Daniel Chester French in the Lincoln memorial at Washington, attains a loftier pitch with the approach of his birthday anniversary, Thursday of this week. Five score and sixteen years ago the Emancipator came into the world on a little Kentucky farm, entering upon the life that led through hardship and struggle to the command of a nation at war with itself and, at last, when his task was done, to martyrdom.

(Photograph from Pacific & Atlantic.)



The Lincoln Memorial, the Nation's tribute to the great Emancipator, Abraham Lincoln, who rose from humble circumstances to the greatest office in the gift of the American people —the Presidency of the United States—during probably the most perilous time in the history of our great Republic.

Words cannot describe the remarkable beauty and impressive grandeur of this monument to a true American.

Built of white marble with a colonnade of thirty-six Doric columns, one for each State existing at the time of Lincoln's death, it is regarded by many as the outstanding attraction in Washington. Within the central hall is a colossal figure of the martyr-President, the work of Daniel Chester French, and on opposite walls, and separated from the central hall by a row of four Ionic columns, are two memorial tablets, one containing Lincoln's Gettysburg address and the other his second inaugural address. Above the tablets are two large murals, "Emancipation" and "Reunion," by Jules Guerin.

THE GREAT EMANCIPATOR — This striking view was photographed at the impressive Lincoln Memorial at Washington, showing the immortal figure between two of the great pillars.
(Photo P. & A.)

Right →
THE GREAT EMANCIPATOR—The statue of Lincoln in the Lincoln Memorial at Washington, D. C., as it appears at night.

THE LINCOLN MEMORIAL

Historical Facts and Assembly Instructions

In this temple
As in the hearts of the people
for whom he saved the Union
The memory of Abraham Lincoln
is enshrined forever
Inscription on Wall Behind the Lincoln Statue

Drawing more visitors than any other patriotic building or attraction in America—over a million a year since it was completed, and now averaging close to two million, the Lincoln Memorial in its setting and design appropriately fits the spirit of the man and his life.

It was just two short years after his death when the first efforts to authorize and construct a memorial began. Unsuccessful, that effort was dropped, but in 1901, 1902, 1908 and 1909 Congress considered, but did not proceed with other proposals to erect a suitable Memorial. A bill to create a Lincoln Memorial Commission was introduced by Senator McCullom of Illinois in 1910, and it was passed by Congress and signed into law by President Taft on February 9, 1911.

The design of Henry Bacon, architect, of New York City, was selected and Potomac Park was agreed upon as the site, after much deliberation. The area, then, was a swamp and its choice did much to broaden the concept of beautifying Washington into the magnificent city it is today. On February 12, 1914, the 105th anniversary of Lincoln's birth, ground was broken, and a year later the cornerstone was set in place. The massive inspiring statue of Lincoln was commissioned to Daniel Chester French. It was originally planned that the statue be 10-feet high, but when French submitted a scale model showing that size would make the statue too small in proportion to the grand scale of the memorial, the Commission agreed to increase the size to 19 feet. The contractors proceeded with construction, and the building was dedicated on Memorial Day, May 30, 1922. The total cost was $2,957,000.00, the Statue $88,400.

In classically pure Doric design, after the Greek Parthenon, the Memorial is built of white Colorado Yule Marble. The names of the 36 states in the Union at the time of Lincoln's death are inscribed upon the frieze above the outer columns. On the attic walls above them are inscribed the 48 states existing when the monument was completed. The columns on the outside of the building, 36 in number to represent the 36 states then existing and Doric in design, tilt slightly inward. There are two additional columns in the entrance way. Eight Ionic columns, in two banks of four each, divide the Memorial Hall into three areas. The interior walls are of Indiana Limestone, the floor and wall base are pink Tennessee marble. The central chamber is 58 feet wide and 74 feet deep, the north and south chambers 63 feet wide and 36 feet deep.

From the central chamber the magnificent seated figure, carved from white Georgia marble and resting on a pedestal and platform of Tennessee marble, faces east to the Washington Monument and the Capitol Building. The south wall of the south chamber has inscribed on it the Gettysburg Address, and in a similar chamber on the north the wall contains the text of the Second Inaugural address. Immense murals above the inscriptions depict "Emancipation" and "Reunion". The murals, each on canvas 60 feet long and 12 feet wide, were done by Jules Guerin, and show in allegory the principles and ideals of the Great Emancipator.

Facts and Specifications

The foundation goes 44 to 65 feet below original grade to bedrock.
The height is 80 feet above top of foundation, 99 feet above grade at the foot of the terrace walls.
The colonnade is 189 feet long, 118 ft. 8 inches wide. The columns to the cap are 44 feet high, and are 7 feet 4 inches in diameter at their base. The Ionic columns within the Memorial are 50 feet high and five and a half feet in diameter at their base. The Statue is carved from 28 blocks of marble and is 19 feet high from head to feet. Including the draped chair it is 19 feet wide. The pedestal on which it stands is 10 feet high, 16 feet wide and 17 feet deep and it rests on a platform 34 feet 5½ inches long, 28 feet 1 inch wide and 6½ inches high. The inscription behind the statue was written by Mr. Royal Cortissoz, Art Editor of the New York Herald Tribune.

Your finely detailed model of the Lincoln Memorial will be fun and exciting to assemble. Take your time, proceed with care, and be sure to follow the instructions. When completed this SUPERLON model can be used in many ways—as a decoration in the home, with a night light inserted to give a beautiful night-light effect, and even as an accessory for a model railroad or road-race layout. For the student it will make an exciting Geography or Social Studies project, and of course can be added to by making more elaborate grounds and surroundings if desired by using accessories from your hobby shop.

Before doing any assembly, read these instructions carefully, and familiarize yourself with them and with the parts. If necessary, trim any excess plastic from the pieces using a sharp knife or emery board to carefully smooth and shape the parts for close and accurate fit. Let all glued parts dry thoroughly before proceeding to the next operation unless otherwise indicated in the instructions. You will need a small tube of cement for polystyrene plastic and a knife or emery board for trimming the parts. See the instructions for illuminating the model where the parts needed are described. No painting is required.

All parts which are identical carry the same part number, and can be interchanged. Layout and familiarize yourself with the parts in each step before proceeding.

SUPERIOR PLASTICS INC.
Chicago, Illinois 60612 USA
CUSTOM MOLDERS AND EXTRUDERS

finely detailed · SUPERLON · life-time plastic

Printed in U.S.A.

I Take the 76 Doric column halves and carefully trim and fit them together and glue to form solid columns. Let dry thoroughly. **See Illustration A.**

II Take the 6 Ionic column halves with pins on the inside of the parts and match to the 6 Ionic columns with holes on inside of part, carefully trim and fit, then glue together to form solid columns. Let dry thoroughly. **See illustration A.**

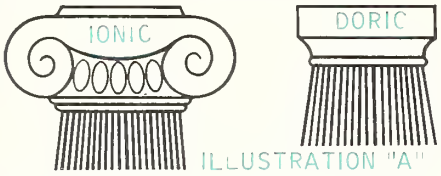


ILLUSTRATION "A"

III Take the four frieze sections, two of number 5 and two of number 6, and fit together in rectangular form as in **illustration B,** long side to short side, trim to fit correctly, glue and let dry thoroughly.

IV Take the two roof sections, parts 4, and fit into frieze assembly from instruction III with textured side of roof up, making sure seam where two parts join fits snugly. Glue two halves of roof together and into frieze section, let dry thoroughly. **See illustration B.**

parts 2 and 2, the side walls, and fit and glue to back wall and roof with tabs in parts fitting in slots in roof, and pins at corners fitting to pins at corners of back walls to form solid joint. Let dry. Take the front wall sections, parts 1 and 1, trim and fit to roof and side walls so that doorway is formed in front of building. Glue and let dry.

VI Take 36 of the Doric columns from instruction I (reserve two columns for later use) and fit and glue to underside of frieze as **illustration D.** Glue the top of each column between guide lines which are lightly indicated in the frieze, and firmly against the back lip of frieze. Start positioning and gluing the columns from one corner and proceed all around the building in one direction. Let dry thoroughly.

VII There are three pieces of interior cornice as shown in **illustration E.** Two are the same length, one is shorter. The shorter length positions in front of the central chamber at the roof of doorway, the two equal length pieces fit (over the pins) and run the width of the building. Glue in place and set aside to dry.

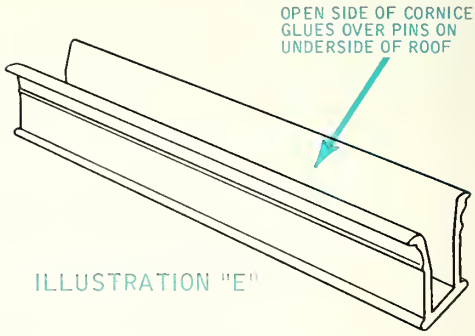


ILLUSTRATION "E"

VIII Take the two long sections #17 and two short sections #16 of steps, and fit and form into rectangular frame as shown in **illustration F.** When dry, fit the steps to building assembly from instruction VII, aligning all columns into holes in steps. When fit is correct apply glue to the base of each column, set steps in place and let dry thoroughly.

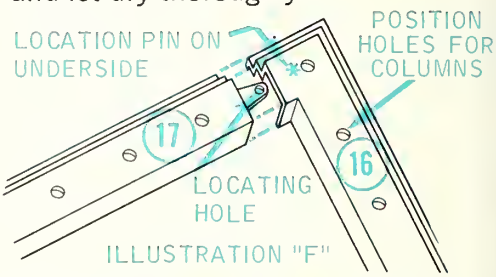
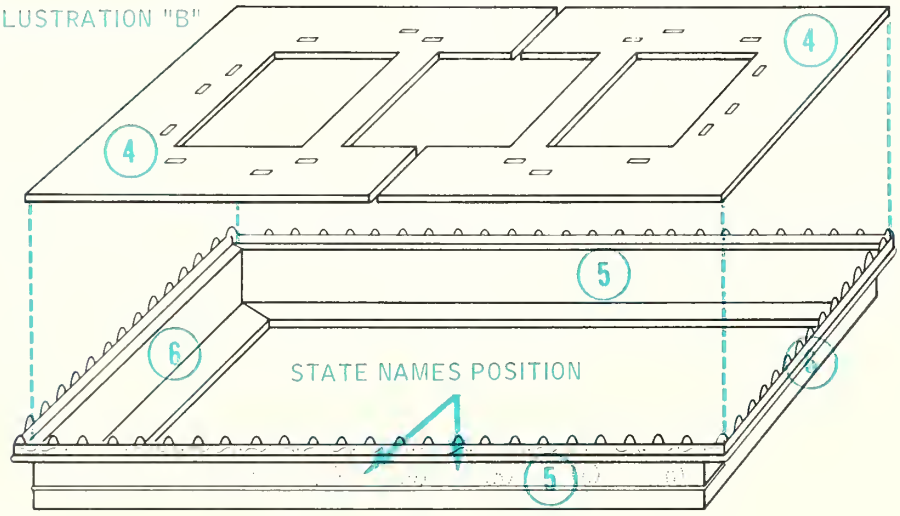


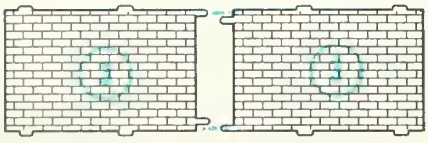
ILLUSTRATION "F"

ILLUSTRATION "B"



V Lay the assembly of roof and frieze from instruction IV with textured roof surface (top) down. Take the back walls, parts 3 and 3, trim and glue together with tabs on short sides interlocking (not the pins) as in **illustration C.** When dry fit to roof with tabs on edges fitting thru slots in roof and Brick Pattern facing outside of Building. Take

ILLUSTRATION "C"



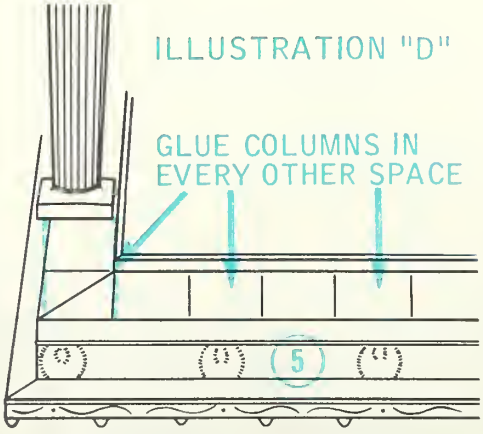


ILLUSTRATION "D"

IX Take the floor base platform which is the heavy cardboard sheet with holes and slots punched in it. Clear the holes and slots of any excess cardboard. Carefully bend down the four edge flanges to form a right angle, with the white side on top, following the scored lines, so that a box-like platform is formed. Fit the two Doric columns to the doorway area where two holes are punched, and the six Ionic columns in two rows of three where guide holes are punched in the center area of the platform per **illustration G.** Glue in place and let dry thoroughly, making sure the columns are straight up and down. Carefully fit the platform into the bottom opening of the building assembly from instruction VIII, with columns inside the building and two Doric columns in the front doorway opening. Note that the tabs at the bottom of the front and back walls of the building fit into the slots punched into the platform. Check for proper alignment and fit, then remove sufficiently so that you can apply glue to the tops of the columns and the building walls, reposition, and let dry.

X Carefully separate the flanges on the four sides of the floor platform from where they butt against the steps, apply glue to the flange surfaces, and fit together. Do this to all four sides, and let dry thoroughly.

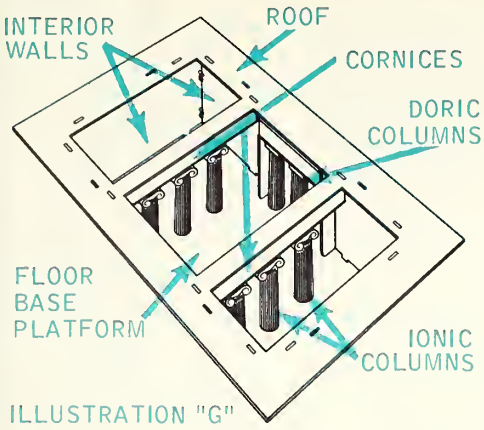


ILLUSTRATION "G"

XI Take two parts #7 and two parts #8, fit together, trim where necessary, into rectangular shape as in **illustration H.** Glue and let dry. Note that the two short sides have a step or ledge on the inside, and the two long pieces have a pin projecting on the inside. Fit the skylight into this roof section with the ends resting on the ledges inside the short sides and the middle peak resting on the pins on the long side. When properly fit, apply glue to the ledges and to the pin, and set skylight in place, letting glue dry thoroughly. This assembly now fits on the roof of the main assembly from instruction X with the tabs on the bottom of the side walls fitting into the slots in the roof. Do NOT glue this unit to the building, it must remain removeable so that the statue may be set inside the building as well as for removal if you illuminate the model.

XII Take the large base platform, unfold, turn down side flaps and tape corners so as to form solid platform. Place the building with floor platform on the base platform. You may decorate the base platform with shrubbery provided in the kit, gluing the shrubbery to the base with the same glue used on the model.

XIII The Statue—parts 9 thru 15. Trim parts carefully, fit together before gluing. When parts fit properly glue parts 9 and 10, front and back of statue together. Then

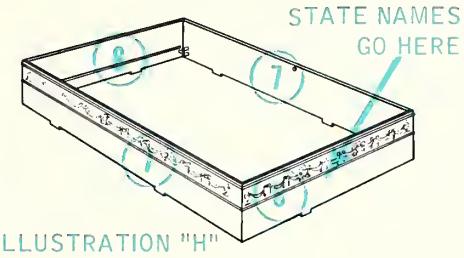


ILLUSTRATION "H"

glue parts 11 and 12, the right and left sides in place. Let dry, then glue the assembly to pedestal, part 15, centering the statue with its left leg resting on raised area in platform. Glue the halves of right leg, parts 13 and 14 together, then fit and glue to statue, pin matches to hole and also glue foot to pedestal. Let dry. Place the statue in position in the central chamber facing the doorway and back almost against the rear wall. Do not glue in place as you may wish to remove it at some time.

XIV If you wish to illuminate the model from within, obtain a small night-light bulb, socket and cord assembly from your hardware or electric supply store. Carefully cut a hinged trapdoor opening in the left or right side chamber platform floor just large enough to let the night-light socket fit into the room. Use electrical tape to hold the night-light in place when you have adjusted it to obtain the best effect. Cut a small notch in the bottom back flange of the base platform so lead the cord out from under the platform, and plug into regular light socket. Note that the light bulb should be as small as possible so that not too much heat is accumulated inside the building.

XV The names of the states which ornament the frieze and attic are printed on paper strips furnished with the kit. These should be carefully cut out, and glued in place following the instructions on the strip. Use the same cement you used in assembling the model, being careful not to stain the front of the printed strip.

Your model is now complete and will be a proud achievement for you to show your friends.

THE GETTYSBURG ADDRESS

(on South Wall of Memorial)

FOUR SCORE AND SEVEN YEARS AGO OUR FATHERS BROUGHT FORTH ON THIS CONTINENT A NEW NATION CONCEIVED IN LIBERTY AND DEDICATED TO THE PROPOSITION THAT ALL MEN ARE CREATED EQUAL ·

NOW WE ARE ENGAGED IN A GREAT CIVIL WAR TESTING WHETHER THAT NATION OR ANY NATION SO CONCEIVED AND SO DEDICATED CAN LONG ENDURE · WE ARE MET ON A GREAT BATTLEFIELD OF THAT WAR · WE HAVE COME TO DEDICATE A PORTION OF THAT FIELD AS A FINAL RESTING PLACE FOR THOSE WHO HERE GAVE THEIR LIVES THAT THAT NATION MIGHT LIVE · IT IS ALTOGETHER FITTING AND PROPER THAT WE SHOULD DO THIS · BUT IN A LARGER SENSE WE CAN NOT DEDICATE—WE CAN NOT CONSECRATE—WE CAN NOT HALLOW—THIS GROUND · THE BRAVE MEN LIVING AND DEAD WHO STRUGGLED HERE HAVE CONSECRATED IT FAR ABOVE OUR POOR POWER TO ADD OR DETRACT · THE WORLD WILL LITTLE NOTE NOR LONG REMEMBER WHAT WE SAY HERE BUT IT CAN NEVER FORGET WHAT THEY DID HERE · IT IS FOR US THE LIVING RATHER TO BE DEDICATED HERE TO THE UNFINISHED WORK WHICH THEY WHO FOUGHT HERE HAVE THUS FAR SO NOBLY ADVANCED · IT IS RATHER FOR US TO BE HERE DEDICATED TO THE GREAT TASK REMAINING BEFORE US—THAT FROM THESE HONORED DEAD WE TAKE INCREASED DEVOTION TO THAT CAUSE FOR WHICH THEY GAVE THE LAST FULL MEASURE OF DEVOTION—THAT WE HERE HIGHLY RESOLVE THAT THESE DEAD SHALL NOT HAVE DIED IN VAIN—THAT THIS NATION UNDER GOD SHALL HAVE A NEW BIRTH OF FREEDOM—AND THAT GOVERNMENT OF THE PEOPLE BY THE PEOPLE FOR THE PEOPLE SHALL NOT PERISH FROM THE EARTH ·

LINCOLN'S SECOND INAUGURAL ADDRESS

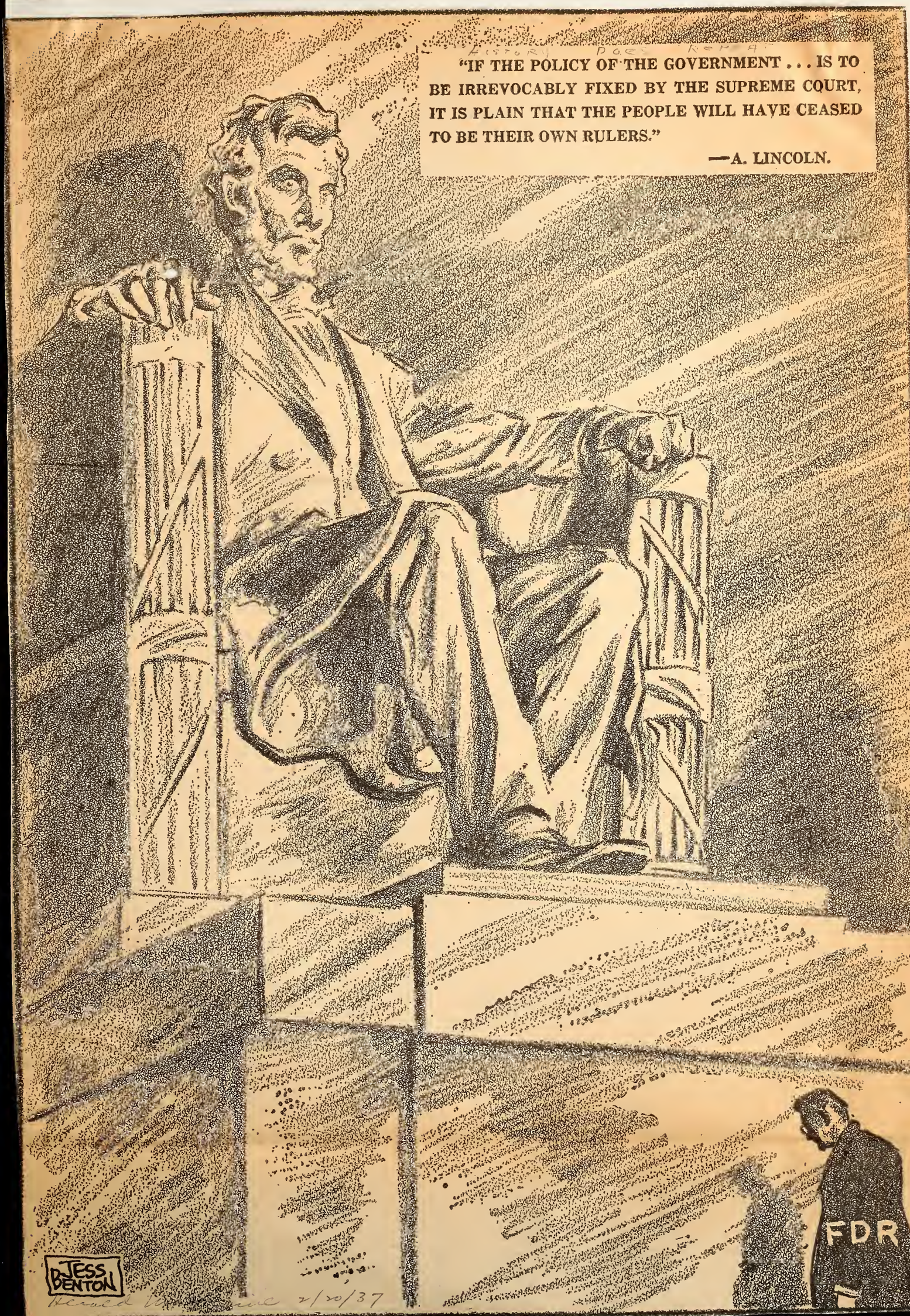
(on North Wall of Memorial)

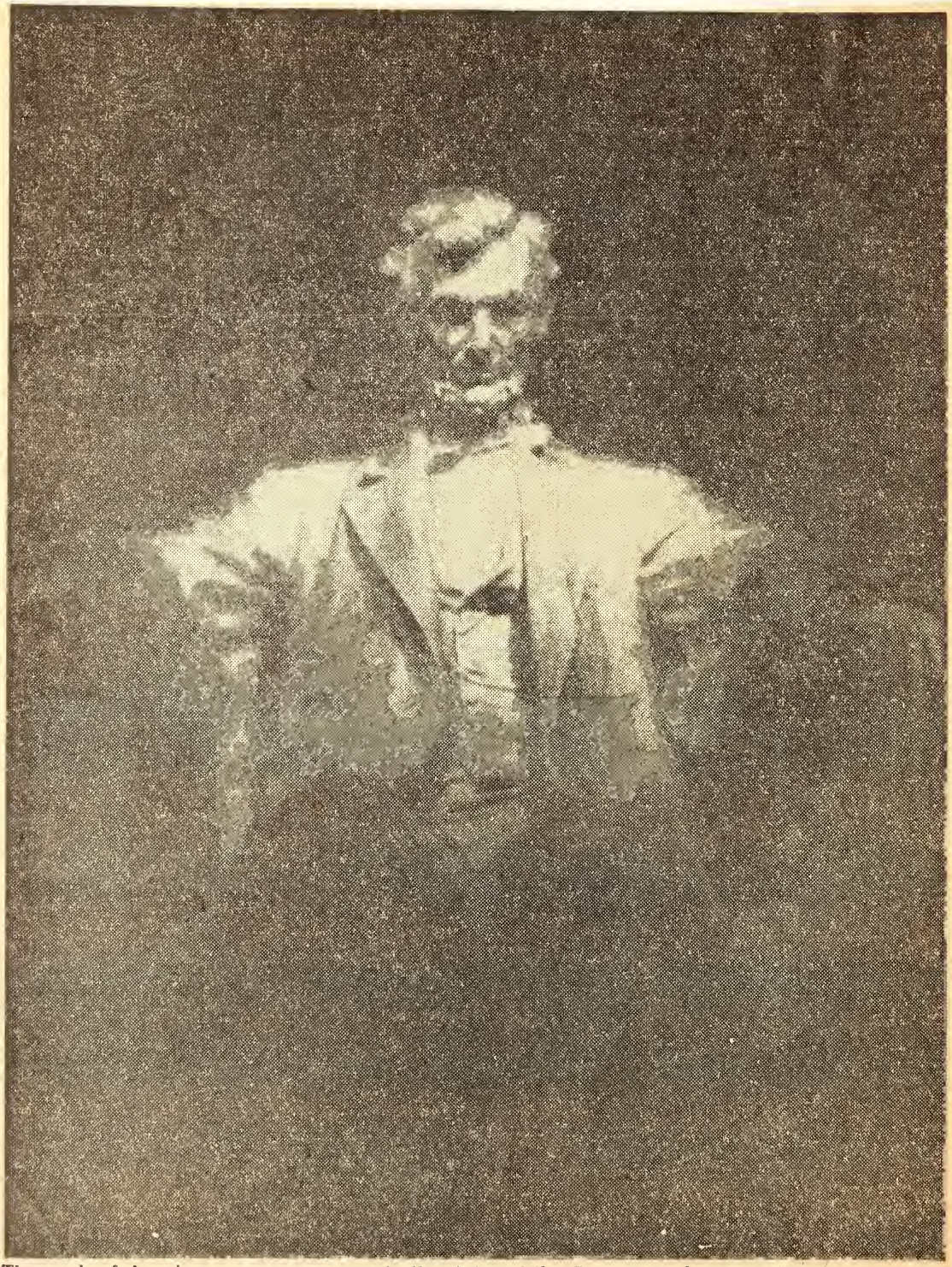
FELLOW COUNTRYMEN: AT THIS SECOND APPEARING TO TAKE THE OATH OF THE PRESIDENTIAL OFFICE THERE IS LESS OCCASION FOR AN EXTENDED ADDRESS THAN THERE WAS AT THE FIRST · THEN A STATEMENT SOMEWHAT IN DETAIL OF A COURSE TO BE PURSUED SEEMED FITTING AND PROPER · NOW AT THE EXPIRATION OF FOUR YEARS DURING WHICH PUBLIC DECLARATIONS HAVE BEEN CONSTANTLY CALLED FORTH ON EVERY POINT AND PHASE OF THE GREAT CONTEST WHICH STILL ABSORBS THE ATTENTION AND ENGROSSES THE ENERGIES OF THE NATION LITTLE THAT IS NEW COULD BE PRESENTED · THE PROGRESS OF OUR ARMS UPON WHICH ALL ELSE CHIEFLY DEPENDS IS AS WELL KNOWN TO THE PUBLIC AS TO MYSELF AND IT IS I TRUST REASONABLY SATISFACTORY AND ENCOURAGING TO ALL · WITH HIGH HOPE FOR THE FUTURE NO PREDICTION IN REGARD TO IT IS VENTURED ·

ON THE OCCASION CORRESPONDING TO THIS FOUR YEARS AGO ALL THOUGHTS WERE ANXIOUSLY DIRECTED TO AN IMPENDING CIVIL WAR · ALL DREADED IT—ALL SOUGHT TO AVERT IT · WHILE THE INAUGURAL ADDRESS WAS BEING DELIVERED FROM THIS PLACE DEVOTED ALTOGETHER TO SAVING THE UNION WITHOUT WAR INSURGENT AGENTS WERE IN THE CITY SEEKING TO DESTROY IT WITHOUT WAR—SEEKING TO DISSOLVE THE UNION AND DIVIDE EFFECTS BY NEGOTIATION · BOTH PARTIES DEPRECATED WAR BUT ONE OF THEM WOULD MAKE WAR RATHER THAN LET THE NATION SURVIVE AND THE OTHER WOULD ACCEPT WAR RATHER THAN LET IT PERISH · AND THE WAR CAME ·

ONE EIGHTH OF THE WHOLE POPULATION WERE COLORED SLAVES NOT DISTRIBUTED GENERALLY OVER THE UNION BUT LOCALIZED IN THE SOUTHERN PART OF IT · THESE SLAVES CONSTITUTED A PECULIAR AND POWERFUL INTEREST · ALL KNEW THAT THIS INTEREST WAS SOMEHOW THE CAUSE OF THE WAR · TO STRENGTHEN PERPETUATE AND EXTEND THIS INTEREST WAS THE OBJECT FOR WHICH THE INSURGENTS WOULD REND THE UNION EVEN BY WAR WHILE THE GOVERNMENT CLAIMED NO RIGHT TO DO MORE THAN TO RESTRICT THE TERRITORIAL ENLARGEMENT OF IT · NEITHER PARTY EXPECTED FOR THE WAR THE MAGNITUDE OR THE DURATION WHICH IT HAS ALREADY ATTAINED · NEITHER ANTICIPATED THAT THE CAUSE OF THE CONFLICT MIGHT CEASE WITH OR EVEN BEFORE THE CONFLICT ITSELF SHOULD CEASE · EACH LOOKED FOR AN EASIER TRIUMPH AND A RESULT LESS FUNDAMENTAL AND ASTOUNDING · BOTH READ THE SAME BIBLE AND PRAY TO THE SAME GOD AND EACH INVOKES HIS AID AGAINST THE OTHER · IT MAY SEEM STRANGE THAT ANY MEN SHOULD DARE TO ASK A JUST GOD'S ASSISTANCE IN WRINGING THEIR BREAD FROM THE SWEAT OF OTHER MEN'S FACES BUT LET US JUDGE NOT THAT WE BE NOT JUDGED · THE PRAYERS OF BOTH COULD NOT BE ANSWERED—THAT OF NEITHER HAS BEEN ANSWERED FULLY · THE ALMIGHTY HAS HIS OWN PURPOSES · "WOE UNTO THE WORLD BECAUSE OF OFFENSES FOR IT MUST NEEDS BE THAT OFFENSES COME BUT WOE TO THAT MAN BY WHOM THE OFFENSE COMETH·" IF WE SHALL SUPPOSE THAT AMERICAN SLAVERY IS ONE OF THOSE OFFENSES WHICH IN THE PROVIDENCE OF GOD MUST NEEDS COME BUT WHICH HAVING CONTINUED THROUGH HIS APPOINTED TIME HE NOW WILLS TO REMOVE AND THAT HE GIVES TO BOTH NORTH AND SOUTH THIS TERRIBLE WAR AS THE WOE DUE TO THOSE BY WHOM THE OFFENSE CAME SHALL WE DISCERN THEREIN ANY DEPARTURE FROM THOSE DIVINE ATTRIBUTES WHICH THE BELIEVERS IN A LIVING GOD ALWAYS ASCRIBE TO HIM · FONDLY DO WE HOPE—FERVENTLY DO WE PRAY—THAT THIS MIGHTY SCOURGE OF WAR MAY SPEEDILY PASS AWAY · YET IF GOD WILLS THAT IT CONTINUE UNTIL ALL THE WEALTH PILED BY THE BONDSMAN'S TWO HUNDRED, AND FIFTY YEARS OF UNREQUITED TOIL SHALL BE SUNK AND UNTIL EVERY DROP OF BLOOD DRAWN WITH THE LASH SHALL BE PAID BY ANOTHER DRAWN WITH THE SWORD AS WAS SAID THREE THOUSAND YEARS AGO SO STILL IT MUST BE SAID "THE JUDGMENTS OF THE LORD ARE TRUE AND RIGHTEOUS ALTOGETHER·"

WITH MALICE TOWARD NONE WITH CHARITY FOR ALL WITH FIRMNESS IN THE RIGHT AS GOD GIVES US TO SEE THE RIGHT LET US STRIVE ON TO FINISH THE WORK WE ARE IN TO BIND UP THE NATION'S WOUNDS TO CARE FOR HIM WHO SHALL HAVE BORNE THE BATTLE AND FOR HIS WIDOW AND HIS ORPHAN—TO DO ALL WHICH MAY ACHIEVE AND CHERISH A JUST AND LASTING PEACE AMONG OURSELVES AND WITH ALL NATIONS·


"IF THE POLICY OF THE GOVERNMENT . . . IS TO BE IRREVOCABLY FIXED BY THE SUPREME COURT, IT IS PLAIN THAT THE PEOPLE WILL HAVE CEASED TO BE THEIR OWN RULERS."
—A. LINCOLN.
FDR
JESS BENTON



Thousands of Americans come every year to the statue of the Great Emancipator in the nation's capital. Here President Truman will lead his fellow citizens today in observing 139th anniversary of Lincoln's birth.

LINCOLN DAY DINNER

February 11, 1965

Hotel Van Orman

PROGRAM
Lincoln Day Dinner

6:00 - 6:45 Cocktails — Cash Bar

Invocation — Reverend Lawrence Kramer

Dinner

Entertainment — The Just Folk Trio

Pledge to the Flag

Welcome
by the President, Recognition
and Announcements — Tom Colvin

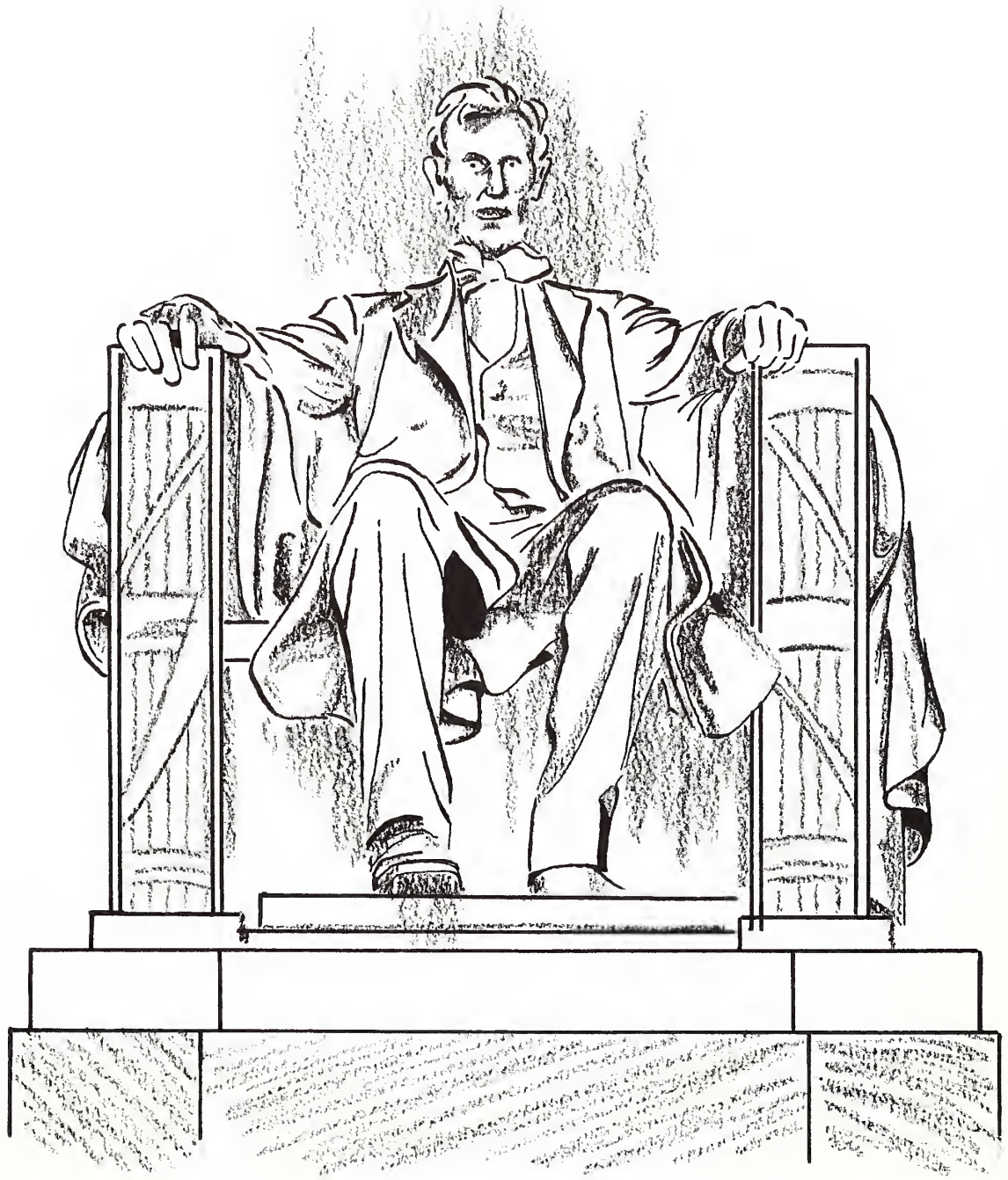
Introduction of Head Table
and Special Guests

Introduction of Orvas E. Beers

Introduction of Sen. William Knowland
former U.S. Senator from California

Benediction — Reverend Herman A. Etzold

Dinner music by the Marksmen



MENU

Chilled Tomato Juice

Filet Mignon

Baked Idaho Potato

Green Beans with Almonds

Tossed Green Salad

Dinner Rolls and Butter

Dutch Apple Pie with Cheese

Beverage

1964-65 OFFICERS
of the
YOUNG REPUBLICAN CLUB

Tom Colvin	President
Dottie Fitzgerald	Vice-President
Peg Butz	Secretary
Dave Heiber	Treasurer

CREDITS

Lincoln National Life Insurance Company

Allen County-Fort Wayne Historical Museum

COMMITTEES
Lincoln Day Dinner

Chairman	Helen Hayes
Tickets	Mary Wyatt
Decorations	Dottie Fitzgerald
Publicity	Carole Carl
Entertainment	Mr. and Mrs. Gene Towns

Above the statue is the inscription: "In this temple as in the hearts of the people for whom he saved the Union the memory of Abraham Lincoln is enshrined forever." In the colonnade, besides the two at the entrance, are thirty-six columns, one for each State at the time of Lincoln's death.

Statues of Abraham Lincoln

Daniel Chester French

Lincoln Memorial

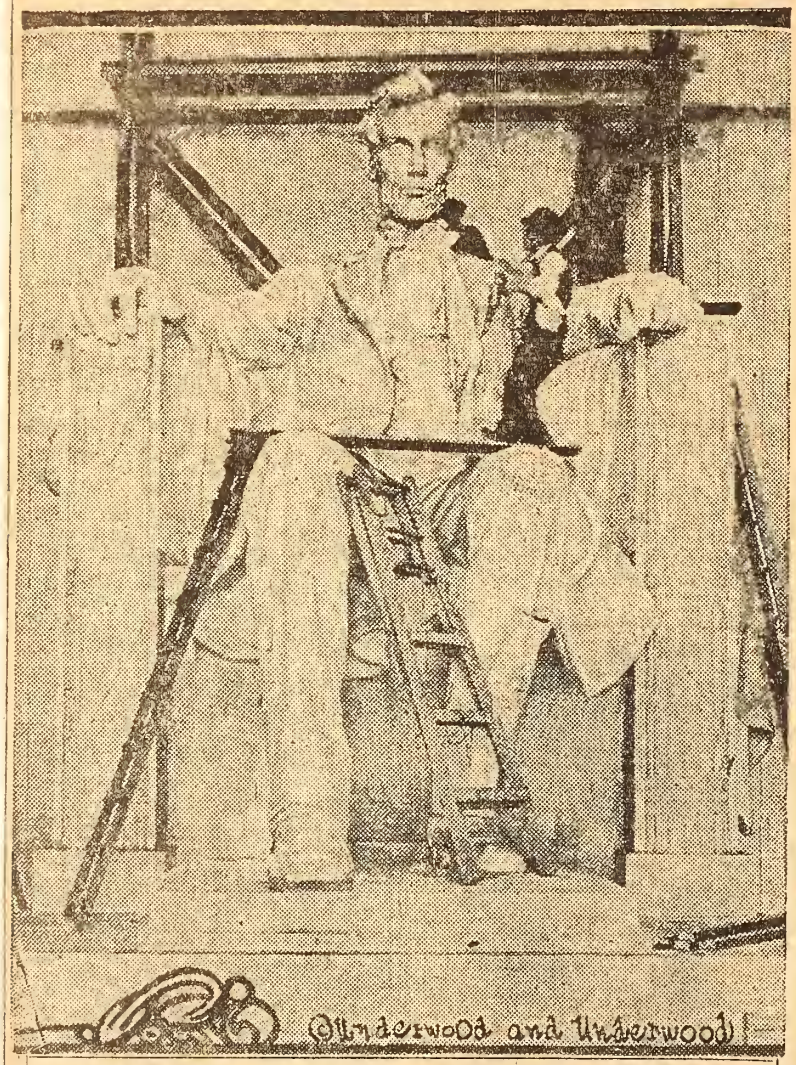
Folder 2

Excerpts from newspapers and other sources

From the files of the

Lincoln Financial Foundation Collection

Lincoln's Statue Inside Memorial to Be Unveiled

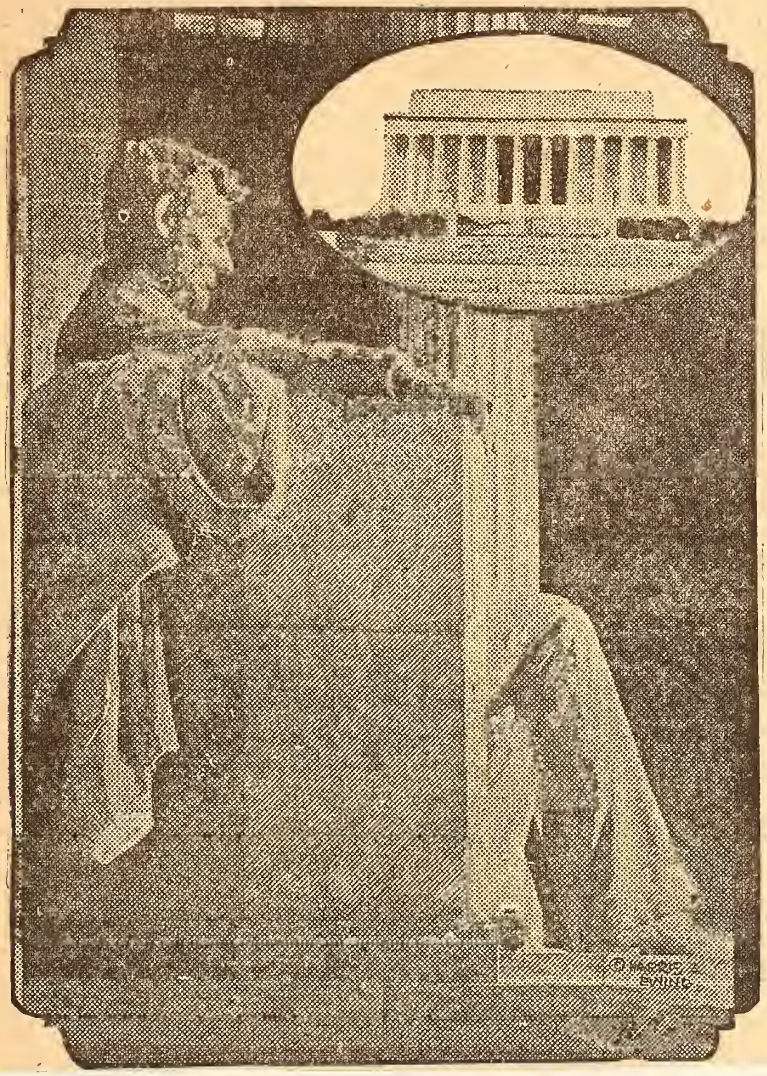


The great 175-ton statue of Abraham Lincoln, inside the memorial on the banks of the Potomac, will be unveiled on Memorial day, May 30. The size of the statue can be estimated by comparison with the workman seen above the monument.

SAN FRANCISCO CHRONICLE, TUESDAY, MAY 9, 1922

Washington Memorial to Lincoln

Washington To Dedicate May 30 Memorial To Pres. Lincoln



over

BY FREDERIC J. HASKIN 1922

WASHINGTON, D. C., May 29—The 30th of May this year will be marked by a ceremony of interest to the whole nation, and one unique in the history of the United States. When the Lincoln Memorial here is dedicated on that date the President of the United States, two former presidents, and the sons of still two other former presidents, will be present. President Harding, William Howard Taft and Woodrow Wilson, will take part in the ceremonies. There will also be present Robert Lincoln, son of the great Lincoln, and Assistant Secretary of the Navy Theodore Roosevelt, son of the illstrious man of the same name who occupied the White House for almost two terms.

Beyond all question, the Lincoln Memorial is the most beautiful work in marble ever undertaken on this side of the world. It will take rank with the Library of Congress, the Washington Monument, the White House, and the Capitol as a point of interest for visitors to Washington in the future.

Heroic Statue.

Immediately upon entering the main portal the heroic statue of Lincoln is seen. The figure is seated but because of its enormous proportions it is 22 feet high. It is the work of Daniel Chester French, notel American sculptor. Had Mr. French elected to portray Lincoln standing, the figure would have towered 38 feet in the air.

The marble for the statue was brought from Georgia, and in the rough weighed no less than 427 tons. Twenty-eight great blocks of this fine grade of stone were used, and in the completed statue weigh 175 tons. The sections of the statue were out in the marble in the yards of the six Piccirilli brothers in New York City. A score of marble cutters were kept busy for 18 months completing the work, which was then transported to Washington in sections.

The model made by Mr. French was only five feet high. From this perfected piece of sculpture, the marble cutting art made possible the enormously enlarged marble replica.

Some Remarkable Paintings.

The great seated figure is, of course, the main point of interest in the Memorial. Next to it, rank the paintings by Jules Guerin, of St. Louis, one of America's foremost painters. Mr. Guerin for some years past has made his home in New York, and the paintings for the memorial were done in his studio there.

In keeping with the heroic proportions of the Lincoln statue, it is interesting to note that the canvas alone for each of the paintings, which are 60 feet long and 12 feet high, weighed 300 pounds when work on them was commenced. They are hung 30 feet above the floor of the Memorial.

The finishing of these paintings required twice as long as the business of cutting the marble blocks into a finished statue. For three yong years Guerin worked in his New York studio before the result was satisfactory to him. The titles of the two pictures are "Emancipation" and "Re-union." Four human figures appear in the paintings, which from a mechanical standpoint are made to endure for centuries without cracking or having the paint crumble. Mr. Guerin mixed his pigments with kerosene and white wax in order to guard against deterioration.

Decorative Features.

There are but two other main decorative features of the Memorial. The first is the famous Gettysburg address of Lincoln, the other, his second inaugural address. Both of these are carved on tablets of the same sort of marble that is used in the statue and its base.

Henry Bacon was the architect of the Lincoln Memorial. He, too, although a native of Illinois, now makes his home in New York. The first work on the Memorial and the general design of the whole was left to his capable hands.

The Memorial cost all told $3,000,000. Of [illegible] the architect received $125,000, the sculptor $85,000, and the artist $45,000. The remainder of the sum was spent in actual construction of the edifice, the approaches to it, and the reflecting pool to the east of the building.

The Memorial is located on the axis of the Capitol and the Washington Monument, in accordance with the early plans for making and keeping the Capital a place of beauty. A stone's throw to the west of the building is the Potomac River.

The business of erecting this newest shrine of beauty in Washington has been going forward constantly since Feb. 12, 1914, when Mr. Taft, then president of the Lincoln Memorial Commision, turned the first spadeful of earth on the site. The very foundation of the Memorial is of interest from a scientific point of view. Instead of the ordinary excavation, 122 steel cylinders were driven down through the earth until each one reached and rested firmly on bedrock.

Care of Foundation.

These cylinders wtre driven down by blocks of concrete weighing 30 tons, much as wooden piles are driven into the ground. The cylinders then were filled with concrete. A year was occupied with this part of the work. This time was sufficient to complete not only the underground part of the foundation, but 45 feet of it which rises above the surrounding ground level. For this Colorado-Yale marble obtained 8,000 feet above sea level was used. By filling in with earth, the group was brought up to the top of the foundation level, placing the structure at the top of a gently sloping artificial hill.

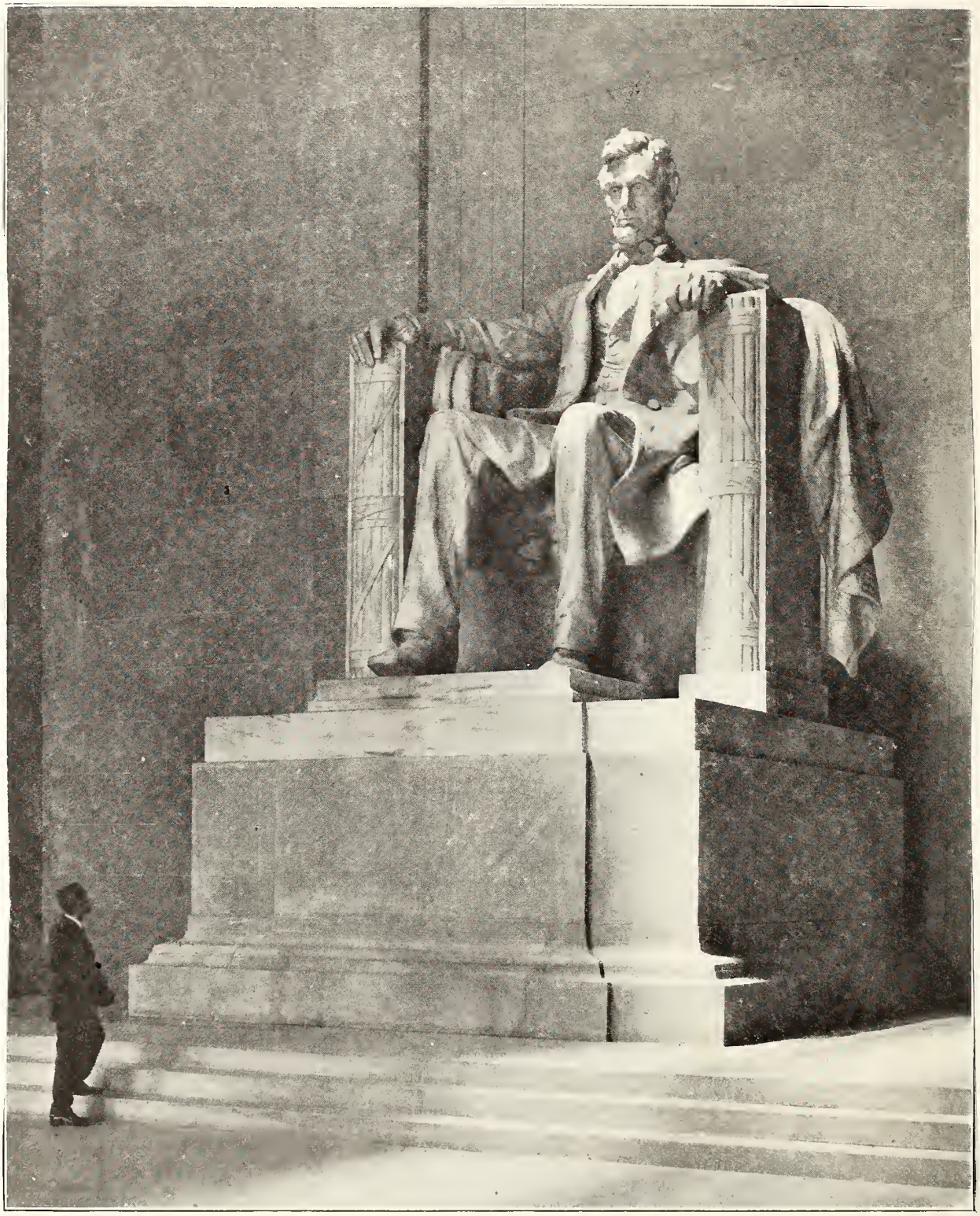
The roof of the Memorial is an interesting departure in such construction. It is of marble cut in slabs five feet long, three feet wide, and only three-eighths of an inch thick. Through this the sunlight easily enters, softened and diffused. This was an experiment, but proved to be a highly successful one.

The 36 marble pillars surrounding the building on the outside are symbols of the states of the Union at the time of Lincoln's death. Above this colonnade, at regular intervals, are 48 memorial festoons, representing the states of the Union today. The columns around the outside of the building are 44 feet high, and seven feet in diameter. The columns inside are 50 feet high, and five and a half feet in thickness.

Photograph by Charles Martin, National Geographic Staff

"HERE IS AN ALTAR UPON WHICH THE SACRIFICE WAS MADE IN THE CAUSE OF LIBERTY"

"The statue is the work of Daniel Chester French, one of our greatest sculptors. It fills the memorial hall with an overwhelming sense of Lincoln's presence, while the mural decorations of another great American artist, Jules Guérin, with their all-embracing allegory, crown the whole sacred place."



