

Barry, Charles A.

Drawer 19a

A. + S. 45 - B

VI 100E 005 02233

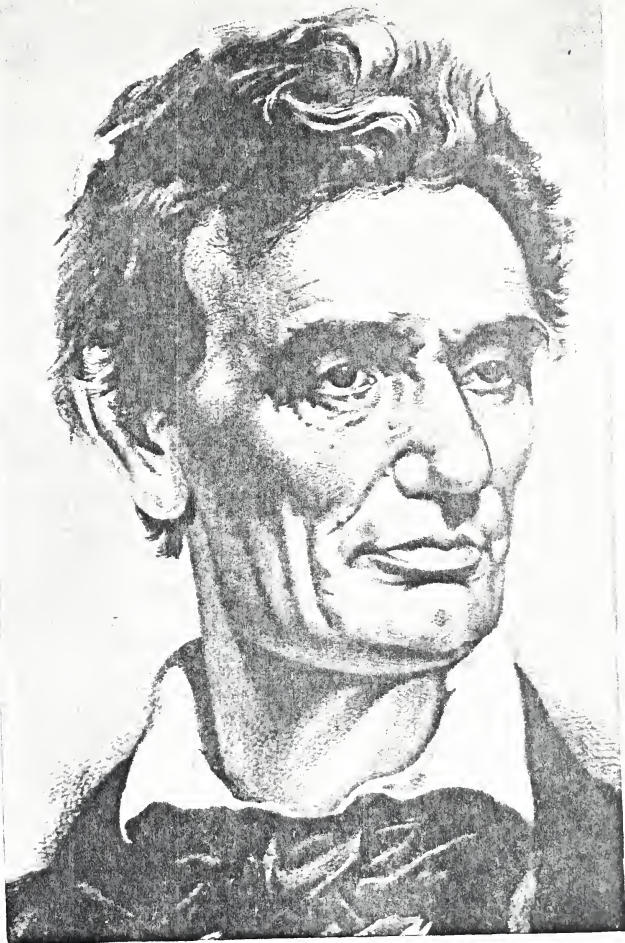
Artists of
Abraham Lincoln
portraits

Charles A. Barry


Excerpts from newspapers and other
sources

From the files of the
Lincoln Financial Foundation Collection

A HITHERTO UNPUBLISHED PORTRAIT OF ABRAHAM LINCOLN

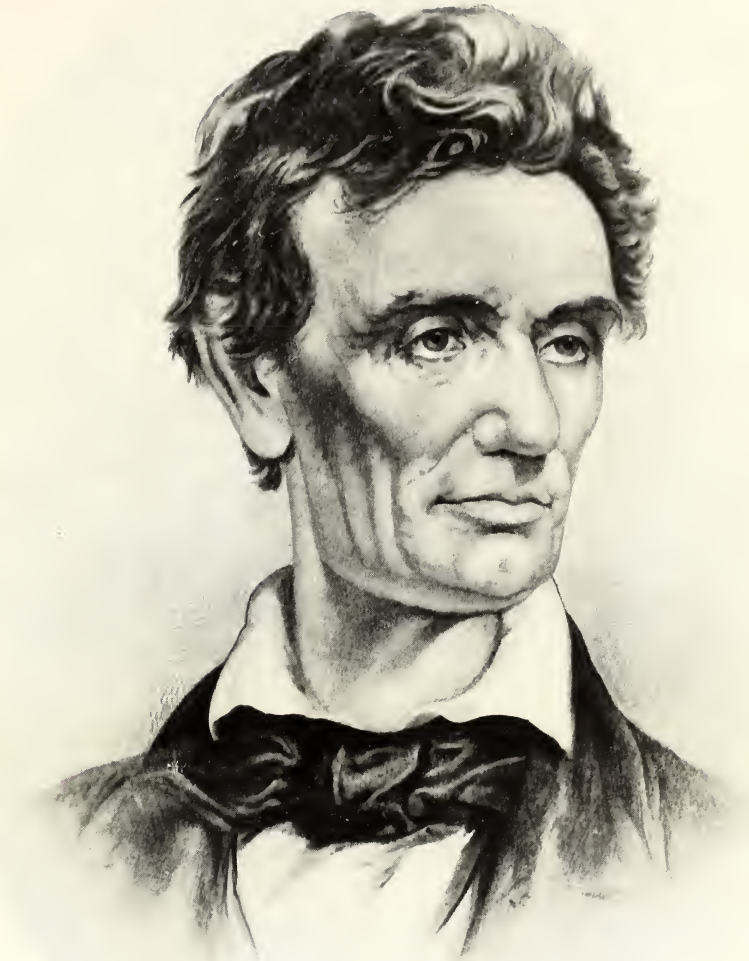


OLDROYD



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ABRAHAM LINCOLN

AS DRAWN FROM LIFE IN EIGHTEEN HUNDRED SIXTY

Copyright, 1913. James Drummond Ball, Boston, Mass.