The Statue in the Lincoln Memorial at Washington

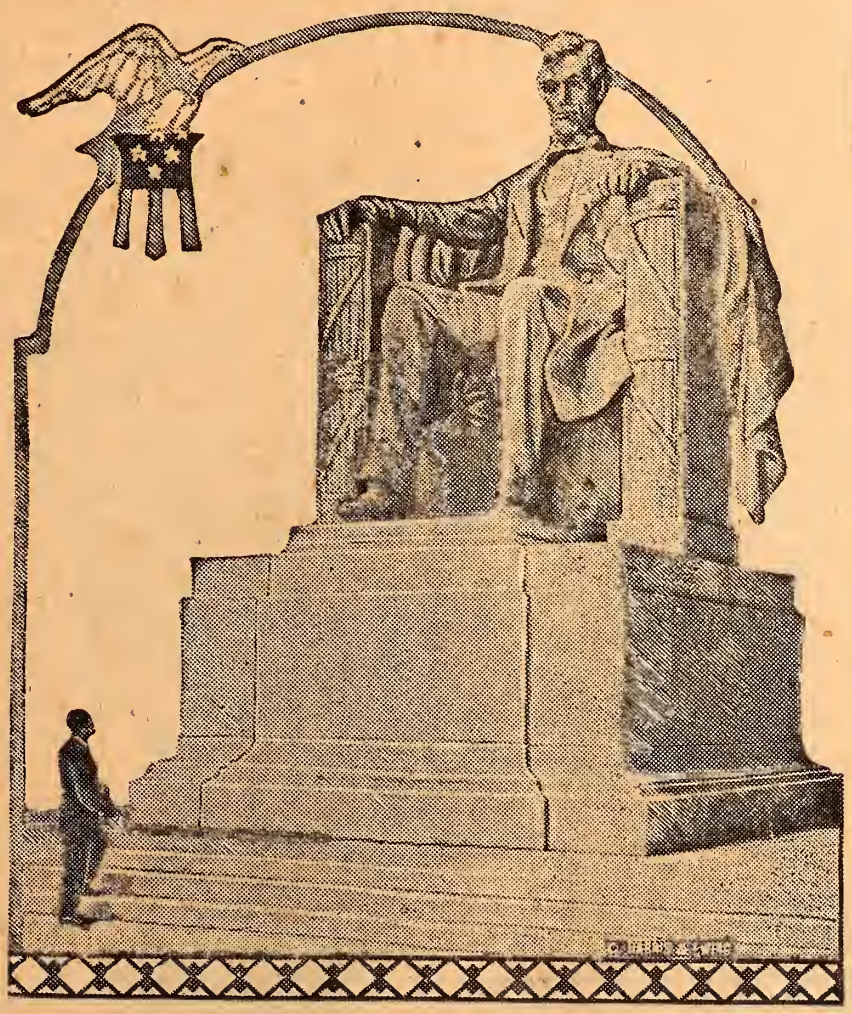
Daniel Chester French was the sculptor

See article by Mr. Cobleigh

The Congregationalist
2/8/23

THE HIGHLAND DEMOCRAT, PEEKSKILL, N. Y., SATURDAY, FEBRUARY 10, 1923

Impressive Statue of Lincoln



The Daniel Chester French 175-ton statue of Abraham Lincoln, in the massive memorial at Washington, compared with a human figure. Reflections on the statue come from streams of bright sunlight pouring between the huge pillars at the entrance of the memorial.

Daniel Chester French's statue of the "Great Emancipator," seen through the massive columns of the Lincoln Memorial in Washington, D. C. (Central News Photo Service.)

Lora A. Linda, Jenkins

Evening Engraving 2-12-23

FRENCH STATUE - WASHINGTON , D. C.

© Paul Thompson—Harris & Ewing

"THE TIGER OF FRANCE" PAYS TRIBUTE TO "THE GREAT EMANCIPATOR"

When in Washington, M. Clemenceau, once "the best swordsman in France," became short of breath while he and Ambassador Jusserand were mounting the steps of the Lincoln Memorial.

Current Opinion 1928

Louisville Courier Journal 2/8/1925

—P. & A. Photo.

The Lincoln statue at the Memorial in Washington, which is the work of the American sculptor, Daniel Chester French.

FIRST PRIZE ($15)—"THE LINCOLN MEMORIAL IN WASHINGTON."
by John W. Arnold, 527 Kensington avenue, Kansas City, Mo.

KANSAS CITY JOURNAL-POST, SUNDAY, FEBRUARY 8, 1925.

Gravure
Picture Section

St. Louis Glo

Gravure Picture Section

St. Louis Globe-Democrat.

Sunday, February 8, 1925

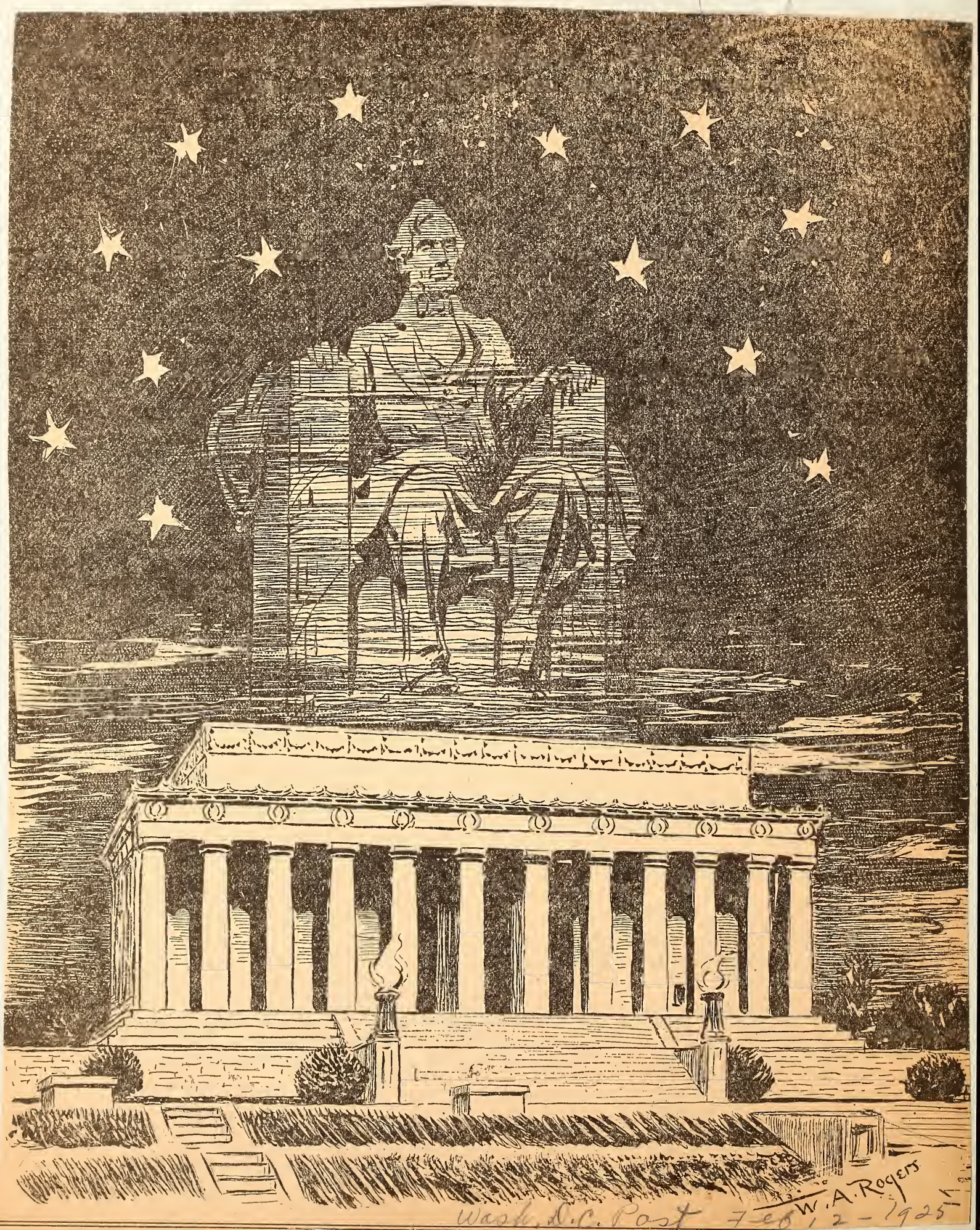
A NATION'S MEMORIAL TO A LOVED PRESIDENT

Not far from where Abraham Lincoln, great President of the United States, faced his difficult problems while brave men of the North and South flung themselves at each other in a death struggle, the great Lincoln Memorial has been erected in Washington, D. C. Here is the magnificent statue of the martyred President, exquisitely worked out by the well-known American sculptor, Daniel Chester French. On February 12 will be celebrated the anniversary of the birth of one of America's greatest noblemen, Abraham Lincoln.

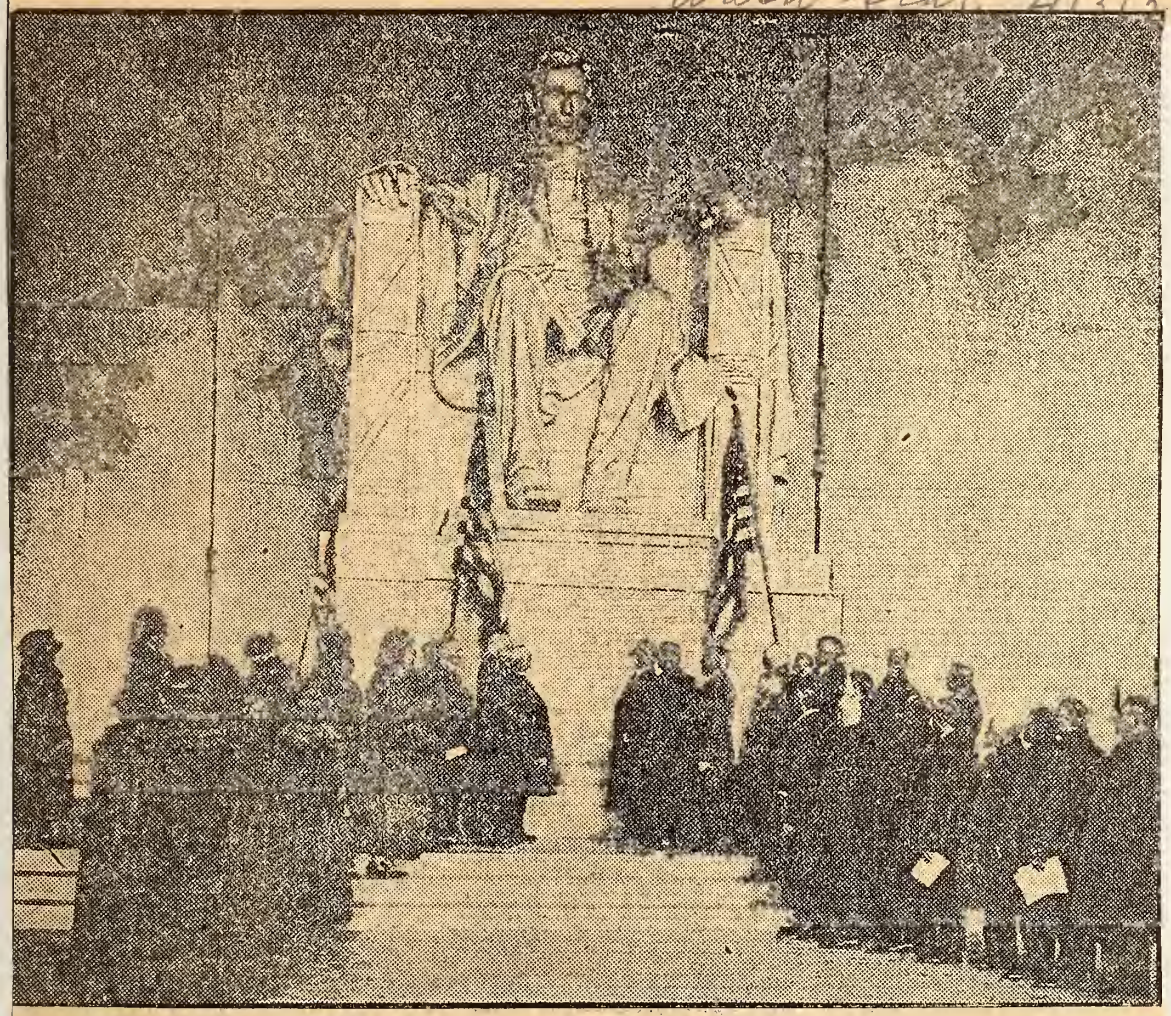
P. & A.

be-Democrat. Sunday, February 8, 1925

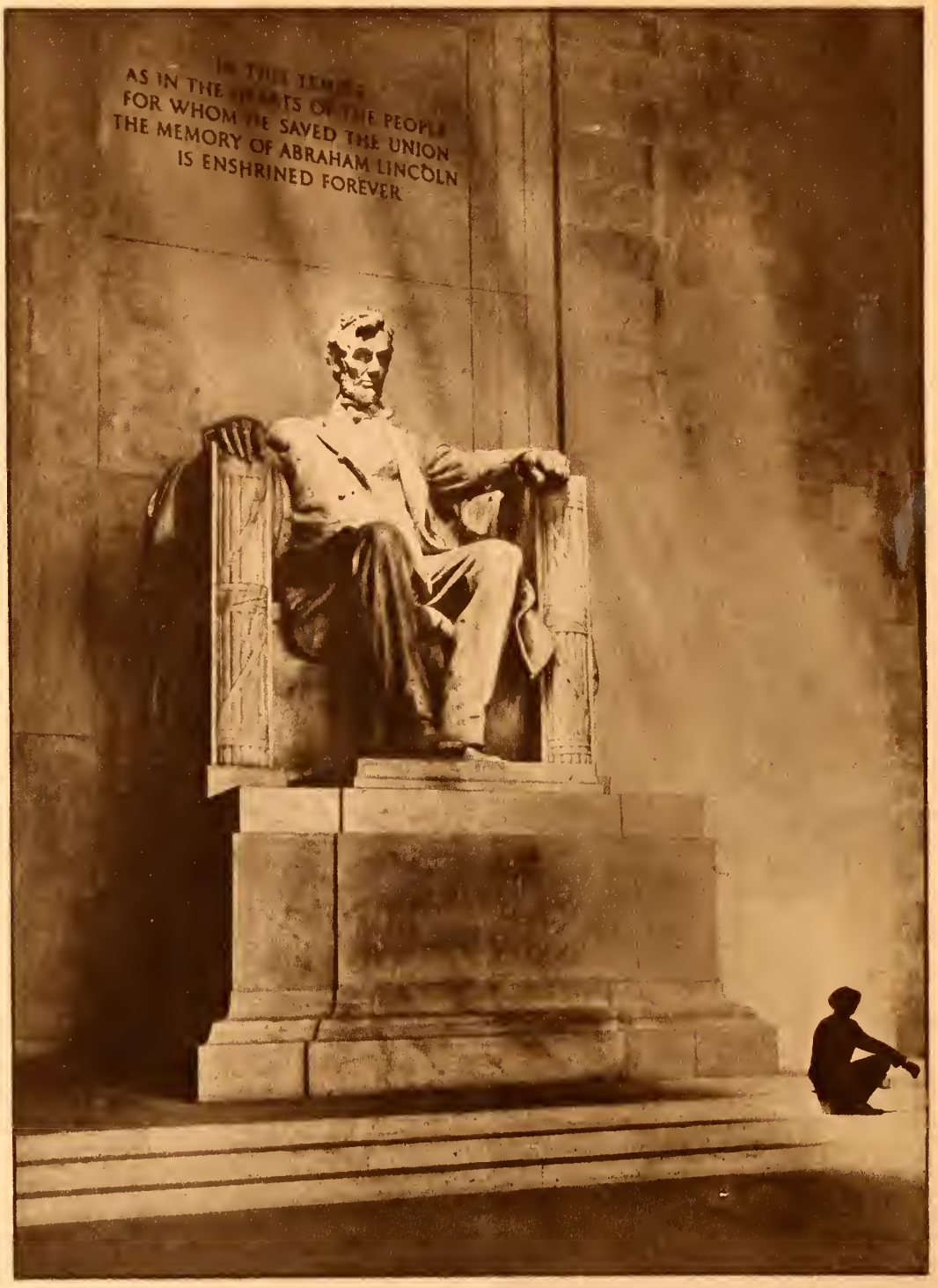
In Washington, D. C., not far from where he faced his difficult problems of the Civil war while brave men of the north and south flung themselves at each other in a death struggle, the great Lincoln memorial stands. It is the work of the well-known American sculptor, Daniel Chester French. Norwalk Hour


W. A. Rogers
Wash. D.C. Post 7-6, 12-1925

Wash Star 2/13/25



IN MEMORY OF THE CIVIL WAR PRESIDENT. Special services were he[illegible] yesterday at the Lincoln Memorial, under the auspices of the Maryland Division of the Sons of Veterans. Music, speeches and the reading of the Gettysburg address were on the program.



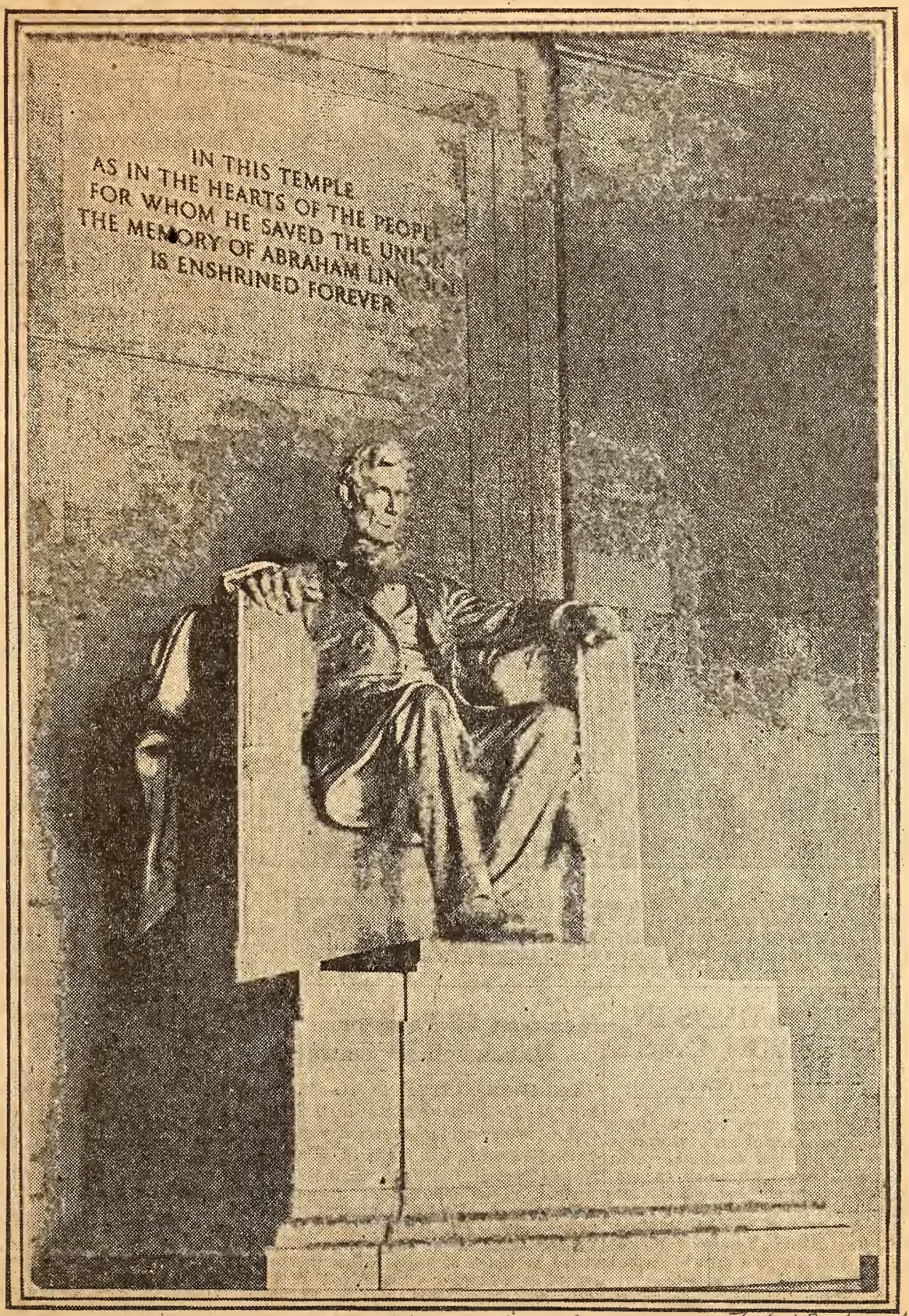
The Daniel Chester French statue of Abraham Lincoln in the Lincoln Memorial at Washington, D. C.

(Picture by Brown Bros.)

February 12, 1809—1926

Washington D. C. Lincoln Memorial

THE GREAT EMANCIPATOR



Kansas City Journal - Feb. 12-1926

—Photo by Acme.

The great emancipator, Abraham Lincoln, the anniversary of whose birth is today, looks down from his throne in the Lincoln memorial, Washington, D. C.

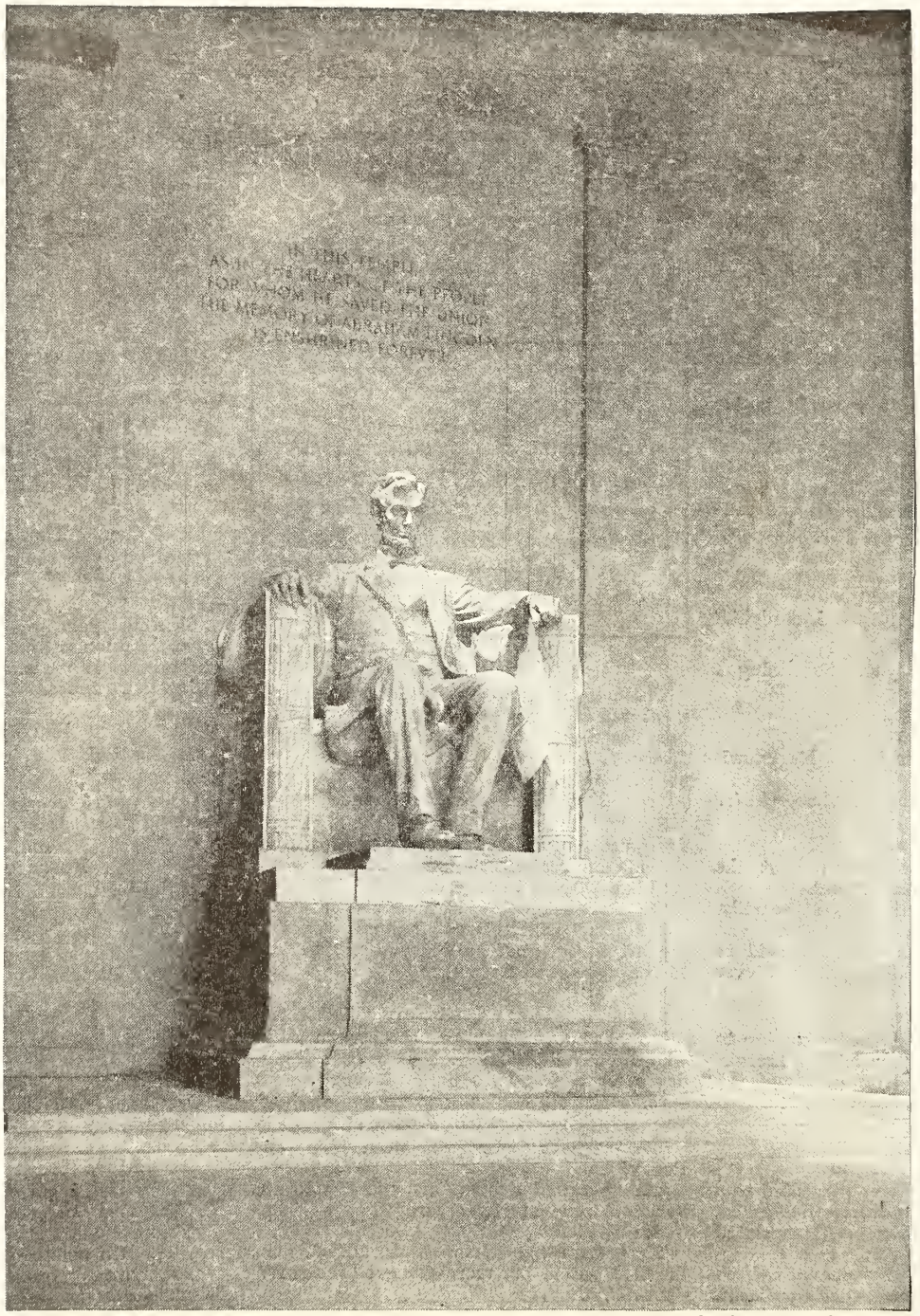
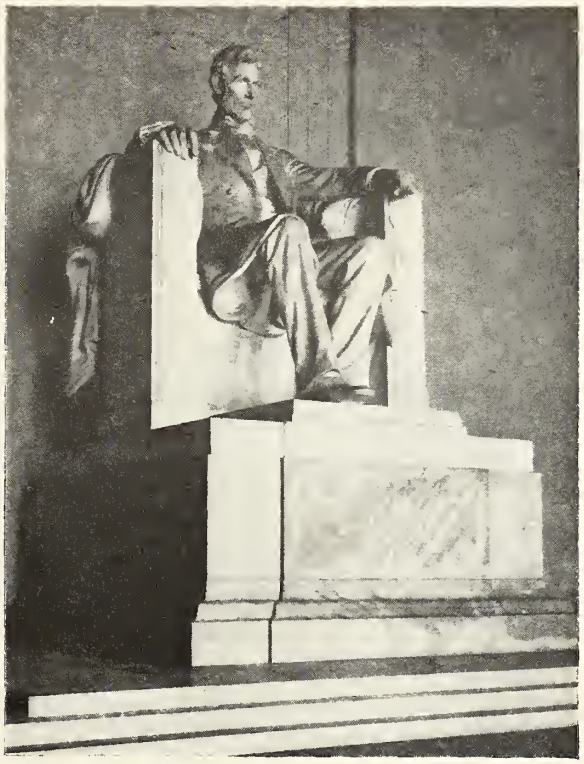


Photo by U. S. Signal Corps

2/13/26

CT AND COMME



This heroic statue, the work of the American sculptor, Daniel Chester French, stands in the great hall of the Lincoln Memorial, in Potomac Park, not far from the White House, where Lincoln once dwelt

Washington D. C. Lincoln Statue

U. & U. Photo

THE GREAT EMANCIPATOR

This striking view of the statue of the great emancipator, a conspicuous feature of the Lincoln memorial at Washington, D. C., has special significance this week, when the country once more observes the birthday anniversary of its Civil war president.

Washington Memorial to Lincoln

LINCOLN MEMORIAL. View through the columns of the Lincoln Memorial at Washington, which will be the mecca of the patriotic pilgrim next Saturday in honor of 118th anniversary of the great martyr's birth.

Acme

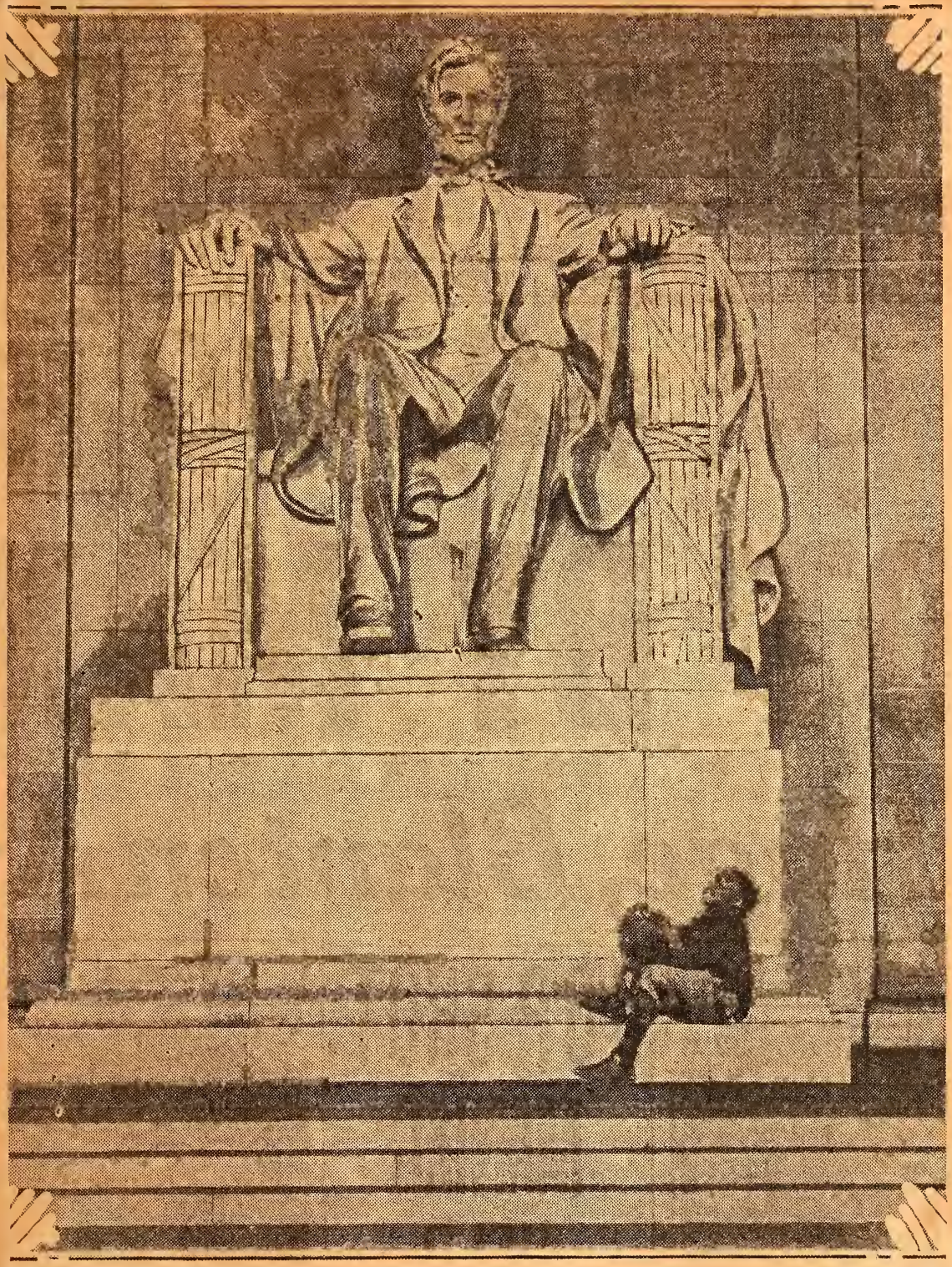
NY Herald 2-12-27 1927

Indianapolis Star 2/12/28

LINCOLN
MEMORIAL STATUE
WASHINGTON, D. C.

DANIEL CHESTER FRENCH
Sculptor

HENRY BACON
Architect



—Times Staff Photo

PATRIOTIC ORGANIZATIONS PAY TRIBUTE AT MEMORIAL

PRESIDENT COOLIDGE headed patriotic organization today in a pilgrimage to the Lincoln Memorial, where anniversary exercises were held in honor of the Civil War President. The colored boy, shown in the picture above, paid his visit to the memorial to the Great Emancipator yesterday.

Boston Sun
2/12/27

LINCOLN APPEAL BOOMERANGS

The question of what Abraham Lincoln would have done to a bootlegger came up today in Police Co[illegible] on the birthday of the great [illegible] War President.

"Your Honor, let us remember [illegible] immortal remarks of Abraham L[illegible] coln and conduct ourselves 'w[illegible] malice toward none, with charity [illegible] ward all,'" said the attorney [illegible] Max Uber, of the 200 block G Stre[illegible] Northwest. He pointed out tha[illegible] Uber's wife is ill and that the de[illegible] fendant faces heavy financial ex[illegible] pense.

Prosecutor R. F. Camalier contended that Lincoln had always abided by the Constitution during his terms as President.

Uber, because of a mistake made in spelling his name while papers were being made out, was charged with first offense sale and possession, the prosecutor said.

Under the name of Max Yub[illegible] he has been convicted twice [illegible] liquor violations, Camalier said.

Judge Gus A. Schuldt held t[illegible] under such circumstances, Lin[illegible] would have dealt drastically with Uber, alias Yuber.

He gave him the maximum sentence for first offense sale and possession, 180 days on the first count, and $500 or 190 days on the second.

Uber was arrested in a raid made by the Letterman squad on January 31. Thirty-one pints of alleged liquor were seized.

ABRAHAM LINCOLN IMMORTALIZED THE WORLD OVER

One of the finest statues of the Emancipator ever made, Daniel Chester French's "Lincoln Triumphant," said to be the largest ever carved, which reposes within the portals of the Lincoln Memorial in Washington P. & A.

Phil. Public Ledger 2-2-28

WAR DEPARTMENT

RECRUITING PUBLICITY BUREAU, U. S. ARMY
GOVERNORS ISLAND, N. Y.

OFFICIAL BUSINESS

Penalty for private use to avoid payment of postage $300

U.S. ARMY RECRUITING NEWS

A BULLETIN OF RECRUITING INFORMATION ISSUED BY DIRECTION OF THE ADJUTANT GENERAL OF THE ARMY

VOL. X—NO. 9 MAY 1, 1928

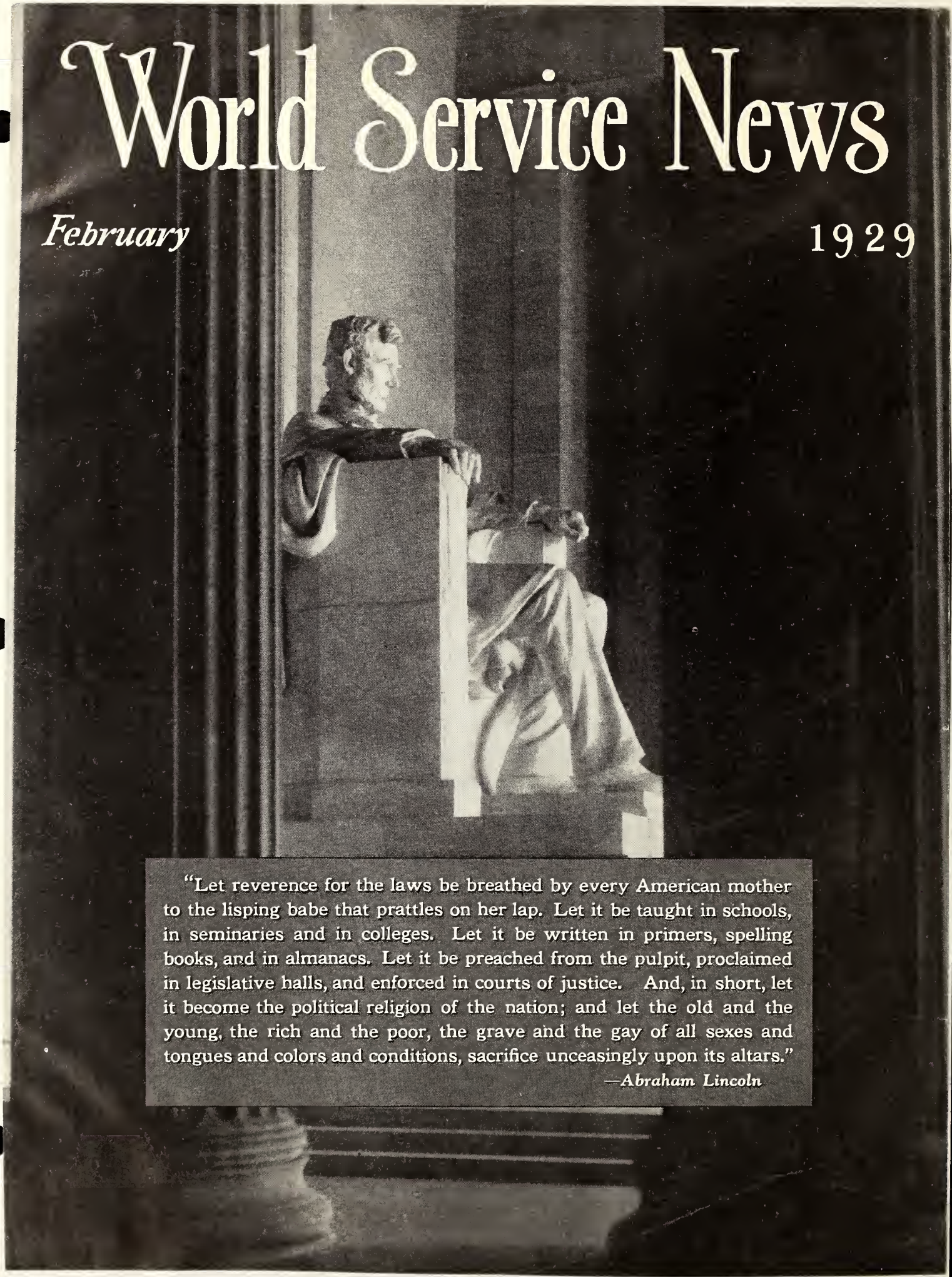
Mother's Day, May 13.

RPB—5-1-28—13,500

THE LINCOLN STATUE, LINCOLN MEMORIAL, WASHINGTON, D. C.
DANIEL CHESTER FRENCH, SCULPTOR
By Courtesy of Georgia Marble Co.

World Service News

February 1929



"Let reverence for the laws be breathed by every American mother to the lisping babe that prattles on her lap. Let it be taught in schools, in seminaries and in colleges. Let it be written in primers, spelling books, and in almanacs. Let it be preached from the pulpit, proclaimed in legislative halls, and enforced in courts of justice. And, in short, let it become the political religion of the nation; and let the old and the young, the rich and the poor, the grave and the gay of all sexes and tongues and colors and conditions, sacrifice unceasingly upon its altars."

—*Abraham Lincoln*

The Daniel Chester French Statue of Lincoln in the Lincoln Memorial, Washington, D. C.

AS ANOTHER anniversary of Lincoln's birth draws near, volumes will be added to what already has been written and said of the man whose life ranks among the most extraordinary to be found on history's pages. In an abbreviated lifetime of fifty-six years he, whom many characterize as America's greatest President, developed a personality of so many and varied angles that even a cursory study reveals new facets, new food for thought and fresh material for the written and spoken word. Lincoln, the poverty-stricken boy, the backwoodsman, the lawyer, the politician, the legislator, the statesman, and finally Lincoln the President, all have been exhaustively treated. Perhaps less has been said of Lincoln the religious than of any other phase of his career.

Measured by church-going standards, Lincoln would not rate as a religious man; for until the last ten years of his life he made no formal practice of religion. Despite this he is unhesitatingly classed among the most sincere religious and Christian citizens and Presidents this country has produced. In the rough frontier country in which his life had its beginnings, books were at a premium. Lincoln's library was meager in volume, but of singular richness in quality. First among the half-dozen books to which he had access stood the Bible. That the Bible was his chief reading and study is evidenced by his own statements that it furnished the inspiration not only for his speeches, but for his life. From his Bible reading and his self-guided thinking, free from all conventional courses of thought, Lincoln developed a religious philosophy of his own, which, however, was no less vital than those which are developed in the more formal ways. In this respect his religious life furnishes a lesson and an inspiration to every boy and girl who has been deprived of early religious instruction and training.

The beauty of Lincoln's religion lay in its simplicity. Briefly it was absolute dependence upon God for guidance and help in every activity of life. This simple faith in God is exemplified in all of his speeches and proclamations. When he left his home in Springfield to assume the office of President he said, "Without the assistance of that Divine Being who ever attended Washington I cannot succeed. With that assistance I cannot fail." Again we are told by his biographers that prior to the Battle of Antietam, when the Confederate army was checked in its invasion of Maryland, he promised God that he would take a Union victory as a sign that the slaves were to be freed. When the victory at Antietam came to pass and Lincoln drew up the Proclamation of Emancipation, he was opposed by the members of his Cabinet, who believed that the time had not come for freeing the slaves, but the President stood firmly against them, saying that he must keep his promise to God.

Lincoln's life was marked by sorrows such as come to few men. There were sorrows of his private life and sorrows attendant upon his public career. These trials, which seem to have been engraved upon his very countenance, far from dulling his faith and religious beliefs, only deepened and sweetened them. It is said by some authorities that he never recovered from the death of his sweetheart, Ann Rutledge, for to a friend he said, "My heart is buried there," referring to the cemetery near New Salem where she was laid. There were burdens, too, in his married life, the deaths of his sons and the condition of Mrs. Lincoln which ultimately necessitated her entering a sanatorium. With all these he had to face, while in the Presidency, the public burden of the Civil War with its bloody battlefields and loss of life, the wranglings of his Cabinet, and the criticisms of his enemies. For like all the truly great Lincoln had his enemies and they hounded him relentlessly.

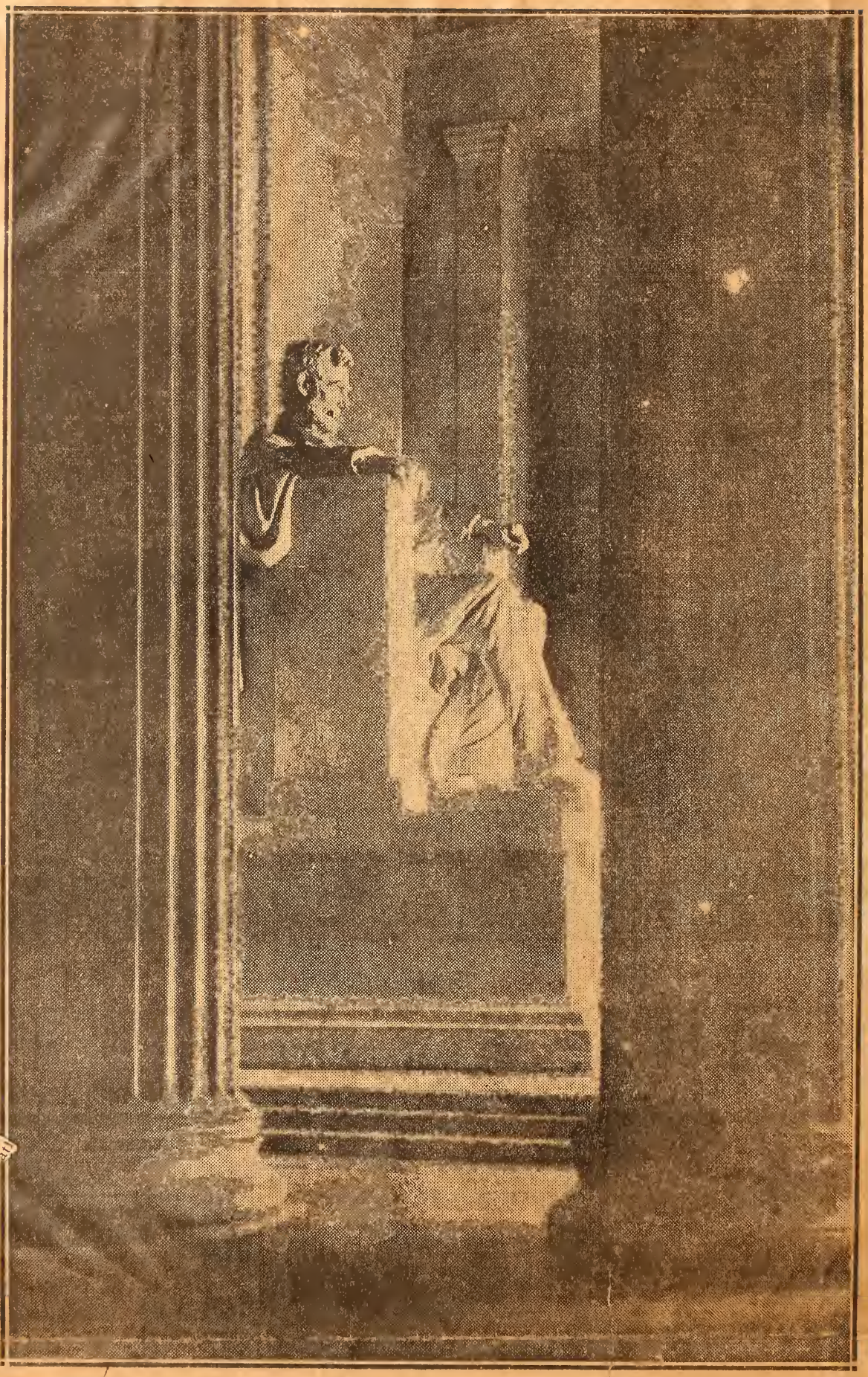
Yet through all these tribulations Lincoln held fast to his almost childlike faith in God. Daily prayer and the seeking of God's counsel was his unwavering practice. With each new trial, we are told, his faith became more firmly anchored than before. His religion, having its inception in his backwoods youth, grew with him. From his daily communion with God his religion took upon itself a certain mysticism. He believed that he was the instrument of God to be used for a great purpose. He must have had a premonition of his tragic end, for he himself told how shortly after his election in 1860 he saw one day a double reflection of himself in a looking-glass. "One face," he said, "was a little paler than the other." It was on April 12, 1865, only two days before his assassination, that in a dream he saw a catafalque in the East Room of the White House and heard a voice cry, "The President has been assassinated!" Concerning the slave question and his part in the freeing of the slaves, Lincoln once said: "I know there is a God, and that He hates injustice and slavery. If He has a place and a work for me—and I think He has—I believe I am ready. I know that I am right, for I know that liberty is right, for Christ teaches it."

Lincoln carried his religion into his every activity. His faith in God and his determination to do the right thing at all costs were the guide posts of his life. The quality of the martyr who is willing to suffer for his faith appears in his righteously indignant reply to a group of politicians in Springfield in his earlier political life who wished to secure his co-operation in a movement of a questionable character: "You may burn my body to ashes and scatter them to the four winds of Heaven; you may drag my soul down to the regions of darkness to be tormented forever, but you will not get me to support a measure which I believe to be wrong."

Abraham Lincoln conducted his whole life, public and private, as if God were walking by his side. While his religion was one of a certain mysticism, it also was one of good works. He carried his every difficulty to his Maker confident that he would there receive the inspiration he needed, the strength to carry on. It is significant that the last bill signed by him before the hand of the assassin laid him low was the bill which Congress had just passed to place the words, "In God We Trust," on American coins, as though the nation had adopted as its slogan words which epitomized the religious life and character of its great and martyred President.

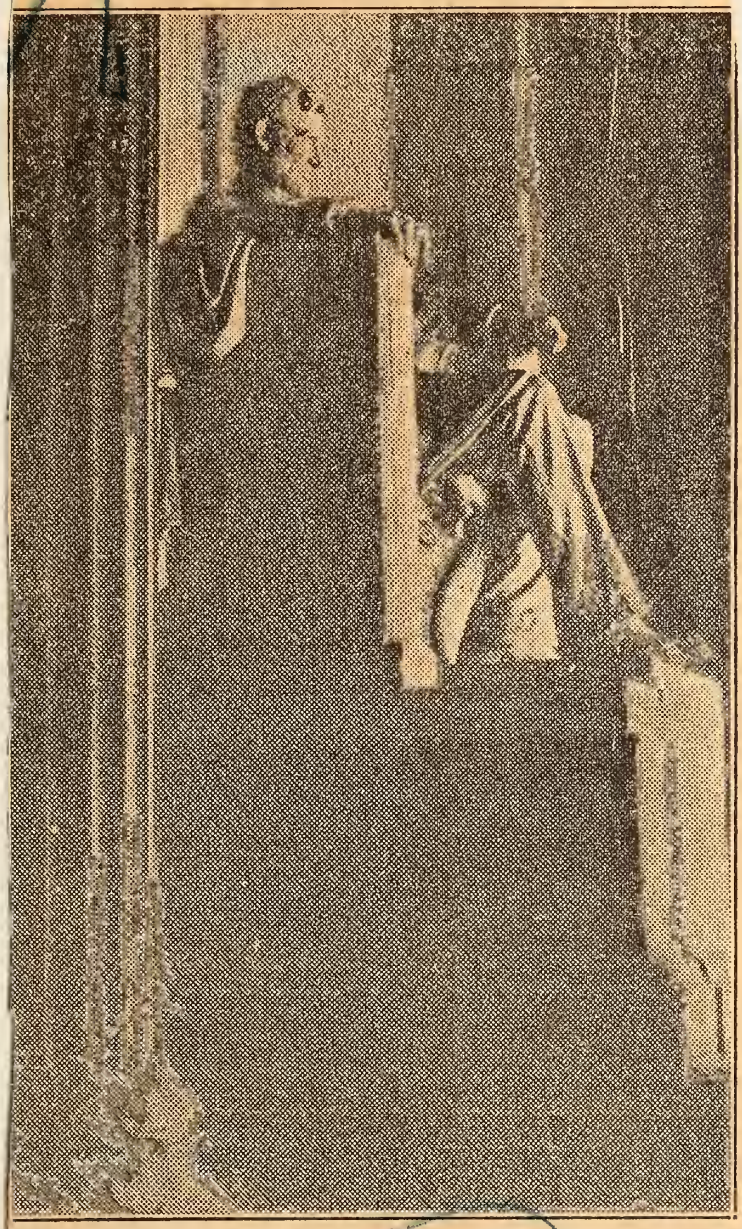
Lincoln's character accounts for his accomplishments, and both together account for the love the people of all nations have felt for him. One great lesson of his life is that the world, regardless of its own sinfulness, respects and honors the man who trusts in God and surrenders his life to the leadings of the Infinite Spirit.

BOSTON EVENING TRANSCRIPT, SATURDAY, FEBRUARY 8, 1930



(Ewing Galloway Photo)

Lincoln Greets the Dawn



Early one morning, before the Lincoln Memorial in Washington had been opened for the day, the guards let Mrs. Robert Fox MacArthur of Tulsa enter it and she made this snapshot of the Daniel Chester French statue just as the light from the rising sun struck it. Mrs. MacArthur had studied the statue many times and it had always seemed to her that in the cold daylight it was magnificent, but overwhelming in its whiteness.

But illuminated by the warming light of sunrise, the still figure seemed to suggest something of the night and something of the aloneness and mystery which is in keeping with the character of the man, Lincoln. The study is one of several which Mrs. MacArthur, who is interested in photography and especially in the finest photographic recording of great pieces of sculpture, has made.

The Lincoln Memorial is one of the beauty spots of the capital as well as constant tribute to the man whose birthday the nation celebrates today. It won for its designer, Robert Bacon, a medal from the American Institute of Architects presented to him during the Harding administration. The statue, which the building houses, is of heroic size; it faces the east and is of white marble.

TULSA OKLA. WORLD
FEB. 12, 1930

Newark, N. J. Call

SEP 21

"THE LINCOLN MEMORIAL IN WASHINGTON"—Photo by William Noblett, 122 West End avenue, Newark.

(Right) "SHADOWS AND A WHITE WALL"—Photo by J. Russell Kennedy, 181 Sussex avenue, Newark.

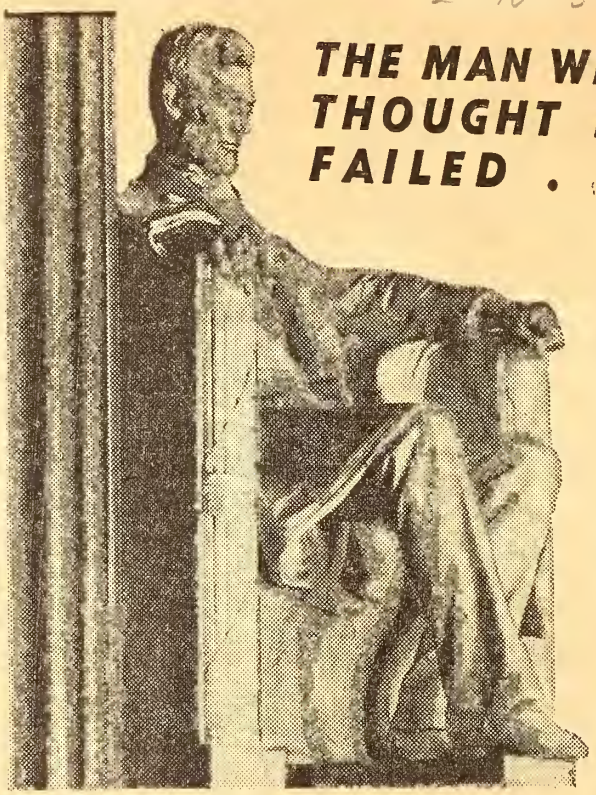
One of Outstanding Memorials to Emancipator

© Harris & Ewing

The impressive statue by Daniel Chester French, in the Lincoln Memorial at Washington, is but one of many over the nation dedicated to the Civil War President

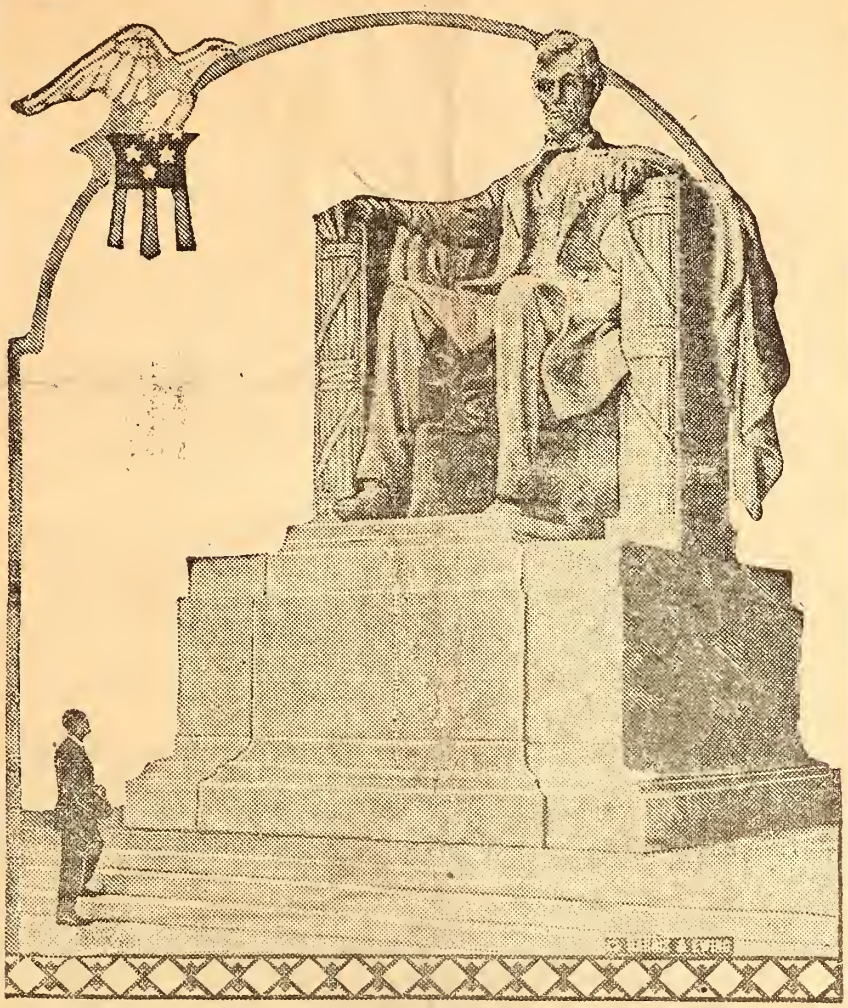
PHILADELPHIA Inquirer
2-10-31

THE MAN WHO THOUGHT HE FAILED . . .



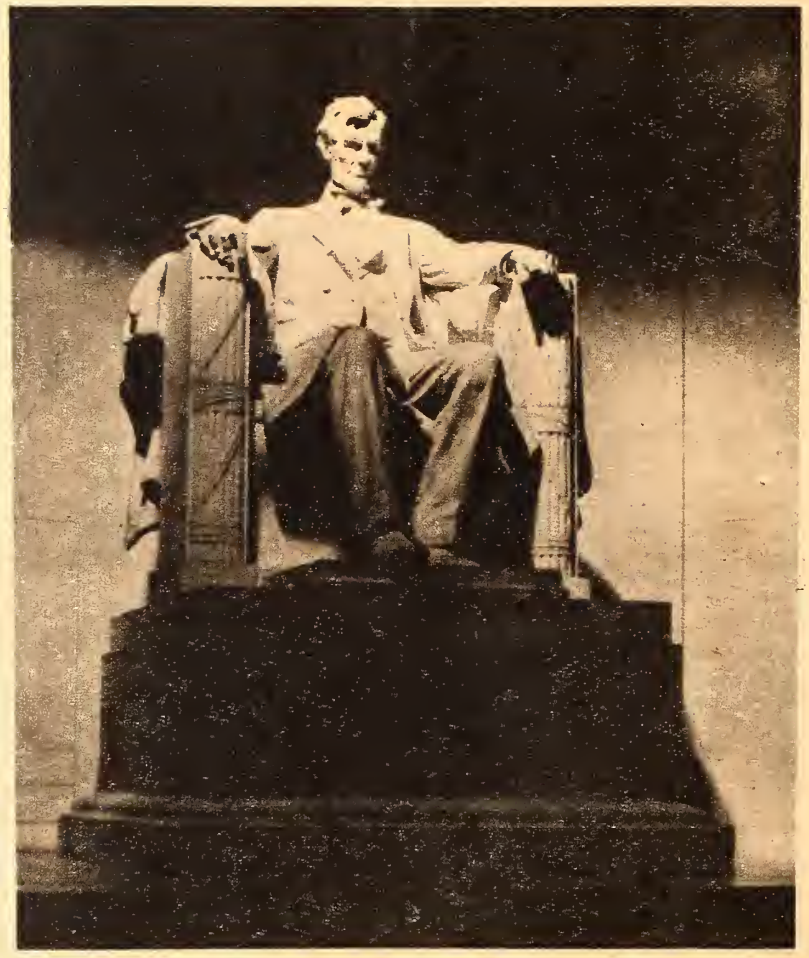
Sleepy November sunshine bathed the little town of Gettysburg that eventful morning. It lay brightly on the flag-draped platform and on the white hair of Senator Everett. He talked about two hours . . . and when he finished the people cheered. Then Lincoln arose, adjusted his spectacles, pulled a sheet of paper from his pocket, moved to the edge of the platform. He spoke for a little less than two minutes. "Four score and seven years ago . . . " Then he sat down and the people were silent. Had he failed again, he must have wondered? Here is a truly great and dramatic moment seen in retrospect; when Abraham Lincoln gave his immortal Gettysburg Address to the world. Read this story in Everybody's Weekly.

Impressive Statue of Lincoln



The Daniel Chester French 175-ton statue of Abraham Lincoln, in the massive memorial at Washington, compared with a human figure. Reflections on the statue come from streams of bright sunlight pouring between the huge pillars at the entrance of the memorial.

ELMORE OHIO TRIBUNE (wkly)
THURSDAY, FEBRUARY 12, 1931.



"Grace and Nobility"—Daniel Chester French's Lincoln.

Photo From Associated Press. 11-22-31

LINCOLN STILL ATTRACTS

There is warm debate in the capital as to whether the much publicized George Washington bicentennial celebration has been a fizzle. Not as many visitors have been attracted to Washington as the merchants had hoped, yet it is a fact that what visitors there are continue to make the Washington Monument and the Lincoln Memorial their mecca. That economy may have something to do with it is seen in the fact that crowds still flock to these non-toll shrines while Mt. Vernon, which charges 25 cents admission, reports a falling off of visitors. More than 16,000 persons visited the Lincoln Memorial on a recent Sunday (Mt. Vernon being closed on the Sabbath). Frank Crowinshield, editor of Vanity Fair magazine, criticizes the Lincoln Memorial for "failing to follow Greek traditions" and for "offending the taste of the visitors by having at eye level the bottom of the statue's shoe." Yet not many visitors are experienced enough in art to appreciate its defects —if any—and instead of being "offended" stand about expressing appreciation of the Grecian temple, with its irregularly spaced 36 marble

The Majesty of Lincoln

columns to aid the optical illusion of symmetry, and the calm yet rugged figure of the seated Lincoln which reposes therein, gazing in contemplative mood out over the magnificent reflecting pool toward the Washington monument and the Capitol beyond. The visitor is surprised to learn that the soft light which bathes the 19-foot figure sifts through marble slabs five-eighths of an inch thick. The slabs were boiled in white wax for 48 hours to make them as translucent as alabaster.

Pathfinder Aug 6 · 1932

LINCOLN MEMORIAL

The Lincoln Memorial at Washington, D. C., is one of the outstanding examples of neo-classic architecture. The contractors for the memorial later erected the Mutual Benefit home office building.

CONTACT

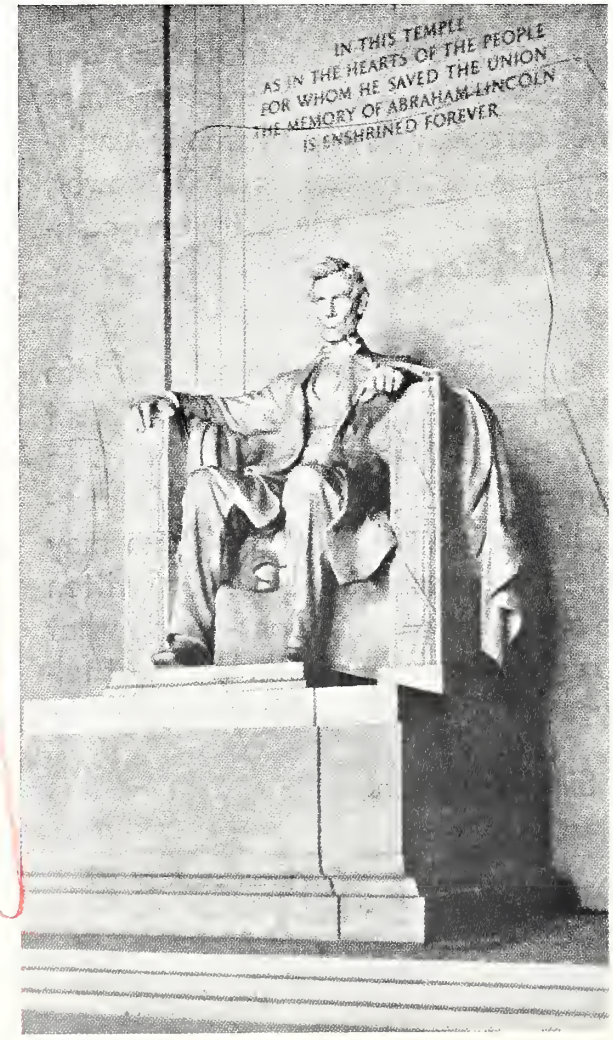
FOR THE AGENTS OF

The CAPITOL LIFE INSURANCE CO.

CLARENCE J. DALY PRESIDENT

HOME OFFICE: DENVER, COLORADO

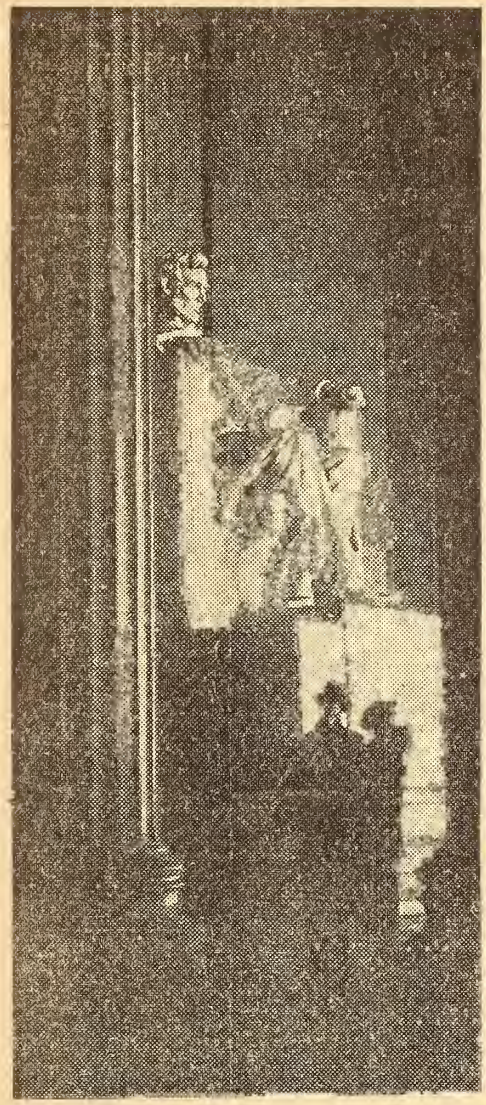
VOL. XIII DENVER, FEBRUARY, 1935 No. 2



FEBRUARY 1935

THE WORK OF DANIEL CHESTER FRENCH

"The visitor passes through the doorless entrance and looks upon the heroic, quiet figure of Lincoln, seated in a chair."



Unusual lighting effects can very well be done by the amateur, as is this one by **J. Carroll Kinsley**

6-1-35

PHILADELPHIA

LEDGER

Interior view of the Lincoln Memorial showing the huge seated statue of the Emancipator.

RITTASE

WASHINGTON

Historic and New

COMPLIMENTS OF THE BALTIMORE & OHIO
THE ROAD TO WASHINGTON

THE CAPITOL DOME AT NIGHT

The lights at night lend entrancement to the dome. But always, at any time, from any point, the view is inspiring. Don't miss seeing the Capitol in the morning, when the east front is glorified by the morning sun; or in the evening when the Wings of Freedom are radiant in the after-glow. You may well spend a day sightseeing in the more than 400 rooms and corridors of the Capitol.

How we saw Washington

WHAT a memorable trip! What a delightful experience! Mother and I both agree that we would not have missed those precious days for ten times the cost. . . . There is something intimate and sacred about taking your children for the first time on the Washington Pilgrimage. As you tread the ground and walk through the corridors where the Nation's greatest leaders and heroes made history, you feel that you are actually passing on the Torch of Patriotism to your boys and girls. . . . And as they see this amazing new Capital—surely the most interesting capital city in all the world, and the one above all where the course of history is now being decided—their hearts are thrilled and their young minds filled with the meaning of History, Patriotism, Liberty, Independence, Citizenship!

KAUFMANN-FABRY

Bob arrived by B & O from New York

* * *

It was all planned as if by magic, yet the whole trip was convenient and delightful from start to finish. First Bob wrote home from Prep School that his history "prof" had suggested his coming home by way of Washington and stopping over.

KAUFMANN-FABRY

We enjoyed every minute of the trip

"He tells me," wrote Bob, "that no one has really seen Washington unless he has seen the *New Washington* within the last year or two."

"I think it's a grand idea," spoke up Nell, who is in the high school; "Everyone at school is talking about it, saying we'll miss the sight of a life-time if we don't see Washington now."

"Can I go?" inquired Jack, who is in seventh grade and still of an age to get the point promptly. "Teacher has been having us do a Washington 'Project,' and I want to climb the Washington Monument."

"We've simply got to take the children—before they're grown," said Mother, with that look of wishing they wouldn't grow up so fast; "We could meet Bob in Washington and do the city together. There may never be another time when we are well and able to do it."

"I guess that settles it," said I. "I'll get in touch with the Baltimore and Ohio ticket agent tomorrow."

"That's the way to go," said Nell; "It's the oldest railroad in America, started in 1827—and teacher told us that Lincoln rode on the Baltimore and Ohio from Baltimore to Washington, February 23, 1861, on the way to his first inauguration."

"Yes, and it's the only railroad between the East and West that passes directly through Washington; the first road to air-condition its trains, too," said I; "Also, I see they're advertising their Washington Tours at special rates. I'll get in touch with them in the morning."

* * *

Of course the Baltimore and Ohio saw to our accommodations with the fine courtesy for which that railroad is noted. They ought to know all about helping folks tour to Washington—and they certainly do. They've been helping travelers for over a hundred years.

Of course we enjoyed every minute on the train. Everything was taken care of for us. Mother and Nell were delighted because they could wear their white dresses in the all air-conditioned train. I sat back in solid comfort and marveled at the smoothness with which the engine pilot put the miles behind us.

Before we knew it we were in Ohio, and the twilight was settling down. We lingered long in the diner, over a delightful meal. Even Jack had enough, for once. "I don't see how they can do it at the price," said Mother.

We lingered long in the diner

Every one of us turned in early. And the next thing we knew, we awoke from sound, refreshing sleep to look out upon a magnificent panorama of the historic Potomac Valley. Nell, who is studying Civil War History, was especially interested.

Promptly at 8:42, the engineer brought his train to a perfect stop in the great Union Station at Washington. That afternoon we met Bob as he arrived by B & O from New York with one

AERO SERVICE CORP. RITTASE HARRIS & EWING EWING-GALLOWAY FAIRCHILD AERIAL SURVEYS, INC.

of his schoolmates.

"My boy!" said Mother.

"And now for a grand holiday," said I.

* * *

I thought I knew my Washington, but from the minute I stepped out of the station, I realized that here an amazing new city was rising among the famous historic points that used to be Washington to the sightseer.

KAUFMANN-FABRY

Pleasant hours on the train

As we already had eaten a delicious B&O breakfast—and as there was no need of the old-fashioned "cleaning-up" which used to follow getting off a train in the days before air conditioning—I sent our baggage to the hotel and started a busy week of sight-seeing.

I shall not attempt to describe it chronologically.

One whole day we spent in and about the Capitol. We sat in the Galleries of both the Senate and the House of Representatives, watching the legislative "wheels go round." Bob and I were especially interested in hearing a dozen Congressmen whose names are front page news. Then we hired a guide and went through all the galleries, corridors and chambers of the building—viewing a hundred historic sights and details—sculpture, painting and so on.

Another whole day we spent just wandering about the city. We viewed the Lincoln Memorial, designed by Henry Bacon, from a half dozen points. The view I preferred was one from which we could see the Washington Monument in the background; but Mother, who came from the South, was deeply touched by the view where you look through the colonnade of the Memorial and see far away the white pillars of Arlington, General Robert E. Lee's home, across the Potomac in Virginia. But what impressed us most was the gigantic statue of Lincoln—the work of Daniel Chester French. For in this creation of a master sculptor speaks the kindliness, the vision, the character of the man.

KAUFMANN-FABRY

Such home-like surroundings

On opposite walls are two memorial tablets, carved in stone—one Lincoln's Gettysburg address, and the other his second Inaugural address. Above the tablets are two large mural paintings, "Emancipation" and "Reunion" by Jules Guerin.

Jack, of course, got his trip to the top of the Washington Monument, although by my advice, he rode up and walked down. It was a cloudless day, and the views from the Monument were magnificent. It was Bob's task to keep close to him coming down the circular stairway. They walked sedately round and down, stepping from the 898th step quite out of breath.

One whole morning we spent at the Congressional Library. I understand it houses the largest collection of books in the world. We didn't see them all, but we did see the original Declaration of Independence and the Gutenberg Bible. Mother said she would like nothing better than to spend a year studying in one of these beautiful rooms of the library, with the inspiring mural painting above her, writing a story of how the ideals of Lincoln and Lee are working out in the re-united Republic.

KAUFMANN-FABRY

Mother and Nell were delighted

That same day we saw the wonderful Shakesperian Collection in the Folger Library nearby.

Another day—the most memorable of all—we actually visited the White House. That was immensely interesting. Did you know that they originally wanted to call it the President's "Palace"; and that Theodore Roosevelt was the first President to put "The White House" on the President's stationery? That same day it was our privilege to see President Franklin D. Roosevelt come out and speak to a visiting delegation. I had heard my father tell of seeing Lincoln stand on the steps of the White House as the Grand Review rolled by all day long after the Civil War. I myself had marched up Pennsylvania Avenue and seen President Wilson standing there during the Great War. I know Bob and Jack will never forget that day in Washington—and in Mount Vernon—for in the afternoon, we took the bus and rode down the magnificent George Washington Memorial Highway through Alexandria, to Washington's home.

Several business associates had told me that they have never found any other experience so restful and inspiring as spending several hours thoughtfully at Mount Vernon. Surely there is no other residence that has acquired so distinct a personality as Washington's home. The children were particularly interested in the old-fashioned furniture and the Washington relics. Mother and I had already seen them. It was

View of Historic Harper's Ferry where three states and two rivers meet

Magnificent panorama of historic Potomac

enough for us to stroll about the lawn, to enjoy the simplicity and serenity of the place, to sit on the terrace and look off across the blue waters of the Potomac.

After that visit, I can understand something of the spirit that prompted the pilgrimages of medieval times—on the Crusades—the Canterbury—to the cathedral towns of France and Italy.

Of course, the children wanted to see money and postage stamps being printed—and that is a trip no Washington visitor should overlook. Jack was most impressed with the vats of red, orange, green and purple ink, but Nell is still wishing she could do engraving "like the men who make the money."

After that, we began to divide up into smaller parties. We had planned on a week in Washington, and we found that there were enough sights to keep us there for months. I suppose it is the fastest-growing, most interesting capital city in history.

Mother and Nell wanted to see the Corcoran Art Gallery, the Botanical Gardens, Continental (D.A.R.) Building, the Girl Scout "Little House" and the National Cathedral. I took Bob and Jack to see the mounted specimens Theodore Roosevelt had sent back from his African trip, in the National Museum of Natural History. We also walked countless miles doing the Treasury, State, War and Navy Buildings, the vast new Department of Commerce Building, including a visit to the Aquarium on the lower level, the Supreme Court Buildings—newest of all these great new Government structures—and the Smithsonian Institute. I could have spent half a lifetime there studying the wonderful collection of products of the amazing human mind. Bob and Jack were eager to see Lindbergh's "Spirit of St. Louis" —the second partner in "WE". We told Mother about the gowns of the First Ladies, and she took Nell to see them next day, while Bob, Jack and I went to Bolling Field, the airport, and to the Navy Yard, Naval Gun Factory, Naval Air Station and Observatory.

Of course, we went through the new Department of Agriculture Building and grounds, and the beautiful Pan-American Building. Bob and I found time for a half hour in the Lincoln Museum, which is in the old Ford Theater where Lincoln was assassinated by Booth.

We all went together to the National "Zoo" in Rock Creek Park, had a boat ride and luncheon down the Potomac River, and in the afternoon stopped at Arlington. Except for the Lincoln Memorial, the White House, the Monument and Capitol, and the beautiful central pavilion of the Congressional Library, we were all most deeply impressed by what we saw at Arlington. Here was General Lee's home, originally built by George Washington Custis, who was raised by Washington almost as his own son. Here Lee married his cousin Mary Lee Custis. Nearby is the grave of L'Enfant, the young Frenchman who at Washington's direction planned the Capital City. And close at hand, in Arlington Cemetery, are row upon row of white stones, every one marking the grave of a hero who lived or died for his country.

Another glimpse of the beautiful Potomac

There can be no more sacred moment than when an American father stands with his boys, uncovered, before the Tomb of the Unknown Soldier, where day and night, in storm or calm, a guard in uniform paces back and forth in honor of the Nation's dead.

The fascination of Washington is in its infinite variety. There is pomp and solemnity, the social whirl and all the vast interests of the Government and the Nation. You think you have seen Washington at its most beautiful in the brilliant sunshine of a delightful spring day. But you have a totally new experience as you walk or drive about the city and through its splendid National Park system by moonlight.

Already we had extended our stay by two days. Too soon our time was up, and we found ourselves once again boarding a B & O train, homeward bound. An hour later I found Nell in the Club Car busily writing a list of the places she had visited and the notables she had seen.

"After that," she said, "I am going to make out a list of the places I still want to see, like Gettysburg and the Dolly Madison House, and the Shenandoah Valley. Can we see Washington again next year, Daddy?"

"I certainly hope so," said I.

HARRIS & EWING

At Union Station Washington, D. C.

KAUFMANN-FABRY

Along the Youghiogheny River near Indian Creek — in the Scenic Mountainous Section of Pennsylvania

RITTASE

THE WHITE HOUSE AND EXECUTIVE OFFICES

You will find The White House extremely interesting, bearing, as it does, the living impress of so many of our Presidents. Washington himself was among those who participated in the laying of the corner stone. Originally, the official title of this mansion was "The President's Palace." The presidential home was destroyed by fire during the war in 1814. When it was rebuilt its walls were painted white and it was afterwards called The White House.

MOUNT VERNON—HOME OF GEORGE WASHINGTON
Surely no residence has acquired so distinct a personality as this colonial home. Its simplicity and serenity reflect the character—the dignity of the Father of Our Country. All good Americans should visit Mount Vernon—see its many interesting relics—and pay tribute at the resting place of George and Martha Washington.

AIRPLANE VIEW OF WASHINGTON

This air panoramic view will give you an idea of the amazing new city that is arising among the famous historic points of Washington. It is interesting to pick out the new buildings and old landmarks by means of the key printed below.

1—House Office Building and Annex
2—Congressional Library
3—New Supreme Court Building
4—Senate Office Building
5—Capitol Building
6—New National Archives Building
6B—New Department of Justice Building
7—New Internal Revenue Building
8—New Post Office Department and Department of Labor Buildings
9—New Department of Commerce Building
10—White House
11—National Museum of Natural History
12—National Museum of Arts and Industry and Smithsonian Institution Building
13—Department of Agriculture Buildings (Administrative)
14—New buildings Department of Agriculture
15—Bureau of Engraving and Printing
16—Tidal Basin
17—Washington Monument
18—Lincoln Memorial
19—New Arlington Memorial Bridge
20—Potomac River
21—Navy and Munitions Buildings

FAIRCHILD AERIAL SURVEYS, INC.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TOMB OF THE UNKNOWN SOLDIER

There can be no more sacred moment than when an American father stands with his son, uncovered, and pays homage to him who is "Unknown, yet known." For he is the symbol of all patriots who have made the supreme sacrifice for their country. Day and night, in storm or calm, a uniformed guard paces back and forth in honor of this representative of the nation's dead.

ALBRIGHT

CHERRY BLOSSOM TIME IN WASHINGTON

One of the most fascinating sights in Washington is when the 3,000 Japanese cherry trees around the tidal basin of Potomac Park, blossom in April. They are the gift of Tokio to the Nation's Capital. Their fragrance and colorful picturesqueness entice many visitors to return to Washington year after year in the springtime.

HORYDCZAK

THE STREET OF PARADES—PENNSYLVANIA AVENUE

If you love a parade, you will love this great Avenue stretching away from Capitol Hill. Down this broad expanse proceed all inaugural processionals. Every year it is the scene of many national parades. Here the Union Army was mustered out after the Civil War. Spanish War Veterans and our boys from overseas have passed in review before their Commander-in-Chief, the President, down this very street.

BUCKINGHAM

LINCOLN MEMORIAL

This magnificent tribute to the Great Emancipator is situated in Potomac Park. With its reflecting pool and beautiful grounds, it is one of the greatest sights of the National Capital. If you are interested in symbolism, two views will especially interest you. The one showing the Washington Monument in the background—the other looking through the colonnade to the white pillars of Robert E. Lee's home—in the hills of Virginia across the Potomac.

UNDERWOOD & UNDERWOOD

AERO SERVICE CORP.

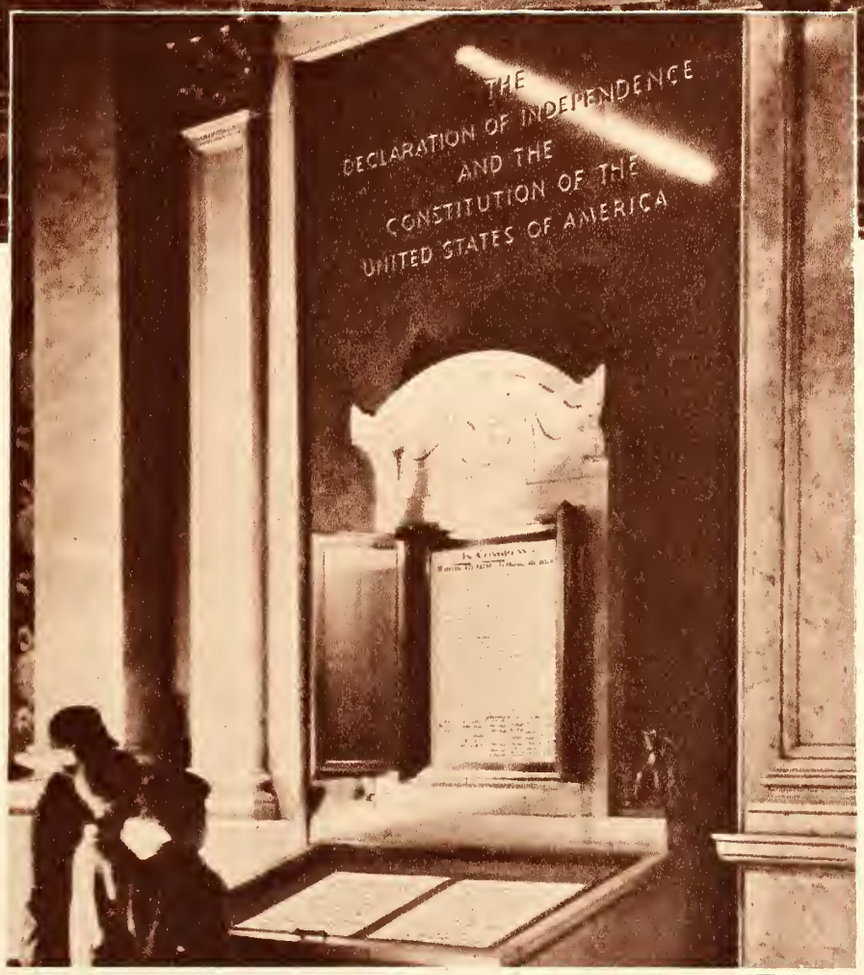
SUPREME COURT BUILDING

This magnificent structure was built especially to house the United States Supreme Court — at a cost of $9,000,000. It is part of the building plan, but is located outside the triangle — just across the street from the Folger Shakespeare Memorial Library at East Capitol and Second Streets.

THE FEDERAL TRIANGLE

The greatest single building program in the history of the world is being carried on in this 70-acre plot shaped like a triangle. When completed it will represent an investment of over $200,000,000. Under the Federal building program the Triangle area will eventually contain all the Government office buildings, including parks and parkways. The Department of Commerce unit occupies the base of the Triangle and covers eight acres. It is the largest office building in the world and was erected at a cost of $17,500,000.

UNDERWOOD & UNDERWOOD



RITTASE

ARLINGTON MEMORIAL AMPHITHEATRE

Dark cypress—like sentinels—flank the pure marble entrance to this glorious structure. Its wide courts, with marble benches under the high vaulted canopy of the sky, give you the sense of being in a sacred place. Sit there in silence until the message of Arlington comes over you. "We have done our part. You must carry on."

TWO SYMBOLS OF OUR LIBERTY

No one who visits Washington should fail to see these two famous documents in the Congressional Library — the original Declaration of Independence and the Constitution of the United States of America. You will see the signatures of the men who signed them—great men whose hands are now lifeless but whose inspiration is eternal.

memo sentinel 218136 F. W. Ayer and

rs—Birthday of Emancipator

LIGHTS MAKE LINCOLN LIFELIKE

The statue of Abraham Lincoln, in the center of the Lincoln Memorial Building in Washington, gains this beauty of form and lifelike appearance from expert lighting effects. Artificial illumination brings out the fine workings of the sculptor's chisel, and guards are specially trained in the lighting.

(AP) photo

Careful Lighting Shows Character In Lincoln Statue

WASHINGTON, Feb. 12 (AP)—President Roosevelt arranged today to observe the birthday of Abraham Lincoln by a visit at noon to the impressive Lincoln Memorial on the banks of the Potomac River.

WASHINGTON, Feb. 12 (AP)—The secret that gives such a color of life to the statue of Abraham Lincoln as to bring gasps from thousands of tourists yearly was explained today —it's done with lights.

Designers of the $3,000,000 memorial realized early that the Lincoln statue, stationed in the middle of the huge structure would appear as somber as a slab of granite if it were not properly lighted.

Windows were opened in the ceiling, but this was not enough on dark days, and when skies were bright and colorless, there arose the problem of too much light.

Took Much Experimenting

Twenty-four electric lights were set behind glass panels over the 19-foot figure. An illumination board much like the ones used back stage in theaters was installed in a little room behind the guard's quarters.

Manipulation of the lights bore results, but the shadows on the Daniel Chester French sculpture still weren't falling the way the designers wanted them to.

Two blue lights were set in the panels. They lent a still better effect. Yet within two hours shadows that had been perfect would become diffused as the sun moved.

It became apparent that the guards who are always in attendance at the memorial would have to study stage-lighting. They did and the problem was solved.

So when a visitor sees one of the uniformed men vanish into a little room off to the right of the statue, its a good guess that he's going back to throw some switches which will turn on a few lights, or cut off others.

Are Continually Changed

One of the most difficult shadows to keep constant is the one below Lincoln's nose. It takes a perfect blending of the overhead white lights, the sun rays and the colored bulbs.

Lighting of the sad eyes and brow likewise require considerable attention. Sometimes a new guard spends weeks before he learns how to blend the lights.

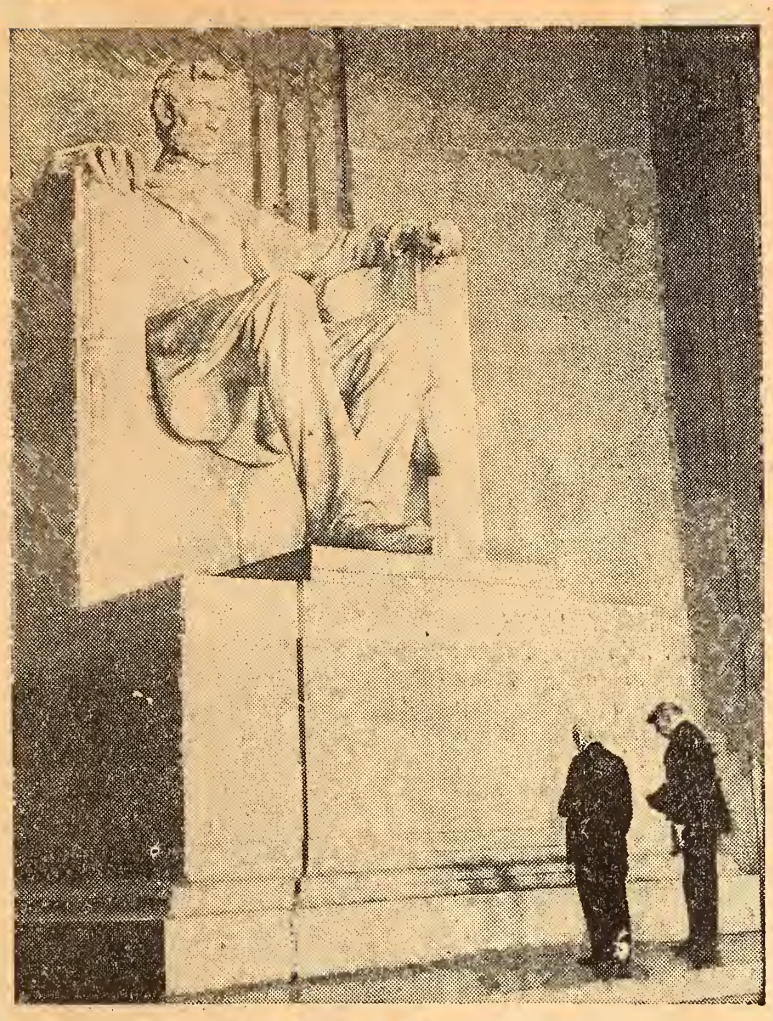
Probably the most striking thing about the lighting is that it normally is not noticeable. A visitor standing in the marble vastness of the memorial on a rainy day is not aware of artificial illumination—only that the statue is remarkably lifelike.

Chester Times, Chester
2-12-36

Emancipation

© Harris & Ewing

Daniel Chester French Statue of Lincoln in the Lincoln Memorial, Washington



PAYING HOMAGE TO THE EMANCIPATOR—W. H. Chesbrough (left) of Beloit, Wis., and Frank E. Cooley of Rensselaer, N. Y., at the statue of Abraham Lincoln in Lincoln Memorial, Washington. The men were in the capital attending the seventieth annual national encampment of the Grand Army of the Republic. (Associated Press.)

Indianapolis Star 9-24-36

A shrine to the memory of Abraham Lincoln, in Washington, D. C. (Lionel Green Photo.)

Ft Wayne Journal —
1/30/37

FIELD NOTES

VOLUME 36 . . . NO. 6 WHOLE NO. 426

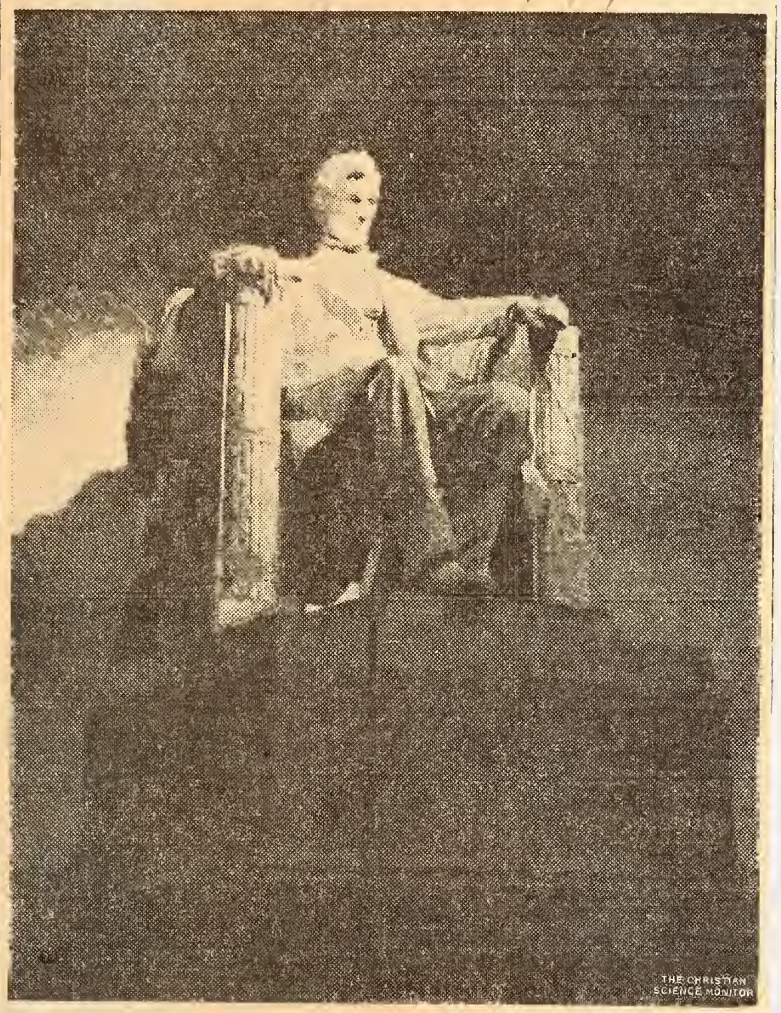
FEBRUARY 1937

The Kansas City Star - Feb. 7, 1937

Daniel Chester French's statue of Lincoln in the Lincoln memorial, Washington.

Photograph by Keystone View Co.

Christian Sci Mon 3/8/39



Monitor Camera Club From J. R Henderson, York, Penna.

Lincoln, by Daniel Chester French, Lincoln Memorial, Washington

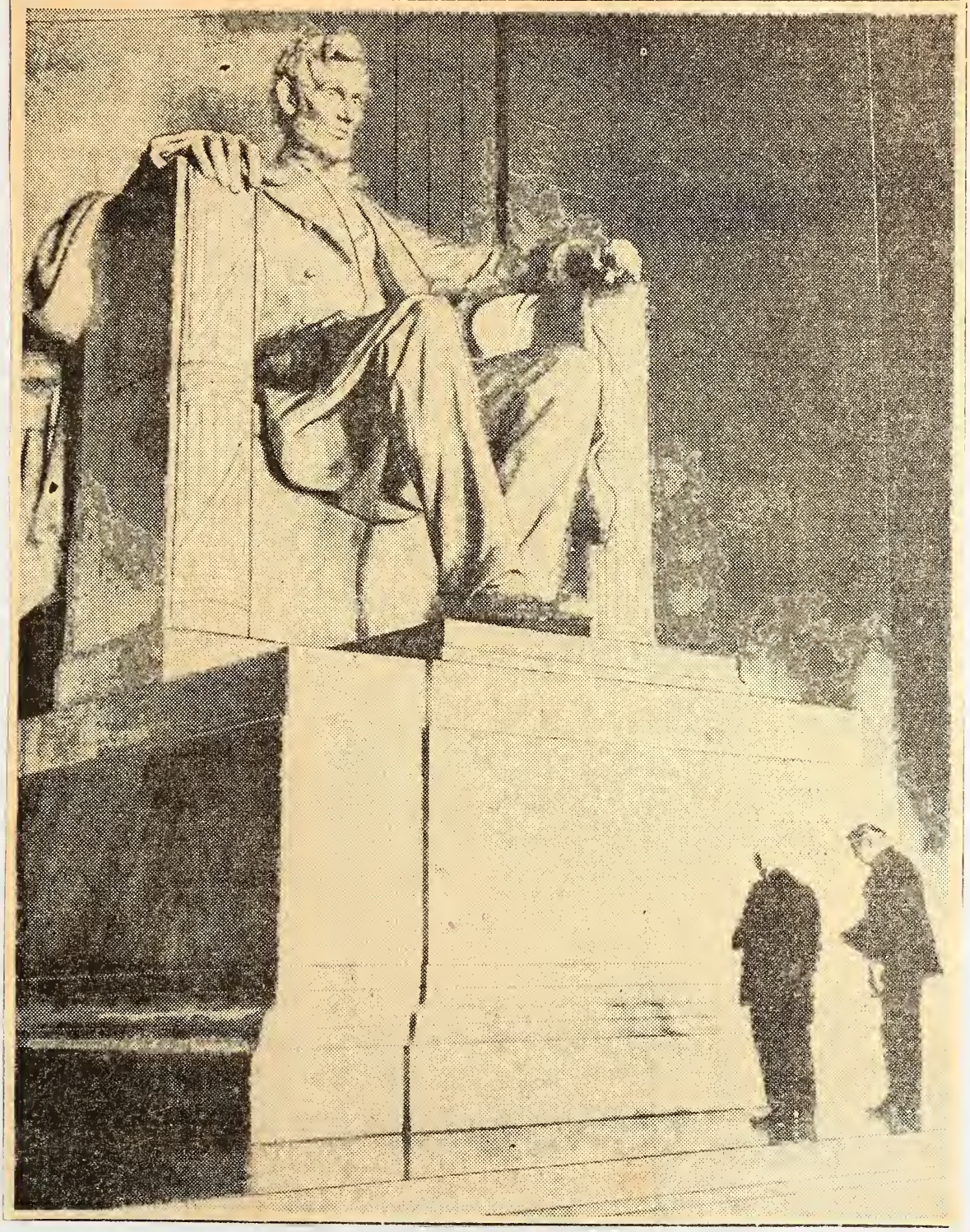
"If one were to symbolize the characer of Abraham Lincoln in a mental arch, the right segment would without doubt rest on humility, the left segment on honesty, and human affection the keystone."—Ernest C. Moses in "Our United States."

FRANKFORD, PHILADELPHIA, THURSDAY, FEBRUARY 11, 1937

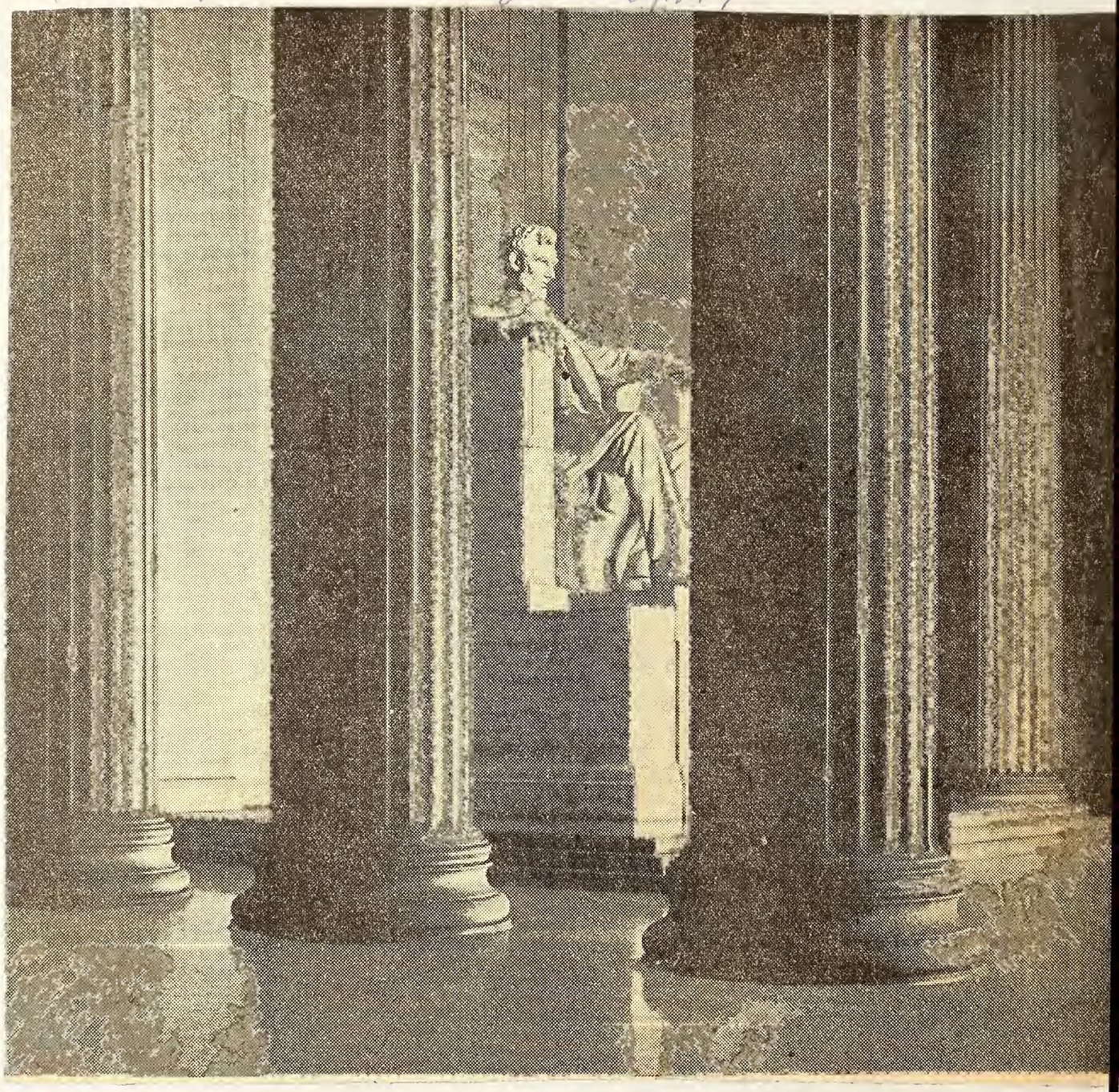
THE GREAT EMANCIPATOR

Abraham Lincoln — Born February 12, 1809.

"WITH MALICE TOWARD NONE, WITH CHARITY FOR ALL"



Philadelphia Public Ledger 2/12/31



2/12/37

Emancipator, at Peace, Gazes Down the Years At the Capital of a Nation He Kept United

Post Staff Photo—DelVecchio.

Moonlight Shimmers at Midnight From Ageless Marble Hall Where Lincoln Sits Enshrined, Surveying City's Stately Buildings Down Leafy Vista; Ever-Increasing Throngs Visit Memorial.

By Gerald G. Gross.

Abraham Lincoln sat at midnight in his temple of marble, his trouble-worn features bathed in the glow of floodlights that cast somber shadows on the wall behind.

The solitary guard consulted his watch, and the coincidence of the hour and minute hands, pointed straight upward, gave him the cue to go to the switchbox and surrender the sad gentleman to the night.

One, two, three draws of the levers and the shrine was in total darkness, its central figure looking out unseen upon the Capital City of the Nation whose union he preserved.

It was a clear, cold night, with a fresh wind whistling through the columns, and the guard seemed not displeased to have someone to talk to. Standing beside one of the pillars which frame the statue as you walk up the steps, he followed the ceaseless gaze of Lincoln across the beautiful landscape.

The Reflecting Pool, while preserving a hazy image of the Washington Monument, fidgeted nervously in the wind. It was as though invisible elves were using the basin for a nocturnal gamboling ground. Beyond, the towering shaft stood as always, a finger raised everlastingly to the heavens. To the left obtruded the familiar face of the old postoffice building clock. To the right, the street lights of distant Nichols avenue in Anacostia resembled a Brobdingnagian necklace.

It was a sight the appreciation of which is made the greater by silence, but words have a way of taking one's mind off physical discomfort, which in this instance happened to be induced by a falling thermometer.

And so the conversation was of the marble effigy inside, of the millions who come from near and far

Continued on Page 9, Column 2.

(over)

The Washington Post 2/13/37

Lincoln Statue Here Attracts Large Crowds

Many Visitors to Shrine Remove Hats Before Emancipator.

Continued from Page 1.

to see it, of the colored man who keeps it clean and kindred topics.

A little while earlier two couples had come up. The men removed their hats as they approached the martyred President. They kept their heads bared until time to leave. This, it seems, is not unusual, it being explained that a large percentage of the male visitors perform the same reverential rite.

On this particular night the statue and the floor were quite dry, in contrast to their state for several nights preceding when condensing moisture sent rivulets of perspiration down the yard-long face of Mr. Lincoln and gave the floor a distinctly marine aspect.

Statue Scrubbed.

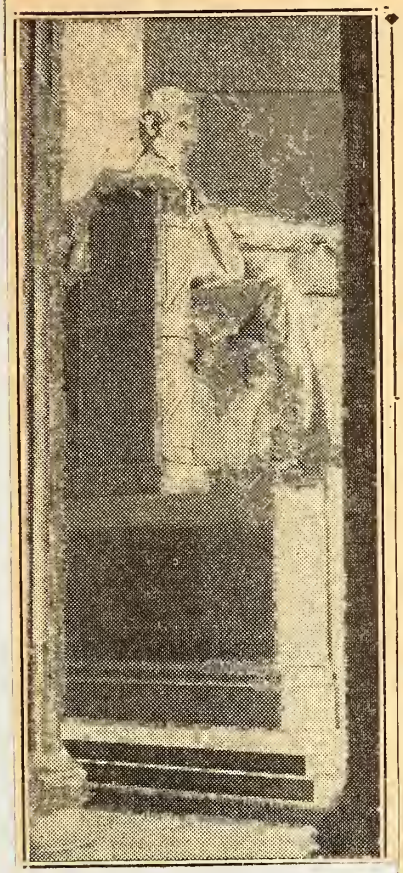
Twice already this week, said the affable guard, the sculpture had ben doused with a hose and then scrubbed to protect its immaculacy against the mischief-making dew.

The chat also touched on the folks who approach apologetically after the 9:30 p. m. closing hour for "just a glimpse because we have to leave the city early tomorrow morning," on the fact that Lincoln wears a sad expression when you view his face from one angle and one of good humor when you stand along the opposite wall, on the increasing number of persons who are pilgrimaging to the shrine.

When it was ended and the sentinel was left alone with his charge, the west wind's flight 'twixt the pillars sounded more melancholy than before.

Washington Herald, Feb. 12, 1937

Lincoln's Spirit Lives for Ages In Shrine Here



Memorial In Marble Visited Annually By 881,000

By PAT FRANK

Today we celebrate Abraham Lincoln's birthday, and last evening I went to the memorial erected by his fellow countrymen and from where he stares down eternally through vaulting Doric columns at the reflection of the Monument to George Washington, rippling in the long blue pool below.

Here surely, in this 150 tons of rugged carved marble, 19 feet from head to toe, he still lives.

Visited by 881,000

In the last year 881,000 people came to commune with him, entered the chaste temple where sits the tall, gaunt figure, his face chiseled and lined by the awesome problems of humanity as he found it.

More people came this last year than ever before to read the inscription above his head:

"In this temple, as in the hearts of the people for whom he saved the Union, the memory of Abraham Lincoln is enshrined forever."

When they are escorted through the White House, whisked to the top of Washington Monument and paraded through the Capitol, visitors laugh and joke. They do not laugh before Lincoln, but come silently, with bared heads, and stay a few minutes. Yesterday I saw an old man's lips move as if in prayer. What they carry away with them, they keep in their hearts.

"Life" to Guardian

And just as the Lincoln of flesh and blood conscientiously and unselfishly took care of his people, and did indeed "save the Union," so there is a man who takes care of the Lincoln of stone.

His name is Thomas A. Clapham, custodian of the building. He will be 60 on April 9. He doesn't look his age, but in his blue eyes there is the dignity and

(Continued on Page 20, Col. 5.)

(over)

EMANCIPATOR LIVES IN MARBLE

(Continued from Page 19)

gravity of one who has seen much and has grown in wisdom with his years.

He has been on the job since the Memorial was opened to the public May 30, 1922. Yet it is doubtful whether any of the 881,000 persons who came last year and the millions before that ever noticed him. This is the way he wishes it, for to him the Memorial is his life.

Never Tires of Sight

As he talks, smoking a curved briar pipe in the dusty, stove-heated little office hidden behind an inconspicuous door, well out of the public gaze, you know that between the living man and the man who lives in memory and marble there has grown a strong unbreakable bond. I asked:

"Does the sight of the statue always affect you? Don't you ever get tired of coming here?"

And he replies gravely:

"I can best answer that, sir, by telling you that I spend as much time as possible here. I come here before 7 in the morning, and I do not leave until 5. This is my job—watching the statue—and I love it just as any man loves his job."

Tolerant Like Abe

Like Lincoln, he is tolerant, even though tourists pencil their names on the gleaming walls.

"Every night I have them washed off. The people really don't mean any harm. They just don't think about what they're doing.

"I am very careful that every name is erased, for I find that when one person sees a name written on the wall, he immediately writes his own name above it."