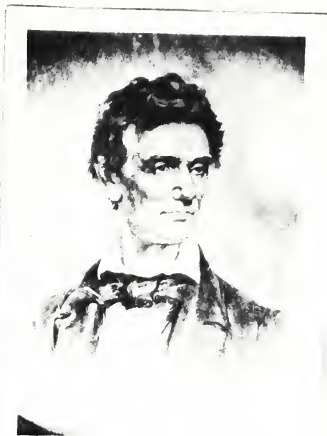
ABRAHAM LINCOLN

*Reproduced from a rare Portrait drawing the first from life
made in April 1860 following his Termination.*

Barry's Portrait of Lincoln Jan 4, 1860.

BARRY'S PORTRAIT OF LINCOLN. Passing under an American flag, that serves as the sign of a limited copartnership between Messieurs "Bell & Everett," we entered Mercantile Hall, and found ourselves in the presence of "Honest Old Abe," whom we were pleased to find looking much better than we had been led to expect from the frightful prints that have been in circulation. There is none of the smooth, bland, political office-seeker look about the face of the fearless Illinois backwoodsman, raftsmen, lawyer, or whatsoever else he has been, or may be. His is not the head to bow to an "imperious master."

There is apparently enough of the General Jackson firmness to please the most ardent admirer of "Old Hickory," and withal a peasant, genial expression of the "How d'ye do? Make yourself at home" order, that evinces a readiness of adaptation to any circumstance, even though that circumstance be the Presidential Chair. Mr. Barry, in this portrait, has given another evidence of his talent and skill, and the picture will doubtless give great satisfaction to those interested. It is to be engraved at once in the best possible manner, and will have a large sale.



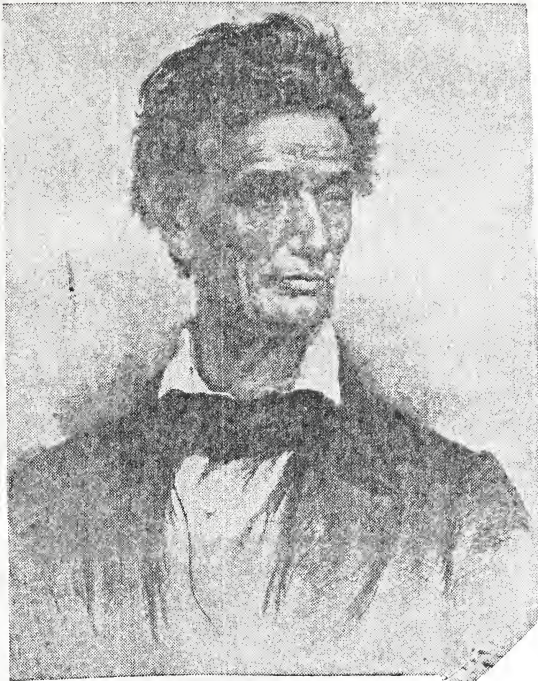
Portrait of Abraham Lincoln

Photographed by me from Lithographs by J. H. Bufford,
Boston, Mass. - made from crayon portrait, drawn from
life by my father, Charles A. Barry, in Springfield, Ill.,
June, 1860.

Philip Barry -

9-1924
G.V. 011 MASS

LINCOLN POSTER AND OT



Lithograph of Lincoln made from an early Barry portrait and used for his campaign posters. It is included in "Abe Lincoln of Illinois," an exhibit at the Bland Gallery of documents, portraits, photographs and miscellaneous objects relating to his life.

NEW YORK WORLD-TELEGRAM,

46 11 1939



5 BARRY PAINTING

R. E. BANTA

Bookseller & Publisher

Crawfordsville, Ind.

July 8, 1943

Dear Mr. Lawrence:

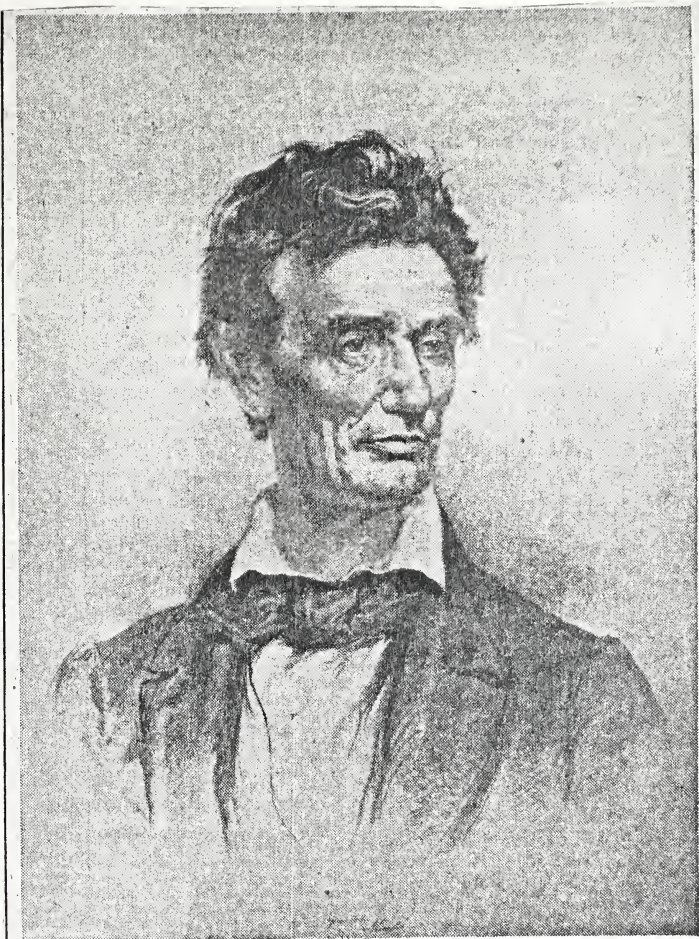
I'm sorry I missed you today, but I enjoyed looking at the collection very much. You certainly should be proud of the results of your work.

I called to quote some items which I think may interest you. I am listing them herewith (prices are subject to 20% discount) and we can send any of them for inspection. They are

- ✓ 1) Abraham Africans I. His Secret Life, as Revealed Under the Mesmeric Influence ... N. Y. (1861) 12mo, printed wrappers (worn) 7.50
- ? 2) Ye Back of Copperheads. Phila., F. Leyboldt, 1863. oblong 8vo, printed wrappers (slightly worn) 12.00
- 3) Thomas, Rev. A. G. - Our National Unity Perfected in the Martyrdom of Our President. A Discourse Del. in the Chapel of the Filbert St. ²⁵ General Hospital ... Apr. 19, 1865. 8vo, wrprs., 16 pp. 5.00
- 4) Sweetser, Seth - A Commemorative Discourse on the Death of Abraham Lincoln. Worcester Mass., 1865. 8vo, wrprs., 29 pp. 3.50
- 5) McClintock, John - Discourse Del. on the Day of The Funeral of Pres. Lincoln ... in St. Paul's Church, N. Y. N. Y., 1865 8vo, 35 pp., wrprs. 3.50

- 6) Swain, Rev. Leonard - A Nation's Sorrow. A Sermon Preach on the Sabbath after the Assassination of Pres. Lincoln in the Cent. Congregational Church, Providence, Apr. 15, 1865. Wps., n.d. 8vo, wps., 11pp. 3.00
- 7) The Nation keeping for Its Dead. Observances at Springfield, Mass., on Pres. Lincoln's Funeral Day... Including Dr. Hallaud's Eulogy. From the Springfield Republican's report. Springfield, 1865. 8vo, 32pp. 5.00
- 8) Laurie, Thomas - Three Discourses, Preached in The South Evangelical Church, West Roxbury, Mass., Apr. 13th, 19th and 23rd, 1865. Dedham, Mass., 1865. 8vo, 40pp., wps. 3.50
- 9) Hardinge, Miss Emma - The Great Funeral Oration on Abraham Lincoln... Del. Sunday, Apr. 16, 1865 at Cooper Institute, New York, Before upwards of Three Thousand Persons. N. Y., n.d. 8vo, wps., 28pp. 6.00
- 10) Discourses Memorial of Abraham Lincoln... Del. in Flemington, N. J., by the pastors of the different churches on Wednesday, Apr. 19, 1865. Lambertville, N. J., 1865 12mo, wps., 22 + 16 + 13pp. 5.00
- 11) Volck, Adalbert J. - Confederate War Etchings. Complete set of 29 and index. Proofs on tissue, 4to, mint condition. 60.00
- 12) The original edition of the Bufford litho. of Chas. A. Barry's sketch of Lincoln, lithographed by J. E. Baker, Large folio, light water stains, framed. (As far as I can discover only one other copy of this is known.) 350.00

Sincerely,
R E Paula



By Courtesy of Mrs. Phillips Barry to THE CHRISTIAN SCIENCE MONITOR

ABRAHAM LINCOLN: *A Campaign Lithograph by J. E. Baker: After a Drawing by Charles Alfred Barry*

THE CHRISTIAN SCIENCE MONITOR, BOSTON, WEDNESDAY, FEBRUARY 12, 1947



LINCOLN FIRST FEDERAL SAVINGS
AND LOAN ASSOCIATION - - -N.120 WALL - SPOKANE 8, WASH.