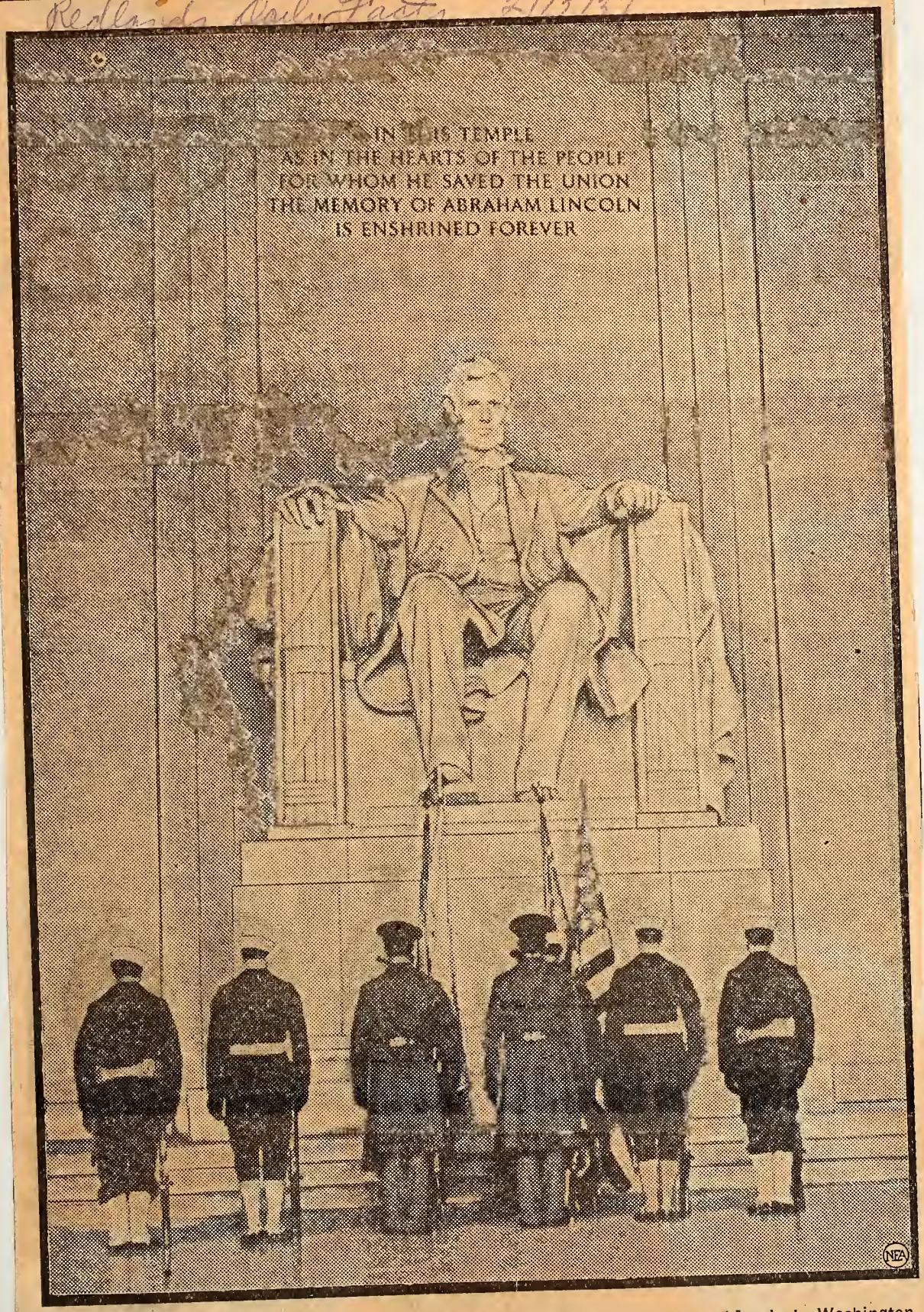
"Unimportant," He Says

When he learned that I was going to use his name in this story, Clapham was a little worried, and he said:

"I wish you wouldn't. After all, I am a very unimportant person. This (and he indicated with a gesture all that he guarded) is important, but I am only a small man with a job to do."

I think Clapham forgot that the man of marble had love, compassion and understanding for millions of smaller men than he.

Redlands Daily Facts 2/15/27



Standing at attention before Daniel Chester French's mighty statue of Abraham Lincoln in Washington, this color guard of sailors and marines typifies the veneration with which a nation thinks of Lincoln on the 127th anniversary of his birth. An average of 3,000 Americans pass through this shrine daily, paying their tribute to the memory of the man whom Lowell called "The First American."

Exhibition of Fine Arts

Sigmund Ojserkis, Collector

Works of Art—Bought—Sold and Exhibited

Boardwalk National Arcade Building

Atlantic City, New Jersey

Aug. 16th.

(out)

President
The Lincoln Ins. Co.
Fort Wayne, Ind.

Dear Sir:-

At the suggestion of a valuable patron of your good company I am enclosing a foto of a statue which we are offering in the liquidation of a valuable art coollection which he thought you would be interested in. The measurements will be found on the reverse side .The artist one of the most noted in America, D C French, recently died. Only three casts were made of this piece, one is in Europe, one in the south and the one we have. Gorham the people who made the cast will not cast another for less than $1500. We can offer this in our closing out sale for $ 525 plus crating and expressage.

It is amost unusual piece and can be placed out side as well as indoors.

Trusting to have an expression of interest from you ,

Very truly yours,

H Fieder

H.Fieder.

Enlcosed find postage for return of the picture, if not intereseted.
Thank you.

French Statuette vs
Lincoln Memorial

August 27, 1937

Mr. H. Fiedler
Boardwalk National Arcade Building
Atlantic City, New Jersey

My dear Mr. Fiedler:

We thank you very much for calling to our attention the availability of the bronze Lincoln miniature.

We do not feel that we would care to acquire this inasmuch as we are primarily interested in featuring our own bronze statue of Lincoln which stands before our building.

Very truly yours,

LAW:EB

Director

The Lamp [illegible] February 12, 1938

Teamwork on the Lincoln Statue

By Michael Hobson

ONE of the most impressive statues in this country is Daniel Chester French's seated figure of Abraham Lincoln in the Lincoln Memorial, in Washington.

The gaunt figure seated with such ease and repose in its chair, seems to have been cut from one mighty block of marble, by one pair of hands. So uniform is the work, and with such skill and sympathy is each line and curve finished, that it gives the impression of being the single creation of a single artist. Incredibly, the titanic Lincoln is in twenty pieces, and is the product of twenty-seven men who, for nearly two years, worked together as one.

Illustration from the Author

The world-famous statue by Daniel Chester French as it faces the entrance door of the Lincoln Memorial

The apartment in which the statue is placed is so large and so well proportioned that few realize the immensity of the figure seated so easily in its mighty curule chair. The hall is seventy feet long, sixty wide, and sixty in height. The statue does not seem too large, but if the seated figure could stand erect, it would be close to thirty-eight feet tall.

French's first model of the Lincoln statue was a clay creation less than three feet in height. From this he produced a working model five feet high. It was this second figure that grew into final form as the "Man of the Ages."

From Georgia were brought tons of her finest and most beautiful marble. There were twenty-eight blocks, weighing from five to forty tons each, so there were 427 tons in all. From this great pile experts selected twenty blocks.

It was impossible for one man to cut the mighty figure. Mr. French engaged, for the cutting, the six Piccirilli brothers of New York, with their expert marble workers. The Piccirilli brothers had come to this country from Italy, and each was an artist, capable of creating and then executing, rare and beautiful work in marble. Each brother was also a part of one of the most amazing "teams" known to the art world. For these brothers could work together as one man—something so rare among sculptors as to be practically unknown. Their "teamwork" was so perfect that not even a great sculptor can detect where the work of one brother ends and the work of another begins.

The Man of the Ages was wrought in marble in a great studio in the city of New York, where work went on, with a few exceptions, as it did in the time of Phidias and Michael-angelo. In olden times the huge blocks of marble were moved by man power; today they are swung by machines. Long ago the first cutting, when the rough outline of the figure was "chopped out," was done with heavy mallets swung by human arms; now pneumatic chisels do this strenuous part of the work.

Incredibly delicate instruments measured the clay figure of Lincoln from the feet to the eyelashes. Each inch of the surface was divided into "points," and each point was marked off in the clay by a tiny wooden peg, about the size and shape of a toothpick. There were thousands of these "points" and from these delicate instruments cut on blocks of marble an exact reproduction of the clay model enlarged to gigantic size.

The mighty figure was not marked off on one piece of marble, but was pointed off on twenty blocks. One section of the statue was in one part of the studio building, and another was being chiseled in another room, but so accurately was each part marked and proportioned that each was a perfectly fitting and matching part of the whole. Tiny holes were drilled in the marble to mark each point, and from this strange, and almost invisible blueprint—though plain as print to the eyes of the skilled marble cutters—the figure of Lincoln was cut from its shroud of cold hard stone.

For eighteen months marble cutters worked on the various parts of the statue, aided and directed by the six Piccirilli brothers, who in their turn were encouraged and inspired by Mr. French. The fine work was done by the six brothers, working singly, by twos and threes, and as a whole group. Then Mr. French went over the entire statue, giving to each part that enhancing and completed touch that makes all who look upon it realize that it came from a master. Mr. French modeled the surface of the hands and the face into the similitude of flesh; his last skillful tooling turned the whole figure into something that has well been termed the "Living Lincoln."

THE finished statue weighed almost two hundred tons, being probably the largest marble figure in the world. Freight cars brought it to Washington where skilled workmen fitted together its pieces and placed it in the memorial.

The magnificent figure is far more than something cut from stone. It is an ideal in concrete form; it represents something of what the American people feel Lincoln to have been. It gives a glimpse of what he himself may have hoped to be, as a man, as a leader of men, and as a molder of the destinies of men. Its hands express a strength which might fell a tree, or guide a disrupted nation's ship of state into a safe and peaceful harbor. An awesome figure, yet, singularly kind and knowable; cold white marble, yet marvelously alive and human. The face is austere, yet beautiful despite its gauntness. The brooding eyes seem full of understanding, sympathy, and kindness.

"The visitor will be alone with Lincoln," Mr. French said one day while the statue was being placed in its present position. The words were prophetic, for each person who stands in that quiet hall and looks at Lincoln, has an uncanny feeling that he is alone with the great and kindly soul of the man sitting there.

PORTRAIT OF AN IMMORTAL

(over)

Published on the 128th Anniversary of the Birth of the Great Emancipator—by The Hecht Co., Washington, D. C.

Publishers' Note: Much of the material in the United States Constitution Sesquicentennial Commission Portfolio lends itself to sponsorship by local stores and individuals in much the same way as the Hecht Company reproduced the picture of the Lincoln Memorial, as shown above. This applies to the smaller features as well as to the page layouts. The reproduction above is one of many patriotic presentations the Hecht Store has employed as a contribution to public education.

The Washington Monument, mirrored in the waters of a reflecting pool, is seen from the steps of the Lincoln Memorial. *Harold M. Lambert*

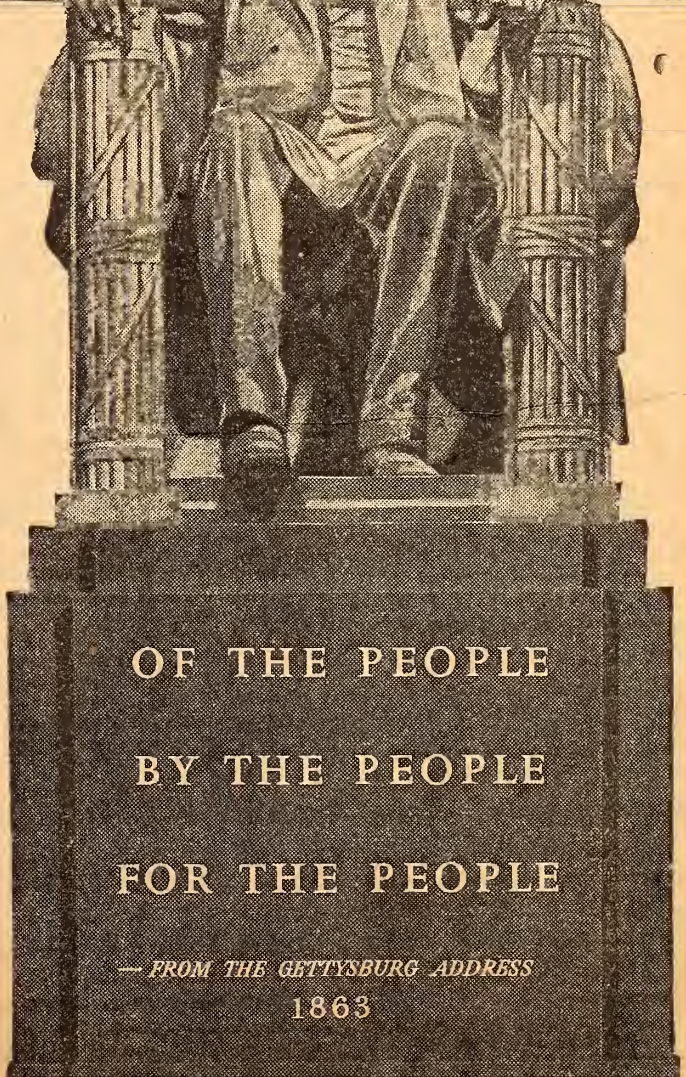
This statue of Abraham Lincoln, by Daniel Chester French, is in the Lincoln Memorial in Washington, D.C. *H. Armstrong Roberts*

Memorial to Great Emancipator

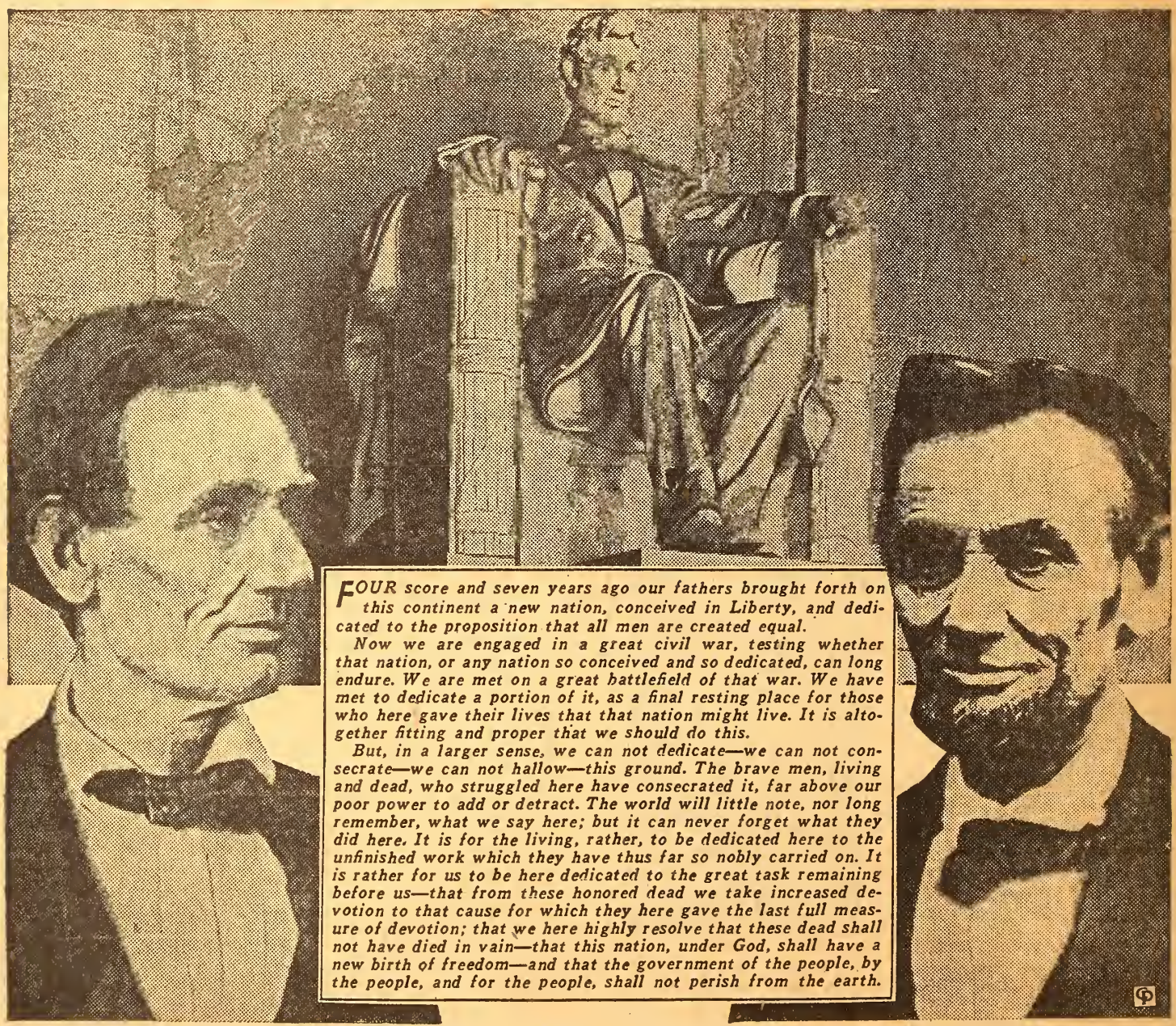
On February 12 several thousand persons, headed by a long list of government officials, will visit the Lincoln memorial in Washington, D. C., to pay homage to the former President on his birthday. This is an unusual picture of the great marble figure of Lincoln sitting in front of the monument, taken at night.

N. Y. Herald Tribune 2/8/39

44 years before Lincoln



Message for Americans ----- Boy S



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

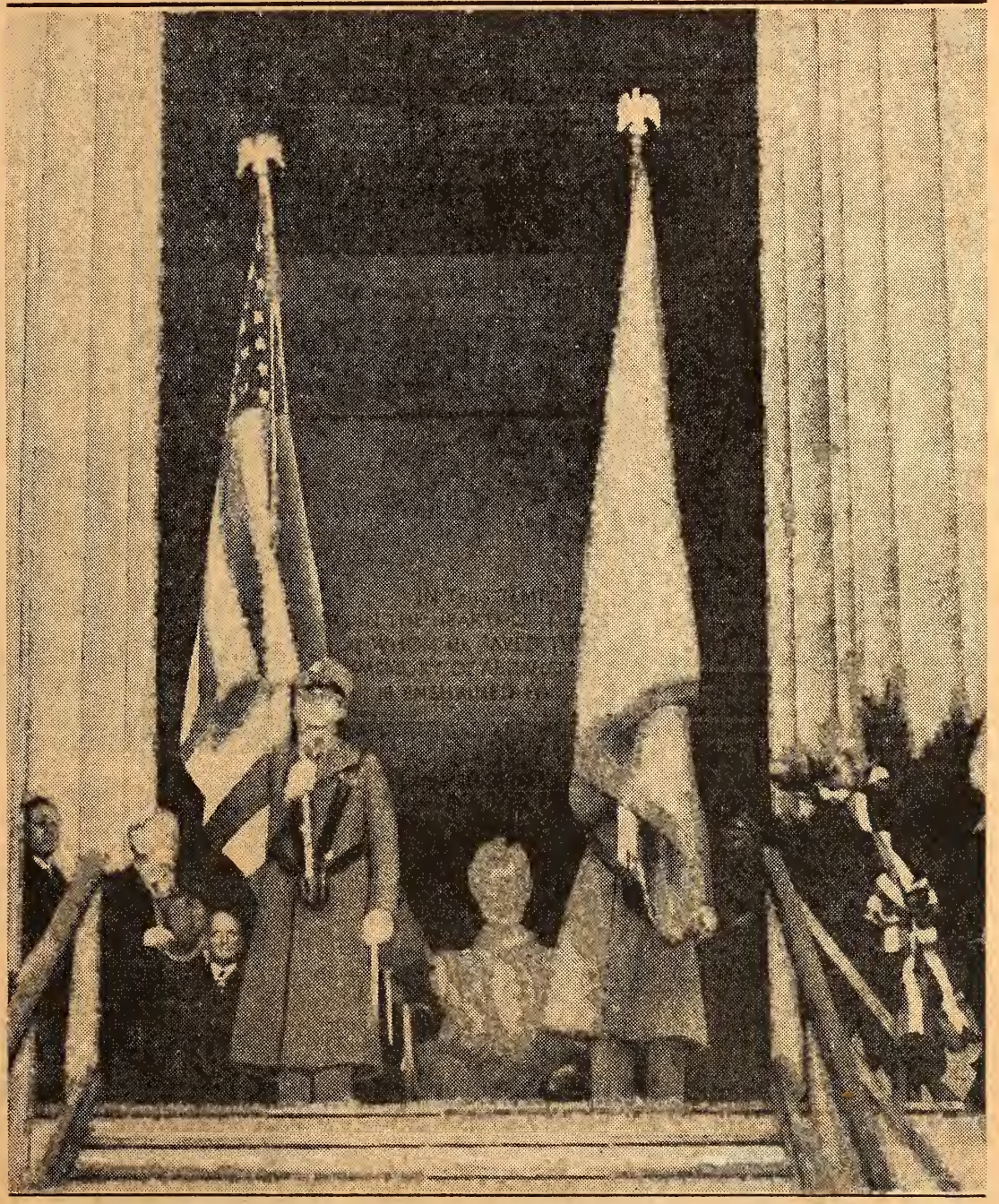
Now we are engaged in a great civil war, testing whether that nation, or any nation so conceived and so dedicated, can long endure. We are met on a great battlefield of that war. We have met to dedicate a portion of it, as a final resting place for those who here gave their lives that that nation might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

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

LINCOLN'S WORDS AT GETTYSBURG STILL CARRY MESSAGE FOR AMERICANS— ". . . that all men are created equal." These words, among those spoken by Abraham Lincoln in his famous Gettysburg address, are brought home to Americans again as the nation observes the 130th anniversary of Lincoln's birth and gives thanks for a country where men are regarded as equal and where religious and racial persecution no longer is tolerated.

IONDAY MORNING, FEBRUARY 13, 1939. Los Angeles Times

EMANCIPATOR HONORED AT MEMORIAL STATUE



Joint services were conducted yesterday at Washington in observance of Lincoln's birthday. The nation's flag and the flag of the American Legion were unfurled in front of the statue. President Roosevelt's wreath is at right of entrance. (AP) Wirephoto

Statues of Abraham Lincoln

Daniel Chester French

Lincoln Memorial

Folder 3

Excerpts from newspapers and other sources

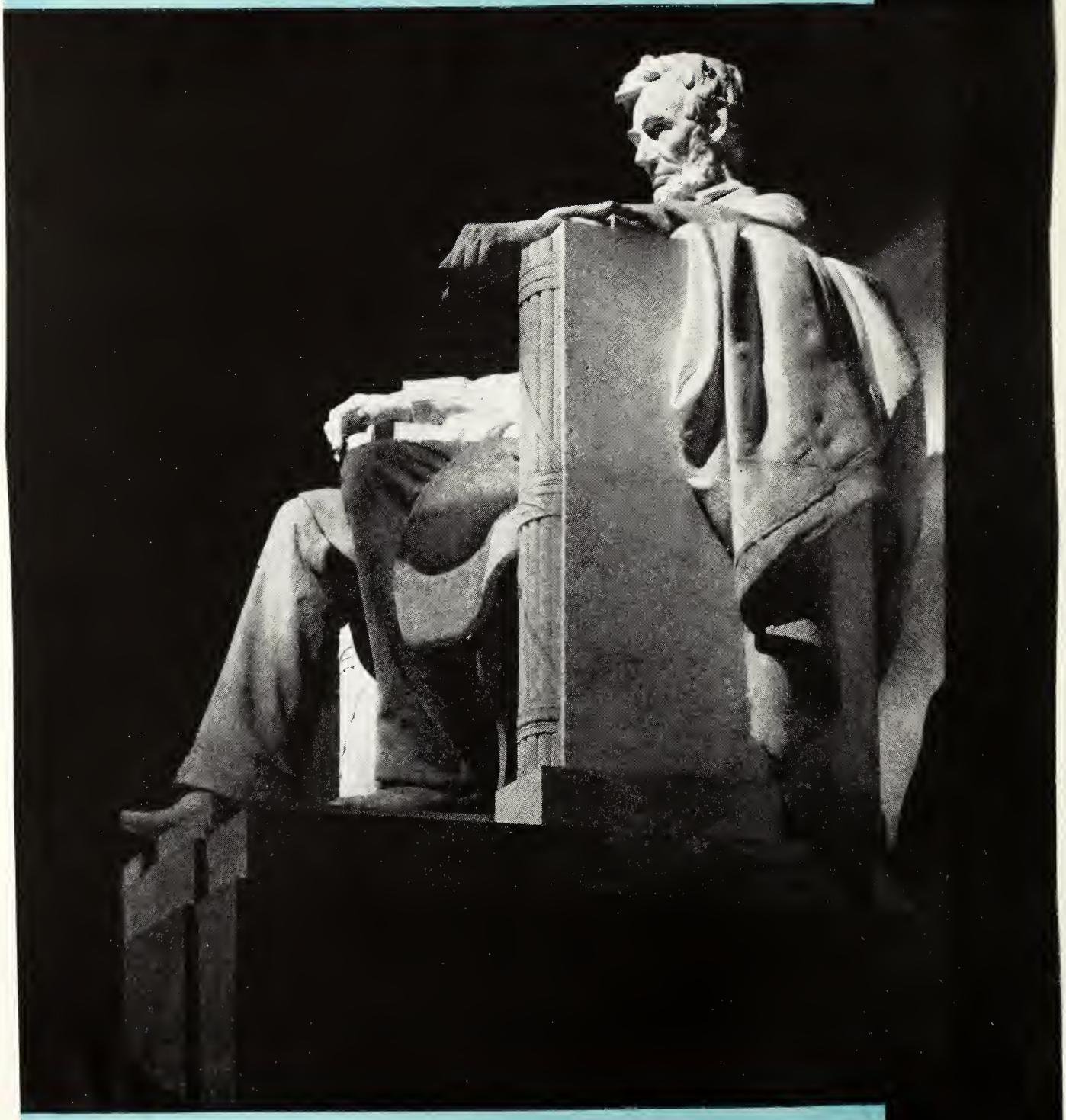
From the files of the

Lincoln Financial Foundation Collection

FORWARD

FEBRUARY 10, 1940

FOR YOUNG PEOPLE



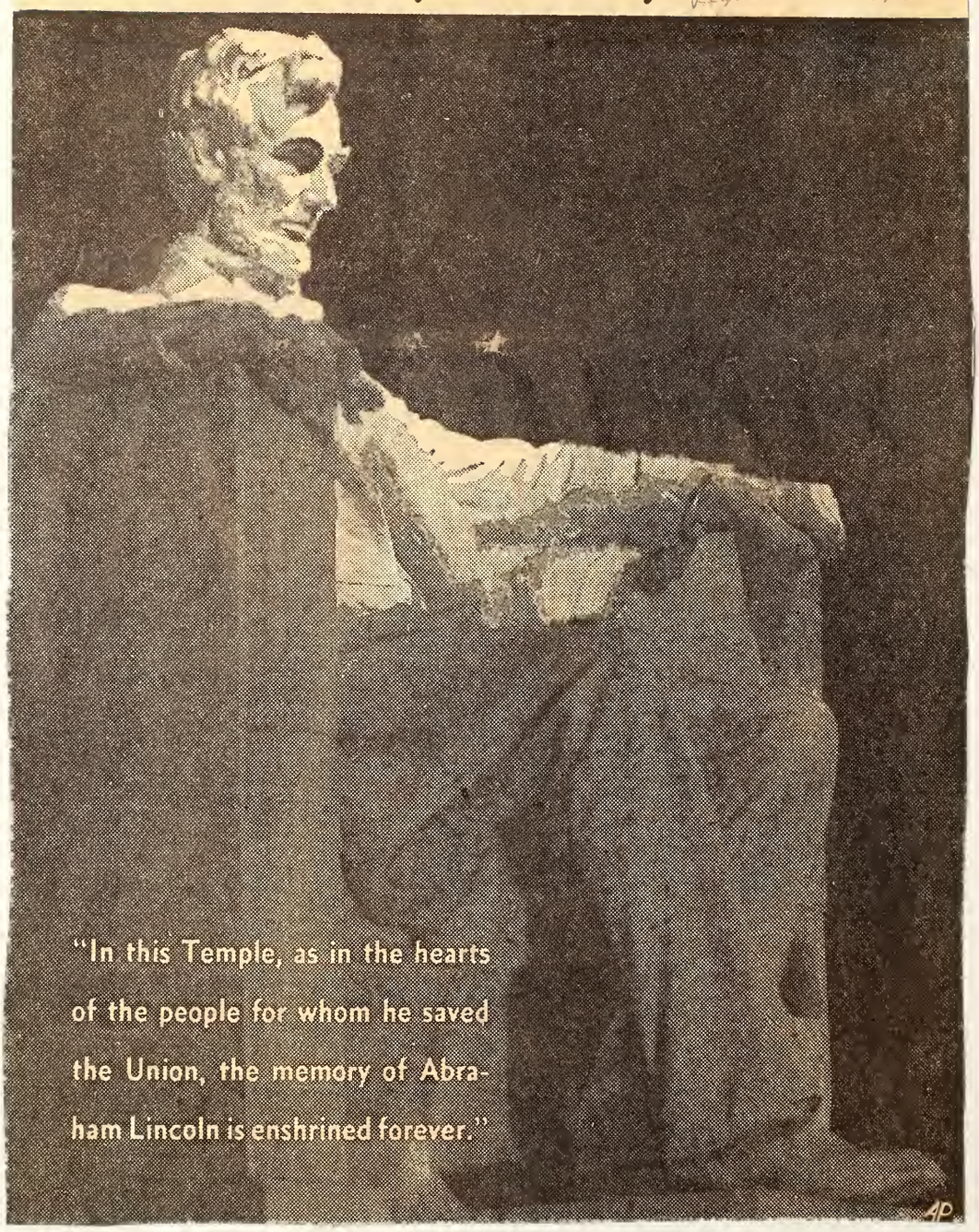
Bittner

2/11/4 THE MILWAUKEE JOURNAL

The birthday anniversary of Abraham Lincoln will be observed Monday. Allan J. Little of Milwaukee made this picture of his statue at his tomb in Washington.

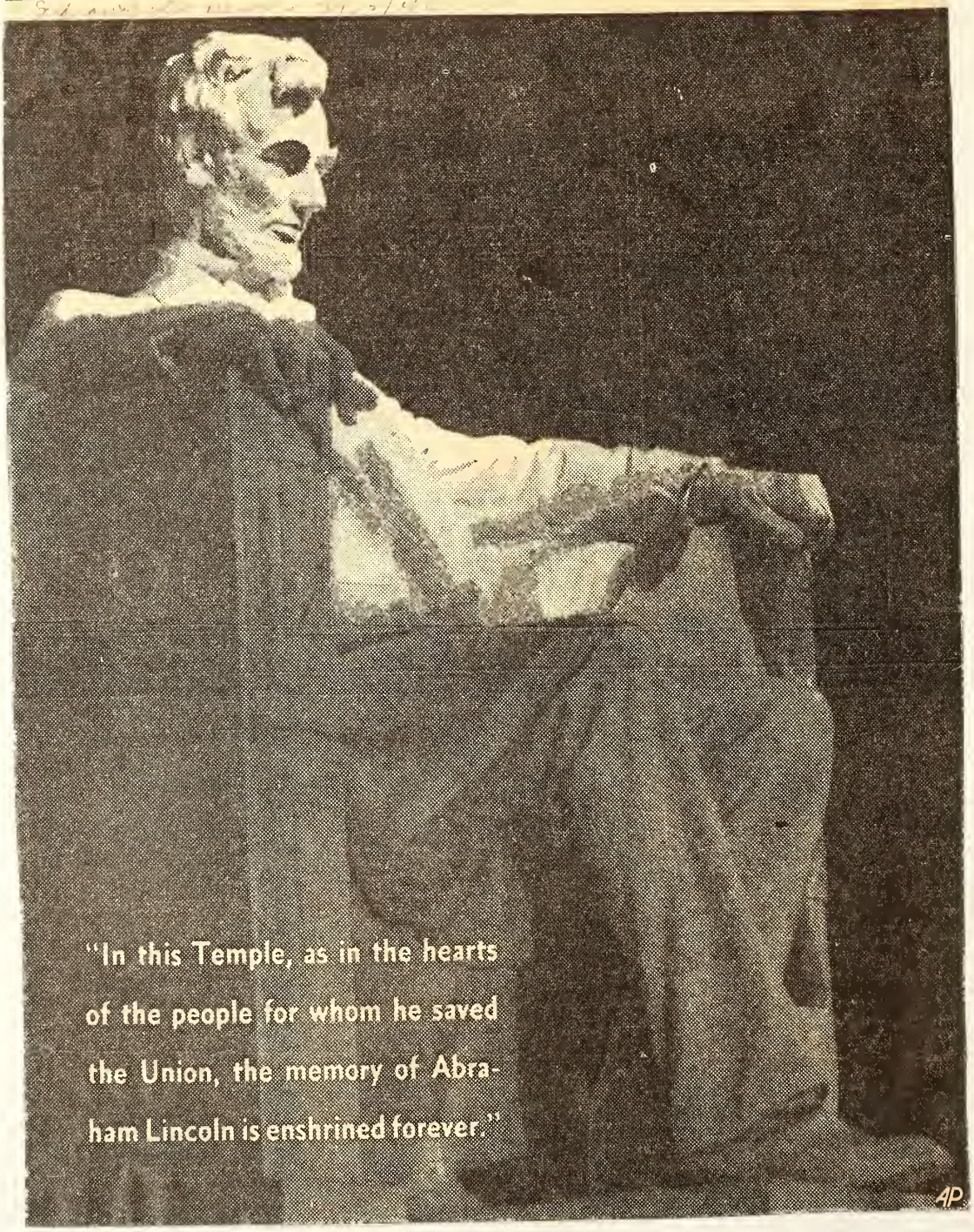
Monday His Birthday

Doc. Lt
Register - 1/11/40

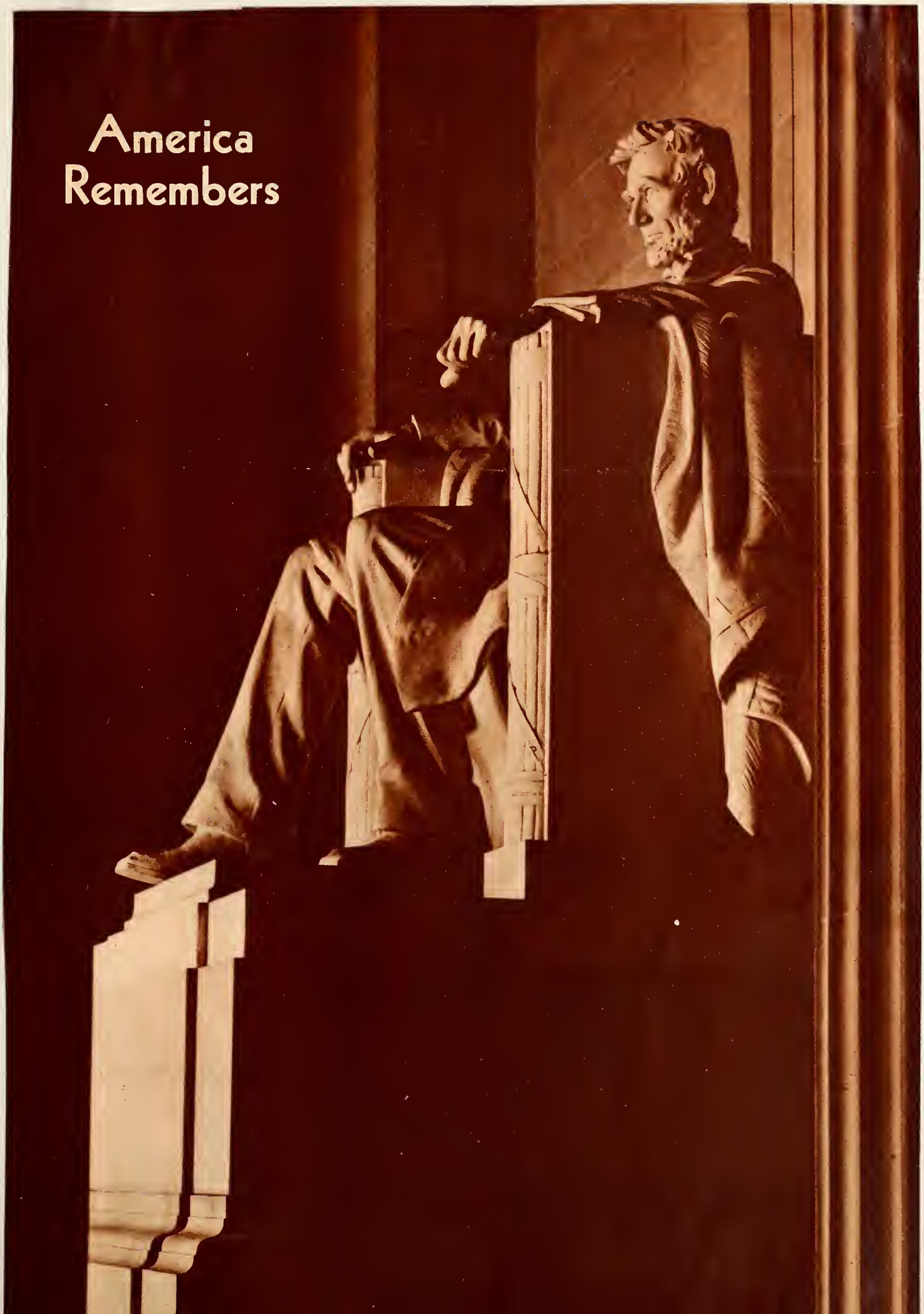


"He Belongs To The Ages."
This great statue of Abraham Lincoln, by Daniel Chester French, represents the Emancipator at the peak of his mental and physical strength. It is in the Lincoln Memorial in Washington.
—International News.

Washington, D.C.



America Remembers



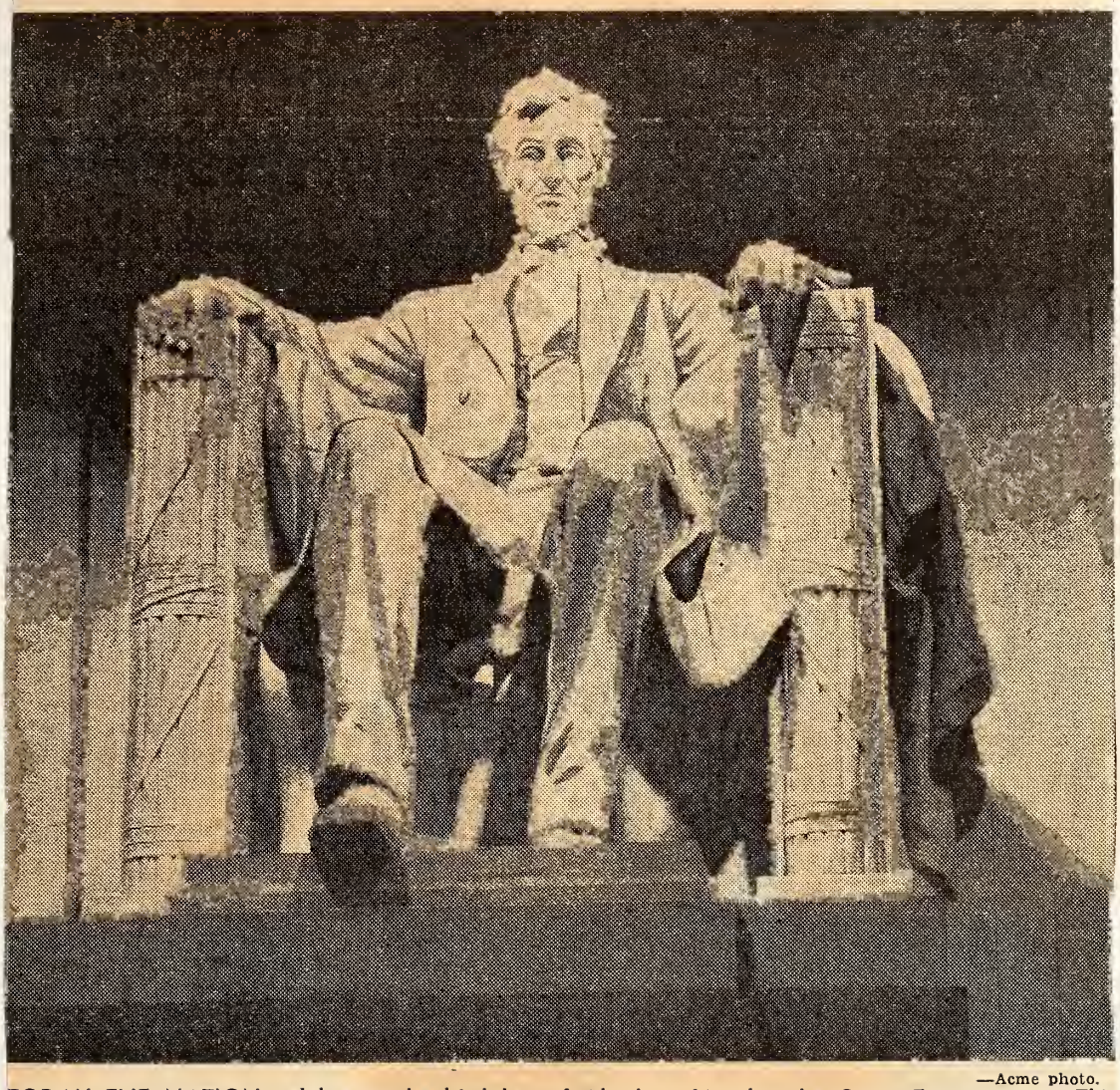
"HE BELONGS TO THE AGES." This is the statue of Lincoln, in the Lincoln Memorial, that is host to hundreds of thousands of Americans who come here to pay tribute every year to the Great Emancipator. It represents Lincoln at the peak of his greatness.

By-Line Photo

Detroit Free Press 2/11/40

Los Angeles Daily News 2/12/40

Lincoln's birthday today

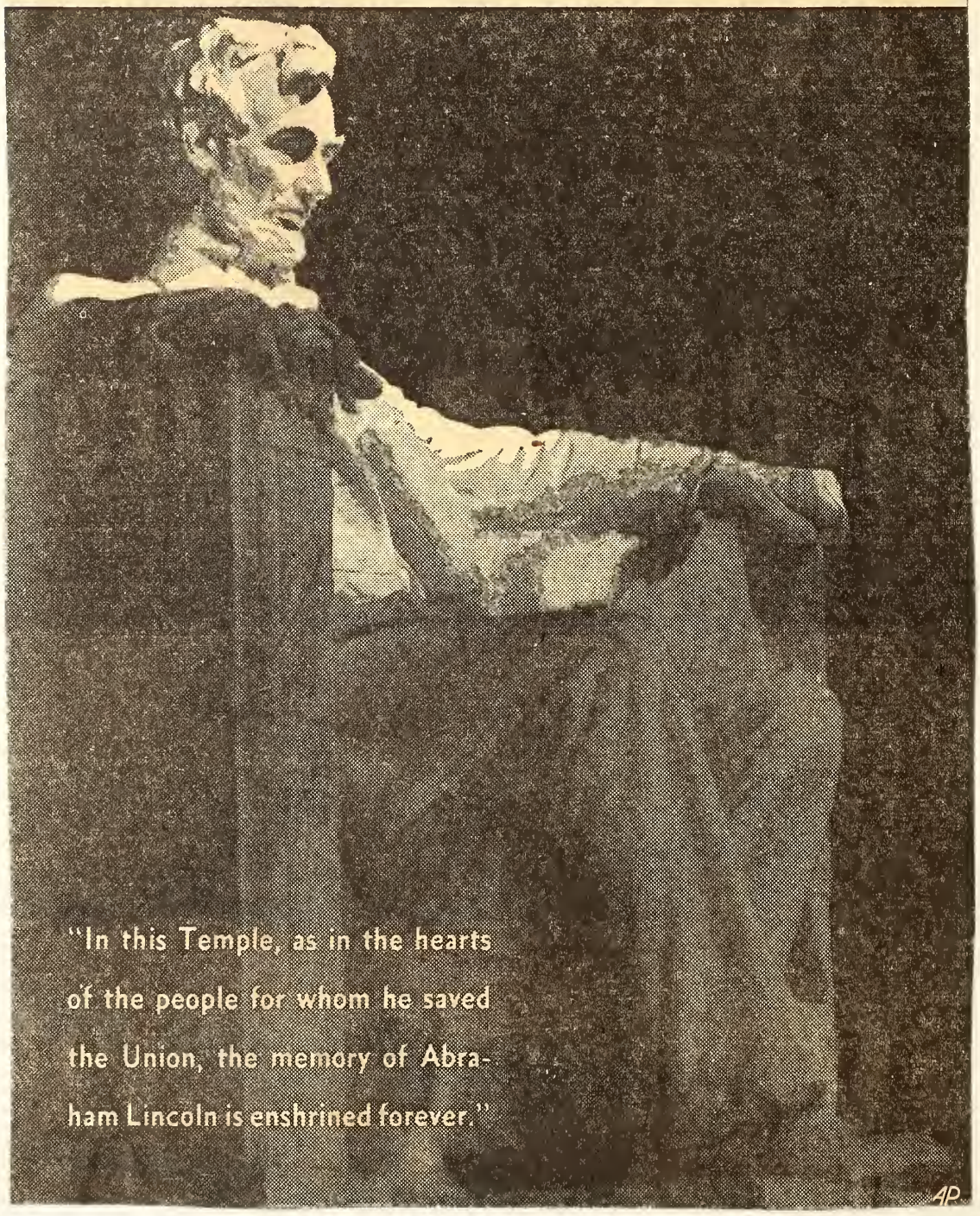


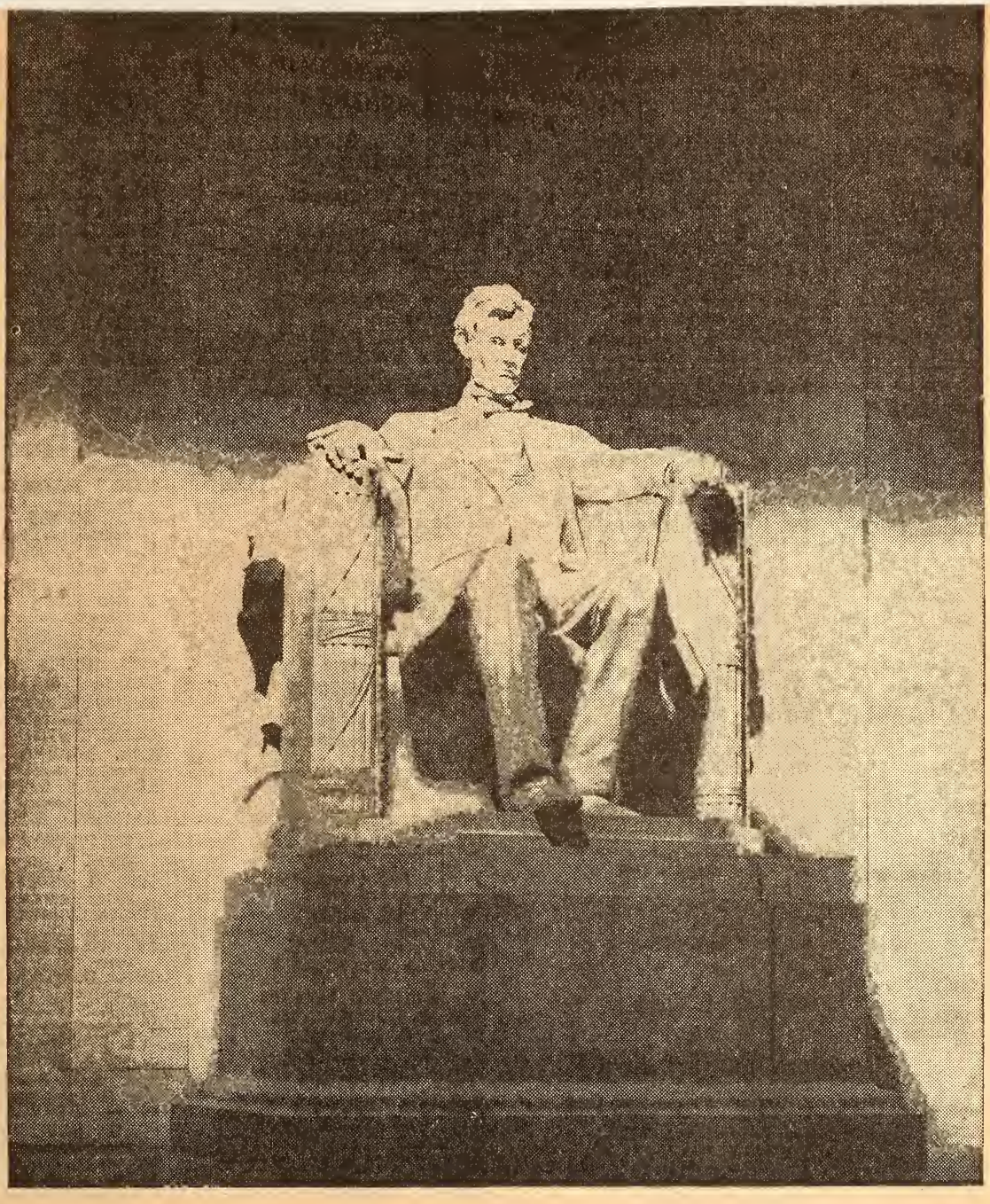
—Acme photo.

TODAY THE NATION celebrates the birthday of Abraham Lincoln—the Great Emancipator. This most famous of his statues stands inside the Lincoln memorial in Washington, D. C. A two day celebration began yesterday at Springfield, Ill., attended by republicans and democrats, Protestant, Catholic and Jewish clergymen, the humble and the rich.

T. WAYNE, INDIANA, MONDAY, FEBRUARY 12, 1940.

Today Is His Birthday





FOR A NEVER-TO-BE-FORGOTTEN EMOTIONAL EXPERIENCE, FOR A PATRIOTIC REAWAKENING STRONG WITH PRIDE YET DEEP WITH REVERENCE, FOR RENEWED INSPIRATION TO RESPONSIBLE CITIZENSHIP, EVERY AMERICAN SHOULD HAVE THE PRIVILEGE OF AT LEAST ONCE STANDING BEFORE THIS HEROIC STATUE IN THE LINCOLN MEMORIAL AT WASHINGTON.

☆

Abraham Lincoln was born 131 years ago today, February 12, 1809

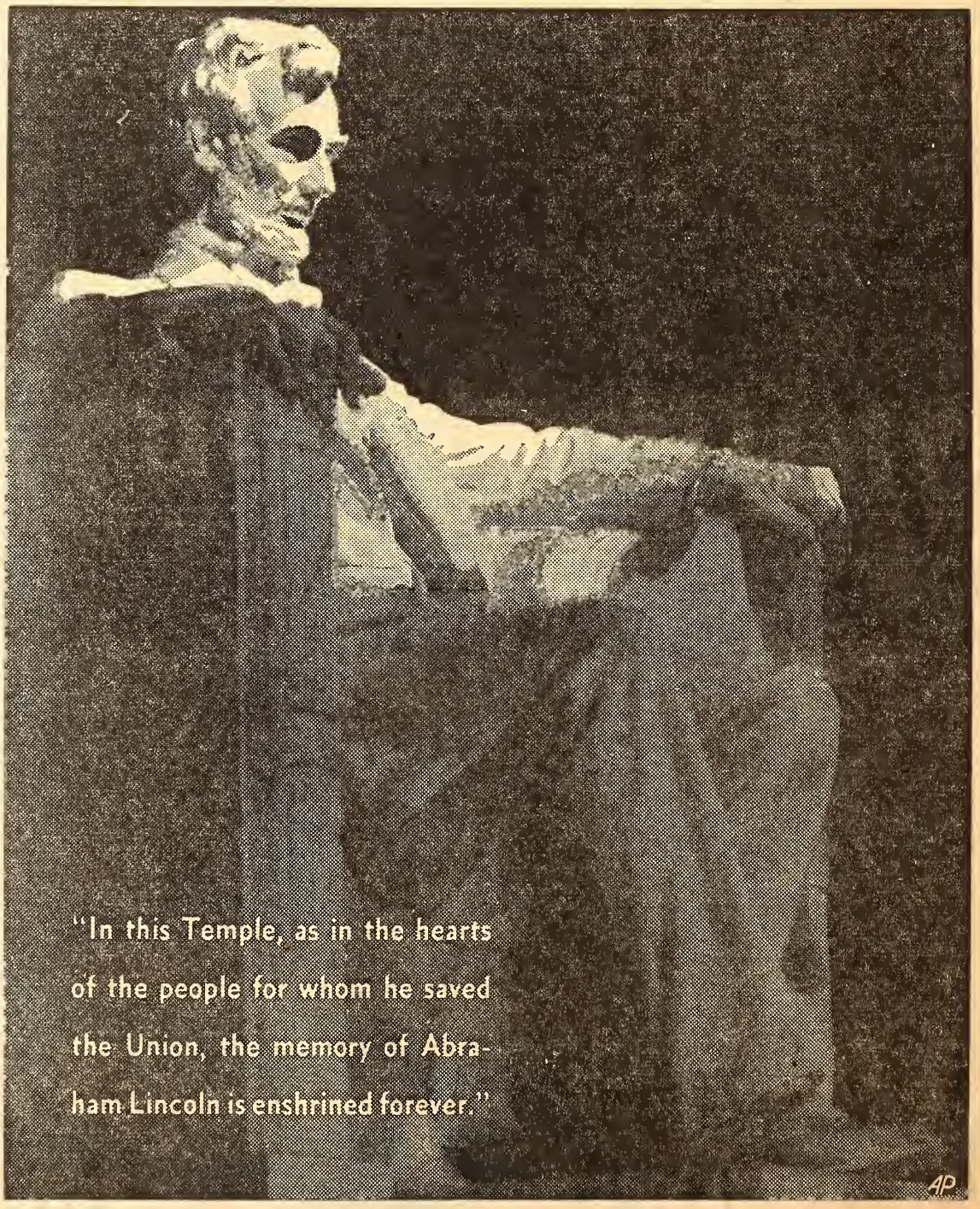
☆

Detroit Free Press 2/12/40

THE J. L. HUDSON COMPANY

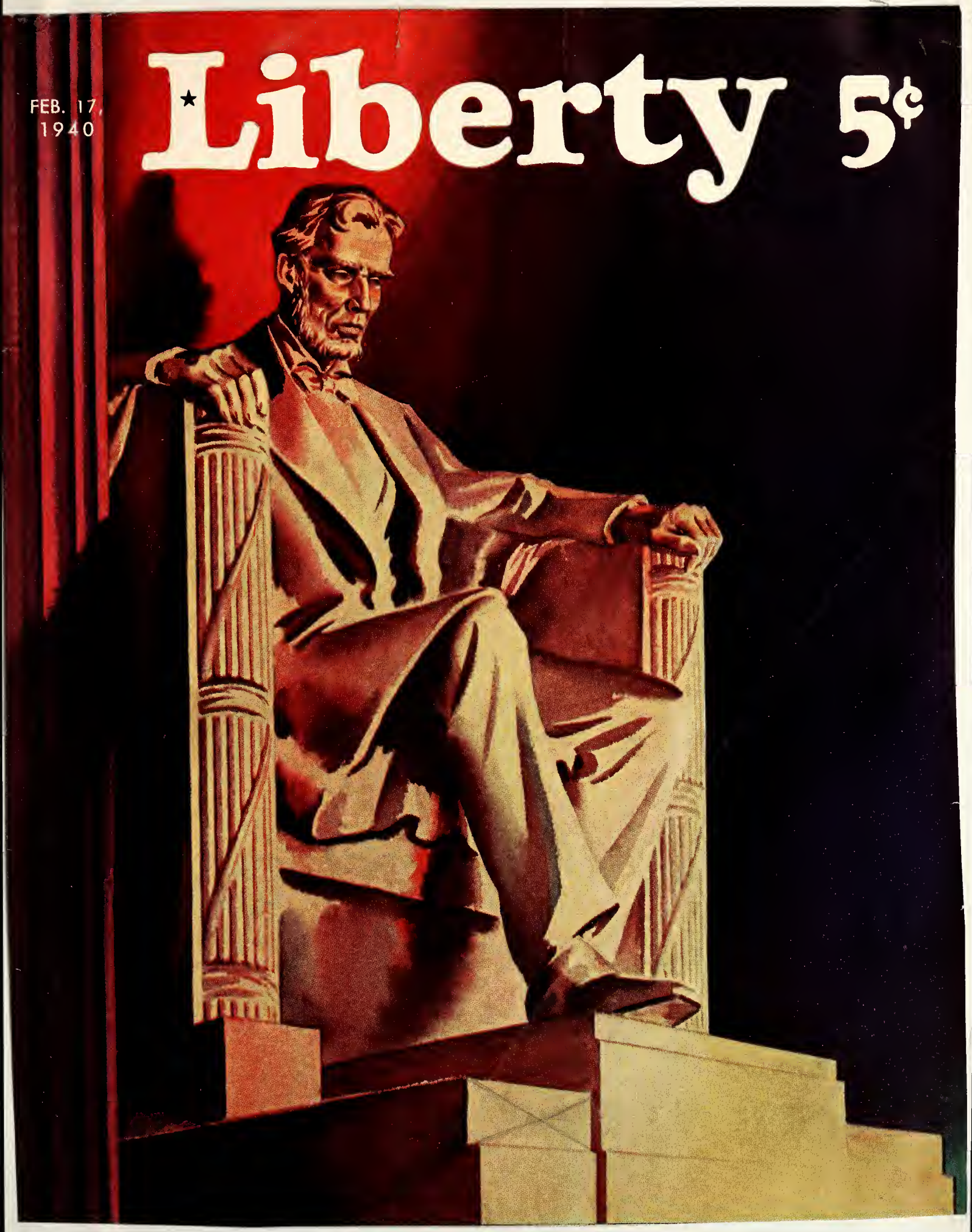
FORT WAYNE, INDIANA, MONDAY, FEBRUARY 12, 1940. news-Sentinel

Today Is His Birthday



FEB. 17, 1940

★ Liberty 5¢



"WITH FIRMNESS IN THE RIGHT, as God gives us to see the right, let us strive on to finish the work we are in . . ." Thus did Abraham Lincoln rally the nation in his second inaugural address in the troublous year, 1865.

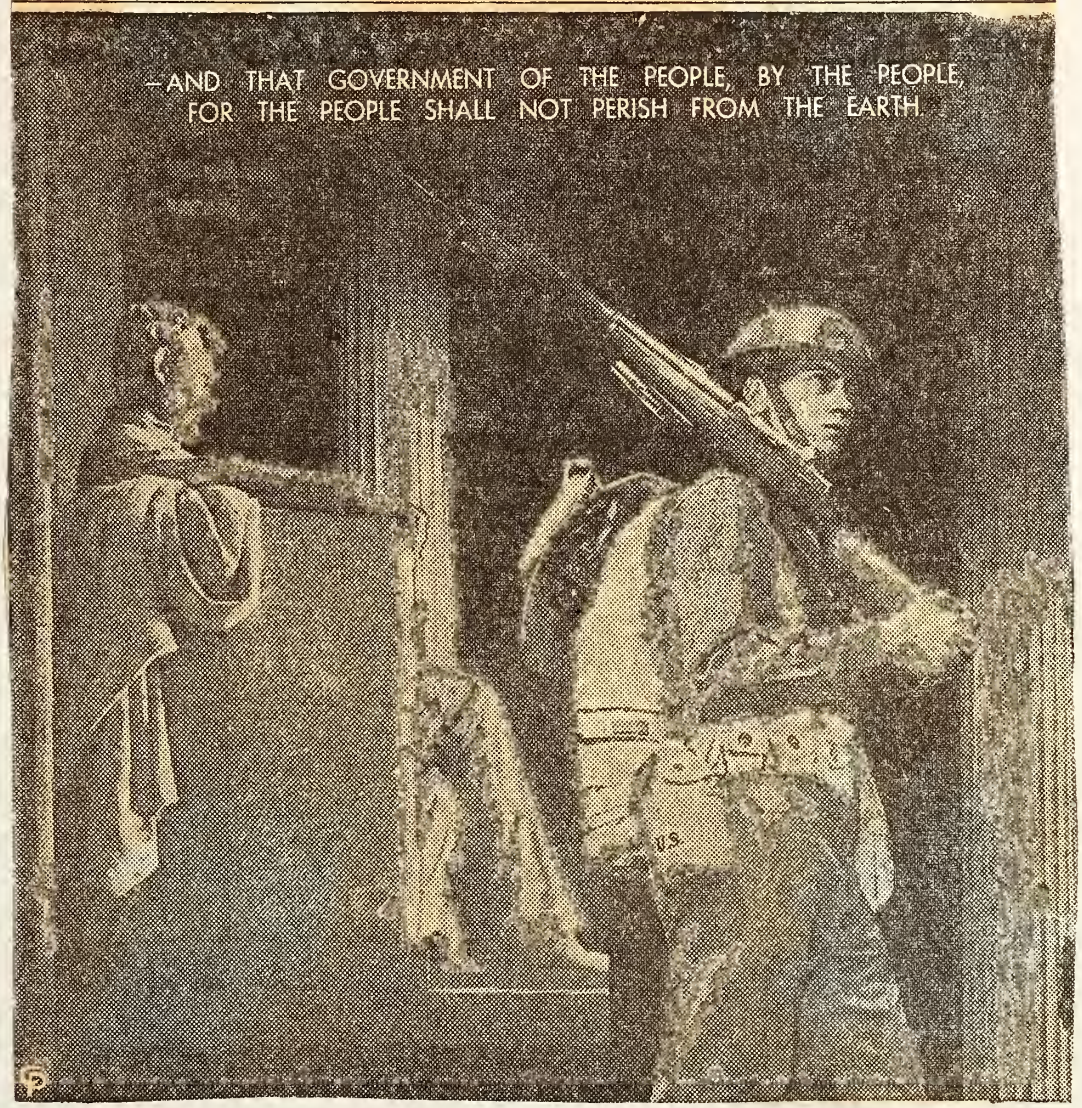
Ha Epard Cochrane 2/9/41

CITY JOURNAL: WEDNESDAY, FEBRUARY 12, 1941.

Iowa City

Abraham Lincoln---1809-1865

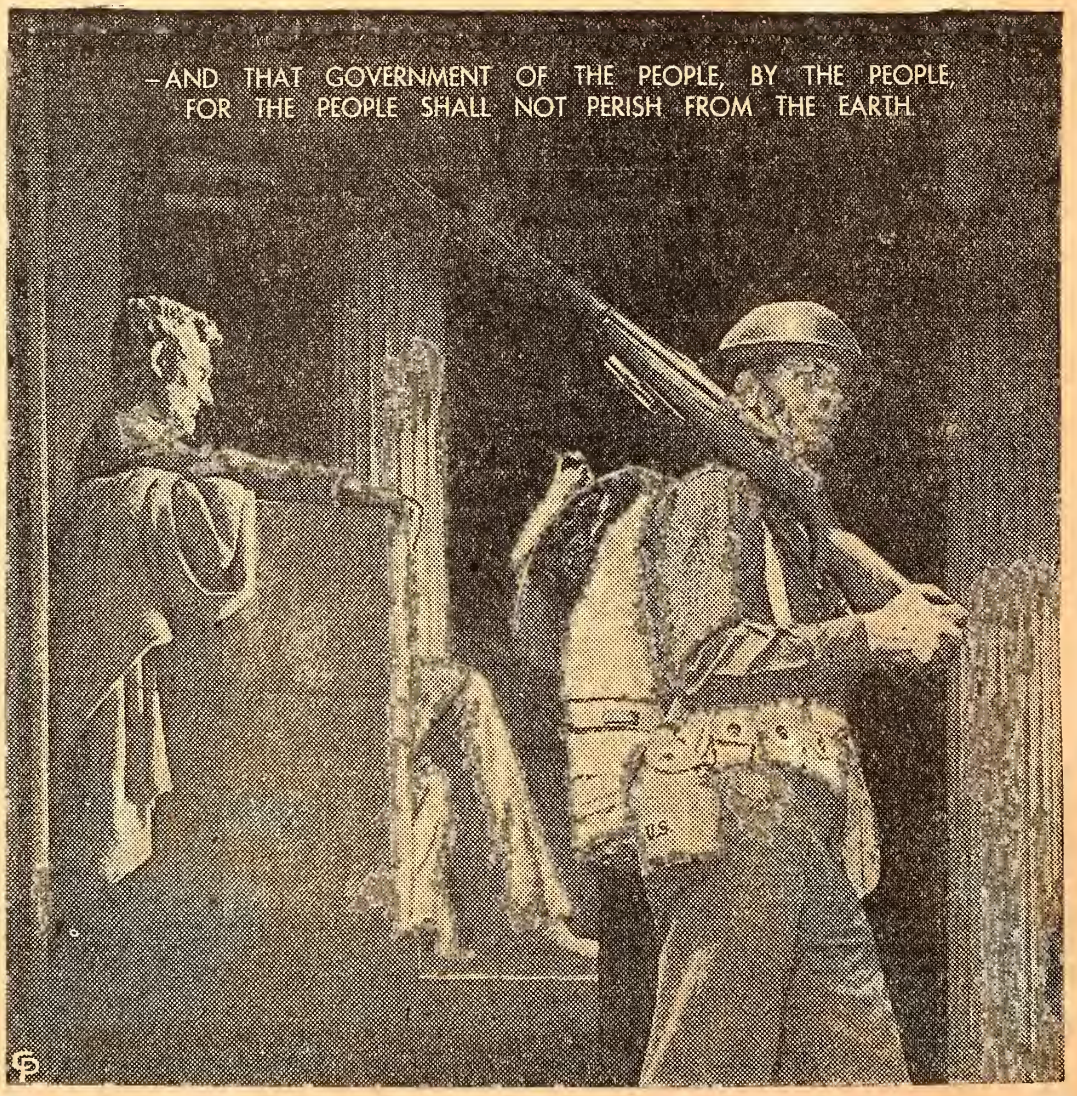
He Preserved Nation We Prepare to Defend



ABRAHAM LINCOLN--1809-1865

Posted - Lincoln Sam Diego 2-12-41

He Preserved Nation We Prepare To Defend



Pictures From Iowans

$5 Paid for Each Photo on This Page

Beginning with this page, the Des Moines Sunday Register photogravure section each week plans to feature some of the outstanding pictures selected from those submitted by Iowa readers. Here is your chance to see your picture in print. Photographs, or snapshots, may picture any phase of Iowa life, the farm, the home, people, animals and scenics. They may also be of places, events and people outside of Iowa — but all photographs must be taken by Iowans. Pictures should be sent to the Snapshot Editor, Sunday Register, Des Moines, Ia. Include a self-addressed and stamped envelope if you want your picture returned. Send only the print, not the negative. Five dollars will be paid for each picture selected for use.

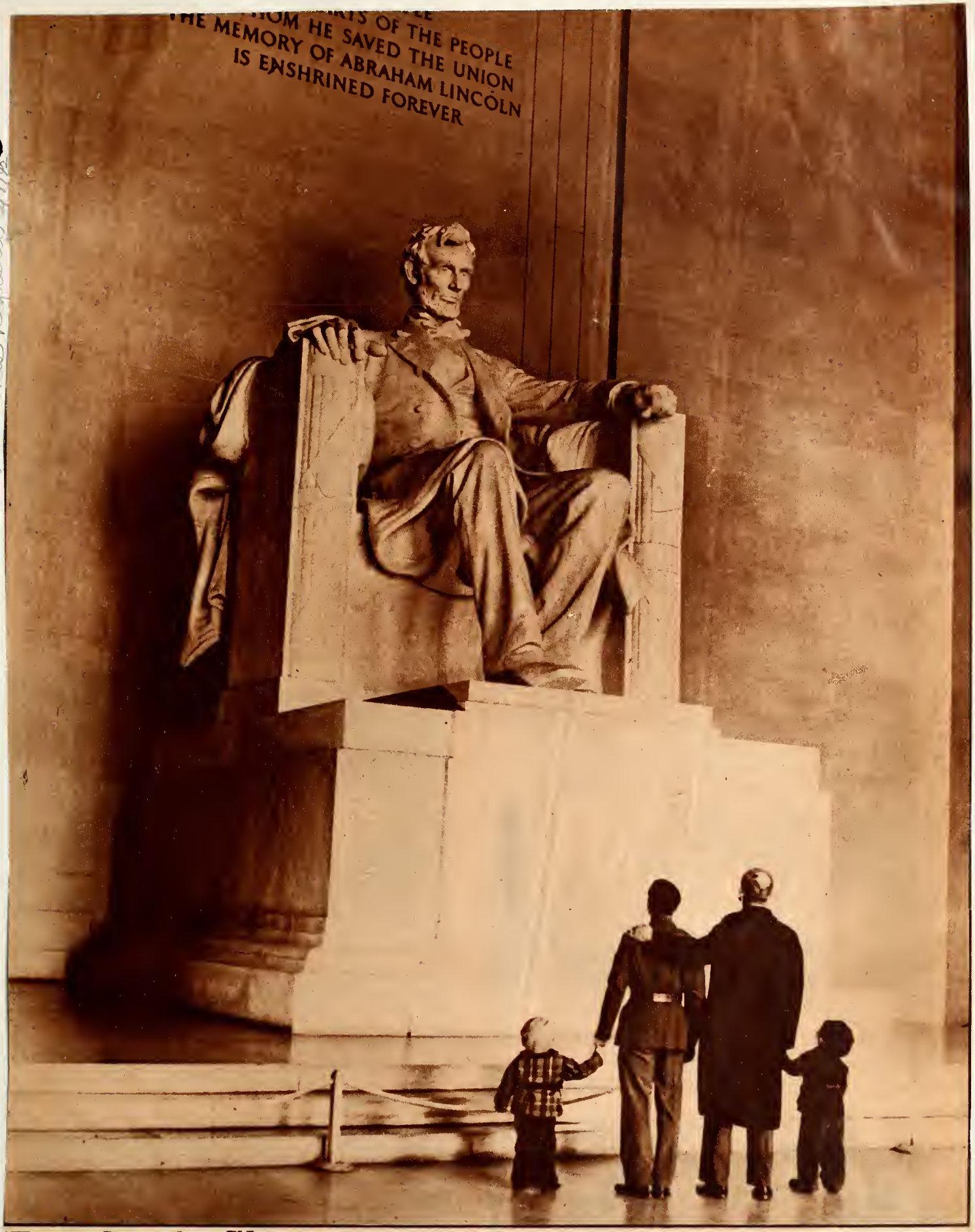
This picture, taken by William R. Wilson, of Ames, Ia., won second prize in a recent contest held by a national photographic magazine. Entitled, "With Malice Toward None," the picture was made by superimposing a negative of the Abraham Lincoln memorial statue in Washington, D. C., over a negative of the nation's capitol building and printing both at the same time.

Des Moines Register May 20 1934

ADORATION

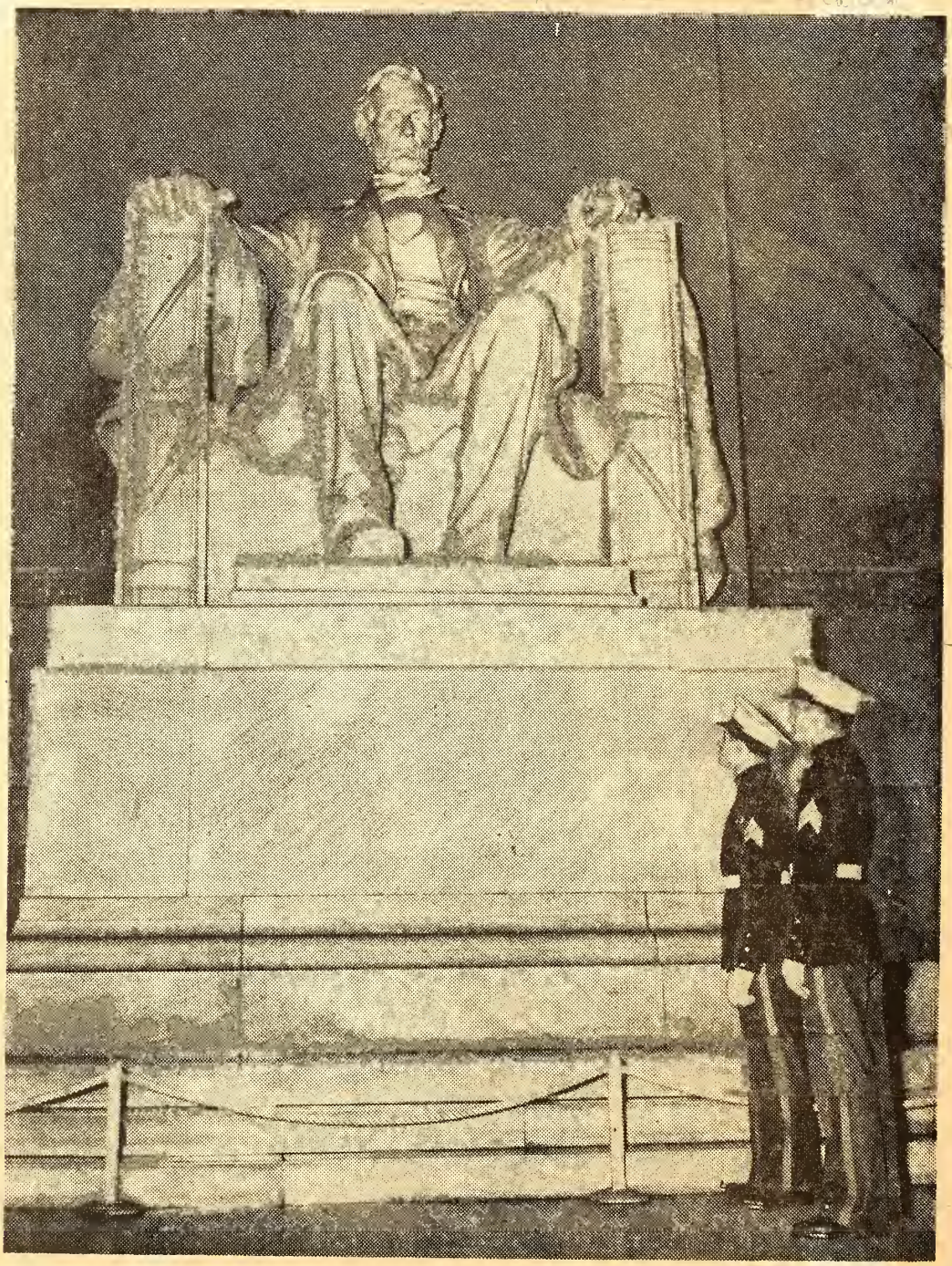
EUGENE GAFFNEY

Honorable Mention — Twenty-first Annual Competition



Freedom's Shrine Of approximately one and a half million persons who stand each year before this impressive and austere statue at the Abraham Lincoln memorial in Washington, D. C., could there be a more dramatic group than this soldier, his two children and his father? In the time of war they are representative of Americans at freedom's shrine. On Thursday, Lincoln's birthday, the whole nation will be reminded of this refuge in which many Americans who love country and God have found inspiration and repose.

(U. S. Army Signal Corps Photo)

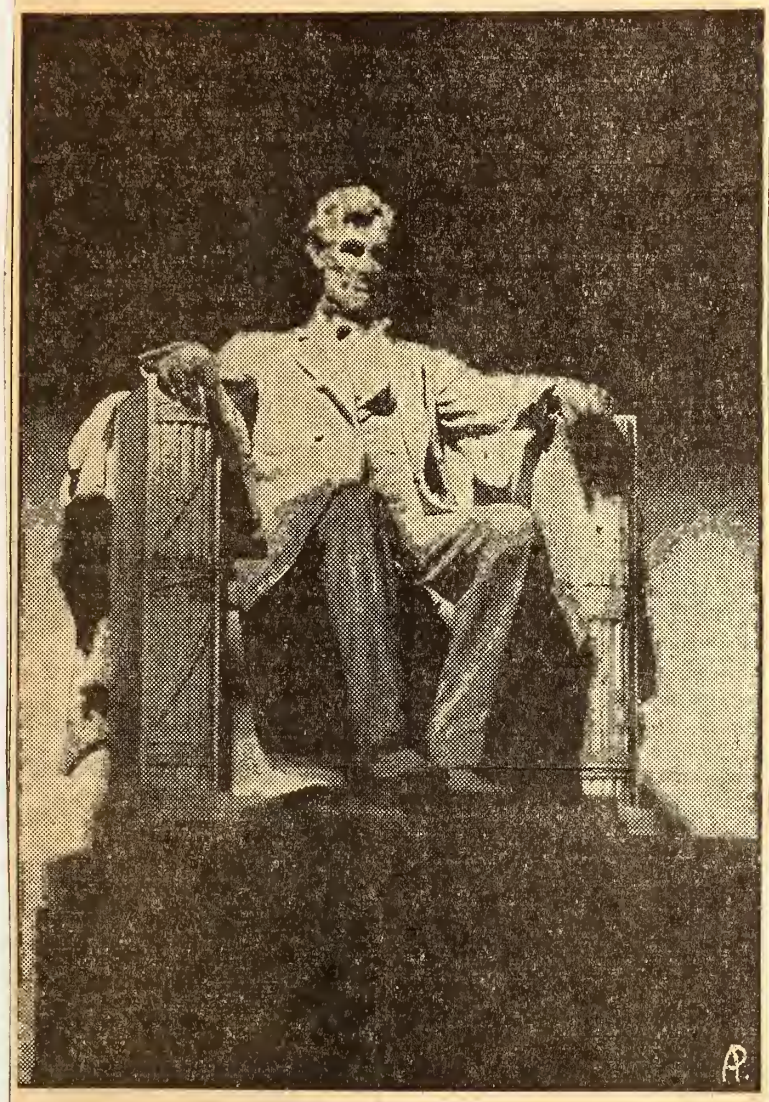


MARINES PAY TRIBUTE TO LINCOLN—Two Marine sergeants from the Washington detachment were among hundreds of Washingtonians and others who visited the Lincoln Memorial during the past few days. They are shown standing at the base of the large statue, in silent tribute to the Civil War President.

2/13/42 THE SUN, B

At Lincoln's Shrine

He Walks Again



By ROBERT R. HARE

Washington, Feb. 12—Today they came from nearly all the States of the Union to stand in the Lincoln Memorial. All day they filed by his pedestal gazing at the heroic figure of marble. They stood in small groups, reading in whispers the sonorous words of the plaques on the wall.

They were still reading at twilight, squinting to make out the words of the Gettysburg Address, many repeating from memory when they could not see any more.

Follows Lincoln

But none saw what I saw. Only I saw Mr. Lincoln, his garment turned black and worn, rise to his great gaunt height and step from the pedestal. He did not seem to see the people trying to make out the carved words in the gloom, but walked straight ahead, lost in thought.

I followed Mr. Lincoln. I followed him as he strode from the temple of stone and down the broad steps.

"Dark days," I heard Mr. Lincoln mutter, "but mine were much darker."

Mr. Lincoln walked in silence awhile, then spoke again.

Recalls His Troubles

"I was not sure that our people wanted to win. I could not jail all who opposed us, because the jails were not big enough.

"Today, the foe is greater, more certain, and far more determined. But in my day, it was by no means certain that the nation could hold together long enough to strike a sound blow."

Mr. Lincoln seemed to be talking about the troubles he had in his day, in his war.

Today, the nation is strong in a common purpose. In my day, even the army's loyalty had to be doubted. Public officials, Senators and Congressmen, the Governors of States, were openly disloyal. I remember that in the spring of 1863, only three Congressmen saw fit to defend my administration.

Other Difficulties

"I remember the conscription we had. Secret societies, with hundreds of thousands of members, opposed by force our efforts to raise a strong army.

"I remember the days when my wife was charged with being a 'disloyalist,' an active Confederate spy.

"I remember that my own son, Bob, was charged with making a half million dollars in war profits.

"But these were my own troubles. The nations faced greater ones yet, in my day.

"I remember the months and the years, when it was impossible to find loyal and competent men for the tasks that we had, when army generals bitterly attacked one another, and forgot their own work; when, with victory in sight, troops retired to lick their own wounds; when, in the heat of war, men forgot what they were fighting for, and made eager demands that widely-advertised but spurious peace offers were accepted.

Points To Bull Run

"Yes, and in a nation fighting for union and liberty, there were those who proudly and lavishly spent the profits of trade with the enemy."

Mr. Lincoln walked more rapidly now. He was now by the banks of the Potomac, and suddenly, he came to a stop, gazing to the South.

"They lose battles today, but they don't lose them in the same way that we lost," he said. "Out there was Bull Run, when our troops broke and fled and ran in panic into the city here. Today, battles are lost, but they are lost bravely, at least."

The sun had set. Mr. Lincoln, in his black clothes, was almost lost from my sight in the gloom. He was walking, somewhere, ahead.

Drank "In Own Anger"

"We had to kill our own brothers, drink in our own anger, bleed our own land, burn our own crops, in the sure knowledge that every victory by arms was a step back from the peace of our people. ...

"Today, the fight is more savage, but the battle lines are drawn. At least today, the Union I gave my strength and my soul to win is here."

Mr. Lincoln was gone. I returned to the marble memorial. The electric lights were turned on, and new groups of tourists were reading once more the words on the wall. And Lincoln, somber and pensive and of very great size, sat on his pedestal there.

A tourist said, "Things were simple in *his* time."

(Chicago Sun) 9/27/42

MODEL OF LINCOLN MEMORIAL is presented to U.S. Commissioner Edwin K. Walker by Miss Florence Lutsch, sculptress, of 1256 Bryn Mawr av. The model is part of a diorama on exhibit at the Chicago Historical Society.

CHICAGO SUN STAFF PHOTO.

Walker Given Lincoln Model By Sculptress

United States Commissioner Edwin K. Walker was presented yesterday with a replica of the Lincoln Memorial in Washington by Miss Florence Lutsch, a sculptress of 1256 Bryn Mawr av.

The replica is the last of a diorama of 20 representations of phases of Lincoln's life. The diorama was executed by Miss Lutsch and Emil O. Strauss, and is now being exhibited in the Lincoln Room of the Chicago Historical Society.

Commissioner Walker, a collector of Lincoln relics, is the descendant of a family which moved with the Lincolns from Kentucky to Illinois.

BEWARE THE ANGER OF A PATIENT MAN

Abraham Lincoln was a patient man. But the wrath of Lincoln, the War President, was withering and relentless. Uncle Sam is patient. So are the millions of simple, peaceful Americans he represents. But his anger and theirs fully aroused will teach the Axis aggressors that it is something to be respected and feared.

☆ ☆ ☆

The coming of war, forced upon a peaceful people, has exhausted this patience. It is replaced by a grimness that can only come from righteous anger. Each American has his own way of expressing his anger. The men of American Central are expressing it with war materials for our fighting forces. The ever increasing flood of production is evidence of their steadfastness of purpose.

☆ ☆ ☆

Let the enemies of America take what comfort they can from their early successes. The war is just getting started. The men of American Central have dropped their peace time tasks and joined hands with their comrades in America's Armies and Arsenals to teach our enemies a lesson. To beware the Anger of a Patient Man—particularly if he happens to be Uncle Sam.

AMERICAN CENTRAL
MANUFACTURING CORPORATION
CONNERSVILLE · INDIANA

LIGHTING

Lincoln Statue an Ordeal

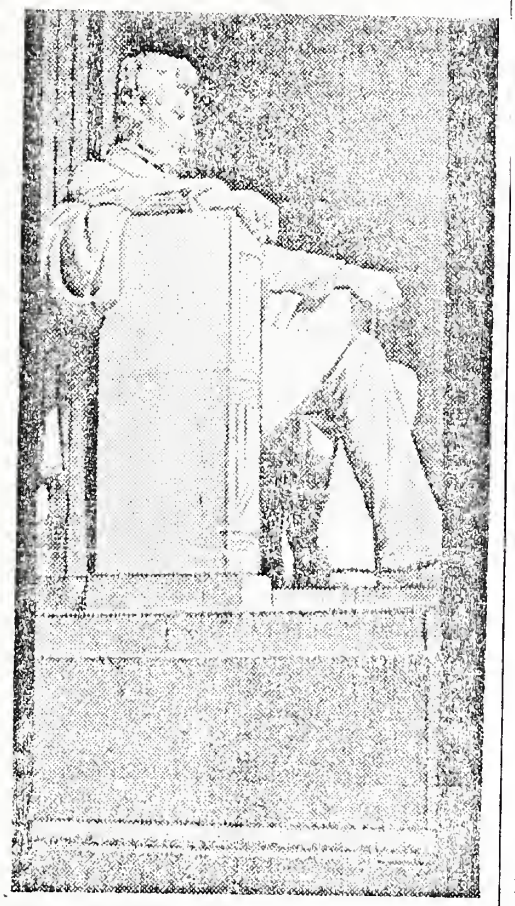
Mrs. Cresson Tells How Father Struggled for Perfection In Effigy of Martyred President

By James Waldo Fawcett

When it first was finished and installed, the effigy of Abraham Lincoln in the Lincoln Memorial was a disappointment to the sculptor responsible for its creation. This is disclosed in Margaret French Cresson's biography of her father, Daniel Chester French, entitled "Journey into Fame," recently published. Contained in the same volume are many other interesting facts about what now is regarded as the most popular portrait statue in the world.

Mr. French, it is explained, was chosen for the work by the architect Henry Bacon, "who said he felt that the presentation of the character of Lincoln required a sculptor and a man who had the power to appreciate what Lincoln was." The recommendation, approved by William Howard Taft, chairman of the Memorial Commission, "made (him) feel very humble. In fact, he felt a little panicky about it. There had been so many fine and capable statues of Lincoln. He wondered if he really had it in him to make any fresh contribution. But he usually felt that way until he actually got his fingers in the clay and he trusted that this time, of all times, he would be guided to acquit himself worthily."

One Lincoln already had come from his hands for the front of the State House at Lincoln, Nebr. In preparation for modeling it, Mr. French had studied many photographs of the martyred President, read appraisals of his character and personality, talked repeatedly with Lincoln's son Robert, in effect "steeped himself" in his subject. The result was a statue showing the Emancipator standing as on the edge of a speaker's platform, "frozen" in thought. For the memorial on the north bank of the Potomac Mr. French decided to picture Lincoln as a seer, looking out into the future.



The Prophet as Mr. French saw him.

Factors Employed in Making Masterpiece.

Six years of labor went into the task. The face was based on the life mask of Lincoln. Mr. French, according to his daughter, wanted the hands to represent "the strength and power and tension as well as the relaxed character that he was trying to put into the whole figure," but the life casts of Lincoln's hands "did not approximate the pose that Dan was after." The sculptor finally had an assistant make "a plaster replica of his own hand in exactly the pose he wanted." A temporary model of the whole composition was set up in the half-completed memorial in February, 1918. It was 8 feet in height, and Mr. French's verdict was that: "It looked like a pygmy against its background of Indiana limestone." Further experimentation was indicated. Photographs of the interior of the memorial were made and on those photographs figures 12, 14 and 18 feet high were sketched. The ultimate decision was for a statue 19 feet in height on a pedestal 11 feet high. A family of seven Italian marble cutters—father and six sons, Piccirilli by name—was entrusted with the business of carving the figure. "It was cut in sections from 28 separate blocks of marble, and these sections, some of them with curved surfaces, would not be fitted together until they were sent down to the memorial and put in place, one on top of another, like huge blocks with which a child would build a house. The work was carried to such a degree of perfection that unless one knew where to look for the seams one would hardly be able to find them. The whole thing weighed 175 tons."

Mrs. Cresson tells how her father was to be paid $88,000 for the completed statue, "but the expenses were staggering." The Piccirillis were given $46,000 for their carving of the figure, $15,000 for the pedestal. "As Dan added it up, he would not have a very lavish remuneration for all these years of work, but that was just one of those things that one couldn't foresee."

Eventually, the 28 blocks were assembled, and Mr. French came to Washington to inspect the achievement. "As he mounted the steps, he saw the head of the statue first. It had a strange and startled appearance. He hurried a little, with a new, wild pang of apprehension at his heart. There was something wrong. . . . It never had looked like this in the studio. The solar prints hadn't looked like this. The face looked flat and white and frightened. Almost grotesque. And the knees loomed up large and white, looking out of proportion to the rest of the figure. Dan was appalled. His heart sank down to his very boots. What . . . could be doing this dreadful thing? . . . And then . . . he realized what it was. It was the lighting."

Distorting Effect of Blazing Light.

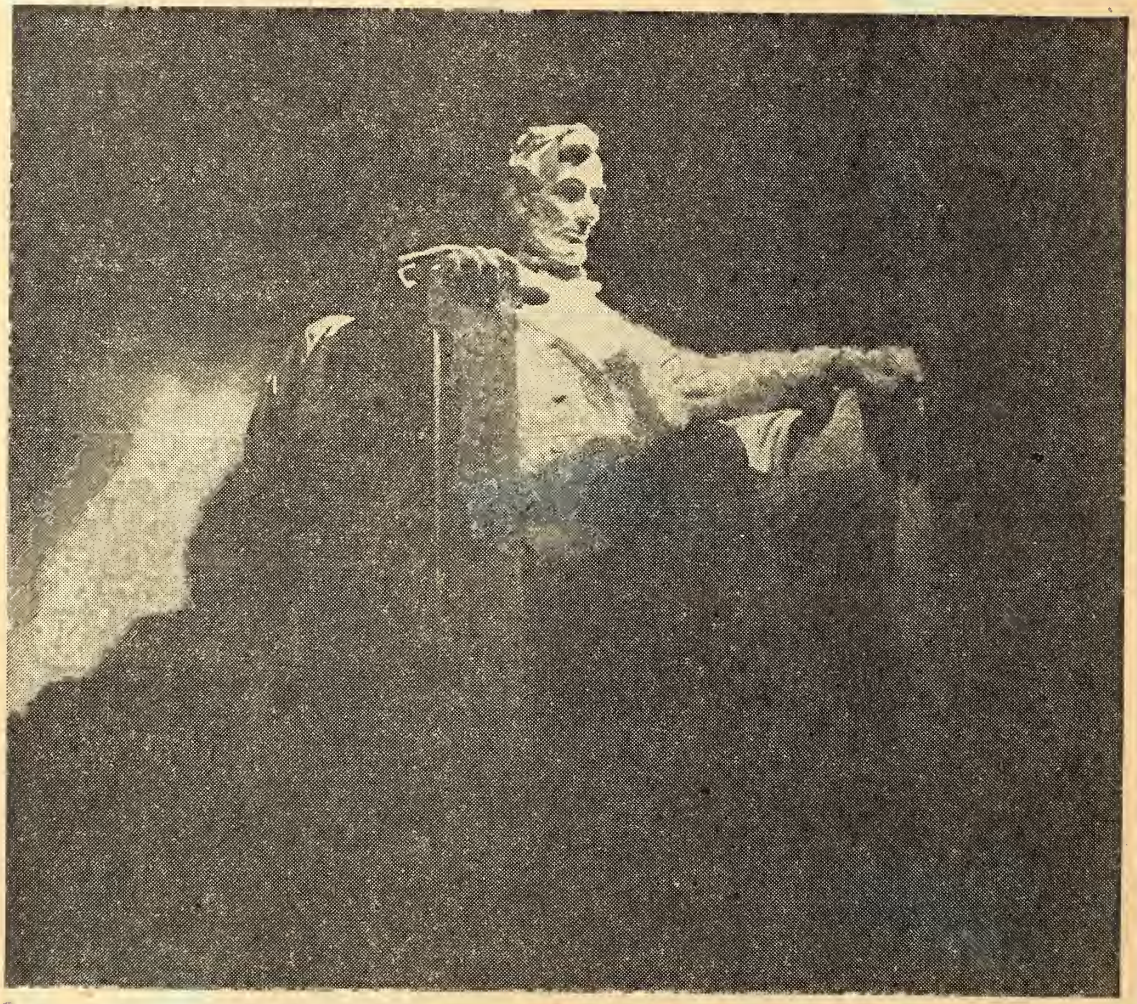
Mr. Bacon originally had planned a ceiling of glass but later had substituted marble. "To Dan's dismay he observed that there was far too much light coming in from the entrance and that, in addition to the reflection up from the polished floor, threw a light upwards upon the statue which brought all the shadows in reverse. . . . A statue, to be well shown, should be lighted from above so that the shadows will fall under the eyebrows, under the nose, under the chin, and so on. And here, because the light from below was so much stronger than that from above, the effect was exactly the opposite. Bacon saw it too, and was almost as horrified as Dan was."

Mr. French had the figure washed thoroughly, then "borrowed some marble tools, climbed up on the scaffolding and worked for days on the face alone. The tinting was done carefully. Dan put some extra heavy color around the eyes, to strengthen the shadows. Nothing, apparently, could counteract that terrific reflection that surged up from the polished floor and from the reflecting basin out in front." Meanwhile, the date for the dedication of the memorial had been fixed—May 30, 1922. The ceremony took place as scheduled. Mr. Bacon died in February, 1924. Thus Mr. French was left to solve the problem himself, alone. With the help of the General Electric Co., photometric readings were made and, based on them, "an entirely dignified scheme was worked out, whereby, instead of substituting glass in the ceiling for the marble slabs, a louver panel could be set in, with an arrangement of metal slats set at such an angle that the light would not be seen from the front. . . . Floodlights would be set in back of these louvers. . . . There would be a control room, where the custodians could control the artificial illumination and vary it according to the outside light."

But even after the theory of correction had been agreed upon, seven "anxious and weary years" passed before the new system of lighting was installed. The job was completed in 1929. Mr. French died on October 7, 1931.

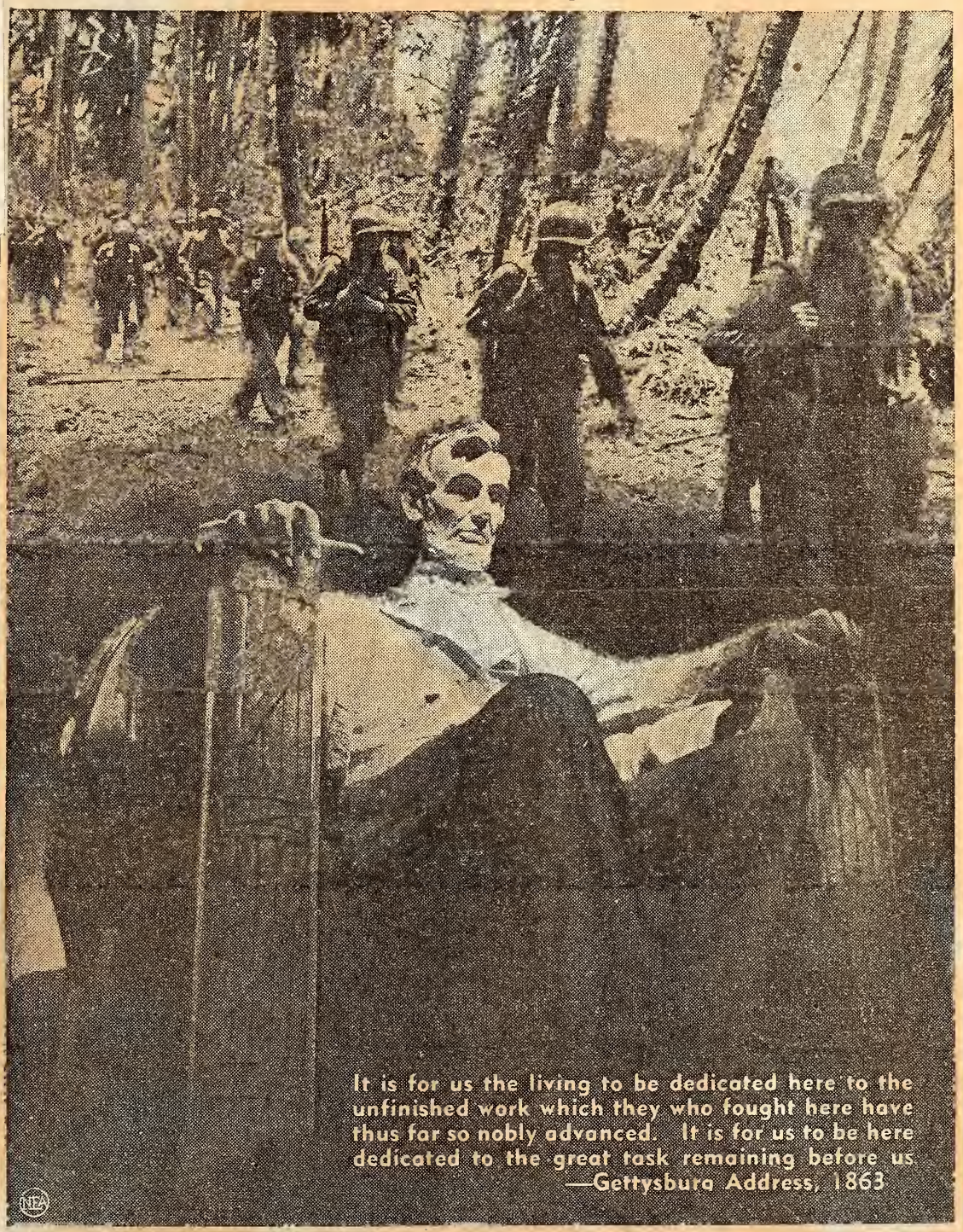
5/10/12 Milwaukee Journal

Will Never Get the Eyes Off of 'Em



This excellent study of the Lincoln memorial statue in Washington, D. C., was made by Robert A. Schmidling, 4306 N. Teutonia av.

1863—Abraham Lincoln Guides Fight For Freedom—1943



On this 134th anniversary of his birth, Abraham Lincoln is a guiding force in the fight for the freedoms he championed. As at Gettysburg in 1863, Lincoln's words apply in 1943 at Guadalcanal and on other world fronts where Americans are dedicated to the completion of an "unfinished work."

Washington Times Herald 2/12/43

Journal Gazette · 2/12/43

A LESSON FROM LINCOLN

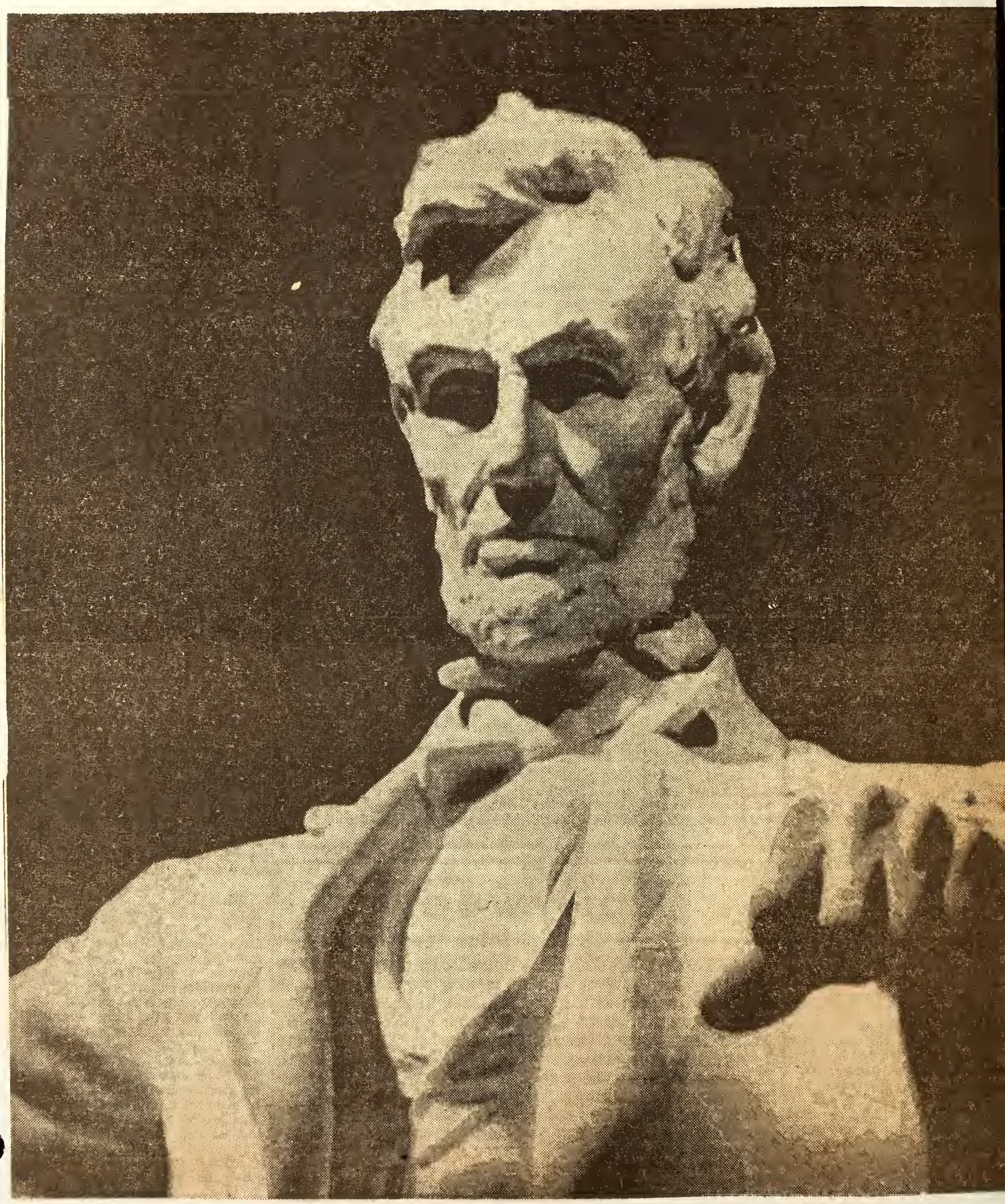
This is the Anniversary of the birth of Abraham Lincoln. It is a time for celebration, and for serious contemplation . . . perhaps more this year than any before in our history. It was Lincoln who made clear to us just what the principles are for which we are fighting.

> . . . "let us have faith that right makes might; and in that faith let us to the end, dare to do our duty as we understand it."
>
> . . . "with malice towards none, with charity for all, with firmness in the right, as God gives us to see the right, let us strive on to finish the work we are in."
>
> . . . "that Government of the people, by the people, for the people shall not perish from the earth."

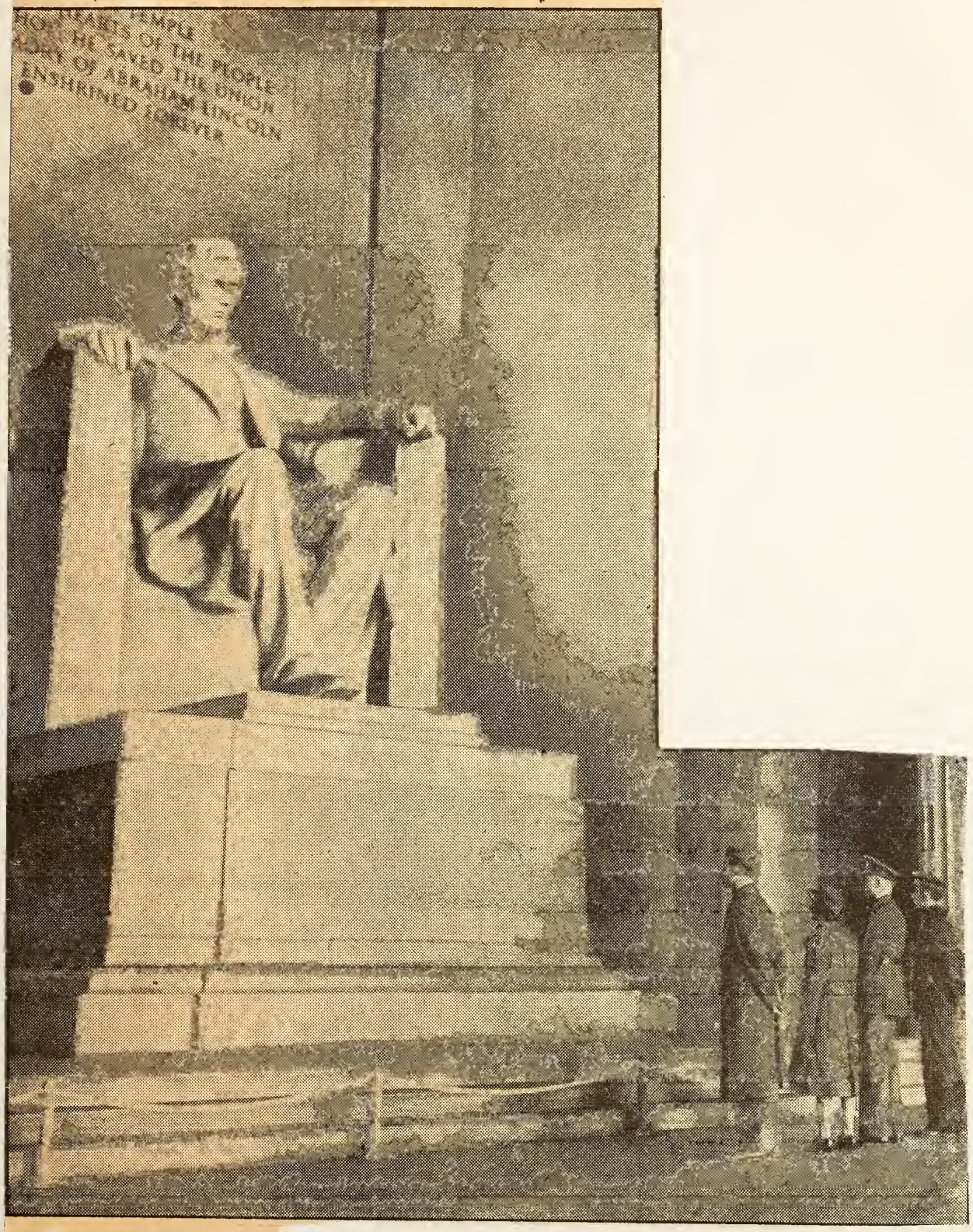
80 years after the Gettysburg Address, America answers the challenge to defend for herself, and for free peoples everywhere, these same self-evident truths. These are the things we are fighting for . . . not for glory . . . not for plunder . . . not for fame. But for the preservation of the American way of life. These are the things that inspire us to still greater sacrifices . . . of our time, of our labor, of our money invested in still more War Bonds and Stamps . . . to speed the day of Victory.

JOSEPH HORNE CO

WAR BONDS AND STAMPS ON SALE AT VICTORY BOOTH, STREET FLOOR



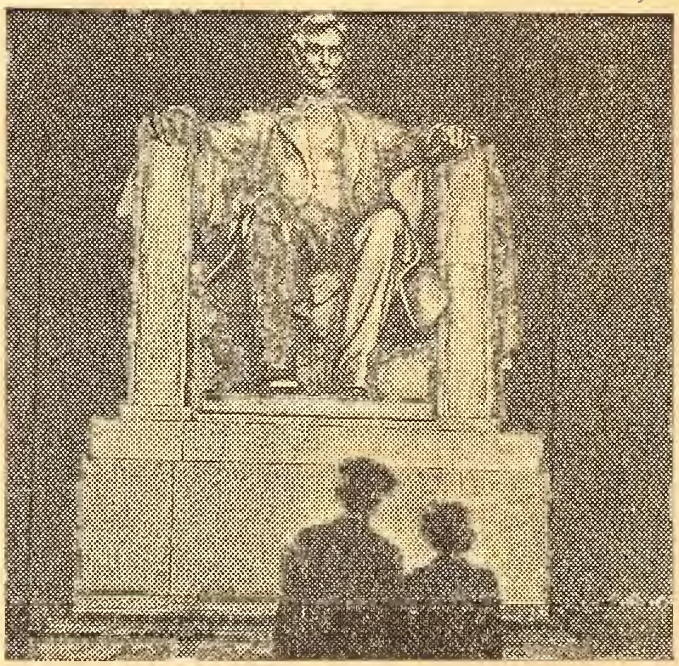
Warriors Revere A War President



(International Photo)
The Lincoln Memorial statue in Washington holds the reverent attention of a soldier, soldierette, Marine and sailor, who pay tribute on the Emancipator's birthday.

H G Munro
7/13/43

PHILADELPHIA RECORD 6-28-43



PHILADELPHIA, PA., FRIDAY, OCTOBER 22, 1943

Will you help your country in an important way? Do you want to do all you can to speed victory? Do you want to help in a really vital way to bring our soldiers home *sooner?* If you do, then you've got the first thing it takes to be a Wac.

His character is like Lincoln's. So the Lincoln high school student body voted that Arthur Tomazewski, 1672 N. Humboldt av., should receive the junior boy achievement award annually given to a junior on Lincoln's birthday. Tomazewski, shown pondering the Lincoln statue at the school, is 6 feet 1½ inches tall. His best friend, Jerry Milkowski, won the award last year. —Journal Staff

Life
4-10-44

PICTURES TO THE EDITORS

LINCOLN'S CHAIR

Sirs:

Not many people can boast that they have sat on a chair before Lincoln did, but Edward Adams can. The picture was taken in the Lincoln Memorial in Washington before Daniel Chester French's over life-sized statue was installed. The young man who couldn't fill Lincoln's place is now an officer in the Coast Guard.