DONALD P. LINDSAY
VICE-PRESIDENT AND SECRETARY

AUGUST 17, 1951

LINCOLN NATIONAL LIFE FOUNDATION
% HOME OFFICE
LINCOLN NATIONAL LIFE INSURANCE COMPANY
FORT WAYNE, INDIANA

GENTLEMEN:

UNDER SEPARATE COVER I AM FORWARDING A PHOTOGRAPHIC
PRINT OF A PICTURE OF LINCOLN OWNED BY A LADY IN
THIS CITY. SHE CLAIMS THAT THIS PICTURE IS A
DAGUERRETYPE GIVEN HER GRANDFATHER BY LINCOLN.
HOWEVER, IT APPEARS TO BE AN ENGRAVING OR AN
ETCHING.

I WAS WONDERING IF YOU COULD TELL BY LOOKING AT
THE PHOTOGRAPH JUST WHAT IT IS, AND GIVE ME SOME
IDEA OF ITS VALUE.

THANK YOU VERY MUCH.

DONALD P. LINDSAY
VICE-PRESIDENT

MNT

Formerly
FIRST
FEDERAL
SAVINGS
& LOAN
ASSN.
of Spokane





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Faint text line, possibly a date or author information, centered below the header.

91

Main body of faint text, appearing to be several lines of a letter or document, mostly illegible due to blurriness.

Faint text at the bottom of the page, possibly a signature or footer.



August 21, 1951

Mr. Donald P. Lindsay
Lincoln First Federal Savings
and Loan Association
North 120 Wall
Spokane 8, Washington

My dear Mr. Lindsay:

The portrait by Barry likeness of which you forwarded was originally a charcoal drawing made of Lincoln from Life, in 1860. It may have occurred Lincoln may have had ambrotype or daguerreotype made of this painting while Barry still had the drawing in Springfield.

Its chief value would depend upon if it is proved that it was presented by Mr. Lincoln and was once in his possession.

There have been many copies of the Barry charcoal drawing which have been distributed. I do not recall one similar to the copy you have.

If you could learn the name of the grandfather of your client and get some idea of the date of presentation and under what circumstances, that would be more important than possibly anything else.

A photostat of a little clipping about the Barry picture is attached.

Very truly yours,

LAW:JK
L.A. Warren
Enc.

Director

August 21, 1961

Mr. Donald P. Lindsay
Lindsay First Federal Savings
and Loan Association
Care of Mr. Lindsay
Washington, D. C.

Dear Mr. Lindsay:

The portrait by Betty Lindsay of which you forwarded
me was originally a charcoal drawing made of Lincoln from 1912, in
1960. It was a portrait of Lincoln that was made for me
by the artist's son of this painting which Betty will find
interesting in connection.

The artist's name would appear that it is proved that
it was painted by Mr. Lincoln and was done in his possession.

There have been many copies of the Betty portrait
drawing which have been distributed. I do not recall any
copies to the copy you have.

If you could learn the name of the publisher of your
friend and get some idea of the date of publication and under
what circumstances, that would be more helpful than possibly
anything else.

A photograph of a little clipping about the Betty portrait
is attached.

Very truly yours,

Director

Mr. Lindsay
Lindsay First Federal Savings
and Loan Association



Lincoln Lore

Bulletin of The Lincoln National Life Foundation . . . Dr. R. Gerald McMurry, Editor
Published each month by The Lincoln National Life Insurance Company, Fort Wayne, Indiana

Number 1471

FORT WAYNE, INDIANA

September, 1960

THOMAS HICKS' PORTRAIT "THE YOUTHFUL LINCOLN"

It was Thomas Hicks of New York, N. Y. (formerly Newton, Bucks County, Pennsylvania) who painted Lincoln's first beardless portrait. From Orville H. Browning's *Diary*, June 12 & 13, 1860. Volume 1, page 415, we learn that Hicks worked on Lincoln's portrait on June 12, 1860 and that the artist finished it on the afternoon

of the following day. Hicks dated the portrait "June 14, 1860." However, there is every reason to believe that the portrait required a number of sittings and several days work to complete. Hicks was the first of some fifteen or twenty artists who went to Springfield, Illinois, during the summer and fall of 1860 to paint the Republican presidential candidate's portrait.