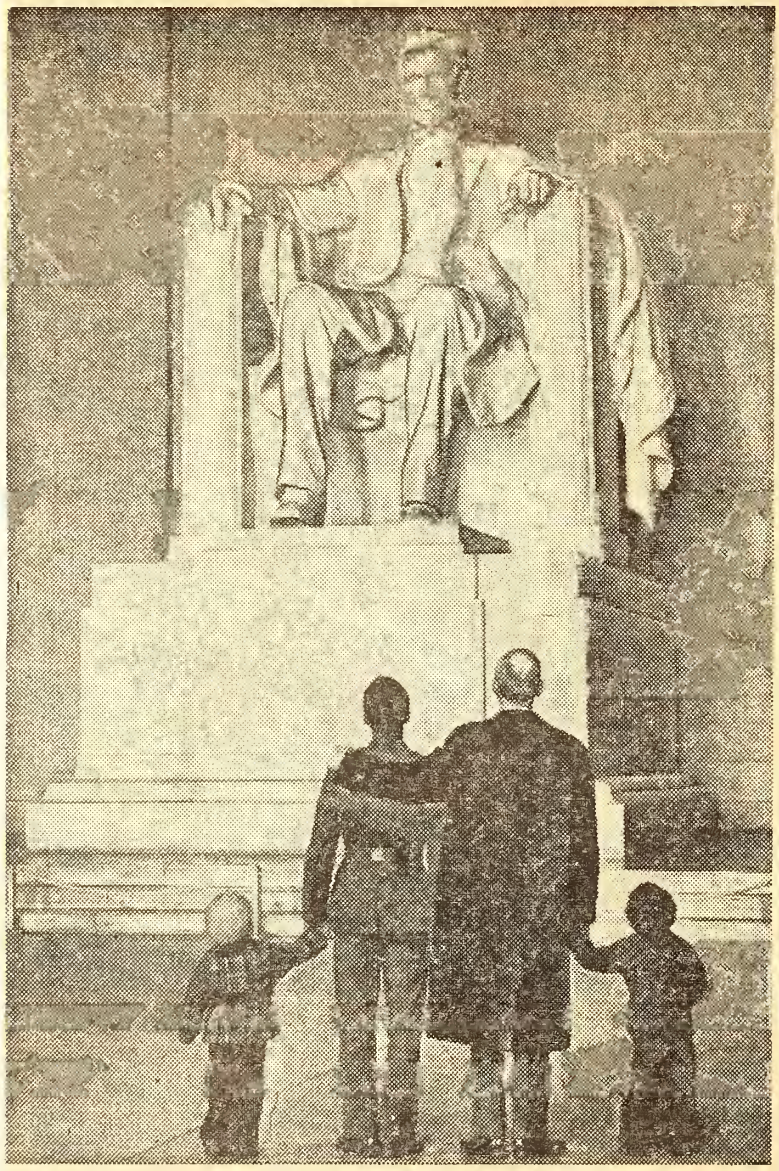
GLADYS A. TABBERT
Glen Rock, N. J.

The EMANCIPATOR

The Lincoln Savings Bank of Brooklyn

VOL. XXIII — NO. 2 FEBRUARY, 1945

- A Lincoln Story
- Clara Vandere
- From the President's Desk
- Dorothy Warren



700,000 Persons Visited Lincoln Memorial In 1944

More than 700,000 persons visited the Lincoln Memorial in West Potomac Park during 1944. These were largely Washington war workers, whereas during the last pre-war year of 1941, 1,758,000, of whom a large number were tourists, visited the Memorial.

The Lincoln Memorial was authorized in a bill passed by Congress in February, 1911, the ground broken on Feb. 12, 1914, and the cornerstone laid on Lincoln's Birthday of the following year. The Memorial was dedicated on Memorial Day, May 30, 1922.

Henry Bacon was the architect who designed the building, and Daniel Chester French the sculptor of the heroic Lincoln statue. Jules Guerrin designed and executed the murals for the end walls, typifying allegorically the principles evident in Abraham Lincoln's life.

The Memorial's exterior symbolizes the Union of the United States of America, the frieze above the surrounding colonnade bearing the names of the 36 States existing at the time of Lincoln's death. On the walls above the colonnade are inscribed the names of the 48 States of today.

On the north wall of the Memorial, Lincoln's Second Inaugural Address is inscribed in bronze letters, while facing it on the south wall is the Gettysburg Address.

OQM
Dir
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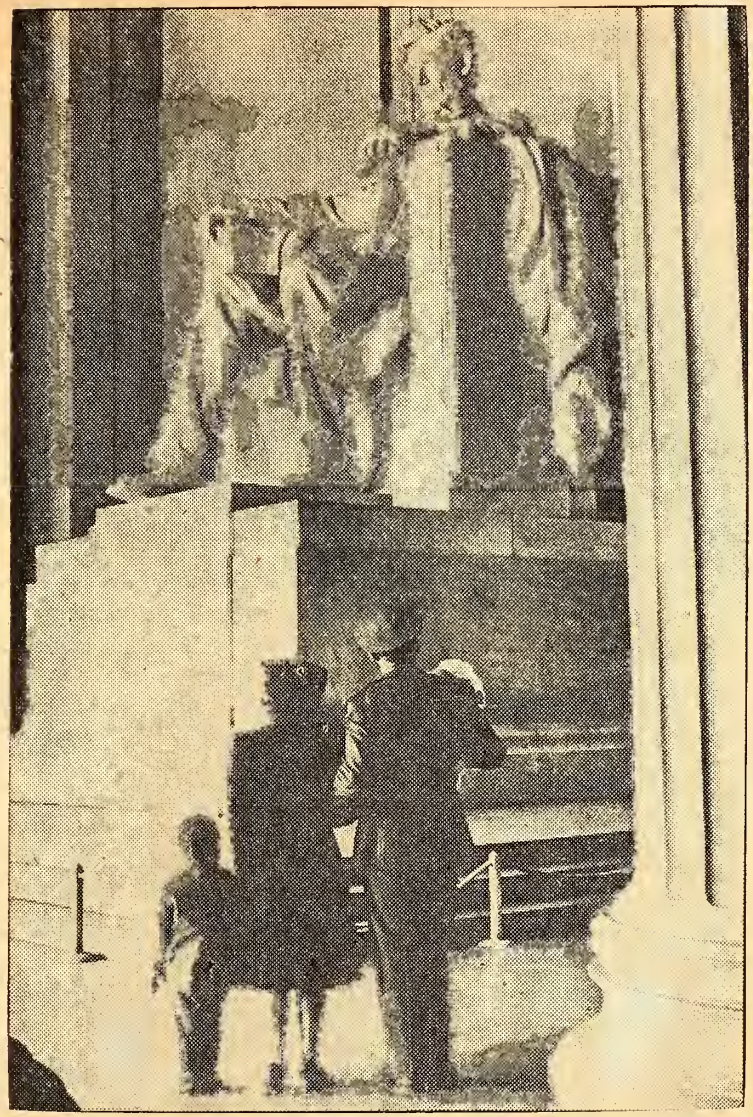
Lincoln Lives in Nation's Memory



[International News Photo]

A soldier on furlough, his wife and their children go to the Lincoln Memorial in Washington to see the statue of the emancipator, whose birthday is today. The impressive monument is a fitting tribute to the man who gave his life for freedom and a reminder that it is task to see that he and the legions who have died for the same shall not have died in vain.

Lincoln Memorial Mecca for Thousands

Shrine Grows In Appeal to Capital Visitors

WASHINGTON, Feb. 11. The crowd of visitors to the Lincoln Memorial shrine dedicated by President Warren G. Harding May 30, 1922, has decreased during the war years, but still thousands come to pay tribute to the memory of the great American.

Peak year was 1941, when guards ticked off 1,758,807 on their little hand counters. During the first year of the war there were only 771,188. In 1943, when the tourist business fell off and there was a ban on pleasure driving, the number dropped to 533,012. However, last year the figure climbed to 701,936.

Magnificent and compelling in its purity of line, the $3,000,000 memorial was 10 years in the building.

Chief Justice Taft, chairman of the commission charged with its construction, turned the building over to the government in impressive ceremonies just 57 years after the tragic assassination of Lincoln in Ford's theater.

It was Decoration Day, and the streets of the capital echoed with catchy Civil War tunes, the martial airs of Spanish War days and rollicking A.E.F. songs.

Later representatives of these eras gathered at the memorial. Included in the throng was a handful of survivors of the Civil War, some of whom knew Lincoln.

Robert T. Lincoln, the martyr's son, and his wife; the architect, Henry T. Bacon; the famed sculptor, Daniel Chester French, and the designer of the memorial's allegorical frescoes, Jules Guerin, were also on hand.

Edwin Markham, author of "The Man With The Hoe," read a specially composed poem.

* * *

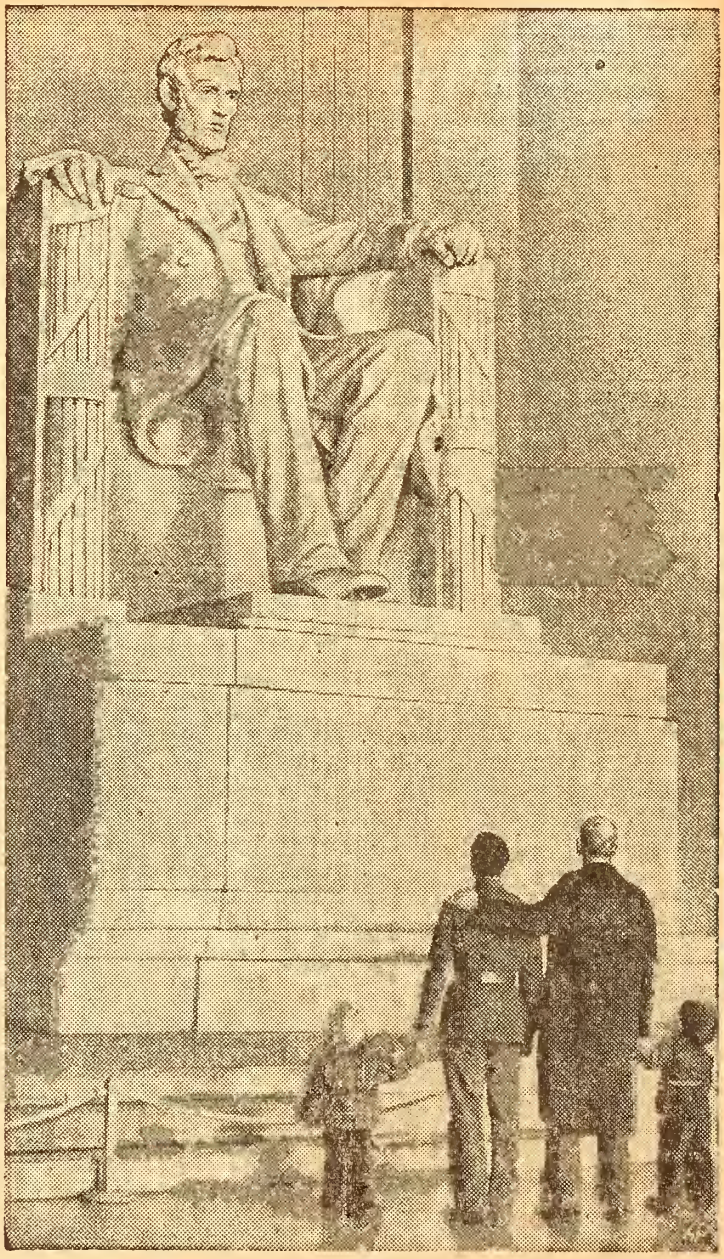
Open Every Day But One

The memorial is open to the public every day in the year but Christmas from 9 a. m. until 9 p. m.

On February 12 the anniversary of Lincoln's birthday is observed with special ceremonies. These are under the auspices of the Military Order of the Loyal Legion of Descendants of Officers of the Union Army in cooperation with the National Park Service.

The President of the United States lays a wreath at the base of the first column at the right of the principal entrance. Fifteen or 20 societies then place their wreaths, while their flag bearers participate in the massing of colors before the monument.

* * *



THOUSANDS PAY HOMAGE — Daniel Chester French's heroic size figure of Abraham Lincoln in the memorial shrine at Washington is 19 feet high and was carved from 150 tons of Georgia marble.

lic buildings during Lincoln's administration.

On the wall above the statue is the inscription:

"In this temple as in the hearts of the people for whom he saved the Union the memory of Abraham Lincoln is enshrined forever."

2/12/49

FRENCH

Abe Lincoln Poses as Namesake

2-12-46 News-S.

[AP Wirephoto to The News-Sentinel]

Fellow Americans of Penn State College sponsored a trip to Washington for Abraham Lincoln Hite in appreciation of his selling thousands of dollars worth of war stamps to school children. He is pictured at his namesake's memorial there placing war stamps in a book for five-year-old Margaret Anne Culver, of Washington.

The French Statue

Surrounding the walls of the Memorial Hall are 36 great columns representing the states in the Union maintained by Lincoln. Above these are 48 sculptored festoons typifying the states as they now exist.

The monument is dominated by the heroic figure of Lincoln, carved with dignity and great beauty from 150 tons of Georgia marble. It represents Lincoln as the war President seated in a great armchair, over the back of which a flag is draped. The statue is 19 feet high.

Its reflection is mirrored in the 1,000 - foot - long pool which stretches up the mall toward the Capitol and the Washington Monument.

Daniel Chester French, who designed and modeled the figure, which took four years to carve, was the nephew of Benjamin B. French, officer in charge of pub-

The EMANCIPATOR

The Lincoln Savings Bank of Brooklyn

VOL. XXIV SEPTEMBER, 1946

- Well, What Do You Know?
- Stories of Lincoln
- Your Baby's Silver Spoon
- Clara Vandere

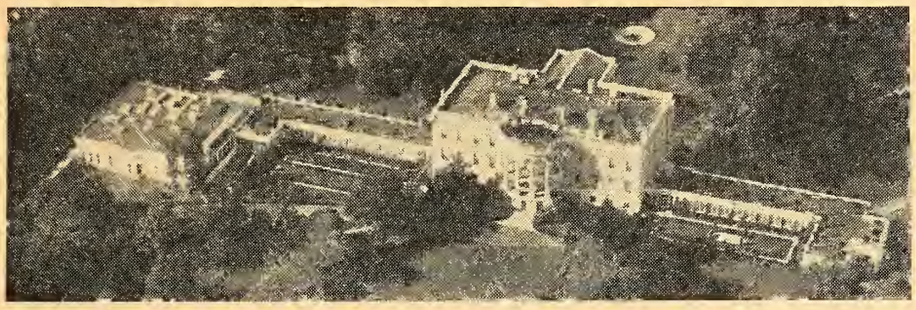
EDITION NUMBER FIVE

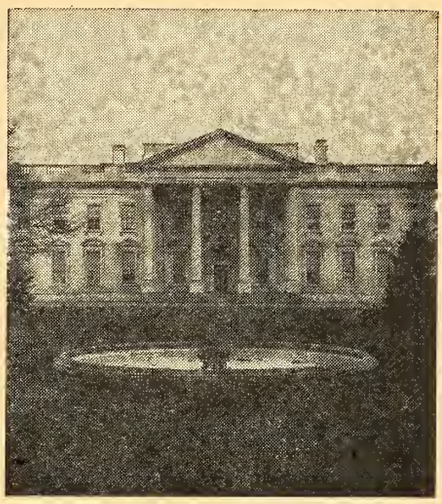
Title Reg. U. S. Patent Office

My WEEKLY READER

THE JUNIOR NEWSPAPER

Volume XXV | Week of November 4-8, 1946 | Number 9





The airplane view above gives you an idea how large the White House is. The "wing" at the left side of the building is called the "executive wing." There, the President has his office. The small picture at the right shows a familiar view of the White House.

Welcome to Washington!

THIS month, the White House is ready to welcome visitors. For the first time since the war, the American people are invited to visit the home of the President. Soon, hundreds of people will be calling at 1600 Pennsylvania Avenue, Washington, D. C., to see the White House. Perhaps you will be one of these people.

When you ring the bell, don't expect President Truman to come to the door. He probably will be busy in his office at the west end of the building. There, with 240 workers to help him, he runs the affairs of our country.

You will be met at the door of the White House by a guide. He will be glad to see you. During the war, only a few special visitors were welcome at the White House. There were no parties at all. Now, the White House is ready for visitors again. The hundreds of windows have just been washed. The rugs and curtains are just back from the cleaner. The marble floors are freshly scrubbed.

A new elevator has been put in the White House, too. The old elevator had lasted since President Theodore Roosevelt's time. His sons even hauled their pony upstairs in it! Since that time, many a President has been stuck between floors in it. Now, the cage of the old elevator is in the Smithsonian Institution.*

The Blue Room is used for state parties.

The White House guide will show you the big rooms where the President's "state" parties are held. To state parties, the President invites important people from all parts of our country. He invites government leaders in Washington and important visitors from foreign countries, too.

When the President and his family invite old friends to the White House, the party is given in the Trumans' own living room upstairs.

State parties are held in the Red, Green, and Blue rooms. These rooms are named for the colors of their walls, curtains, and rugs. The largest parties are held in the big East Room and in the state dining room.

Since the White House was built in 1800, almost every President has made improvements in it. President Thomas Jefferson asked Congress to vote money to build the great staircase in the main hall. President Franklin D. Roosevelt had a swimming pool built under the west terrace. This pool was built with money given by New York school children.

Now, President Truman wishes to make the swimming pool larger. Most of all, he would like to add many more office rooms to the executive wing of the White House.

If you visit the White House, perhaps you will agree with him. You, too, may think the White House is too small a place to hold both the home and the office of our President.

*See "Our Nation's Attic," page 34 of this issue of My Weekly Reader. Note that the issue centers around Washington, D. C.

The "Juniors" Are Busy

The biggest club in the world for girls and boys is now busy making Christmas gifts. This club is the American Junior Red Cross. The club has 20 million members.

Junior Red Cross members have planned to do much work between now and Christmas. First, they have started to pack 1,300,000 gift boxes to be sent to children overseas. In almost every American schoolroom, some of these boxes are going to be packed. The boxes will be filled with pencils, paper, pens, crayons, soap, toothbrushes and paste, needles, thread, and other small gifts. Everything in the boxes will be something which is hard to get overseas.

These boxes will be sent to many different countries in Europe. Boxes also will be sent to the Philippines and to China. In each box will be a letter signed by the boys and girls who sent it. There also will be a blank letter in an envelope addressed to these children here in America. On the blank paper, the child receiving the box can send back his "thank you."

Junior Red Cross members are working on other gifts for children overseas. The "Juniors" are knitting bed socks and blankets for youngsters in the cold countries of Europe. They are making cotton shirts and dresses for the children on the warm islands of the Pacific Ocean. They are making stuffed dogs, cats, elephants, and other animals

An American sailor in the Philippine Islands helps a little girl open her Red Cross Christmas box.

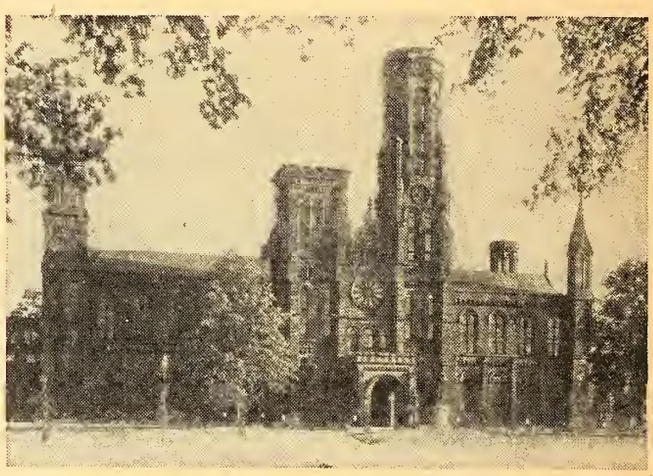
for little children in all countries wrecked by war.

The Juniors are making gifts for men in our armed forces, too. American Army and Navy hospitals all over the world will receive Christmas decorations from the Junior Red Cross. Cartoon books, bedroom slippers, knit blankets, game boards, and many other gifts also are being made by the Juniors for the men serving our country.

The Junior Red Cross is a part of the National Red Cross. The office of the National Red Cross is in Washington, D. C. Its president is the President of the United States.

The Nation's Attic

The Smithsonian (smĭth-sō′nĭ-ăn) Institution in Washington, D. C., is like your grandmother's attic. There, you will find all sorts of things with interesting histories. In one of the Smithsonian buildings you will find the stained, faded uniforms worn by American soldiers in all our different wars. In the aircraft building is Lindbergh's Spirit



The main building of the Smithsonian Institution is almost as interesting on the outside as it is on the inside.

of St. Louis. This famous plane made the first nonstop flight across the Atlantic Ocean. Near it you will find other planes famous in American air history.

The Smithsonian has models of many American inventions. It has collections of bugs, butterflies, books, and hundreds of other things. It even has a collection of dresses which once belonged to the wives of our Presidents. These dresses now are worn by wax "dummies" in glass showcases.

In other showcases, life-size figures show us how the earliest Americans dressed. There, we see Indian families in the costumes of different tribes. The figures seem alive as they grind their corn or build their tepees.

Every one of the millions of things in the Smithsonian buildings is interesting. Still, not one of the things has a more interesting history than the Smithsonian Institution itself. For this great American institution was founded by an Englishman who never saw our country.

James Smithson was an English scientist. He left his fortune to our country. He wished us to start an "institution for gathering and spreading knowledge among men." He asked that the institution be named for him. He hoped that the institution would keep people reminded of him.

This year, the Smithsonian Institution is 100 years old. Now, about two and a half million people visit there every year. Do you think these people will forget James Smithson?

• **Do you know** that the Capitol in Washington, D. C., has a little electric railway underneath it? On this railway, the Senators ride through an underground passage connecting the Capitol with the Senate Office Building.

Tom Trott in Washington

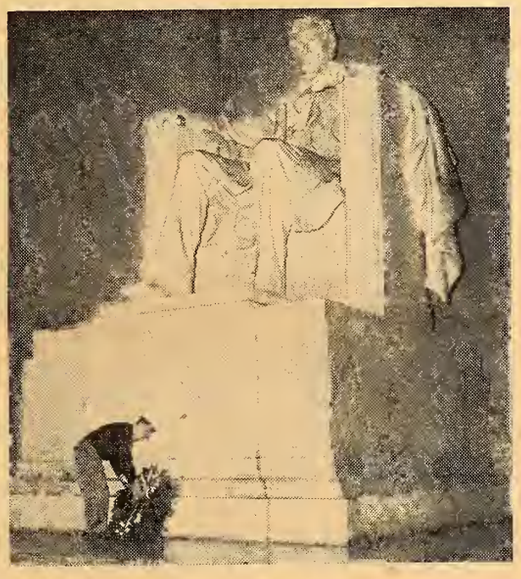
Hi there, girls and boys,

Someday, you must visit Washington, D. C. You will be thrilled to see the many beautiful government buildings. After all, those buildings belong to *you.*

In Washington, there also are wonderful parks, museums, libraries, and art galleries which belong to all American citizens. My own favorite spot in Washington is the Lincoln Memorial. There, the great statue of Abraham Lincoln seems to be looking thoughtfully out over the capital of our country.

I always feel very small when I stand in front of that statue of Lincoln. I do not feel small because the carved marble figure is so large. I feel small because Lincoln was such a great man. I wonder if I try hard enough to be a good citizen of his country. I wonder if I always behave as a good citizen should.

The Lincoln statue is in a stone building with pillars around all four sides. The front of the



General Eisenhower lays a wreath at the foot of the statue in the Lincoln Memorial.

building is open. It faces a long, shallow "reflecting" pool. Near the other end of the pool stands the tall, slender Washington Monument. You can see the monument reflected in the water of the pool.

Once, Wee Brucie and I climbed to the top of Washington Monument. Round and round we climbed. We were both panting long before we reached the top of the narrow staircase which winds around the inside of the monument. This time, we took the elevator to the top.

Wee B. and I also went to visit the Jefferson Memorial. This round, pillared building stands near the edge of the Tidal Basin. Around the Tidal Basin are the famous cherry trees. You would be thrilled to see those trees blooming in the spring. "Oh, you *must* visit Washington someday," says your old friend, Tom Trott

Farming With Chemicals

Old-fashioned farmers planted their potatoes and trusted to luck that the crop would be good. Modern farmers trust chemicals instead of luck. Farmers already have learned to spray their potatoes with DDT or other sprays to kill bugs on the plants. This fall, many farmers are trying a new chemical on their potatoes. This chemical is a make-believe frost.

In other years, farmers always hoped for an early frost to kill their potato vines. If the vines kept on growing until late in the season, the potatoes would grow lopsided and bumpy. Also, the juicy vines would stick in the digging machines, making trouble there.

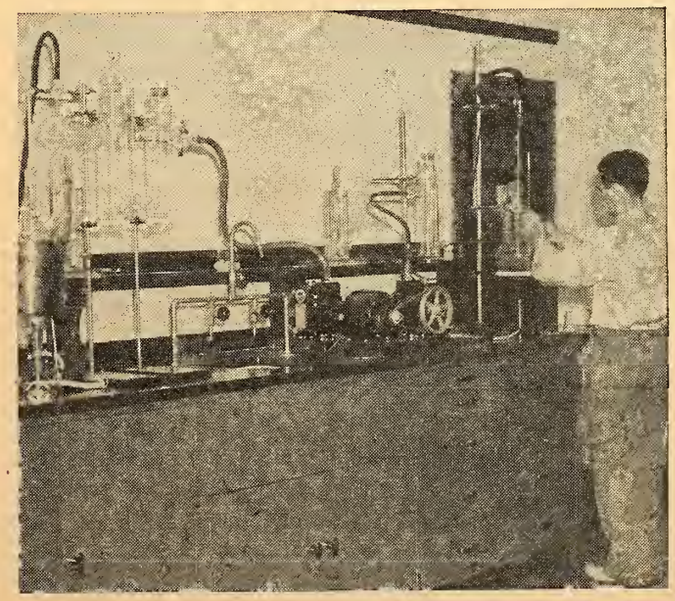
With this new chemical, farmers can bring Jack Frost to their potato fields as soon as the potatoes are the right size. Potatoes frosted in this way stop growing. Their skins toughen. A digging machine can scoop them out of the ground without getting jammed with the vines.

This new spray and DDT are not the only chemicals used by modern farmers. Men who grow apples are using a new chemical on their trees. This chemical toughens the apple stems. The apples stay on the trees longer. They keep growing bigger and juicier until the farmers are ready to pick them.

Even city folk are now using a chemical to kill weeds in their lawns. This chemical is also used to kill weeds on the farm.

The U. S. Department of Agriculture is helping farmers to farm with chemicals. The main building of the Department of Agriculture is one of the most interesting government buildings in Washington, D. C. The Department has four great research laboratories in different parts of the country. There is also a research farm in Maryland.

In these laboratories, chemists work every day to find new ways of using chemicals in farming.



In the government laboratory in New Orleans a worker is trying to take the odor out of cottonseed oil.

CHESTERWOOD
STOCKBRIDGE
MASSACHUSETTS

DECEMBER 10, 1948

DR. LOUIS A. WARREN, DIRECTOR
THE LINCOLN NATIONAL LIFE FOUNDATION
FORT WAYNE, INDIANA

DEAR DR. WARREN:

MR. LORANT HAS GIVEN ME YOUR VERY KIND LETTER ABOUT THE FULL-SIZED HEAD OF MY FATHER'S LINCOLN FOR THE LINCOLN MEMORIAL IN WASHINGTON. I CAN UNDERSTAND THAT IT IS TOO LARGE FOR YOUR MUSEUM, BUT I DO WANT YOU TO KNOW HOW DEEPLY I APPRECIATE YOUR KIND LETTER, AND THE VERY NICE THINGS YOU HAVE TO SAY ABOUT MY FATHER.

WITH MY DEEPEST THANKS.

VERY SINCERELY,

Margaret Cresson

MRS. WILLIAM PENN CRESSON

MFC:HPC

November 26, 1948

Mr. Stefan Lorant
Lenox, Massachusetts

My dear Mr. Lorant:

I think it is a wonderful opportunity for someone to get a likeness of the Daniel Chester French bust and I wish we might do it here in Fort Wayne but if we did acquire it I do not know where we could place it to advantage. It certainly is too large for our museum and there does not seem to be any place within the building itself that would be well adapted to such a presentation as the head deserves.

Please feel that we deeply appreciate this information and possibly we can find some group that would be interested in having it done for one of our large public libraries.

I read Mr. Cresons' book with very great interest and I think it is one of the most impressive biographical sketches I have read in recent years.

Very truly yours,

Director

LAW:JM
L.A.Warren

STEFAN LORANT
LENOX, MASSACHUSETTS

Dear Dr Warren,

my friend Mrs. Margaret French Cresson, the daughter of Daniel Chester French found among her father sculptures in a Boston foundry the original plaster cast of the Lincoln head, from which her father copied the head of the Memorial in Washington. I persuaded her to let some worthy institution have a bronze cast of the head. (4 or 5 feet high)

So if you are interested please write to her. The address:

Mrs. Margaret French Cresson
Chesterwood
Stockbridge, Mass.

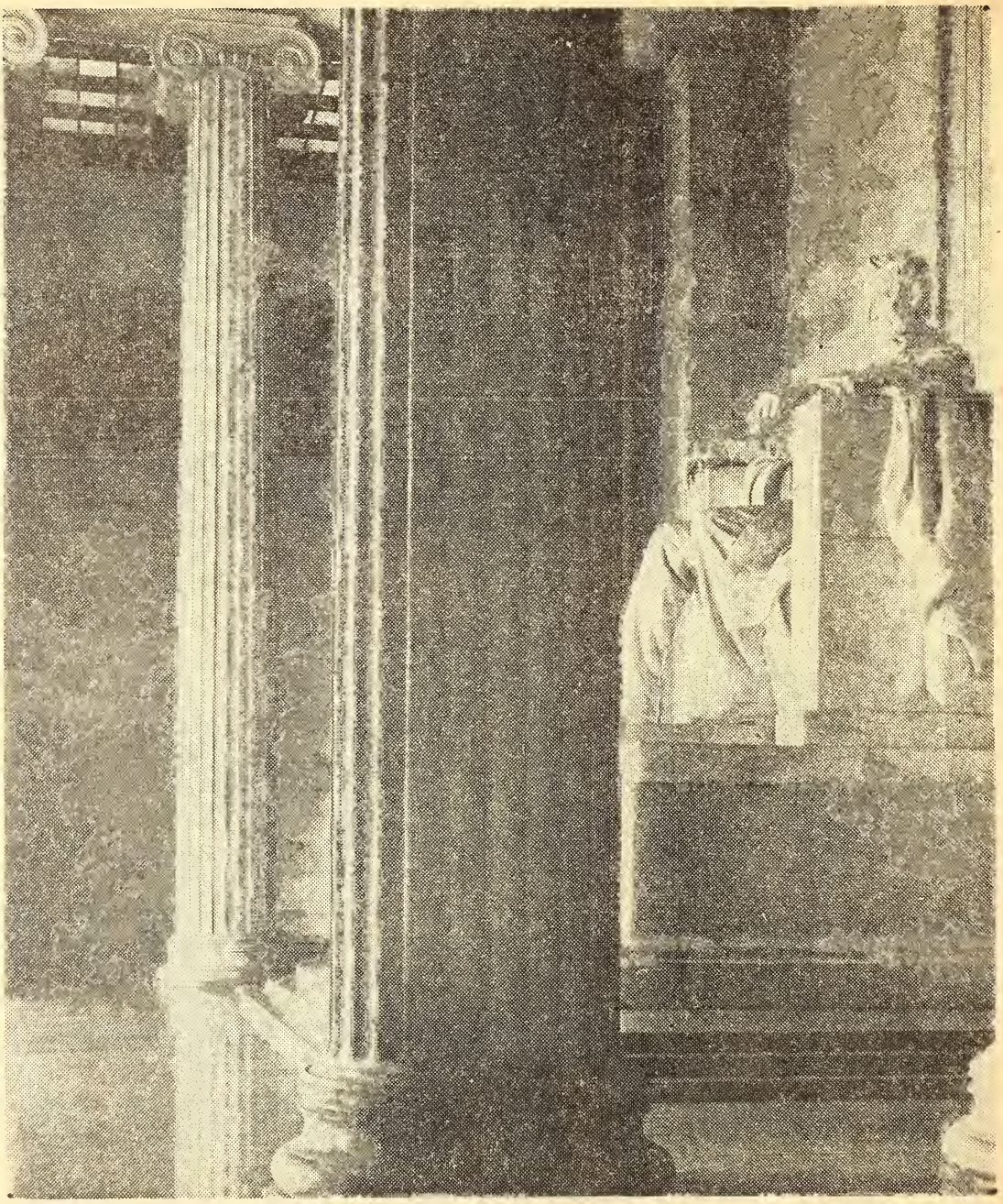
P.S. She doesn't want any fee for the work, you would only have to pay the casting cost direct to the bronze foundry.

With kindest regards
yours sincerely
Stefan Lorant

With Malice Toward None

"HERITAGE" is the title given to this camera study by Edward Raquello of 136 W. 55th St., the amateur photographer who made it during a recent visit to the Lincoln Memorial in Washington. It keynotes perfectly this holiday, when Americans honor the man who left them a heritage of devotion to peace and freedom.

NEW YORK WORLD-TELEGRAM, SATURDAY, FEBRUARY 12, 1949.



(Staff photo of Lincoln Memorial in Washington by J. Waring Stinchcomb.)

Lincoln Born 140 Years Ago Today

....."It is for us . . . to be here dedicated . . . that this nation under God . . . shall not perish from the earth."—Abraham Lincoln.

Journal Herald DAYTON, OHIO, SATURDAY, FEBRUARY 12, 1949

With Emersonian Serenity

THERE WERE CERTAIN questions I should like especially to have put to him because, difficult as it was to realize as you talked with this alert, active artist well into the twentieth century, Mr. French actually stemmed directly out of the Concord of Alcott and Emerson. His first major statue, and still one of his best known, came into being on the same spot as Emerson's "shot heard round the world" and re-celebrated the same event. His "Minute Man" stands by "the rude bridge," and the youth, scarce out of his teens, who made it, though he went from Concord into larger fields, went with some precious heritage, surely, of the peculiar spiritual alertness of that community and of its dominant genius, Emerson, who of course was "young Danny's" friend. Could even he himself have told the relation of this heritage to his art? Perhaps not, but I have always regretted that I was too diffident to inquire.

One influence that I liked to fancy I could trace for myself was a certain reticence and purity in his sculpture, which at times some called "prettiness"—it was never that, surely—and others found "tame" or "old-fashioned." Often, I suspected, the critics were rebelling, as each generation has a way of doing, against classic restraint. It must have troubled Mr. French very little, for he had set his own standards, obviously knew his own powers, and went on his way with an Emersonian serenity. That way led him from the "Minute Man" in Concord to the Chicago World's Fair, where like so many other artists he had a chance to work on a heroic scale, to the groups representing the Four Continents fronting the New York Custom House (the "Africa," especially, has both strength and powerful mood value), and finally to the seated Lincoln in Washington.

The Lincoln Memorial is a perfect collaboration between sculptor and architect. Mr. French and Mr. Bacon were friends and joint workers of long standing, and here they labored together to create a complete unity of statue and building, achieving one of the noblest memorials on this continent—or perhaps any other. It has classic restraint, a reticent beauty, a spiritual serenity—and within its portals the heroic figure of Lincoln, seated high, tells by those gnarled hands that grip the chair arms, by that face looking at phantom armies of the dead, the story of our martyred president. It is a work of profound imaginative grasp, in a setting no less imaginative by its classic simplicity. I can conceive nobody wanting it to be different, or capable of desiring any sort of stylized statue in its place. It is neither old-fashioned nor new-fashioned. It seems to most of us, like Lincoln himself, to belong to the ages.

And I think again of Concord and the serene old man who sat to "young Danny" for his bust, the man who had written "Trust thyself; every heart vibrates to that iron string"; and I wonder whether that self trust was not breathed in by the young sculptor in his earliest years, to keep his work in scope and power undisturbed by ephemeral changes in styles and fashions, certainly uncorrupted by fads, till it reached its natural peak in the Lincoln Memorial. — From Foreword by WALTER PRICHARD EATON, in "Journey Into Fame," by MARGARET FRENCH CRESSON. (Cambridge: Harvard University Press. 1947.)

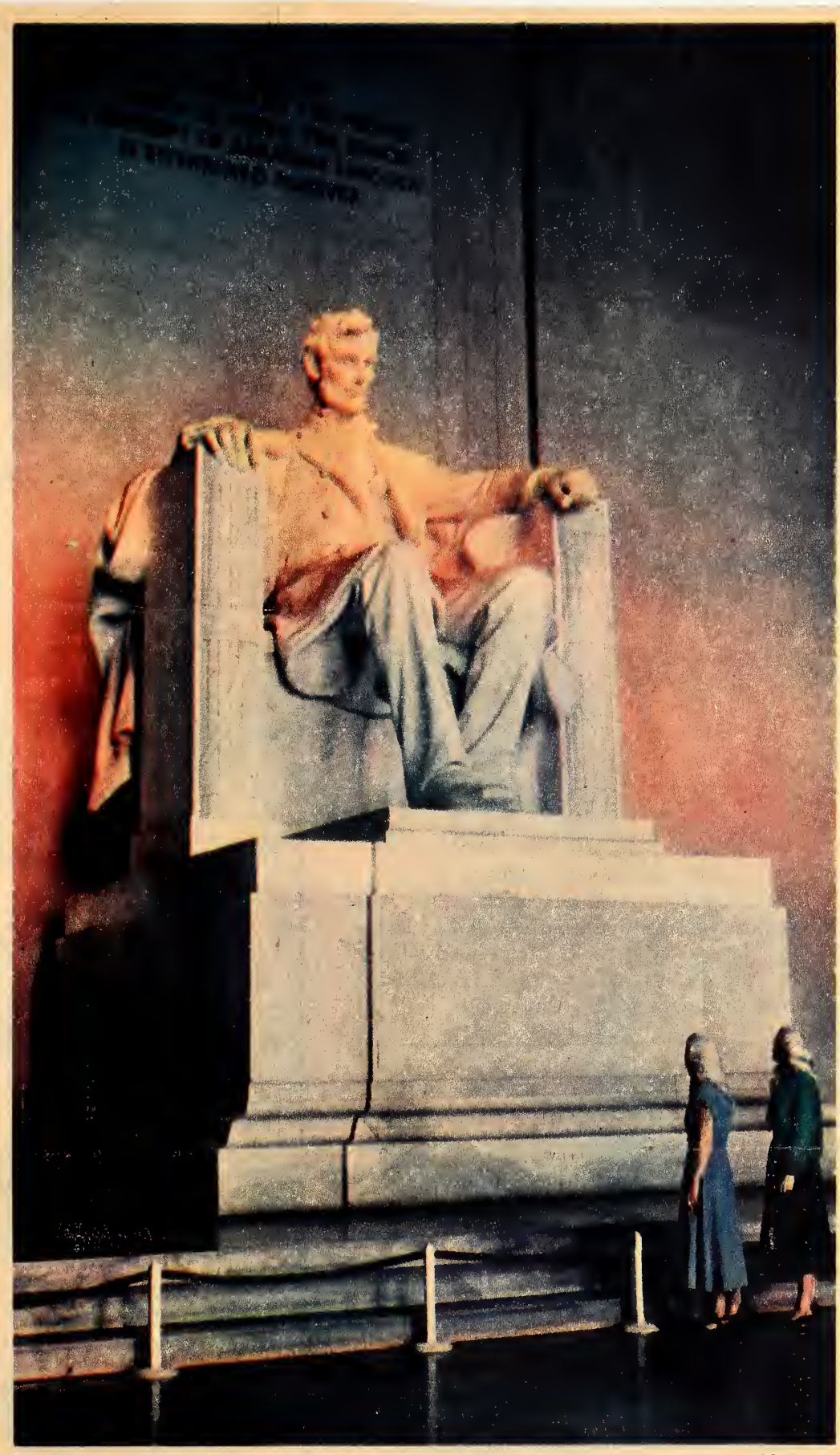
Christian Science Monitor
2-12-49

'Conceived in Liberty . . .'

By Tom Kelley—The Washington Post

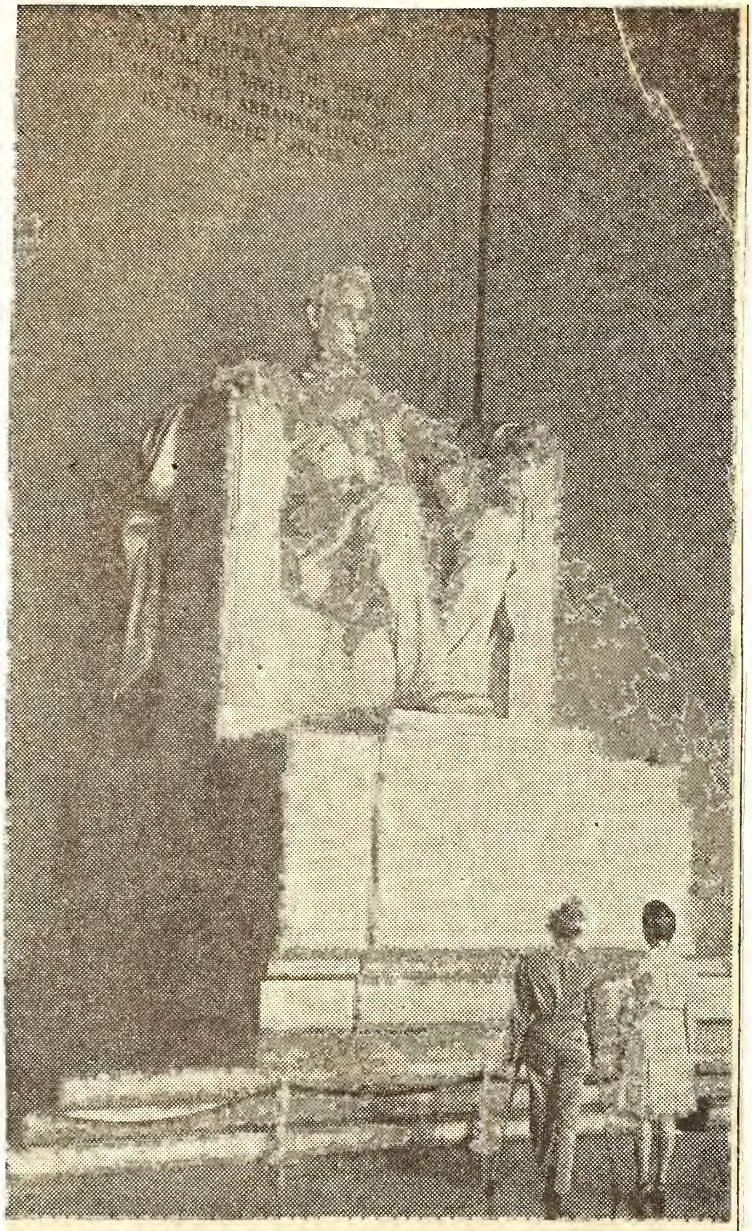
HIS MEMORY LIVES ON—A small pilgrim to the Lincoln Memorial is dwarfed by the huge statue as she gazes up at the likeness of the "Great Emancipator." She is Ruth Mary Herman, 9, daughter of Mr. and Mrs. Emanuel Herman, visitors from Malvern, Pa. Ruth Mary will one day learn, as have other American school children, the immortal words of Lincoln at Gettysburg which begin, "Four score and seven years ago our fathers brought forth on this continent, a new Nation, conceived in liberty, and dedicated to the proposition that all men are created equal . . ." Thousands visited the shrine yesterday, Lincoln's birthday

Washington Post



In This Massive Figure in the Lincoln Memorial Sculptor Daniel Chester French has caught the gentleness, power and determination of the Civil War president. Statue is 19 feet high from head to foot.

Newsweek Report 2-12-51



A VETERAN and a girl gaze at the statue of Abraham Lincoln in the Lincoln Memorial in Washington. The martyred president had to make decisions in his day about matters as relatively important as those which shake the modern world.

Millions Visit National Shrine of the Emancipator

By JANE EADS
AP Newsfeatures Writer

Washington—All year 'round, fair wearer or foul, admirers of Abraham Lincoln trek up the steep steps to his serenely silent marble shrine on the banks of the Potomac.

Young and old, business man and school boy, diplomat and housewife, honeymooners, tourists from faraway places, soldiers and school teachers, they stand to gaze in quiet reverence before the brooding figure of the Great Emancipator.

Tears dimmed the eyes of the frail little old lady from Kent, Ohio, as she studied the kindly face in the subtly-lighted vault above her. The memorial hadn't been built when Mrs. Robert Boone last visited Washington in 1907. Mrs. Walter Stockman, her daughter, was viewing the memorial for the first time, too. She had last come to town on her wedding trip in 1916.

"I want to see it again at night—it's beautiful when its' all lighted up," said Mrs. Stockman.

"Look at those old-fashioned square-toed shoes," said Mrs. Boone.

"It's big," said Larry Johnson, going on six. He clung to the hands of his pretty mother, Mrs. Perry T. Johnson, whose husband works for the State Department, and his grandfather, E C. Gentner, a visitor from Waterville, Me.

• • •

FOUR SERVICEMEN who had just arrived in town enroute from Camp Stewart, Ga., to the Army Chemical Center in Edgewood, Md., had made the visit to the memorial the first stop on a quick sightseeing tour of the Capital.

Frank Lambeth, young businessman from Charlotte, N. C., took off his hat to have his picture taken in front of the statue by his associate, Grover Hill.

"All during the war, when I served as a pilot overseas, I used to say that the first time I got to Washington I was going to have my picture taken in front of Old Abe," said Lambeth.

"With world conditions as they are today, it would be of benefit to all Americans to come and see Lincoln and to read the great words he said, printed on the walls," said Mr. Hill.

The crowd of visitors to the shrine "neither palace, nor temple, nor tomb but partaking of the nature of all," fluctuates with the years since its dedication by President Warren G. Harding May 30, 1922, but still thousands come to pay tribute to the memory of the great American.

• • •

PEAK YEAR was 1950, when guards ticked off 2,065,586 on their little hand counters. Last year the number was 1,650,191. The second highest number to visit the shrine was 1,758,807 in 1941. During the first year of World War 2, there were only 771,188. And in 1943, when the tourist business fell off and there was a ban on pleasure driving, the number dropped to 533,012.

Magnificent and compelling in its purity of line, the three million dollar memorial was 10 years in the building.

Chief Justice Taft, chairman of the commission charged with its construction, turned the building over to the government in impressive ceremonies just 57 years after the tragic assassination of Lincoln in Ford's Theater.

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DECORATION DAY the streets of the capital echoed with catchy Civil War tunes, martial airs of Spanish War days and rollicking AEF songs playing by marching veterans' bands.

Later representatives of these eras gathered at the memorial. Included in the throng was a handful of survivors of the Civil War, some of whom knew Lincoln.

Robert T. Lincoln, the martyr's son, and his wife; the architect, Henry T. Bacon; the famed sculptor, Daniel Chester French, and the designer of the memorial's allegorical frescoes, Jules Guerin, were also on hand. Edwin Markham, author of "The Man with the Hoe," read a specially composed poem.

The memorial is open every day of the year but Christmas from 9 a. m. until 9 p. m.

Surrounding the walls of the Memorial Hall are 36 great columns representing the states in the Union maintained by Lincoln. Above these are 48 sculptured festoons typifying the states as they now exist.

• • •

THE MONUMENT is dominated by the heroic figure of Lincoln, carved with dignity and great beauty, from 150 tons of Georgia marble. It represents Lincoln as the war president seated in a great armchair 12½ feet high, over the back of which is draped a flag. The gentleness, power and determination of the man have been expressed by the sculptor not only in the face, but in the hands which grip the arms of the chair.

The statue is 19 feet high. Its reflection is mirrored in the 1,000-foot-long pool which stretches up the mall toward the capitol. And the Washington Monument.

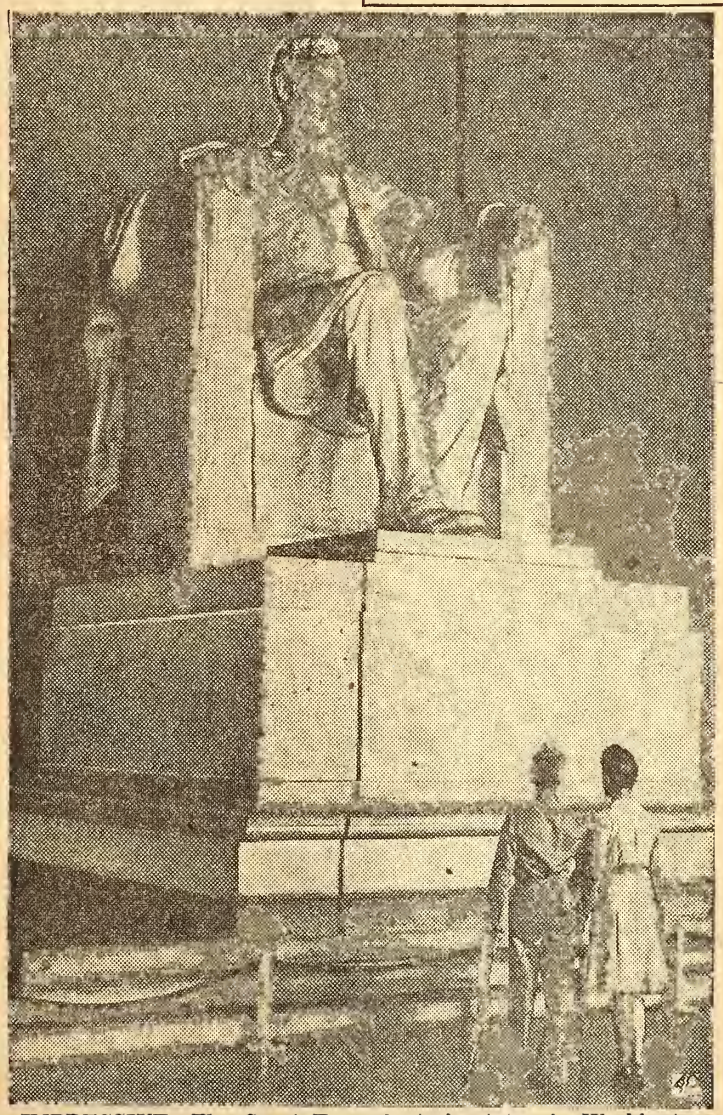
Daniel Chester French, who designed and modeled the figure, which took four years to carve, was the nephew of Benajamin B. French, officer in charge of public buildings during Lincoln's administration.

Two laborers scrub the memorial between midnight and 8 a. m. twice a week. From time to time they "hose down" the statue. A 24-hour guard service is also maintained, and there is a man to give short talks to school groups.

"Such a service is worthwhile to the kids," a National Park Service official explained. "But most folks like the quietness and the solemnity of it. We given them a little leaflets on which are printed details of interest."

On the wall above the statue is the inscription:

"In this temple as in the hearts of the people for whom he saved the Union the memory of Abraham Lincoln is enshrined forever."



IMPRESSIVE—The Great Emancipator's statue in Washington.

Lincoln's Day At The Memorial

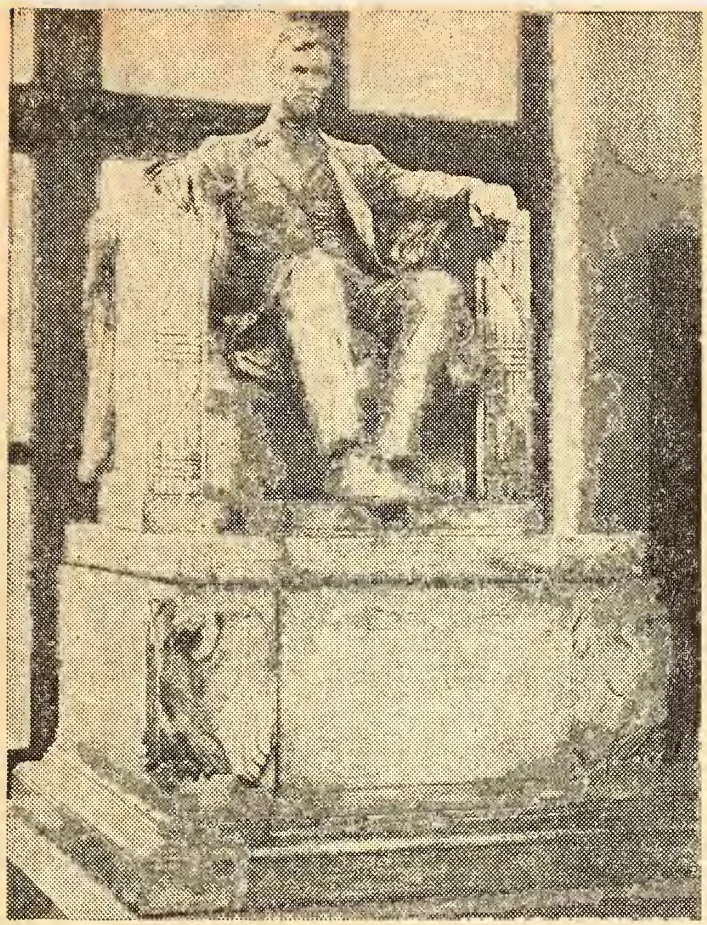
Each Feb. 12, the anniversary of Lincoln's birthday is observed with special ceremonies at the Lincoln Memorial in Washington. These are under auspices of the Military Order of the Loyal Legion of Descendants of Officers of the Union Army, in cooperation with the National Park Service.