The beardless portraits of Hicks, Barry, Johnston, Brown, Conant and Wright served the Republican party well as the general public was not familiar with Lincoln's face at the beginning of the presidential campaign. However, these beardless portraits were soon rendered obsolete when Lincoln started to grow a beard. It was Jesse Atwood of Philadelphia, Pennsylvania, who in late October, 1860, went to Springfield and first put on canvass a beardless portrait of Lincoln.

Hicks went to Springfield in early June, 1860, armed with a letter of introduction from the New York newspaper editor Charles A. Dana. The letter was addressed to William H. Herndon, Lincoln's third and last law partner. Hicks had been commissioned by a leading New York publishing house (W. H. Schaus and Company) to paint a portrait of Lincoln, a lithograph of which was to be used in the approaching campaign.

Herndon introduced Hicks to Lincoln and he consented to sit for a portrait. The sittings were from 8:00 a.m. to 9:00 a.m. each week day in Lincoln's temporary office. The artist's account of the sittings was published in 1886 in the *Reminiscences of Abraham Lincoln by Distinguished Men of his Time* compiled by Allen Thorndike

Rice, pages 592-607. A biographical sketch of Hicks also appears in the same publication under "Biographical Sketches," pages 646-647.

Hicks was apparently a Republican but there is every indication that he had been pro-Seward before the nominating convention which met in Chicago. It was in April,

1860 that Hicks went to Washington, D. C. and was given a letter to William H. Seward, by the Republican committee, requesting the senator to sit for the artist for a portrait. The sittings were very pleasant and the portrait was copied on a silk banner. This same banner "was taken to Chicago to be unfurled when Mr. Seward should have been nominated by acclamation." The banner is now owned (1886) by the Union League Club. After meeting Lincoln and being captivated by his magnetic personality Hicks is quoted as having said, "Mr. Lincoln you are to be the next president of the United States."

Hicks had good professional training. He first studied in the Pennsylvania Academy of the Fine Arts, and afterwards the National Academy of Design of New York. He was elected Academician in 1851. In Europe in 1845 he studied in the National Gallery in London and all of the great galleries of Paris. In Rome Hicks was a pupil of Ferero, the distinguished teacher and draughtsman. After several years abroad Hicks returned to New

York and began a successful career as an artist.

When the bust-length portrait of Lincoln was finished and was pronounced a perfect likeness, Lincoln said: "It will give the people of the East a correct idea of how I look at home, and, in fact, how I look in my office. I think the picture has a somewhat pleasanter expression than I usually have, but, that, perhaps is not an objection." Hicks reported that "Mrs. Lincoln was to have come to the office to see the portrait, but on the day appointed it was raining, so I had it taken to the house.



A rotogravure cut of the original Thomas Hicks portrait of Abraham Lincoln.



A lithograph made from the Thomas Hicks portrait in 1860.

It was carried to the drawing-room, where I put it in a proper light to be seen, and placed a chair for Mrs. Lincoln. Sitting down before it, she said, 'Yes, that is Mr. Lincoln. It is exactly like him, and his friends in New York will see him as he looks here at home. How I wish I could keep it, or have a copy of it.' The finished portrait is of course clean-shaven, with head turned to half right, in black coat and dark gray waistcoat, with white shirt and black bow tie.

Browning was also impressed with the excellence of the portrait. He recorded this statement in his *Diary*: "It is deeply imbued with the intellectual and spiritual, and I doubt whether any one ever succeeds in getting a better picture of the man." Browning also wrote the following testimonial for Hicks, the original of which is in the Lincoln National Life Foundation:

"Springfield Illinois
"June 13, 1860

"I have carefully examined the portrait of Hon. A. Lincoln, painted by Thomas Hicks, Esq., and do not hesitate to pronounce it a great success.

"I have known Mr. Lincoln intimately for many years, and was present and in conversation with him much of the time whilst it was being painted, and cannot adequately express my admiration of the fidelity of the picture, and the perfect and satisfactory idea which it gives of the original, and of his physical, mental, and moral characteristics.

"I doubt whether art is capable of transferring to canvass a more exact and life like representation of the 'human face divine.'

O. H. Browning."

Years later the Browning testimonial was sent to Robert T. Lincoln by Eugene G. Foster. Lincoln's son wrote Foster the following letter which is in the files of The Lincoln National Life Foundation:

"1775 N Street
"Washington, D. C.
"April 8, 1918

"Dear Mr. Foster:

"It is only in a vague way that I know of the picture of my father by Thomas Hicks. The letter of Mr. Browning which you quote is certainly a most interesting document, and if it accompanied the picture, it would add greatly to the importance of the painting. Mr. Browning was one of the most distinguished men in Illinois, and all he says about his intimacy of acquaintance with my father is well known to me to be correct. He was a man of high education and culture and better able than most men to give a valuable judgment of the work. As I have already indicated to you, I have not the slightest notion of the whereabouts of the Hicks portrait.

"Very truly yours,
"Robert T. Lincoln

"Mr. Eugene G. Foster"

J. H. Bufford, a well known lithographer of the period published a lithograph of the painting for W. H. Schaus and Company of New York in 1860. The lithographic stone was the work of L. Grozelier of Boston, Massachusetts. Both the portrait and the lithograph depict Lincoln to be very young, at least ten years younger than any other portrait. The work might be designated as "The Youthful Lincoln."

The original portrait was sold in 1861 by Hicks to Edson Bradley, Sr., of Washington, D. C. The portrait next became the property of Mrs. Herbert Shipman, widow of a prominent Episcopal bishop and granddaughter of Bradley. The portrait was exhibited only once since its purchase by Bradley, at the Life and Times of Abraham Lincoln Exhibition in New York City in 1936. The exhibition was held at the Hotel Lincoln for the benefit of the Madison Square Boy's Club. While in Mrs. Shipman's possession the portrait hung in her apartment in River House, 435 E. 42nd Street in New York City.

The New York *Herald-Tribune* for November 16, 1940 carried a news article to the effect that the Hicks portrait (measuring 24½" x 19½") would be sold at auction at the Parke-Bernet Galleries, Inc., 30 East 57th Street, on November 24th. Later news stories reported that an audience of one thousand persons were in the gallery when Hiram H. Parke, who conducted the sale, sold the portrait to Kennedy & Co., art dealers, 785 Fifth Avenue for \$11,100. Up to that date this was the highest price ever paid for a portrait of Lincoln at a public sale. The record may still stand. Knoedler & Co., were the under-bidders, dropping out at \$11,000. At the time of the sale the painting was said to be in excellent condition and was declared to be as great a painting as some of Gilbert Stuart's portraits of Washington. The portrait came into the possession of the Chicago Historical Society in 1959.

In addition to the original portrait of Lincoln and numerous lithographs, a few miniatures of Lincoln by Hicks have found their way into private collections. Brown University is reported to have exhibited a Hicks Lincoln miniature which was discovered in an obscure antique shop in London by Mrs. Steward Campbell, who brought it to this country in an attempt to identify it with the then-lost original portrait. Colonel John Gribbell, then the president of the Historical Society of Pennsylvania, also exhibited in 1936 a miniature of a Lincoln painting by Thomas Hicks. The existence of the miniature evidently remained unknown until Colonel Gribbell acquired it in England.

The Lincoln National Life Foundation has a lithograph of the Hicks portrait that was once the property of Colonel Henry Watterson, editor of the Louisville (Kentucky) *Courier-Journal*. Watterson gave the lithograph to Addison H. Siegfried, a *Courier-Journal* associate and through his daughter-in-law, who resided in La Jolla, California, it was acquired for the Foundation collection in 1932.

Hicks is remembered, not only in connection with his portrait, but as one successful in obtaining an autobiographical sketch from Abraham Lincoln. Hicks informed Lincoln that the public would want a picture of his birthplace and "if you will tell me where it is, we will not trouble you again about it." Meanwhile, Hicks handed Lincoln a small memorandum book. Lincoln took

(Continued to Page 3)

CHARLES ALFRED BARRY'S LINCOLN PORTRAIT "THE GREEK GOD"

On Saturday, June 30, 1860 Charles Alfred Barry, a Massachusetts artist, arrived in Springfield, Illinois, to do a crayon drawing of the Republican candidate. Barry carried letters of introduction from Governor Nathaniel P. Banks, John A. Andrew and other prominent Republicans of Massachusetts. Lincoln agreed to give Barry a sitting on the following Monday morning.

Barry spent ten days in Springfield, studying the temperament, moods, and features of this remarkable man under many different conditions and at all angles. In 1892 the artist prepared a graphic account of his visit with Lincoln which was published in *The Boston Transcript*. This account of Barry's visit and the circumstances and conditions under which he obtained the sittings and made the portrait also appeared in *The Granite Monthly* October-December, 1904. Barry wrote that "I worked faithfully upon the portrait, studying every feature most carefully for ten days, and was more than fully rewarded for my labor when Mr. Lincoln, pointing to the picture, said, 'Even my enemies must declare that to be true likeness of Old Abe.'"