The President of the United States lays a wreath at the base of the first column at the right of the principal entrance. Fifteen or 20 societies then place their wreaths, while their flag bearers participate in the massing of colors before the monument.

'Sweetheart' Candidates Turn to Lincoln for Luck

Candidates for the title of Valentine Sweetheart of Philadelphia College of Pharmacy and Science place pennies at the foot of the Lincoln statue in the college foyer. From left: Kathleen Agnes Earner, Anna Rosolia, Velia DeAngelis, Mary Jo Dooley and Mary E. Harrington.

THE EVENING BULLETIN, PHILADELPHIA, TUESDAY, FEBRUARY 12, 1952



MODEL OF LINCOLN STATUE—On loan to the Albany Institute of History and Art for several years now, this is the second, or intermediate model which Daniel Chester French made for the Lincoln Memorial in Washington. The sculptor's daughter, Mrs. Margaret French Cresson, of Stockbridge, Mass., let Albany borrow it through her friendship with Jerry Hatch, former director of the Institute. The plaster model stands three feet high on its pedestal. Actual working model was eight feet high.

Albany Sunday Times Union 2-7-54

French Statue--Lincoln Memorial, Washington, D. C.

LINCOLN ANNIVERSARY—Today is the birthday of Abraham Lincoln. He was born in a log cabin in Hardin County, Ky., Feb. 12, 1809, and he died while serving his second term as President, victim of an assassin's bullet, April 15, 1865. He had guided the nation through the Civil War only to die six days after Gen. Robert E. Lee surrendered at Appomatox. The picture above was taken at the Lincoln Memorial in Washington, D. C.

Lincoln National Life
Insurance Company
Fort Wayne
Indiana

Advertising +
Promotional Dept.

Christian Johnson

SEATTLE-FIRST NATIONAL BANK
SEATTLE, WASHINGTON

The Christian Science Monitor, Boston, Mass.
Feb 11, 1956

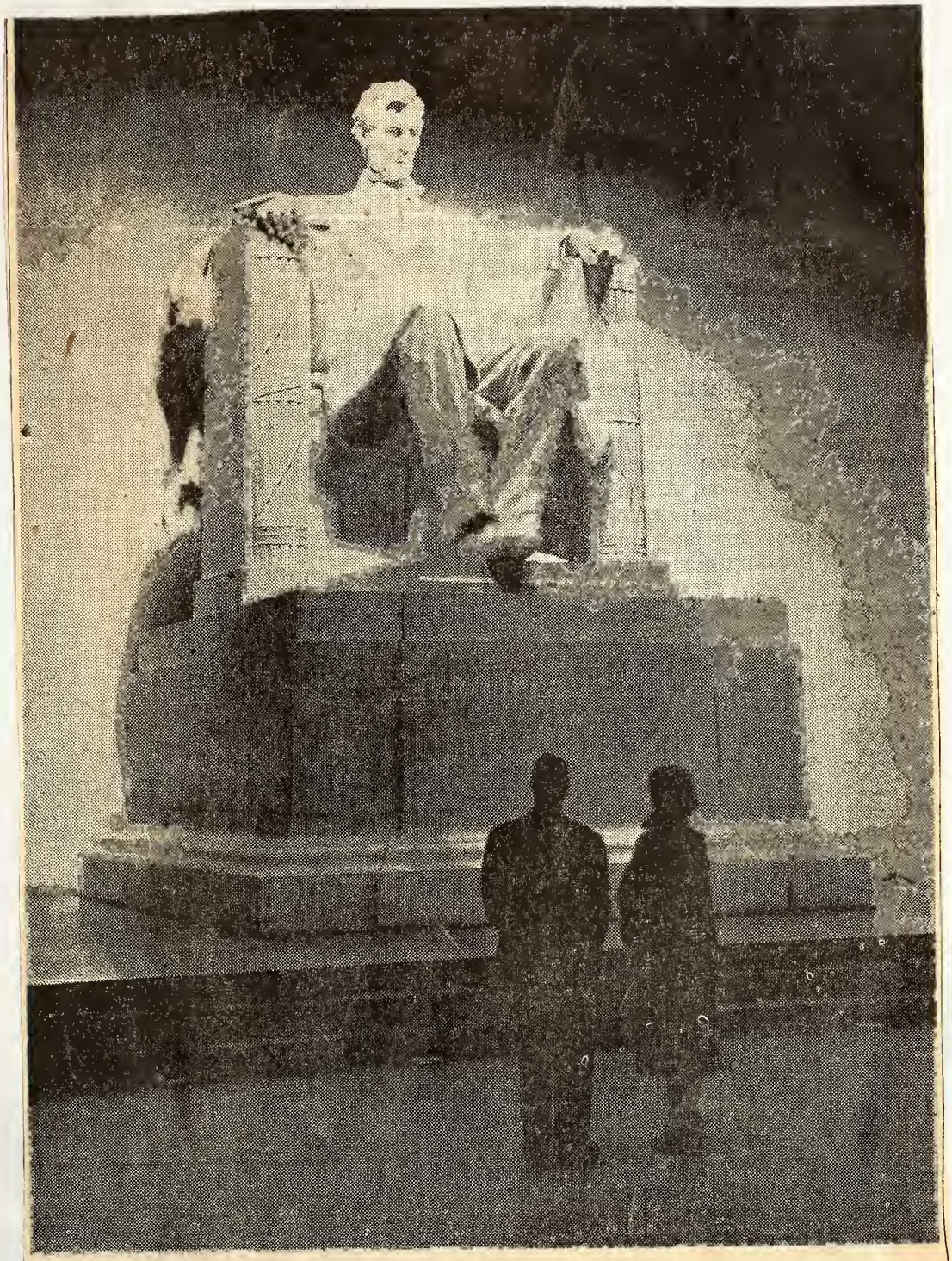
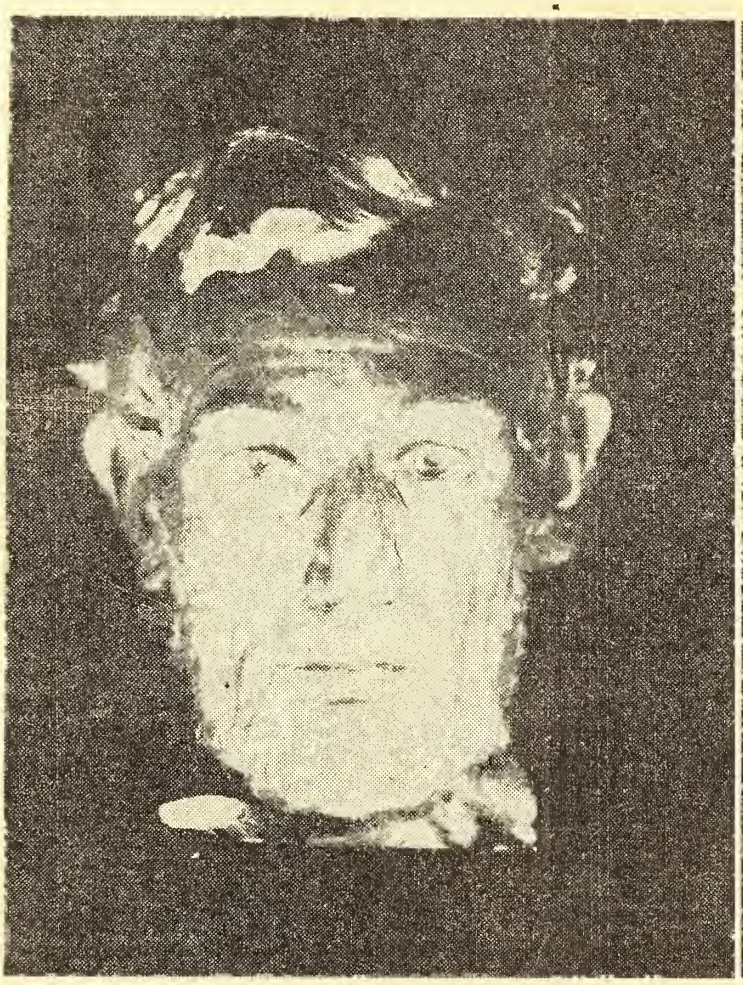
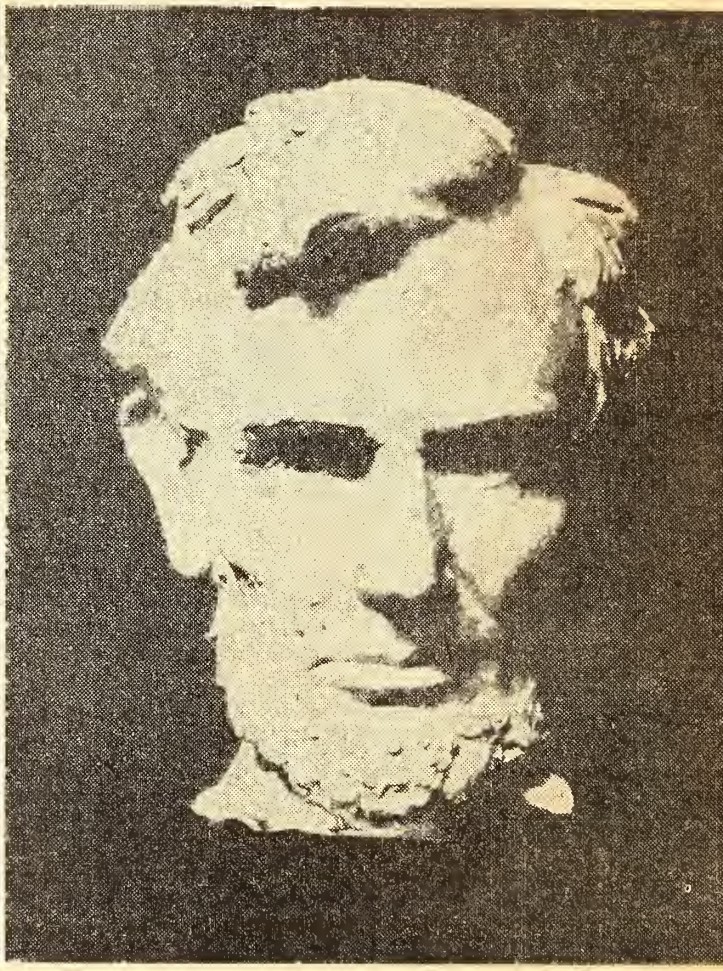


Photo by Eva Luoma

His heart was as great as the world, but there was no room in it to hold the memory of a wrong.—EMERSON

NEW HAVEN REGISTER, SUNDAY, FEBRUARY 12, 1956





FAULTY lighting nearly ruined Chester French's famous statue of Arbraham Lincoln in Lincoln Memorial, Washington. The story of the lighting is told by the sculptor's daughter in February "American Heritage." Above, before (left) and after the lights were changed by act of Congress.

Deseret News 2-12-5

Spotlighting The Lincoln Memorial

By ESTHER MILLER PAYLER

WASHINGTON—On every Lincoln's birthday, Feb. 12, since 1922, when Congress presented the Lincoln Memorial in Washington to the nation, there are many anniversary wreaths, speeches, and ceremonies there. Sometimes the President of the United States takes part.

In 1954, "something new was added" to the ceremonies, which undoubtedly would have pleased Mr. Lincoln. At that time, John M. Virden, the first representative of the Sons of Confederate Veterans to take part in Lincoln Day commemorative rites, shook hands with Maj. Gen. Ulysses S. Grant III, the local legion commander.

The magnificent floral piece placed before the huge Lincoln statue in the memorial by the Sons of the Confederate Veterans had a Confederate flag among the flowers.

EVERY DAY of the year, the Lincoln Memorial has its share of visitors, but on Lincoln's birthday, there is an actual parade of cars, often bumper to bumper inching their way around the drive. Even more people than usual climb the marble steps, and standing in awe before the statue and the floral tributes.

Some read the Gettysburg Address or the Second Inaugural Address on the two tablets on the sides, or some look at the paintings of Emancipation and Reunion by Jules Guerin.

On Lincoln's birthday, a Negro woman with cottony hair whisping under her rusty bonnet, laboriously climbed the steps. One of the attendants thoughtfully helped her: While she stood before the statue, she dabbed her eyes with a handkerchief. To her this was a pilgrimage. The crowds respectfully walked around her as if she had a special right to a place here before the Great Emancipator of her race.

THE COLOSSAL STATUE of Lincoln shows him seated. The expression is thoughtful. Sightseeing guides tell tourists that no matter where they stand in the hall of the Memorial, the eyes appear to follow them, which is fact, but is also true of many other statues. This figure is the work of Daniel Chester French.

The exterior of the memorial is classic. It is a rectangular structure of white marble, effectively set among trees on the banks of the Potomac River, at the western end of the Mall. Back of it is the Arlington Bridge connecting Virginia to the district.

The approach of broad steps and ample terraces are reflected in the pool which reproduces both the Lincoln Memorial and Washington Monument in a huge tree-bordered mirror of water.

THIRTY-SIX DORIC columns form a classic colonnade. Each column represents a State of the Union at the time of Lincoln's passing.

This magnificent memorial is more than a building of classical perfection.

It is a reminder to all Americans that in this country humble beginnings are no handicap to greatness of character and achievement.

It is a reminder that Abraham Lincoln traveled a long road from a one-room log cabin near Hodgenville, Hardin County, Kentucky, where he was born, to the White House located near his memorial.

Lincoln's overcoming of many obstacles can give new heart to those visiting the shrine in humility and grateful remembrance. Perhaps the reason why the Lincoln Memorial is so appealing is that many people know more about Lincoln and have learned many of his words in school.

PERHAPS THE MOST FITTING birthday gift that all those visiting the memorial in person or in spirit could give to the memory of Abraham Lincoln would be a pledge in words which close his Second Inaugural Speech:

"To do all which may achieve and cherish a just and lasting piece among ourselves and with all nations."

(From the "Christian Science Monitor")

Burlington Free Press
February 11, 1958

Lincoln Memorial Has Lasting Effect on Visitors

WASHINGTON, Feb. 11 (AP) — Chatting and laughing, they come by ones and twos and busloads to the imposing marble memorial to Lincoln. They leave, most of them, solemn and subdued.

Tomorrow, on the 149th anniversary of the birth of a martyred man, special ceremonies will take place at the glistening white memorial beside the Potomac. A presidential wreath will be placed there in honor of the Civil War President.

But day after day, ordinary people by the thousands come to pay their own tributes to Abraham Lincoln.

As at no other shrine in the nation's capital, they seem to capture and carry away something of the spirit and character, something of the strength and serenity of the man here honored.

Many of them come for the first time, from all over the country and all over the world. Many come again and again.

A middle-aged Washingtonian said: "I don't know how many times I've been here. It gives me a feeling of comfort and peacefulness and confidence. Particularly at night, when those soft lights make him seem so real and close to you."

Men stand before the massive, seated figure of Lincoln, then impulsively uncover their heads.

They turn to the south wall and scan the immortal Gettysburg Address. They read on the north wall Lincoln's second inaugural address, with closing words so applicable to the present: ". . . Let us strive on. . . to do all which may achieve and cherish a just and lasting peace among ourselves and with all nations."

tending while in the White House. His pew is carefully pointed out, and memorial chimes (the gift of the Robert Todd Lincoln family) ring out hourly over the downtown district.

Filed for Patent

Two blocks south of here, in the U.S. Patent Office, is a memento of The Rail Splitter's happier days: a patent application for a system of buoying river boats over shoals. Like many another invention in the files, it never made its author rich.

The ghost of Lincoln walks the corridors of the Capitol, too, from the old House of Representatives chamber, now housing a motley collection of statuary (including one of Jefferson Davis), to the vast rotunda where his body lay in state before it began the long rail journey back to Springfield.

Most Clearly Seen

But nowhere in this city is the tall, tired figure more clearly seen than along one block of 10th St. N.W., four blocks from this bureau, where the last act of Lincoln's life was played.

There is Ford's Theater, now a government museum of Lincolniana but outwardly not much changed from the old tintypes. A three-storied red brick structure, it was converted from an abandoned Baptist church by John T. Ford in 1861. Lincoln, who went playgoing for relaxation from the cares of his office (as some of his successors have played poker or golf), often walked unheralded to Ford's or the nearer National—to the exasperation of his guards.

Saw Booth in Plays

David C. Mearns, chief of manuscripts at the Library of Congress and a Lincoln scholar, has discovered from contemporary newspapers that the Civil War President saw—and admired—John Wilkes Booth in at least two performances before the fatal night when Booth was not on the playbill.

The interior of Ford's Theater (flanked by an electrical appliance store displaying "big color television" and a motion picture theater billing "Rock Pretty Baby—the story of our rock-and-roll generation") betrays its use as a War Department records storehouse until the National Park Service took it over in 1932.

Prints Marked on Floor

The outlines of the footlights and Presidential box, with Booth's eerie footprints as he hobbled across the stage, are marked on the floor, and have been stepped by legions of small boys. Admission is free to all under 18—and a dime for adults.

Across the street, at 516 10th St., a brick boarding house is squeezed between a Chinese restaurant and a hi-fi parts store. Here the ghost of Abraham Lincoln becomes almost unbearably real.

The Peterson house, bought by the government in 1896 but not opened as a shrine until the 30s, looks like someone might be living in it except for a small sign, unnoticed by most of the traffic churning past: "The house where Lincoln died."

Sign Says 'Open'

An even smaller sign on the weathered door says "Open."

Inside, one is greeted by a lone attendant, Mrs. J. H. Pearce, who has been welcoming some 100,000 visitors each year since she took the Civil Service job in 1942 to release a man for war service. She's a little silver-haired lady who loves her job and has never become blase about the Lincoln legend that surrounds her.

Mrs. Pearce dispelled one false rumor, that the original pillow on the spool bed in the room where Lincoln expired is covered with bloodstains. It's kept in a plexiglass case and covered by a pillowcase, but the bloodstains, if any, must have been washed out long ago.

Sofa in Same Spot

It is true that they gently laid the dying President's long frame diagonally across the short bed, however. And the horsehair sofa in the front parlor is in the same spot where Mary Todd Lincoln fainted when her husband's unconscious groans became too loud for her to endure.

Last year 128,576 men, women and children filed through this tiny dwelling where Secretary Stanton pronounced the words: "Now he belongs to the ages." Yesterday there were 578. Today I was the 165th.

Usually they don't talk much. Nobody tries to scratch his name or initials on the woodwork, as they do at Mt. Vernon and other shrines. Souvenir-stealers are few. The gentle ghost is too real.

"Most people seem to feel very touched," Mrs. Pearce says, "as if they were walking on hallowed ground. I still feel that way, myself."

Mrs. Pearce was born in Alabama.

appears elsewhere in less solid form than Daniel Chester French's brooding statue.

Once Union Parapet

On the grounds of Walter Reed Army Medical Center, where President Eisenhower recovered from his ileitis operation, is a grass-covered mound which once was a Union parapet in the chain of defenses ringing the exposed Federal capital. One of the times when Conferedate raiders crossed the Potomac and threatened Washington, Lincoln stood there—the only Commander in Chief ever to come under enemy fire while President.

They made him take off his tall hat, it is said, so he wouldn't be such a tempting target for the Confederate snipers.

Cheered Wounded

During those same troubled years Lincoln sometimes dropped into Forrest Hall, a fashionable Georgetown social center hastily converted to a military hospital, to cheer wounded Union soldiers. It's now an air-conditioning showroom at 1262 Wisconsin Ave.

Three blocks north of the National Press Building is the New York Avenue Presbyterian Church which Lincoln, not a professed denominational member, took to at-

LINCOLN'S GHOST

Continued from Second Page

Ohio State Journal
February 12, 1958

Presidental Wreath for Lincoln

Maj. Gen. John Van Houten, commanding general of the military district of Washington, D. C., places President Eisenhower's wreath at the foot of the statue of Abraham Lincoln in Washington, in commemoration of the birthday of the martyred president. At left in the Lincoln Memorial is a member of the honor guard.—AP Wirephoto.

Utica Observer Dispatch
February 12, 1958

They Come to Honor Him And Leave in Solemn Mood

By DOUGLAS B. CORNELL

Washington (AP)—Chatting and laughing, they come by ones and two and busloads to the imposing marble memorial to Lincoln. They leave, most of them, solemn and subdued.

On the 149th anniversary of the birth of a martyred man, special ceremonies take place today at the glistening white memorial beside the Potomac.

But day after day, ordinary people by the thousands come to pay their own tributes to Abraham Lincoln. As at no other shrine in the nation's capitol, they seem to capture and carry away something of the spirit and character, something of the strength and serenity of the man here honored.

Many of them come for the first time, from over the country and all over the world. Many come again and again.

A middle-aged Washingtonian said:

"I don't know how many times I've been here. It gives me a feeling of comfort and peacefulness and confidence. Particularly at night, when those soft lights make him seem so real and close to you."

* * *

MEN STAND before the massive, seated figure of Lincoln, then impulsively uncover their heads. Women sometimes bow their heads.

They turn to the south wall and scan the immortal Gettysburg address. They read on the north wall Lincoln's second inaugural address, with closing words so applicable to the present: ". . . Let us strive on . . . to do all which may achieve and cherish a just and lasting peace among ourselves and with all nations."

The gray-haired Minnesota farm wife remarked softly: "He based his philosophy so much on studies of the Bible." Her husband was jotting down his impressions in a notebook: "The most impressive thing I've seen in Washington."

"I believe he was the greatest man this country ever produced," he said, "because he was humble."

The woman from a little town in Montana finished reading the Gettysburg address and remarked: "He thought we were all created equal. We don't all feel that way now, do we?"

Trooping in a moment later, in orderly pairs, black and white, came a class of first graders from one of Washington's racially mixed schools.

The young lady from Atlanta, with the thick Georgia drawl, was on her first visit to Washington.

Putting her camera aside for a bit, she said:

"A lot of us down South think he was a good man. I'm not for slavery, and I think there's a lot of good in what he did. It's for the best.

"I hear they are bringing up civil rights in Congress again."

* * *

A NEW JERSEY bobby soxer, with a gay scarf over her head, stared up at the gaunt, kindly face of Lincoln. "Beautiful," she exclaimed in a semi-whisper. "Simply magnificent!"

A smiling little Japanese-American first-grader from California knew Lincoln was the 16th president. He had been begging his mother to bring him to the memorial, ever since they came here two weeks ago. Softly she read him the inscription above the statue:

"In this temple as in the hearts of the people for whom he saved the union, the memory of Abraham Lincoln is enshrined forever."

The Washington Daily News
September 12, 1958

'Abraham Lincoln Walks at Midnight . . .'

IT was sheer coincidence that our drama editor, James O'Neill Jr., with Danny Kaye, the comedian, and Peter Glenville, the director, paid a night-time visit to the Lincoln Memorial this week just when National Capital Parks officials were thinking of extending the visiting hours.

As it is, the memorial closes to the public at 9 p. m., leaving the great, sorrowful, brooding figure of Lincoln in solitude there when the place is most alive with shadows and movement and voices almost heard.

It was long after closing time when Mr. O'Neill and his friends arrived, but the guard, an intelligent civil servant if there ever was one, made an on-the-spot executive decision to waive regulations and let them in.

Mr. Kaye then read the Gettysburg Address aloud in the awesome silence and all of them—Kaye, Glenville, guard and O'Neill—were the better for it.

The sad business of closing this and other memorials here at night has bothered Parks Supt. Harry T. Thompson and his aides for some time. The Washington Monument, for instance, closes at 5 p. m. Those still waiting in line to go up have to be told to come back next day. Often they are tourists who have come a long way to see it. They haven't the time to come back. But it takes four or five men to man the Monument and the Park Service can't afford longer hours.

The Lincoln and Jefferson memorials each require at least two men to guard against vandalism, inside and out. Both close at 9 now.

We've long felt that the Lincoln Memorial, if none other, should be open to the people of this country—as some few churches are—24 hours a day.

We hope the Parks people ask Congress for the necessary money next January. We think they'll get it.

Lincoln liked people—anywhere, any time.

The Daily Times
February 10, 1959

Three types of lighting can drastically change the mood of a single figure. Here is the technique applied to the head of Lincoln. From left: normal overhead lighting gives strength, several overhead lights give despair and one light yields a diabolic look. (AP Photos)

Lighting Changes Moods Of Lincoln

By IRVING DESFOR
AP Staff Writer

"Lincoln's lesson in Lighting" might be a timely phase of photography at this period when we take note of the Great Emancipator's birthday.

The lesson is viewed daily — and often unconsciously — by throngs of Americans when they visit the impressive Lincoln Memorial, noted national shrine in Washington. I'm sure most visitors, like myself, have stood before Daniel Chester French's famous statue and felt profoundly moved by its majestic eloquence.

Yet how many people realize that the proper mood established has been greatly aided by the proper lighting?

I know I didn't think of it at the time.

But last summer, Donald Hyatt did think of it and proved it through photography. As head of National Broadcasting Co.'s special projects, he was filming an introductory movie sequence for a show. He wanted to show how the same face of Lincoln could appear to have different characteristics when seen through different eyes.

Walt Whitman wrote of him: "He has a face like a Hoosier Michelangelo — so awful ugly it becomes beautiful."

"He is the handsomest man I ever saw," said a woman whose son Lincoln had pardoned.

"The ugliest specimen of the human race," said an Illinois legislative colleague of Lincoln.

Through lighting, Hyatt illustrated each thought.

First, through the cooperation of the Department of the Interior all the lights — 24 powerful floodlights and 125 smaller lamps — were turned off. The camera crew under Hyatt worked from 40-foot mobile scaffolds to change lights and camera angle at will.

"Sometimes the most effective lighting was the simplest. To show the compassion in Lincoln's face," Hyatt said, "we used a single 750 - watt light, a bit high and to one side. Then to show him as the devil pictured by some contemporaries, we put the one light down at the base, very low.

"That versatile one light was moved higher and back. It illuminated the statue so that only the two expressive hands and face were visible. With everything else in complete darkness, it portrayed Lincoln as a man of power and determination.

"As we moved about and added more lights, every foot of movement of either lights or camera seemed to reveal a new expression on Lincoln's face."

Statues of Abraham Lincoln

Daniel Chester French

Lincoln Memorial

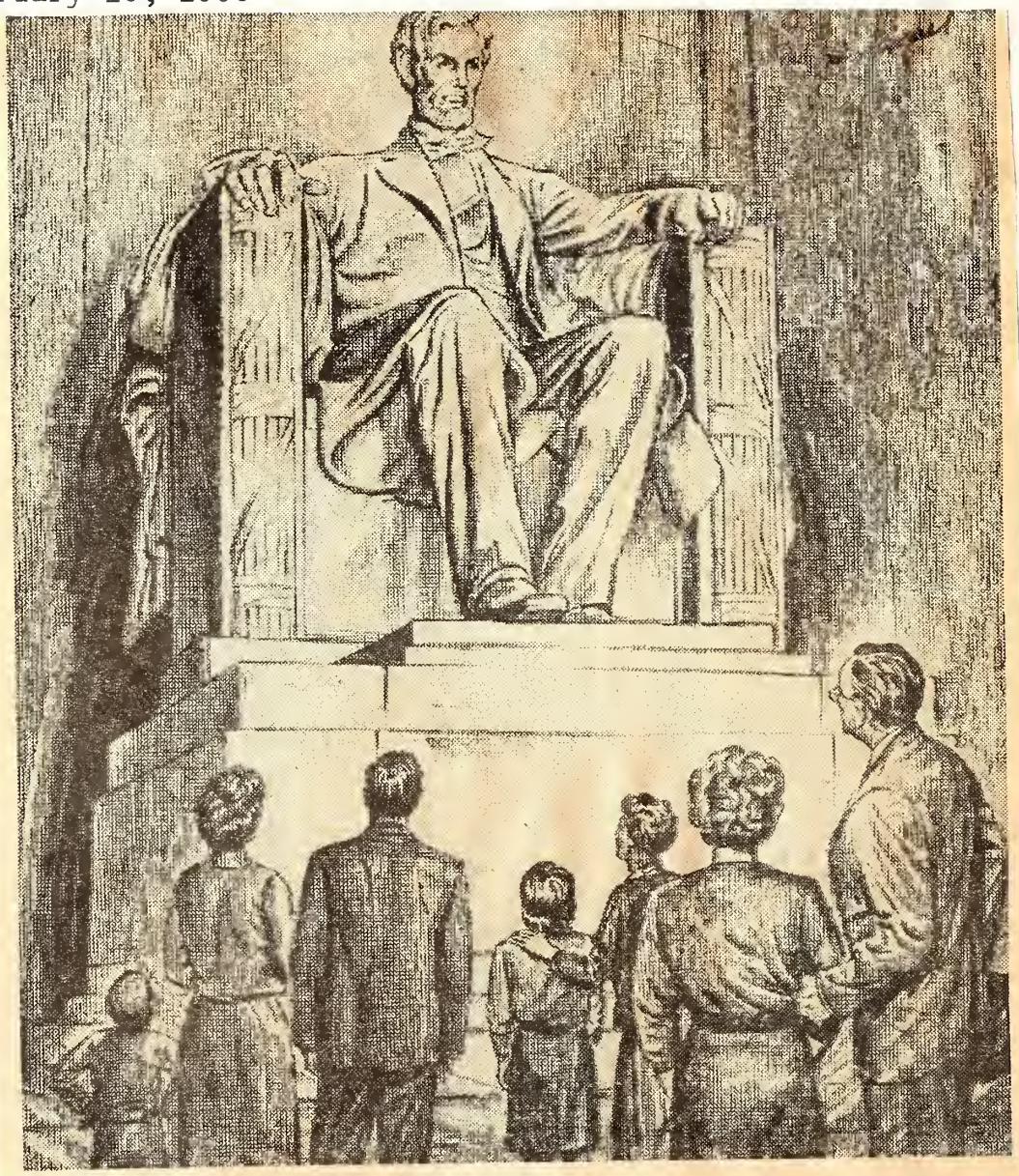
Folder 4

Excerpts from newspapers and other sources

From the files of the

Lincoln Financial Foundation Collection

Camerica
The Dayton Daily News
Dayton, Ohio
February 10, 1963



Power of Faith

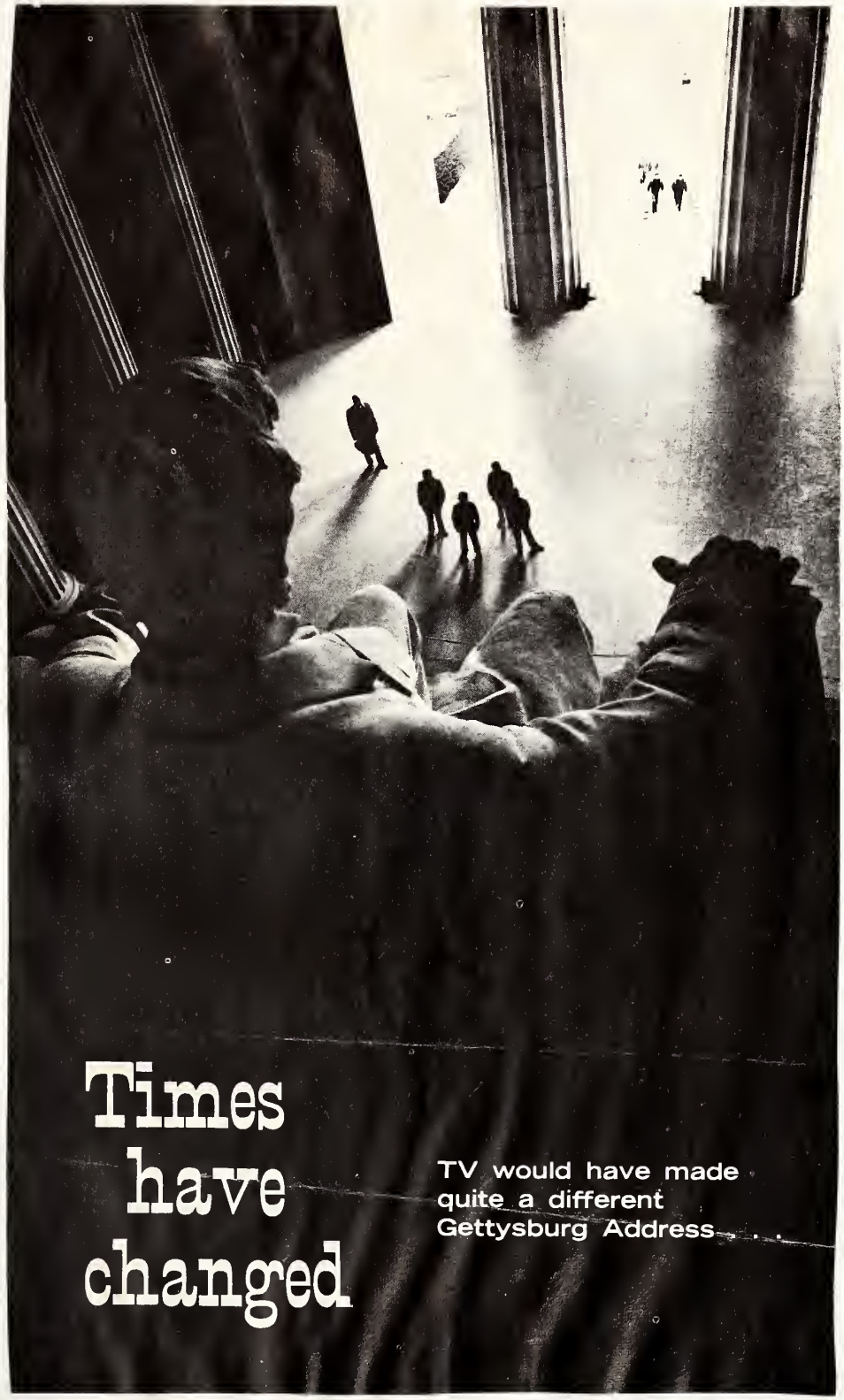
"In this temple as in the hearts of the people for whom he saved the union, the memory of Abraham Lincoln is enshrined forever."

THESE words are on a wall of the memorial in Washington to the great man whose birthday we honor Feb. 12.

At his death, Secretary Stanton's prophetic words, "He belongs to the ages," has come true. He is a symbol of hope and love for the oppressed and downtrodden throughout the world.

In the hushed silence of that great shrine, standing before the inspiring statue of Lincoln, one recalls his life, his fondness for quoting from the Bible, his great compassion for all mankind. It is a refuge in which those who love God and country can find inspiration and repose. There is new meaning to his words: "Let us have faith that right makes might, and in that faith let us to the end dare to do our duty as we understand it."

Modern Maturity
March 1961



A grand award was won by photographer Douglas Chevalier for this unusual photograph taken inside the Lincoln Memorial at Washington, D.C.

It's another Thursday. The date is November 19, 1863. Video men, audio men, directors, advisors huddle around Cemetary Hill, shouting at the 15,000 who have come to witness the telecast, to keep off the cables and stand back from the cameras. The cameramen are setting up their shots for the speakers. The director comes briskly forward.

"Mr. President you will open up on camera two, that's this one. We're picking up Mr. Everett on camera one. When the red light comes on the camera two you can start your speech. Then we'll cut to a profile after we set up camera one — the red light will light on this one. You'll stand about here. Oh, I'll take that shawl, Mr. President.

"Well, there's a chill in the air and I—"

"But you are not going to do the show in that shawl, are you?"

"Yes, I am."

"Well I wish we'd have known — we could have had costume sent over. I'm afraid the lights are going to pick up all that fuzz around it. Oh, by the way, I'll get the make-up girl. We ought to trim that beard a little. It's kinda straggly and it might —"

"Oh, this is quite all right."

"But, Mr. President, this is television. At least we can touch up that right cheek. That mole is going to look like —"

"No, No, young man. It will be all right."

"But Mr. President, you know you're following Mr. Everett. He's going to look quite distinguished with that white hair and that — oh, before I forget—your speech."

"My speech?"

"Yes, I'll have the boys run it off the teleprompter. You can look right into the camera and read it, and it'll look like you're talking to the folks at home."

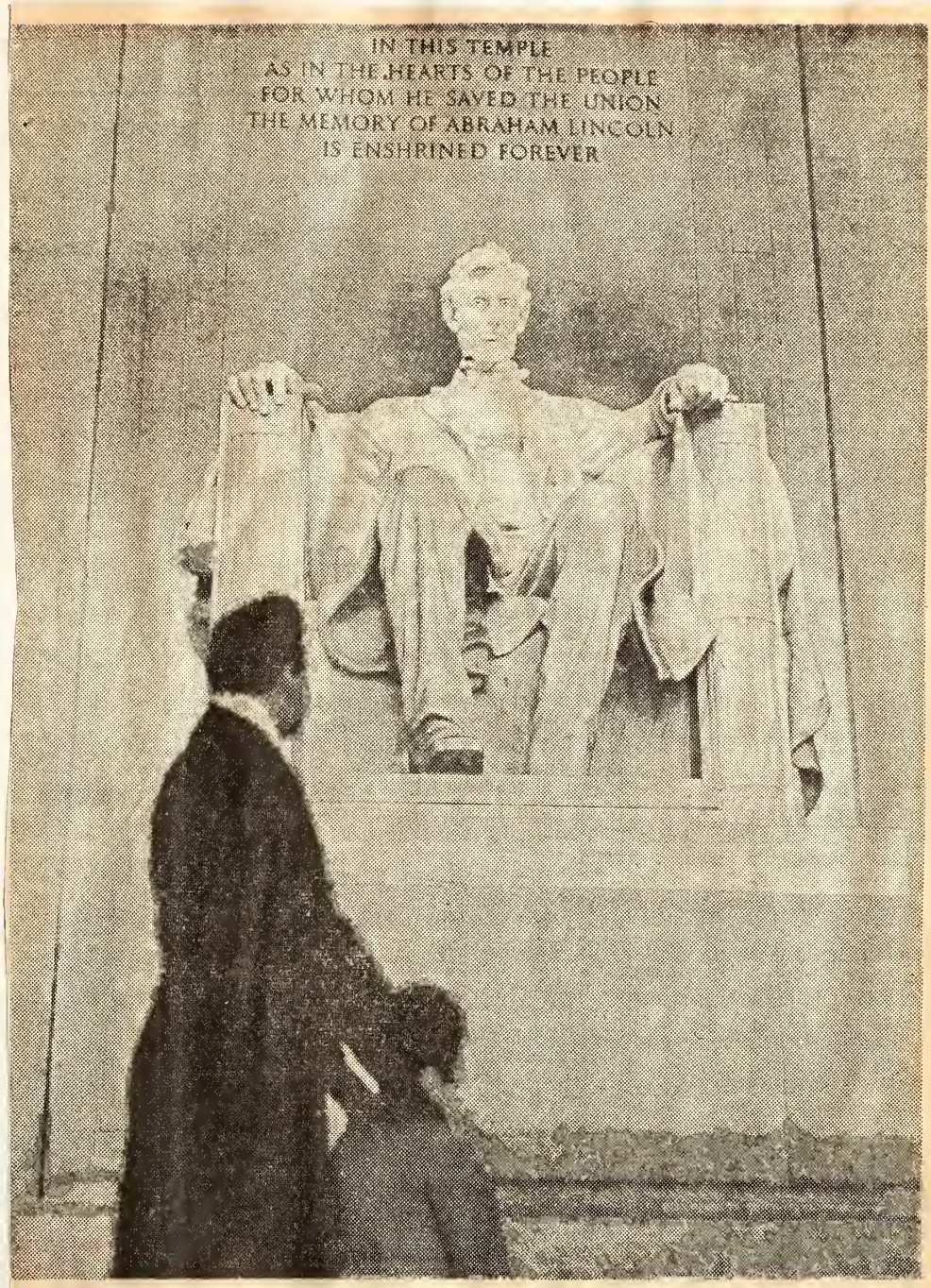
"No, I'll manage with this."

"With that! You're not going to read it off that envelope, are you?"

"Well, I had planned —"

"Okay, Mr. President. But Mr. Everett will steal the show. They'll come away talking about him. They'll little note nor long remember anybody else."

Sun-Telegram
San Bernardino, California
February 10, 1963



(Washington Post photo)

MEDITATION—A Navy officer and his young son stand before the statue of the Great Emancipator in majestic Lincoln Memorial in Washington, D.C.

Sun-Telegram
San Bernardino California
February 10, 1963

Legend, 5 Wars, Space Age

The Spell of Lincoln

(Editor's note: This informal essay was penned after the author's recent visit to Lincoln Memorial in Washington.)

By JEFFERSON D. YOHN

To meditate before this majestic statue of Abraham Lincoln is to turn the mirror of history onto a creature of the atomic and space ages. The serenity within the Lincoln Memorial causes time to vanish in the boundless deep of eternity. A vision is born in the penetrative eyes of the silent Lincoln. The profound effect of these precious moments of reflection conveys to the viewer the feeling of possessing a coign de vantage of omniscience. Memories—anachronistic, perhaps in 1963—stir the inner being. When memory completes its mission, the meditator is beset with the permeating thoughts which only attend in times of solitude.

I stand before the Abraham Lincoln I knew in childhood.

Unfolding now is the colorful story of American history as chronicled in the elementary-school textbook. How vivid and impressionable it is! The teacher almost religiously accentuates Abraham Lincoln's revered place in history. He deserves to be categorized, she instructs, with the immortal names of Washington, Jefferson, Franklin and many other patriotic Americans who dedicated their lives to the founding of this nation.

Unforgettable, indeed, is the account of Lincoln's early childhood with its many privations and disappointments. Inspirational is the story of how he overcame the hardships in an environment of poverty to acquire an education, and later to achieve the presidency. Just imagine reading books by firelight!

How prudently my teacher proceeds in explaining the difficult Civil War period. But always the name of Lincoln shines forth like a brilliant star in a firmanent darkened by clouds of slavery. The untimely death of Lincoln climaxes one of childhood's most impressionistic true stories.

As I look again into the face of the man whom Daniel Chester French has sculptured, I recall other educational experiences which implanted the image of Lincoln more deeply in my repertoire of memory.

The classroom is quiet, almost reverent, as I recite the Gettysburg Address.

The memorable lines of "O Captain! My Captain!" and "When Lilacs Last in the Dooryard Bloom'd" take on new meaning. Now I am cognizant of the deep respect which America's great poet of democracy held for Abraham Lincoln.

In the distance I hear the voice of Carl Sandburg, The snowy-haired bard is reading a portion from "The War Years." The audience eagerly awaits each word. Then I remember "The War Years" and the opening lines of "Cool Tombs."

Never to be forgotten are my history professor's yellowed notes which included the final paragraph of Lincoln's Jan. 26, 1863, letter to Maj. Gen. Joe Hooker:

"And now, because of rashness —Beware of rashness, but with energy, and sleepless vigilance, go forward, and give us victories."

My reminiscing ends.

Isn't this interlude a bit foolish?

Perhaps I momentarily am smitten, in a sense, by the adulation which the legend of Lincoln has engendered. Could the homespun philosophies and sincere ideals of this underdog American, who died 98 years ago, be applied to the complex problems of this technological age?

Again I look into the sculptured eyes of Lincoln.

Lightning is flashing outside the Memorial Building. Above the rumble of thunder, I hear sounds of battle. It is not the noise of sporadic gunfire of men in blue and gray uniforms — crouching behind trees and galloping on horseback. The tumult is deafening. I hear the bombardment of heavy artillery pieces. Frenzied soldiers in khaki uniforms are scrambling from muddy trenches to the command: "Over the top!"

Now steel tanks rumble forward and belch tongues of flame. The bow of a torpedoed tanker slips beneath the foamy lace as a great convoy passes. The sky is filled with diving fighter planes. Vapor trails portend a bombing mission. A Hitler V2 rocket screams like a tortured monster as it rips into the bowels of a suburb north of the Thames. Big Ben chimes from the silhouetted London skyline.

Battleships are shelling a beach as a naval armada steams slowly toward a jungle island. An amphibious force is landing on a coral atoll.

Suddenly a giant fireball splits the heavens with the blinding brilliance of a thousand super-suns and an ocherous mushroom cloud hovers above a devastated city, while yet another awaits its atomic death.

American GIs are marching again—four years after the dove nested in the muted 16-inch rifles of a mighty warship whose main deck hosted the peace emissaries of a defeated enemy. Yes, Hitler, Mussolini, Tojo and their ilk are dead. Yet, the moustached despot who rules the world's most infamous slave camp is probing at freedom's vitals south of an invisible line known as the 38th Parallel. And I see Americans dying in a carnage undeserving of the classification of war!

I walk in cemeteries where myriads of white crosses remind me of the terrible price of freedom's battle. I read the names of Chateau-Thierry, Saint Mihiel, Verdun, Meuse-Argonne, Anzio, Salerno, The Bulge, Normandy, Leyte, Guadalcanal, Tarawa, Saipan, Iwo Jima and Okinawa—and a host of unpronounceable names in a faroff land called Korea.

Two world wars and an undeclared war swiftly have passed before me.

With pride I conclude that America's participation in the conflicts was justified. If Lincoln had lived during these critical years, certainly he would have championed America's determined fight for freedom.

The sun is shining again outside Lincoln Memorial.

I glance again at the face of Lincoln.

How out-of-place he seems in this era which has harnessed the mighty atom, which has launched five astronauts into space and returned them, and which has dispatched a space probe for a successful rendezvous with the distant planet Venus. Could Abraham Lincoln ever have envisioned America's rise to become the most prosperous and powerful nation on earth?

Yes, America has come a long way since Lincoln's day. There are but few horse-drawn vehicles in America today. The steam locomotive has thundered into the annals of transportation glory. How different would have been the Civil War battles of Antietam and Gettysburg if jet aircraft and nuclear-tipped rockets had been at Lincoln's and Jefferson Davis' disposal! The Monitor and the Merrimac seem most primitive when compared with the United States' streamlined, space-age naval vessels and their undersea Polaris daggers.

My pensive mood is broken.

I try to escape the sounds I hear.

How pitiful the cries of a dying lynch victim!

Angry voices tell of violence in a public school.

Soldiers wearing steel helmets and carrying Garands are forming a cordon around the school grounds to hold back a cursing, screaming mob.

Several hundred miles away the still of a romantic Southern

The Washington Post City Life
Washington, D. C.
February 11, 1963

A large Sunday crowd visited Abe Lincoln at the Lincoln Memorial yesterday, two days before the 16th U. S. President's 154th birthday anniversary. A guard at the Memorial said there was a larger crowd than usual on hand, "considering the weather." Above, Mrs. John Delaney and her children, from Baltimore, study the statue. In a related event, 200 persons attended a program yesterday at old Ford's Theater, now the Lincoln Museum, marking Lincoln's Birthday. Presided over by Paul H. Gantt, president of the Lincoln Group in Washington, the program included songs by the U. S. Navy Band Sea Chanters and an address by Cornelius W. Heine, assistant regional director of the National Park Service.

evening is shattered as the campus of a large university becomes a battleground where embittered citizens are attempting to topple the Constitution of the United States.

I am ashamed to look again at Lincoln.

Ashamed?

"And why shouldn't you be?"

Startled, I look up to see who has spoken.

The statue is gone.

In its place stands the flesh-and-blood Lincoln of 1864.

He is tall in the unpressed trousers and long-tailed coat.

There is sadness in the eyes which so long have been described as compassionate. His voice is firm, yet kindly.

"I, too, was ashamed of the selfishness and bigotry of my day.

"It is true that America's blessings today are multiplied many fold. Carl Sandburg pronounces your age as the dawn of mankind's brightest day.

"The world, however, has changed but little in the past century.

"The passing of 100 years has not changed the nature of man. Evil men are at work in the world today just as they were in the Civil War period. Millions of impoverished peoples in lands beyond the sea are fettered by totalitarian rulers.

"In this beloved nation there are men who ruthlessly exploit their neighbors.

"Slavery never ended at Gettysburg.

"Your era truly is a glorious one. It can become the threshold of a golden age of peace if free men resolve to resist the forces of hate and oppression.

"The memory of Gettysburg should inspire all Americans to take inventory of their patriotism. Free men again must rededicate themselves to the cause of liberty. The Americans who died in two global wars and in the tragedy of Korea have not betrayed the faith of their countrymen who sleep in Gettysburg.

"But freedom can only prosper when man respects the rights of others. True freedom finds its birth in the heart that is purified of the dross of jealousy and intolerance. The human heart, cleansed of the impurities of greed and hatred, becomes a reservoir of compassion.

"When you leave this shrine to-day, do not carry pity in your bosom for Abraham Lincoln.

"I am grateful for my birthright.

"In poverty I learned ingenuity. In hardship I learned gratitude. In times of trouble I learned to depend upon the One who bore our sins to Calvary. In adversity I acquired strength. In love I became better acquainted with my less fortunate neighbors. In humility I achieved greatness.

"Your concern today should be the perpetuation of the freedom which was born at Gettysburg.

"Your determination should be that government of the people, by the people and for the people shall never perish from the earth.

"I challenge you to carry Old Glory high."

Slowly I raise my head to ac-cept the challenge.

But Lincoln is gone.

In his place two men are sitting by a frozen stream. One is an aging knight in tattered armor who breaks a crust of frozen bread and gives one half to a shivering leper.

The leper vanishes. Where once he sat there stands the radiant figure of Christ. The knight sips water from a golden cup. The Savior speaks:

"Not what we give, but what we share,

"For the gift without the giver is bare;

"Who feeds himself with alms feeds three,

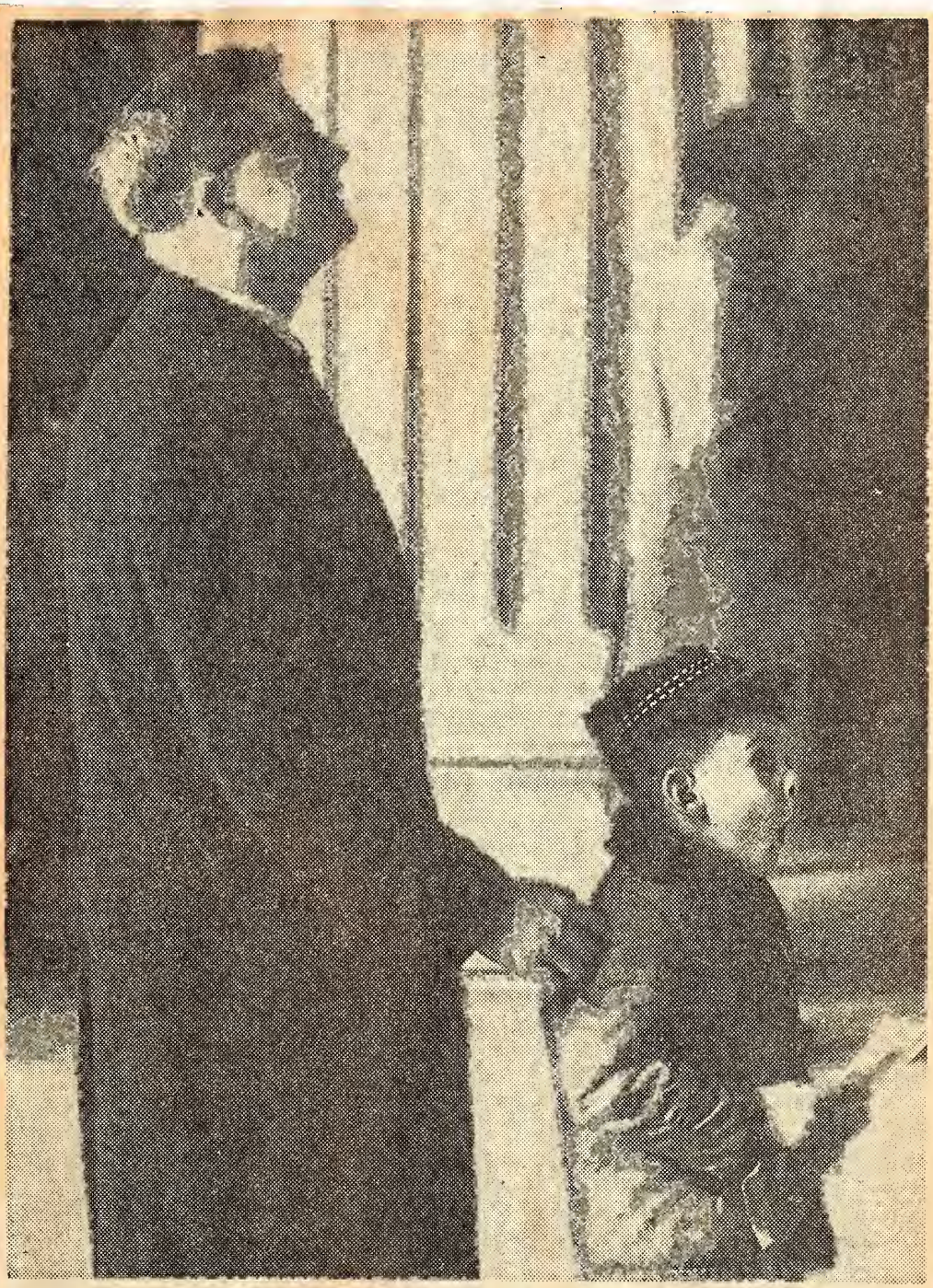
"Himself, his hungering neighbor, and me."

The vision is gone.

With misty eyes, I turn to leave Lincoln Memorial.

The paintings on the wall seem almost alive.

Descending the long steps, the Mall joins me in a salute to the setting sun. I glance back for one-final glimpse of Abraham Lincoln —the American who added precious fuel to constitutional government's lamp of freedom which was lit by the men of Valley Forge.



By Vic Casamento, Staff Photographer

Arthur Newman and his son, Karl, of Takoma Park, visited the Lincoln Memorial yesterday. Karl took the occasion for some research on the Emancipator for a report to his kindergarten class at Takoma Park Elementary School.

Many Join in Service At Lincoln Memorial

Representatives of the White House, the District government, the Interior Department and some 30 patriotic organizations gathered in drizzly weather this morning for a wreath-laying ceremony at the Lincoln Memorial on the 156th anniversary of Lincoln's birth.

Only a few hundred persons braved the chill dampness to attend the 45-minute ceremony. The mist-washed marble steps made treacherous footing for elderly persons among the participants.

Maj. Gen. Philip C. Wehle, commanding general of the Military District of Washington, laid a wreath at the foot of Lincoln's statue on behalf of President Johnson.

Others Follow

He was followed by the dean of the diplomatic corps, Dr. Guillermo Sevilla-Sacasa, the Nicaraguan ambassador; Interior Undersecretary John A. Carver Jr., Walter N. Tobriner, president of the District Board of Commissioners; Col. Walter Hopper of New York, commanding general of the Military Order of the Loyal Legion, sponsors of the program, and representatives of the other participating groups.

An eight-man joint color guard of servicemen stood at the statue and the steps leading into the memorial were lined by a joint honor cordon.

The ceremony was followed by a luncheon at the State Department.

400 At Luncheon

Yesterday, more than 400 officers and members of the District GOP organization attended a Lincoln anniversary luncheon at the Mayflower Hotel and heard Rep. Ancher Nelsen, ranking minority member of the House District Committee, and District School Board President Wesley S. Williams quote liberally from Lincoln. The two speakers urged the country and their party to "recapture the spirit" of the Great Emancipator.

Nelsen, R.-Minn., said: "The prudent principles of Lincoln, (Thomas) Jefferson and Teddy Roosevelt must be applied to government or we will not have a Great Society . . . we will have a great insolvency, disastrous to everyone."

Republican members of the House District Committee, Nelsen said, are studying the various home rule proposals.

Preserved Unity

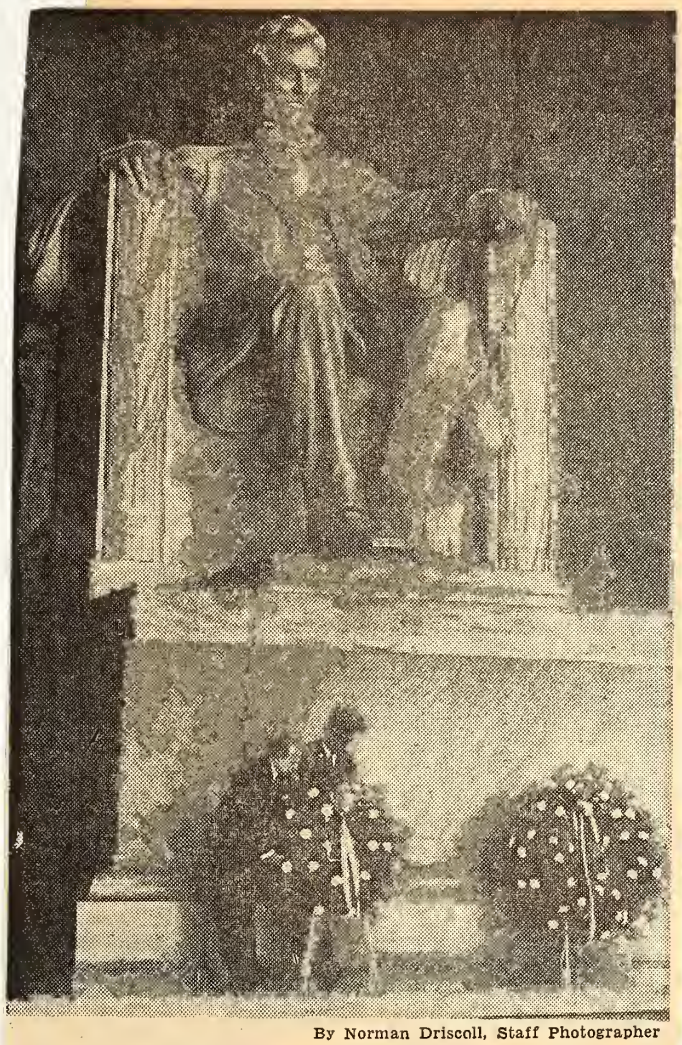
Avoiding any mention of party factionalism, Williams pointed out that preserving unity was always Lincoln's priority concern. The nation's 16th president never resented the political defeats he suffered, Williams said.

Among those sharing the head table spotlight were: George A. Parker, vice chairman of the Committee for Forward Looking Republicans, a group which rejected the candidacy of Barry Goldwater; Philip A. Guarino, chairman of the District's Goldwater-Miller campaign committee; Will Michels, president of the Schwengel-Douglass Republican Club, a group of liberal Republicans who abandoned the party's national ticket; and Lewis T. Breuninger, Republican National Committeeman for the District, who sent out letters last month asking for a closing of ranks behind District Chairman Carl L. Shipley.

Mrs. J. Laning Taylor, president of the League of Republican Women and Shipley were co-chairmen of the luncheon. Republican organizations which joined in sponsoring the affair included the Cincinnatus Club, District Republican Club, District Young Republicans, Georgetown Republican Club, Forward Looking Republicans and the Schwengel-Douglass Club.

Former District Commissioner Robert McLaughlin, who headed the Republicans for

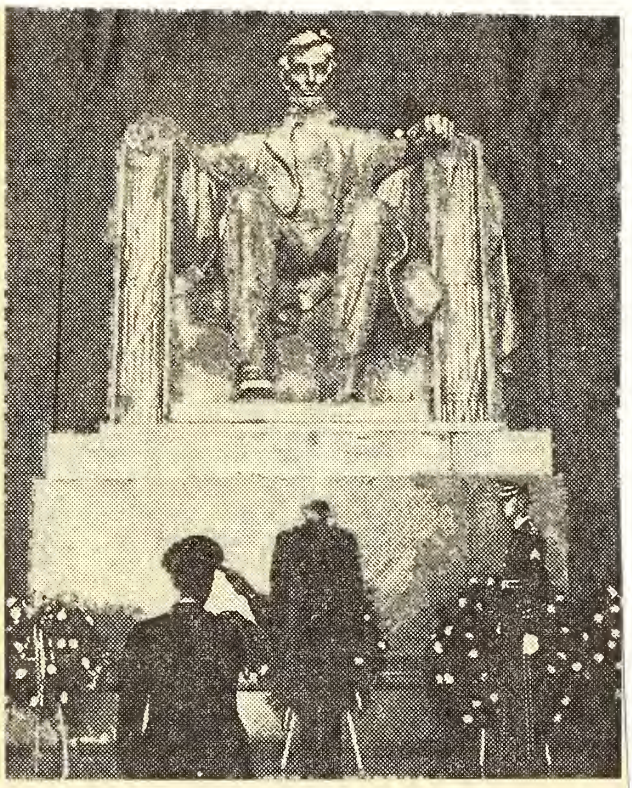
NING STAR
Friday, February 12, 1965



By Norman Driscoll, Staff Photographer

Tribute to Lincoln

Guillermo Sevilla-Sacasa, Ambassador from Nicaragua and dean of the diplomatic corps here, lays a wreath at the statue of Abraham Lincoln in the Lincoln Memorial. He is assisted by Sgt. Jerry A. Coley, of the 3d Infantry's Honor Guard Company. Occasion was a joint honor cordon ceremony yesterday marking the Emancipator's birthday. A Presidential wreath was placed at the memorial by Maj. Gen. Philip C. Wehle, commanding general of the Military District of Washington.



President Johnson bows his head in tribute to Abraham Lincoln—AP Photo.

TRIBUTE AT STATUE

Lincoln Inspiration Extolled by Johnson

By the Associated Press

President Johnson stood a moment in solemn tribute with bowed head at the feet of Abraham Lincoln's statue yesterday after telling a luncheon gathering that the Civil War president's "challenge to us sounds clearly across the years."

Each generation of Americans, Johnson said, must answer the challenge of Lincoln, who, he said, "sealed with his life" the preservation of the Union.

The luncheon in the White House state dining room to observe the 156th anniversary of Lincoln's birth was attended by more than 100 guests. They included members of federal and state Civil War centennial commissions, historians, writers, collectors, Lincoln scholars and special guests.

Johnson told his guests: "Sometimes at night, as I struggle with terrible problems, his presence in the dark corridors seems almost real.

"It is then I remember his greatest lesson.

"He loved the people and drew his strength from them. Though he is gone, the people are there. And they will give me strength, as they have to all those who have lived in his house."

The luncheon was preceded by a ceremony in the Red Room for presentation to Johnson of a gold medal of the U.S. Civil War Centennial Commission.

At the end of the luncheon, Mrs. Johnson made a little speech of her own and invited everybody up to the second floor to see the Lincoln bedroom. While Mrs. Johnson showed the guests the Lincoln room, the President showed some of them his own bedroom.

THE EVENING STAR
Washington, D. C.
Saturday, February 13, 1965

Columbus Citizen Journal
Columbus, Ohio
February 12, 1966

FELLOW CITIZEN

The Triumph And Tragedy Of The Past

(For Lincoln's birthday, Fellow Citizen turns over his space to a moving column by Richard Starnes, Scripps-Howard writer—D.E.W.).

By RICHARD STARNES

Awe-inspiring is a sadly mis-used and overworked term. But it is the only term that adequately calls up the magic that is found in the dim, eternally peaceful Lincoln Memorial.

It does inspire awe. The visitor feels an overpowering kinship with the great, tragic, brooding figure memorialized there. In the abiding tranquility of that place the meaning of America is to be found. Here is where the soul is comforted with the sure knowledge that all the villainies and foolishness that man is capable of will never be enough to put down America's experiment in human freedom.

WASHINGTON is a city that sometimes seems doomed to sink back into its primeval ooze under the weight of the marble shrines, the holy places of democracy and the whited sepulchers that encrust it.

Everywhere the eyes look there is a vista leading inexorably to an effigy of a politician or a general who managed to keep his more outrageous blunders hidden, and thus died a hero of the republic.

But none of these has the power that shines from the seamed, kindly, heartbroken face that looks down over the silent, reverent people who climb the long flight of stairs and stand for a moment in the presence of history, as they read:

"**IN THIS TEMPLE**, as in the hearts of the people for whom he saved the union, the memory of Abraham Lincoln is enshrined forever."

On any fine morning of spring or summer you can see the orange-painted school buses clustered around the lovely white temple, like bees come to refresh their spirit at some giant hive.

Boys and girls from school districts all over the country have visited this shrine in numbers that would strike terror to the hearts of tyrants everywhere. They stand transfixed before the great marble figure, and those who will ever understand the American dream understand it at that moment.

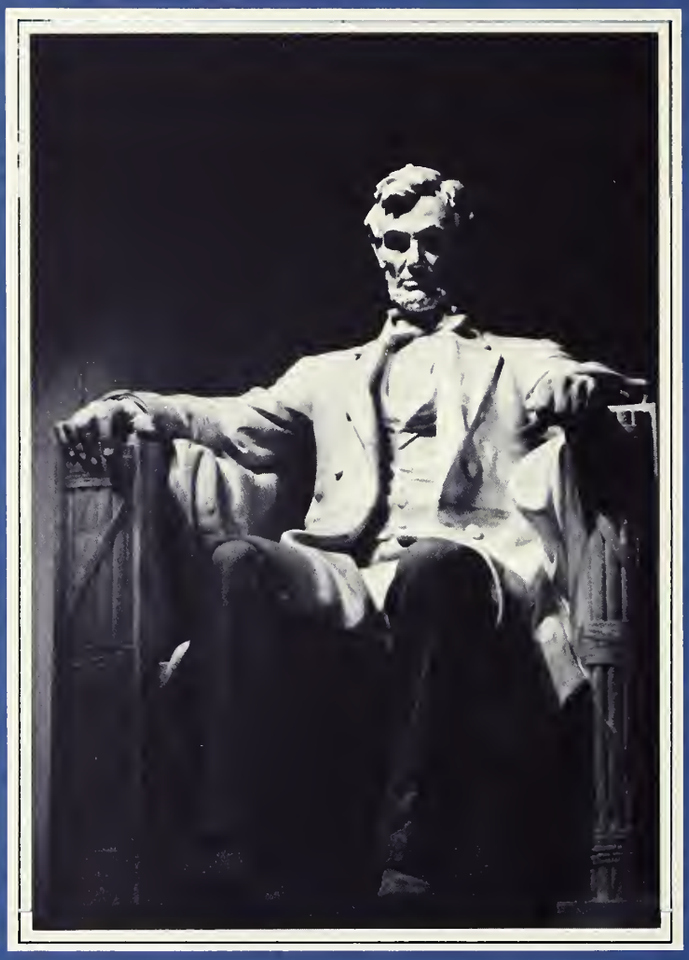
OLD PEOPLE make their lame way up those same steps. Old people who have seen tragedy and who, unlike the children, are no longer convinced of their own immortality. They understand the haunted bone-weariness that was magically captured in stone by Daniel Chester French.

For a moment they pause and warm themselves in the strength and gentleness that is to be found at the foot of Mr. Lincoln's statue, and perhaps they stand a little straighter when they leave, because they know that whatever it was that he was a part of, they themselves are also a part of.

IN THE TWILIGHT of a soft summer evening young lovers make their pilgrimage to the place where the American spirit dwells. They stand hand in hand as young people captured by that happy madness have done since time immemorial, and for a moment their self-consciousness is lifted from them. Black or white, they sense that, because of Mr. Lincoln, the world into which they will bring their children is somehow a better place.

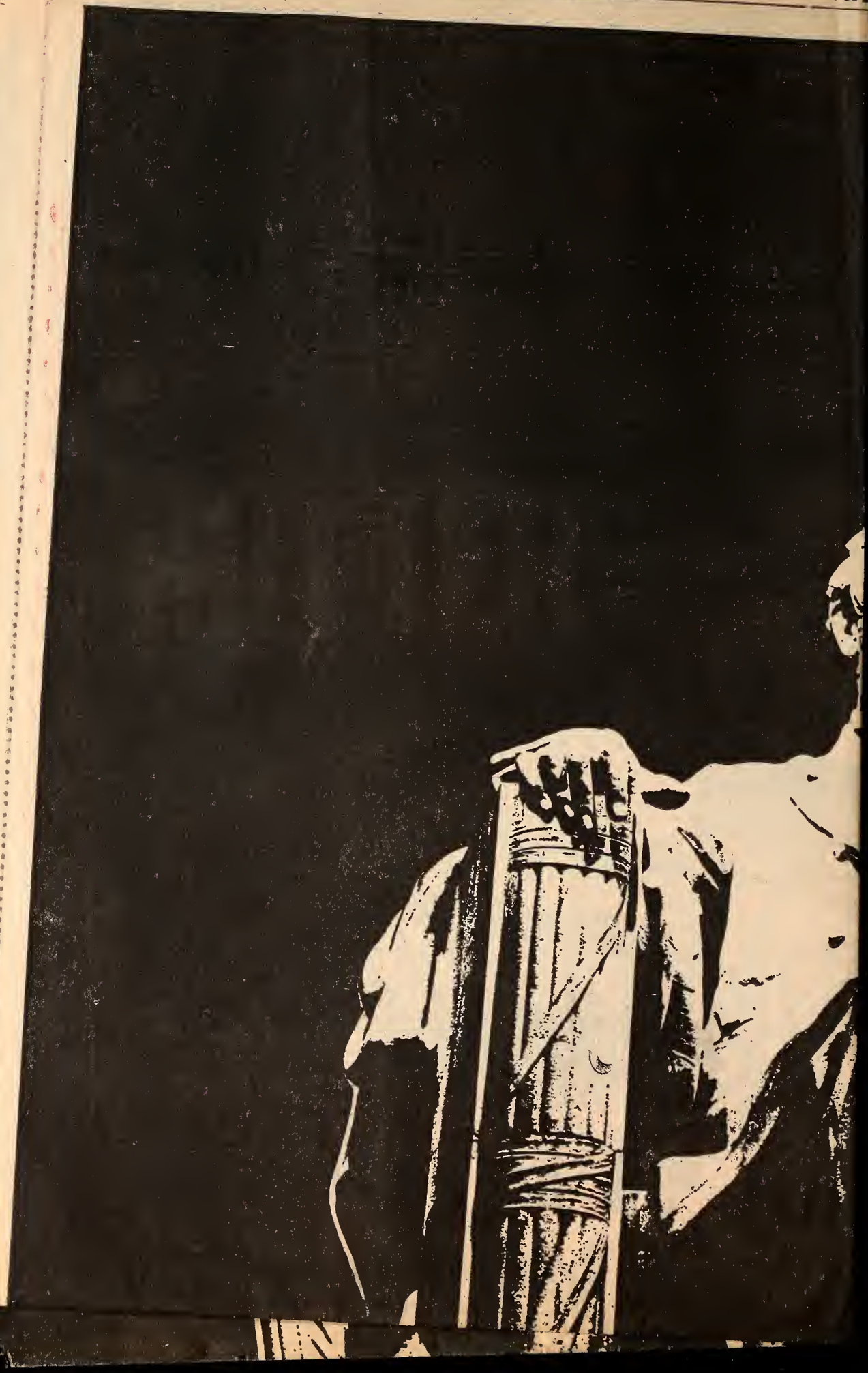
IT IS A PLACE of matchless mystical impact. For an American it evokes the triumph and tragedy of the past as no other place on earth can. The tumbled hills of Rome, the broken antiquities of Athens, the power of the Pyramids—all these monuments to the human experience seem remote and academic.

But the Lincoln Memorial has enthroned the most exalted ideal the human mind can encompass. It says to all of us that decency and compassion and kindness are what we are here for. And if our realization of this ideal has been much less than perfect, it is at least, a little more attainable because for a brief span of years Mr. Lincoln lived among us.



DANIEL CHESTER FRENCH:

An American Sculptor



DANIEL CHESTER FRENCH:

An American Sculptor

The publication of this brochure was made possible by a grant from the National Endowment for the Humanities to the National Trust for Historic Preservation for the exhibition, Daniel Chester French: An American Sculptor.

Metropolitan Museum of Art (November 4, 1976–January 9, 1977)
National Collection of Fine Arts (February 11–April 17, 1977)
The Detroit Institute of Arts (June 15–August 28, 1977)
Fogg Art Museum (September 30–November 30, 1977)

Michael Richman, project director
Designed by Herbert Schmidt
Texts by Susan Connor and Sandra Lofi

Exhibition photographs: Bernie Cleff
(Continents by Richard Benson)

DANIEL CHESTER FRENCH IN NEW YORK CITY

(Bruce Cliff)

12. *BROOKLYN* and *MANHATTAN*

Narrative played a major part in the public art at the turn of the century. The seated women representing Brooklyn and Manhattan that now flank the entrance to the Brooklyn Museum are excellent examples of the Beaux Arts impulse to idealize and personalize qualities of everyday life. These allegorical figures with their symbolic trappings suggest continuity with past cultures and serve to unify the diverse images of life in each borough. *Brooklyn* is depicted as a center of learning and refinement. She wears a laurel wreath, and gathered about her are a small boy reading, a lyre, a shade tree, and a church spire. She holds a tablet with a Dutch inscription of the city's motto: "In Union there is Strength." *Manhatton*, gazing off diffidently, wears a breastplate, and in her hair an orchid and a crown, to reflect the growing status of New York as a center of wealth and influence. She holds a winged globe as a symbol of progress and her foot rests on a small coffer. At her left is a proud peacock; heaped at her feet are a sculpted torso and products of foreign trade, suggesting she has come of age as an international city.

Installed in 1916, *Brooklyn* and *Manhattan* originally decorated two ornate pylons designed by the architectural firm of Carrère and Hastings for the Brooklyn Plaza entrance to the Manhattan Bridge. They were moved to their present site when the bridge pylons were torn down in 1963. Although the groups are not integrated into the facade of the building, the selection of this location was appropriate since French had supervised the sculptural ornament for the museum designed by McKim, Mead and White.

KEY TO MAP

1. *CONTINENTS*, 1907, marble.
   United States Custom House, Bowling Green.
2. ST. GEORGE'S CHURCH, 207 East 16th Street
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4. CHURCH OF THE INCARNATION,
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   1898, bronze bust, marble tablet.
5. *RICHARD MORRIS HUNT MEMORIAL*
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   1898, bronze statues, granite exedra
   Fifth Avenue at 70th Street.
6. WHITNEY MUSEUM OF AMERICAN ART,
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   Abraham Lincoln, 1912, bronze statuette.
7. METROPOLITAN MUSEUM OF ART,
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   Melvin Memorial, 1915, marble.
   Memory, 1919, marble.
   Milmore Memorial, 1926, marble
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8. NATIONAL ACADEMY OF DESIGN,
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9. NEW YORK HISTORICAL SOCIETY,
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   Ralph Waldo Emerson, 1923, plaster bust.
   Nathaniel Hawthorne, 1928, plaster bust
   Washington Irving, 1926, plaster bust.
   Abraham Lincoln, 1911, plaster statuette
   Abraham Lincoln, 1916, plaster working model.
   Abraham Lincoln, 1917, two plaster heads.
   Henry Wadsworth Longfellow, 1924, plaster bust.
   James Russell Lowell, 1906, plaster bust.
   Painting and Sculpture (sketch model for
   the Hunt Memorial), 1896, plaster
   Edgar Allan Poe, 1922, plaster bust.
   William Henry Seward, 1930, plaster bust.
   Death Mask of William Tecumseh Sherman,
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10. *ALMA MATER*
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    1903, bronze statue, granite base.
    Columbia University, Broadway at 116th Street.
11. AMERICAN ACADEMY OF ARTS AND LETTERS,
    155th Street between Riverside Drive & Broadway.
    Ralph Waldo Emerson, 1879, bronze bust.
12. BROOKLYN MUSEUM,
    Eastern Parkway, Brooklyn.
    Brooklyn and Manhattan, 1916,
    granite figures at the entrance
    (moved from Manhattan Bridge, 1963).
    Greek Epic Poetry, 1908, marble.
    Greek Lyric Poetry, 1908, marble
    Greek Religion, 1908, marble.
    Science and Art (with Adolph A. Weinman),
    1913, granite pediment.
    Rip Van Winkle, 1927, bronze statuette
13. *LAFAYETTE MONUMENT*
    (with architect Henry Bacon),
    1917, bronze relief, granite exedra.
    Prospect Park (8th Street entrance), Brooklyn.
14. *PROSPECT PARK MEMORIAL*
    (with Augustus Lukeman), 1923, bronze.
    Prospect Park (Flower Garden), Brooklyn.
15. *FRANKLIN WARD*, 1882, marble
    Greenwood Cemetery, Brooklyn.
16. *KINSLEY MEMORIAL*, 1912, marble.
    Woodlawn Cemetery, Brooklyn.
    (not shown on map.)

(Art Commission of the City of New York)

5. *RICHARD MORRIS HUNT MEMORIAL*

One of the challenges a successful public sculptor must expect to encounter is that of satisfying the demands and expectations of the patron commissioning a monument. Daniel Chester French was a professional in this respect, sensitive to his patrons' wishes without compromising his own artistic integrity. It was a tribute to his standing in the artistic community that the Municipal Arts Society of New York, representing museums and cultural institutions throughout the city, asked French in 1896 to create a memorial to Richard Morris Hunt.

The first American to enroll in the Ecole des Beaux Arts in Paris, Hunt was a prolific and influential architect and a leader in the movement toward the unification of the arts. Hunt's own projects ranged from the pedestal for the Statue of Liberty to the central facade of the Metropolitan Museum of Art, and included the flamboyant mansion, the Breakers, built for Cornelius Vanderbilt in Newport, Rhode Island.

Originally, the *Hunt Memorial* faced Lenox Library, thought to be one of Hunt's finest buildings, which was replaced in 1913 by Henry Clay Frick's elegant mansion. Bruce Price's neo-Renaissance exedra provides an appropriate foil for the bronze portrait bust of Hunt, who is attended by two classical maidens. *Painting* and *Sculpture* holds a sculptor's mallet in one hand, and in the other, a palette and small torso representing Dionysus, the fertility god. *Architecture* carries a model of Hunt's Administration Building for the Columbian Exposition, the most exuberant Beaux Arts expression of America's confidence in her wealth and power.

(Bob Jackson)

10. *ALMA MATER*

The site for a public monument is a critical factor in its success. Many public monuments are unappreciated today because their surroundings have altered over time. A statue becomes overshadowed by a cluster of buildings or is made inaccessible by heavy traffic or the cultural identity of the neighborhood changes, obscuring the symbolic relevance of the monument.

French's depiction of *Alma Mater* at Columbia University has continued to enjoy a particularly dramatic siting. Draped in academic robes, with the laurel wreath, wheat sheaf, and owl associated with Athena, the Greek goddess of wisdom, the figure is placed on the steps of Low Library overlooking Charles Follen McKim's spacious quadrangle. Commissioned in 1900 and unveiled in 1903, *Alma Mater* has been the site of ceremonies, public meetings, demonstrations, as well as an informal gathering place for students. Conceived to personify the maternal spirit of the university (one which has come into question in our own time), the figure has gathered, rather than lost, meaningful associations. Unfortunately, the monument has not weathered as well physically. The original gilt has long since disappeared and the outer layer of bronze is badly pitted from city air. *Alma Mater* was damaged by a bomb during student demonstrations in 1968, ironic evidence that her spiritual identity has survived.

(Rome, Chin)

1. *CONTINENTS*

The vigorous naturalism, complex compositions, and successful integration of sculpture with architecture of Daniel Chester French's *Continents* reflect major stylistic characteristics of Beaux Arts sculpture. Commissioned in 1903, the *Continents* are among the most ambitious and successful pieces of architectural sculpture ever produced in America. Each continent is represented by an allegorical group of images densely gathered around a monumental idealized female. While each is outwardly independent, the groups are arranged to open toward the entrance, giving Cass Gilbert's United States Custom House a more unified appearance. The end figures depicted ancient cultures of Africa and Asia, and the inner figures those of Europe and America. *Africa* is shown sleeping, half-clad and leaning against a sphinx and a lion. *Asia* is wrapt in meditation, and surrounded by figures in prayer. Richly dressed, she holds a small figure of Buddha and a lotus flower with a serpent coiled around its stem. Although heavily draped, *Europe* is more alert. Solemnly enthroned and with one arm resting on a globe, she conveys the wealth and satisfaction of an established empire.

In contrast, French's *America* is the embodiment of energy as she looks eagerly into the future. Realistically modeled to suggest a contemporary woman, hair blown back, her garments flowing behind her, she is ready to rise and move forward, with the torch of liberty. A bundle of corn stalks on her lap symbolizes the first settlers' dependence on traditional American cultures, as well as the promise of fertility in the new land. She rests one foot on an Aztec image, and an Indian in feathered bonnet peering over her shoulder follows her gaze. She extends a protective arm around the muscular youth at her side, who sets a winged wheel in motion to symbolize progress.

(Art Commission of the City of New York)

13. *LAFAYETTE MONUMENT*

Collaboration between sculptor and architect is an important characteristic of Beaux Arts sculpture. Looking to the artistic ideals of the Renaissance, the Ecole des Beaux Arts was particularly influential in stressing the relationship between the arts, the unity of design and feeling in the totality of a building or monument. The spirit of collaboration that emerged from this emphasis on the integration of art forms is exemplified in the numerous projects of Daniel Chester French and architect Henry Bacon. Some of their notable collaborations include the *Parkman Memorial* in Boston, the *Melvin Memorial* in Concord, the standing bronze of *Abrahom* Lincoln in Lincoln, Nebraska; and the most important of all American monuments, the Lincoln Memorial in Washington.

The *Lafayette Monument*, a bronze relief measuring nine by eleven feet, set into a granite exedra, was given to the city of Brooklyn by Henry Harteau, a wealthy glass manufacturer. Harteau allocated $35,000 in his will for a memorial to the Marquis de Lafayette, "who as a friend and companion to the immortal Washington fought to establish in our country those vital principles of liberty and human brotherhood which he afterward labored to establish in his own." Following the instructions of Harteau's will, French's portrait of Lafayette in colonial military dress is based on an illustration in Washington Irving's *Life of Washington*. Commissioned in 1915, the monument was unveiled on May 10, 1917.

PUBLIC SCULPTURE IN AMERICA:
A SURVEY THROUGH 1880

In the first one hundred and fifty years after the settlement of New England, sculpture was confined to the crafting of gravestones, the carving of decorative motifs for furniture, buildings, and ships, and the production of commercial signs. Public statuary, by its very existence, is a product of a highly organized social order, and reflects a sense of its own permanence and importance. It is understandable that public monuments had little appeal or relevance for the colonists, some of whose religious ideals were at odds with the celebration of human achievement, and all of whose concerns for survival were first priorities.

The four major public statues in pre-Revolutionary America were by English artists and depicted Europeans rather than native-born Americans. For example, Joseph Wilton executed a statue of George III, dedicated in 1776 in New York City. It was modeled after the famous antique equestrian statue of Marcus Aurelius and showed the English monarch in the dress of a Roman emperor. Ten years later, this statue was destroyed by a group of rebellious colonists. The commissioning of European artists continued in the years after the Revolution. Jean-Antoine Houdon and Antonio Canova were among those employed to make statues of the heroes of the new republic, George Washington (1) being the most popular subject.

Sculpture began to flourish in America during the second quarter of the nineteenth century. A wave of nationalism following the Revolution and the War of 1812 combined with the young nation's vision of itself as the embodiment of the ideals of the republics of antiquity to provide the impetus for the commissioning of public monuments. Almost overnight there was a demand for public statuary to decorate the neoclassical revival buildings being constructed in Washington, D.C. Although primarily influenced by antiquity, American neoclassical sculptors also drew inspiration from the recent past and from religious and literary sources. To fill the demand for neoclassical sculpture, aspiring American artists such as Horatio Greenough, Thomas Crawford, and Hiram Powers traveled to Italy where materials, craftsmen, and models were readily available. Portraiture was a stock-in-trade for American sculptors, who carved likenesses inspired by realistic Roman busts. In their ideal works, these sculptors often superimposed a modern sentiment upon forms derived from ancient Greece and Rome. Chaste women, angelic children, and heroic men, such as Greenough's monumental *George Washington* (2) for the United States Capitol, were carved in pristine white marble.

The Civil War drastically altered the social, economic, and cultural conditions of the nation. The country's small towns and farms were largely overshadowed by an urban society based upon an expanding industrialized economy. In the arts, the idealism of the first half of the nineteenth century gave way to a new, more direct materialism. Although neoclassical sculptors continued to work in Italy, ideal subjects carved in marble gave way almost entirely to portraiture executed in bronze, a material which was better able to withstand America's harsh climate. Throughout the country there was a demand for public statues to honor the nation's new political, civic, military and industrial leaders. Pragmatic, self-made men, they did not have the intellectual ties with antiquity that their predecessors had and were represented with direct objective naturalism rather than as Olympian gods. Stylistically, monuments such as John Quincy Adams Ward's *Henry Ward Beecher* (3) continued to derive their poses from classical sources; however, it is the realistic rendering of their subjects which characterized sculpture of the post-Civil War period.

Often called the "Gilded Age," the final quarter of the nineteenth century was a period of unparalleled growth and extravagance in the United States. Industrial consolidation and development of the transcontinental railroads were the keys to this expansion, and powerful railroad tycoons, businessmen, financiers, and their families made up a new ruling class. Generally, they were men of little cultural background, but new-found wealth enabled them to spend lavishly on the arts, to build enormous houses, and to commission large, decorative paintings and sculptural projects.

Many American artists and designers during this period still received much of their training and inspiration abroad, but now most often in Paris, where the Ecole des Beaux Arts, the official French academy, set the standard for architecture, painting, sculpture, and the decorative arts. The widely diversified Beaux Arts movement encouraged an appreciation of more traditional artistic styles, reinterpreted and applied to modern taste and needs. In sculpture, Augustus Saint Gaudens, Daniel Chester French, Olin Warner, and Frederick MacMonnies became the leaders of an American Beaux Arts school.

4. COURT OF HONOR, World's Columbian Exposition, 1891-93
Chicago, Illinois

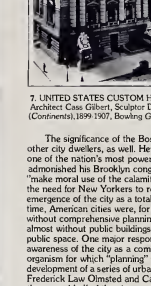
6. *PULITZER FOUNTAIN*, Sculptor Karl Bitter, Architects Carrère and Hastings, 1912-16
Grand Army Plaza, Fifth Avenue & 59th Street, New York City

HISTORICAL CONTEXT:
INTRODUCTION OF THE BEAUX ARTS STYLE IN AMERICA

The ten years after the end of the Civil War marked a dramatic change in the nature and importance of urban life in America, a development reflected in the proliferation of public buildings and monuments which, in many cases, continue to be dominant images in the visual landscape of our cities today.

During the first half of the nineteenth century, the majority of Americans still lived in agricultural villages or small seaport communities. Though the growth of factories along rivers, particularly in the Northeast, had an important effect on the life of the towns, the early nineteenth-century community, basically homogeneous in terms of the occupations, social values, education, and even income of its citizens, was relatively stable.

By the middle of the nineteenth century, industrialization and the influx of immigrants from Europe had brought vast changes throughout the country. The cities of the Northeast, especially, experienced rapid growth in the decades just before and after the Civil War. And with this growth, they began to dominate American culture in a new way. Unlike the great cities of Europe, which had developed over centuries, the country's urban centers increased enormously in size over a short period. Americans were largely unprepared for the demands that these changes created. For example, in 1872, a fire broke out in the city of Boston and destroyed much of the old city center as well as recently built prosperous neighborhoods of the middle class. This event called attention to the crucial need for a municipal water supply, a centralized fire-fighting system, and a well-regulated building code.



(Museum of the City of New York)

7. UNITED STATES CUSTOM HOUSE
Architect Cass Gilbert, Sculptor Daniel Chester French (*Continents*), 1899-1907, Bowling Green, New York City

The significance of the Boston fire impressed other city dwellers, as well. Henry Ward Beecher, one of the nation's most powerful orators, admonished his Brooklyn congregation to "make moral use of the calamity," and emphasized the need for New Yorkers to recognize the emergence of the city as a total community. At this time, American cities were, for the most part, without comprehensive planning, and as such, almost without public buildings and formalized public space. One major response to the growing awareness of the city as a complex and changing organism for which "planning" was needed was the development of a series of urban parks designed by Frederick Law Olmsted and Calvert Vaux during the second half of the nineteenth century. Olmsted recognized that urban dwellers needed open space for health and recreation and that this requirement had to be met by public action rather than private enterprise.

Urban culture in late-nineteenth-century America, then, was marked by the development of systems of regulations and organization, including such innovations as mass transportation, sewage disposal, and reservoirs. And with this emphasis on order and planning came a great demand for construction—not only public buildings needed to house growing municipal organizations, but also parks, bridges, and broad avenues.

While many of these projects were publicly funded, commissions and initiative also came from the great financiers of the time—families such as the Fricks, the Morgans, and the Vanderbilts—and their enterprises. The flamboyance of these industrial barons in expressing their wealth and power further encouraged building on a large scale.

American artists of the late nineteenth century, many of them trained in the artistic centers of Europe, were cosmopolitan in outlook and practice. Their interest in unifying artistic disciplines and their exposure to the lavish decorative effects of the Beaux Arts style in Paris were consistent with the new demands for public buildings that would contribute organization, beauty, and even edification to urban life. Daniel Burnham, Cass Gilbert, Daniel Chester French, Augustus Saint-Gaudens, and John LaFarge were among the architects, sculptors, painters, landscape architects, and engineers responsible for large collaborative projects throughout the country. In design as well as in sheer numbers, the monuments, buildings, and public spaces produced by these and other artists of the Beaux Arts style reflect the forceful and energetic spirit of the American city at the turn of the century.

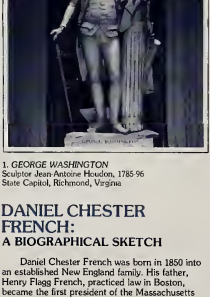
AMERICAN BEAUX ARTS SCULPTURE:
A DEFINITION OF THE STYLE

Although the influence of the Beaux Arts style on American taste had been growing, the impact of the 1893 World's Columbian Exposition in Chicago (4) with its dazzling White City turned acceptance of the style into demand. The circumstances of the fair, which amounted to designing the visual aspects of a city from scratch, provided an ideal showcase for the style, the aim of which was to create a total artistic environment. The Beaux Arts style, therefore, incorporated architecture, sculpture, painting, and landscaping to achieve a total effect that subordinated individual elements.

The sculptor's role in a Beaux Arts project was a collaborative one; the choice of the sculptors and painters usually fell to the architect, who acted as the project's coordinator. Like the architecture it was intended to complement, Beaux Arts sculpture was academic in its dependence on the proven forms of earlier styles. Its starting point was the classical or Renaissance figural type, stripped of idealization and infused with baroque exuberance in composition, combined with a purely nineteenth-century insistence on accuracy in surface detail. The whole ensemble would often partake of the covert sensuality and overt sentimentality characteristic of the late nineteenth century's hour bourgeois mentality. This new, invigorated naturalism was expressed in richly modeled forms, dramatic poses, and complex compositions, as in works such as Saint Gaudens' *Shaw Memorial* (5) in Boston.

The style also produced an increased emphasis on the integration of the statue with its pedestal, as can be seen in the *Pulitzer Fountain* (6), and on architectural sculpture, evident in projects like the United States Custom House (7)—both in New York City.

But if a mark of Beaux Arts sculpture is its diversity, the genius of Beaux Arts sculpture is its scale. Through a sensitivity to proportion, the sculpture's stylistic vitality never interferes with its place in the overall scheme. Beaux Arts sculpture was not meant to control or dominate its setting, but to contribute to the total effect of its surrounding space.



(H. Anscott)

1. *GEORGE WASHINGTON*
Sculptor Jean-Antoine Houdon, 1785-96
State Capitol, Richmond, Virginia

DANIEL CHESTER FRENCH:
A BIOGRAPHICAL SKETCH

Daniel Chester French was born in 1850 into an established New England family. His father, Henry Flagg French, practiced law in Boston, became the first president of the Massachusetts Agricultural College and later was appointed Assistant Secretary of the United States Treasury. In 1866 the family moved to Concord, Massachusetts, a center of intellectual life in New England.

French's brush with formal higher education in 1867-68 at the Massachusetts Institute of Technology was not a success. Shortly thereafter his interest in sculpture took a more serious turn; with the encouragement of the local artist May Alcott, his first efforts were busts and relief's of friends and family members. After spending a month during the spring of 1870 in the New York studio of John Quincy Adams Ward and then taking limited instruction in art anatomy and sketching from William Rimmer, he was given the opportunity by the town of Concord to sculpt the *Minute Man*. He was then only twenty-three years old.

The success of the *Minute Man*, a remarkable achievement for a relatively inexperienced sculptor, encouraged French in furthering his artistic development by studying abroad. At that time, Italy was still the center for artists working in the prevalent neoclassic mode, and French spent eighteen months there.

On his return he executed a series of federal commissions for architectural sculpture and several private commissions for portraits from life. His next major public work was the portrait statue of John Harvard commissioned in 1883. The decade following was pivotal to French's career. He improved his modeling skills with a year's study in Paris and also executed a series of important

(National Collection of Fine Arts)

2. *GEORGE WASHINGTON*
Sculptor Horatio Greenough, 1832-41
Smithsonian Institution, Washington, D.C.

(Richard Bechman)

3. *HENRY WARD BEECHER MONUMENT*
Sculptor John Quincy Adams Ward, Architect Richard Morris Hunt, 1889-91, Cadman Plaza, Brooklyn, New York

public sculptures that included the *Lewis Cass* in the United States Capitol, the *Thomas Gallaudet*, the *Milmore Memorial* and the *Republic*. This last, which was commissioned for the 1893 Columbian Exposition, gave his work widespread exposure and allied him with the Beaux Arts style.

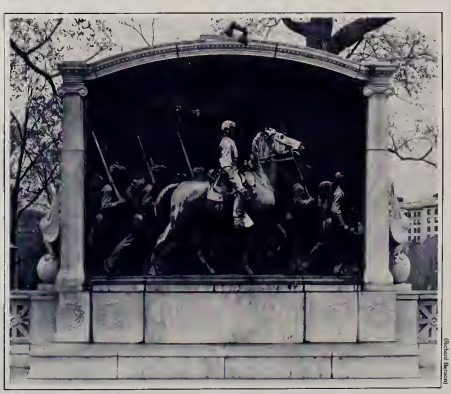
By the end of the century, French was a sculptor of national repute, known for his work in portraits, public monuments, commemorative figures, and architectural sculpture. He was sought after rather than having to seek commissions and was well respected by fellow artists.

During the first decade of the twentieth century, four of French's major commissions resulted in some of his most innovative work: the *Alma Mater* for Columbia University, the *Continents* for Cass Gilbert's United States Custom House, the *Melvin Memorial* and the standing *Lincoln* in Nebraska.

During the last two decades of his life, French emphasized a new direction in such works as the *Trask Memorial*, the *Alger Memorial*, and the *First Division Memorial*, in which he explored the possibilities for movement and spatial organization in free-standing figures. He also produced the culminating statement of his career in the monumental yet moving *Abraham Lincoln* in Washington, D.C.

As the "dean of American sculptors" he played an active role in the contemporary art world, frequently serving on juries, acting first as an initial member and later as second chairman of the Commission of Fine Arts in Washington, D.C., and serving on the Board of Trustees of the Metropolitan Museum of Art. Although known primarily as a public sculptor, French also did private works including the lovely *Muted Strings*, the large *Memory*, and the *Andromeda*—on which he was still working at the time of his death in 1931.

French's background and personality were well suited to the role of the public sculptor, whose function was to act as a conduit for the commonly held beliefs of the society and whose work was not carried out in solitude. His early correspondence reveals his enjoyment of social activities and a wide circle of friends. His later correspondence and newspaper accounts suggest that he was a reserved person, and one generally accepting rather than critical of the established order. Considering his pragmatism, determination, and strong sense of propriety, it is not surprising that French's art developed along conservative rather than avant-garde lines. Even as French's artistic style satisfied his patrons by affirming the continuation of the status quo, so his personal manner was eminently acceptable to them because the milieu from which he came and the qualities he possessed were sufficiently similar to their own.



(Richard Bechman)

5. *ROBERT GOULD SHAW MEMORIAL*
Sculptor Augustus Saint-Gaudens, Architects McKim, Mead and White, 1884-97, Boston Common, Boston, Massachusetts

Top cover: *Abraham Lincoln*, 1915-22, Lincoln Memorial, Washington, D.C. (Michael Bechman)

Bottom cover: The sculptor in his Chesterwood studio at work on the model for the *Melvin Memorial*, 1907. (Chesterwood Archives)

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Utica N Y O-D Feb 12, 1973

Lincoln and Jimmy Batts

By JOSEPH E. RAY

The trim six-foot National Park Service Ranger concluded his brief lecture at the base of the 19-foot marble figure of Abraham Lincoln with these words: "The forces that unite us today are greater than the forces that would destroy us."

The crowd drifted away to study the beautiful timeless words of the Second Inaugural engraved on one great wall and the Gettysburg Address on the other and the young man in his neat forest green uniform and Boy Scout campaign hat gathered up his portable mike and speaker and carried them to a tiny office in one corner of the Lincoln Memorial.

I walked up to the young man and seeing his nameplate on his jacket, said: "Mr. Batts, what is your title?"

"I'm called a technician," he said.

"Why did Daniel Chester French (sculptor of the heroic figure) form Lincoln's hands that way?"

"Mr. French was a great supporter of the work for the deaf and dumb and as Lincoln was for ALL people Mr. French wanted all people to see something in the statue. You will notice Lincoln's left hand is closed and the right open. The left forms the letter A in the deaf alphabet and the right forms the letter L."

Taxis were leaving Lincoln lovers at the foot of the broad steps on this magic spring evening.

A man and his wife came up to us leading a small boy, and the mother said to Mr. Batts: "He wants to know where Lincoln is buried."

"In Springfield, Illinois," said Jimmie Batts. (That is the 5th most frequent question Batts gets, the first being when the Memorial was started and completed).

"You gave a very nice speech," I said.

"I wrote it myself. I do my own fact-finding," said Batts. "They tell us what we have to include and let us throw in what else we want.

Some more of what Jimmie Batts 'threw' into his speech was this line: "Ladies and gentlemen, you can look out across the reflecting pool as Lincoln does and you see the Washington Monument and beyond it the Capitol. Well, Washington formed the government, represented by the Capitol. We erected the Monument to honor Washington and now Mr. Lincoln sits here and can gaze out at the nation that he saved for us," said he.

The 84 broad steps were alive with people, going up, going down, children all over, old couples resting on the landings, men silently studying the stark, chiseled, living words of the Railsplitter's Second Inaugural.

The evening air was sprinkled with the smell of linden and tulip tree buds. It was not Virginia air, or Maryland air but the fragrant scent of Freedom.

Every minute or two the beautiful spectacle of common Americans honoring the man who considered himself as common as any (yet surely in his ever-honest heart Abe knew better) was shattered by a jet arriving or departing, its roar an intrusion at this shrine to a simple man who lived in a simple but bloody time.

"I'm alone tonight. One of the other men called in sick," Jimmie Batts said finally.

He left to get his equipment and prepare to deliver his speech again. As he walked away he said to me in his jasmine soft North Carolina accent: "Lincoln was a simple man and a complex man, but also a very great man," and I began the long descent to the street congratulating myself and America that the story of the world's foremost advocate of Government by the People was entrusted to people like Jimmie Batts, a black American who looks up his own facts about our 16th President. And again his closing words drifted down to me on the soft night air . . . "the forces that unite us today are greater than the forces that would destroy us."

And I felt certain, as I gazed once more at those three beautiful glowing beacons of Freedom gracing L'Enfant's spacious Mall, that they and all they represented would last a thousand years.

Joseph E. Ray is a member of the O-D copy desk staff. He is the holder of several Freedoms Foundations awards based on his writings on American historical personalities and their concept of American freedom. Mr. Ray has been employed by the O-D since 1956.

Waite W Worden, a member of the Thomas E. Davenport Insurance Agency, Inc., of Boston, who resides in East Haven, Vermont, took this picture at the Parade of Roses this year while on vacation. This float was made entirely of chrysanthemums and its subject should be of interest to Lincoln Lifers.

CHICAGO TRIBUNE July 23, 1975 Chicago, Ill.

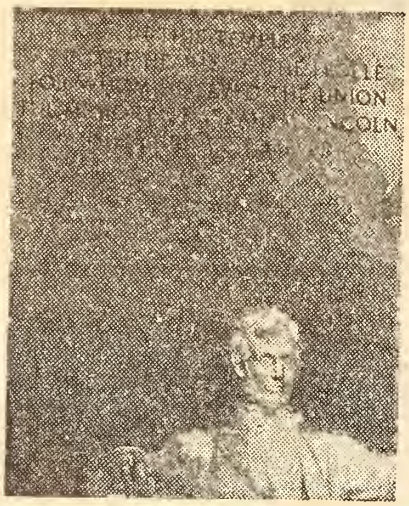
AP Wirephoto

Lap-sided view

U. S. Park police stand by as a young man sits on the marble statue of Abraham Lincoln Tuesday in the Lincoln Memorial in Washington, D. C. It took six policemen to convince the unidentified youth that he should climb down, and when he did he dismounted fighting. Three police officers required first aid. The lap climber was taken to St. Elizabeth's Hospital for observation and testing.

The Washington Star May 2, 1976 Washington, D.C.

Letters to the editor



'The secret of fame is elusive'

Your reporter William Delaney was proud of himself for having tracked down the author of one of the "best-known and most moving phrases ever carved in monumental Washington," the third inscription on the walls of the Lincoln Memorial (*The Star*, April 20). It would not be quite true to say we supposed everyone knew this, but it is hard to think that the mystery solved was really a very deep one.

More to the point is Mr. Delaney's estimate of the accomplishment itself. His view of the career of the inscription's author, the late Royal Cortissoz, art critic of the old *New York Tribune*, is a patronizing one; a lifetime of literary obscurity lighted up by the accident of permanent form being given a momentary inspiration. Well, the secret of enduring fame is elusive, at best, but to be published at all is gratifying, and the art criticism of Royal Cortissoz appeared in print for 40 years.

He was, in fact, a conspicuous figure on a crowded stage — the New York City cultural scene of the first half of the century. Whether he was the outright foremost critic of the age is moot, but no art critic of our own era has been accorded anything remotely resembling the prestige Cortissoz enjoyed for decades.

The mark, however, of the magnificence of his achievement in the Lincoln Memorial is the fact that the gift for this kind of composition is utterly beyond our powers. Our public buildings, bleak enough architecturally, are equally bare of rhetoric Since the Second World War, not a single line, intended to move us, has been carved on any exterior in Washington. The closest we can get to inscriptions are the descriptive (and verbose) attached plaques.

At Seventh Street, for example, instead of a tribute to Franklin Roosevelt, we find a paragraph assuring us that the empty tomb shown us is exactly the memorial the most flamboyant of our Presidents would have chosen for himself. Across the street from Commerce, the tourist curious about an otherwise baffling sculptural group can read a lengthy explanation of what is to be made of the naked lady and gentleman with the Boy Scout. These are captions, not sentiments.

In light of our feebleness, then, the ability to put together a genuinely stirring inscription of any sort is to be marveled at. But the Second Inaugural and the Gettysburg Address occupy, alone, the sublimest level reached by English prose in America, and what Royal Cortissoz succeeded in doing was to provide the nation with a single sentence fit to appear alongside these majestic passages, without the least note of incongruity asserting itself.

Now, if *The Star* really wants to test a reporter, it should assign him to a true and long-standing local puzzle, the identity of the composer of the other great Washington inscription, the one on the Tomb of the Unknown Soldier.

Pierce Rice
Washington, D.C.

(NOTE — Who wrote the inscription on the tomb is indeed a mystery to many people, including Theodore M. Collier, historian of the Cemetery Affairs Division of the Army's Personal Affairs Directorate. The tomb was completed in 1932. Three years earlier, the Children of the American Revolution dedicated the tomb of the unknown Revolutionary War soldier in the Presbyterian Meeting House cemetery in Alexandria. The inscription on it reads in part: "Here lies a soldier of the Revolution whose identity is known but to God." It was written by the late William Tyler Page, clerk of the House of Representatives and author of "The American's Creed.")

The Monumental Talent Of Daniel Chester French

By Benjamin Forgey

An exhibition of sculpture by Daniel Chester French is right at home in Washington. French, with Augustus Saint-Gaudens the preeminent Beaux Arts sculptor in the United States, made memorials and monuments for Boston and New York (where the exhibition also has appeared or will) but the capitol city is literally dotted with his work. The show, which opened on Friday at the National Collection of Fine Arts, offers another way to look at some very familiar Washington things.

French is best known of course for the monumental seated Lincoln inside the temple memorial to the Civil War president. This unquestionably is the nation's most famous and likely its most beloved statue. His Lincoln hardly is the end of it, however. French also designed the sculpture for two other Washington landmarks — the Dupont Circle fountain and the towering First Division Memorial behind the Executive Office Building — and he made portrait statues for the Capitol and for the Washington Cathedral; a touching memorial for Thomas Hopkins Gallaudet, the pioneering educator of the deaf; a relief memorial near the Ellipse for two solid citizens who went down with the Titanic, and a few other odds and ends now in Washington museums (the Corcoran, the National Portrait Gallery and the National Collection of Fine Arts).

Except in the case of the Gallaudet statue, one of the few full-size monuments to make the complete tour with the show, viewers still must make a walking tour of the city in order to see the things themselves. The exhibit contains drawings and numerous sculptural sketches of various sizes, some full-scale. Along with a excellent, informative catalogue, researched and written by Michael Richman, the show offers fresh insights into the life and times of a sculptor who came close to personifying the virtues and the deficiencies of the whole Beaux Arts episode in American visual culture.

THERE ARE TWO OUTSTANDING points to be made right off. One is that French was not a great artist. The other is that he made a teriffic number of the country's (well, the East Coast's) most important and best public sculptures in the years between 1890 and 1925.

French was born in 1850 in Exeter, N.H., and reared in a prosperous, upper-crust environment that was entirely in sympathy with his inclination to pursue art. There was not even a trace of romantic rebelliousness in his nature, and no need for it. He was largely self-taught, though he spent the mandatory sojourn in Europe, two years in Italy during his 20s, and, 10 years later, a year in Paris. He was talented, well-placed and secure in his intellectual outlook, which was in any case provided for him by other minds. French progressed as if it were a matter of course to the very top of the powerful little group of architects and artists that made off with the juiciest commissions of the day.

The Beaux Arts elite got the best jobs, it should be said, not only because it represented the dominant architectural theory of the day, but also because many of the most important patrons of architecture and art came from the same social milieu and shared the same blases and predilections. Much of the public statuary of the period was funded not by any public agency, but by wealthy private citizens who wished to memorialize one of their illustrious kin. (Such is the case, for instance, with the fountain in Dupont Circle. Things were simpler then.)

PUBLIC SCULPTURE, IN any event, played a special role in the theory and practice of Beaux Arts architecture and city planning. The Beaux Arts movement in America, which ruled triumphant for close to three decades following the World's Columbian Exposition in 1893, was the true (if belated) cultural wing of the patrician reform movement in politics. It arose from the same old-wealth, East Coast, Waspy social terrain as did the patrician politicians, and its aims were parallel.

Public education and moral uplift were as important to the architects and artists as to the reform politicians, and, in art, the natural expression of these ideals was in the decorative programs of murals and statuary that accompanied all the major Beaux Arts buildings, be they railroad stations, libraries, offices or even private homes. Just as the architects preferred a style based upon eclectic adaptations of neo-classical forms, the sculptors and painters attempted to personify timeless virtues and enduring values in allegorical figures also taken from the classical past by way of 19th-century France.

Bernie Cleff

The working model for Lincoln Memorial, 1916.

It is hardly surprising that this movement did not produce great artists, although, modernist prejudices to the contrary, it did produce superb buildings and marvelous public spaces. In art, the ideology was too static, too saturated with already outdated notions of noblesse oblige, too lacking in intellectual vigor,

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DRAWER 21A

SCULPTORS - F
FOLDER 4
(1960 - 1970)