The original portrait was exhibited in Chicago at the Tremont House, in New York at the room of George Ward Nichols, and Boston at the rooms of the old Mercantile Library Association on Summer Street. There is an interesting story connected with the portrait when it was on exhibit in New York. Barry wrote that "when it was on exhibition in Mr. Nicholas' room in New York and standing on an easel in the middle of the room facing Broadway, a short, thick-set gentleman walked in. He did not speak to me; I did not speak to him. He stood a short distance from the picture for a little while, then—I had turned my head to look at him—stepped forward and, folding his arms across his breast, said slowly with clear utterance: 'an honest man, God knows.' The next instant he passed out of the room. It was Stephen A. Douglas."

The Boston Transcript on (July) 14, 1860 commented as follows on the Barry portrait:

"Passing under an American flag, that serves as the sign of a limited copartnership between Messieurs 'Bell & Everett,' we entered Mercantile Hall, and found ourselves in the presence of 'Honest Old Abe,' whom we had been led to expect from the frightful prints that have been in circulation. There is none of the smooth, bland, political office-seeker look about the face of the fearless Illinois backwoodsman, raftsman, lawyer, or whatsoever else he has been, or may be. His is not the head to bow to an 'imperious master.'"

"There is apparently enough of the General Jackson firmness to please the most ardent admirer of 'Old Hickory,' and withal a pleasant, genial expression of the 'How d'ye do? Make yourself at home' order, that evinces a readiness of adaption to any circumstance, even though that circumstance be the Presidential Chair. Mr. Barry, in this portrait, has given another evidence of his talent and skill, and the picture will doubtless give great satisfaction to those interested. It is to be engraved at once in the best possible manner, and will have a large sale."

No one knows where the crayon drawing is today. According to William O. Clough who wrote the article "Crayon Portrait of Abraham Lincoln," *The Granite Monthly*, October-December, 1904: "The last that was known of the original portrait . . . it was owned by Mrs. E. A. Hilton, Commonwealth Avenue, Boston." Occasionally, however, publishers of Lincoln prints have claimed to have discovered Barry's original drawing.

Years later Barry gave a fine word description of Lincoln's physical appearance as he remembered him during that fateful summer of 1860: "How vividly it all comes back to me as I write. The lonely room, the great bony figure with its long arms, and legs that seemed to be continually twisting themselves together; the long wiry neck, the narrow chest, the uncombed hair, the cavernous sockets beneath the high forehead, the bushy eyebrows hanging like curtains over the bright, dreamy eyes, the awkward speech, the pronounced truthfulness and pa-



A lithographic copy of the crayon portrait made by Charles A. Barry in Springfield in June, 1860.

tience; and lastly, the sure feeling in his heart that coming events whatever they might be, would come to him and to the American people straight from the hand of God."

The crayon portrait was published in 1860 by the eminent lithographer, J. H. Bufford of Boston in a larger-than-life-size print. The lithographic stone was engraved by J. E. Baker. Horace Reynolds, commented on the lithograph in *The Christian Science Monitor*, February 12, 1947: "The lithographer stylized and sentimentalized the drawing, seeking to make an attractive picture. He did that, too. He softened the lines of the face, accentuated the curves of nose, lips and chin, deepened the shadows under the eyes to make them tragic. In general, he made the face more appealing, sweeter, more Byronic above the open collar and large black bow tie. He made a charming picture. But surely the sterner drawing is a better likeness of Old Abe."

Only a few large folio impressions of Barry's crayon portrait were struck off, due to the breaking of the lithographic stone. Apparently less than a dozen of the original large folio prints are extant today. In 1943 one was listed on the market for \$350. Many smaller prints of the original large folio impression have been published and widely distributed. Because of the print's "Byronic" character many collectors have designed this study "The Greek God."

"THE YOUTHFUL LINCOLN"

(Continued from Page 2)

the book and wrote the following: "I was born February 12, 1809 in then Hardin County, Kentucky at a point within the new recently formed county of Larue, a mile, or a mile & a half from where Hodgenville now is. My parents being dead and my own memory not serving, I know no means of identifying the precise locality. It was on Nolin Creek, A. Lincoln."

"June 14, 1860"

See *Lincoln Lore* No. 313, and No. 375.

CUMULATIVE BIBLIOGRAPHY—1960

Selections approved by a Bibliography Committee consisting of the following members: Arnold Gates, 289 New Hyde Park Road, Garden City, N. Y.; Carl Haverlin, 2 Masterson Road, Bronxville, N. Y.; E. B. Long, 708 North Kenilworth Ave., Oak Park, Ill.; Richard F. Lufkin, 45 Milk Street, Boston, 9, Mass.; Wayne C. Temple, Lincoln Memorial University, Harrogate, Tenn.; Ralph G. Newman, 18 East Chestnut Street, Chicago 11, Ill.; William H. Townsend, 310 First National Bank Bldg., Lexington 3, Ky.; and Clyde C. Walton, Illinois State Historical Library, Springfield, Ill.

New items available for consideration may be sent to the above address or to the Lincoln National Life Foundation.

—ARABIC—

SANDBURG, CARL 1960-32

Abraham Lincoln/The Prairie Years/Copyright 1926, by/Harcourt, Brace and Company, Inc./Renewed by Carl Sandburg.

Book, flexible boards, 6 $\frac{3}{4}$ " x 9 $\frac{1}{2}$ ". (371) pp., published January 15, 1960 by Al-Khal Brothers, Beirut, Lebanon. Printed in the Arabic language.

—INDIAN-TAMIL—

UNITED STATES INFORMATION SERVICE 1960-33

(Translation): Associated News, February 12, 1960/Abraham Lincoln Belongs to All People, Everywhere.

Folder, paper, 11 $\frac{1}{2}$ " x 17 $\frac{1}{2}$ ". (4) pp., illus. Printed at the Associated Newspapers of Ceylon, Ltd., Colombo, in the Indian-Tamil language. See 1960-37.

—SINHALESE—

UNITED STATES INFORMATION SERVICE 1960-34

(Translation): Associated News, February 12, 1960/Abraham Lincoln Belongs to All People, Everywhere.

Folder, paper, 11 $\frac{1}{2}$ " x 17 $\frac{1}{2}$ ". (4) pp., illus. Printed at the Associated Newspapers of Ceylon, Ltd., Colombo, in the Sinhalese language. See 1960-37.

—VIETNAMESE—

UNITED STATES INFORMATION SERVICE 1960-35

Abraham Lincoln and His America Today/an exhibit prepared for the U. S. Information Service/by the Yale University School of Art and Architecture/From February 12 to March 4, 1960/Abraham Lincoln Library/143 Nguyen Hue/Saigon, Vietnam.

Pamphlet, paper, 8 $\frac{1}{4}$ " x 10 $\frac{3}{4}$ ". 39 pp., illus. Printed in the Vietnamese language together with English translation.

ANGLE, PAUL M. 1960-36

Volume V. Spring, 1960 Number II/Chicago History/. . ./. . ./Paul M. Angle, Editor/The Chicago Historical Society/Lincoln Park at North Avenue, Chicago 14/The Republican Convention of 1860/(Caption title).

Pamphlet, flexible boards, 4 $\frac{1}{2}$ " x 7 $\frac{1}{4}$ ". 321-352 pp., illus.

ASSOCIATED NEWSPAPERS OF CEYLON LTD. 1960-37

Abraham Lincoln/Belongs to All People, Everywhere/Friday, February 12, 1960.

Folder, paper, 11 $\frac{1}{2}$ " x 17 $\frac{1}{2}$ ". (4) pp., illus. Printed by the Associated Newspapers of Ceylon Ltd., Lake House, Colombo, and published by Robert A. Lincoln No. 5, Matiland Place, Colombo.

BLUM, HERMAN 1960-38

The Lincoln Paradox—Self-Contradictory, Yet/Explicable./ An Address by/Herman Blum/before/The New Century Club of Philadelphia/Published on May 18, 1960*/by/Blumhaven/Library and Gallery/4651 Leiper Street/Philadelphia 24, Pennsylvania*/May 18, 1960, is the 100th Anniversary of the Nomination of Abraham Lincoln at the Chicago Convention by the Republican Party.

Pamphlet, paper, 4" x 9", 15 pp.

HESELITINE, WILLIAM B. 1960-39

Three Against/Lincoln.Murat Halstead/Reports the Caucasus of 1860/Edited with an Introduction by/William B. Heselitine/Published 1960 by/Louisiana State University Press.Baton Rouge, Louisiana.

Book, cloth, 6 $\frac{3}{4}$ " x 9 $\frac{1}{4}$ ", xxi pp., 321 pp., n. l., price \$6.00.

HOLT, HALLIE H. 1960-40

Jokes Told by Lincoln/Selected from old books and papers in the/Illinois State Historical Library by/Hallie Holt/. . ./. . ./(Cover title).

Pamphlet, flexible boards, 5 $\frac{1}{2}$ " x 8 $\frac{1}{2}$ ". (16) pp. Sangamon Press/Springfield, Illinois.

HOWELLS, WILLIAM DEAN 1960-41

Life of/Abraham Lincoln/by W. D. Howells/This campaign biography corrected by the hand of Abraham Lincoln/in the summer of 1860 is reproduced here with careful attention to the appearance of the/original volume/(device)/Bloomington/Indiana University Press/1960.

Book, cloth, 5 $\frac{1}{2}$ " x 8", xxxii pp., 94 pp., facsimile edition., price \$6.00.

ILLINOIS DEPARTMENTAL INFORMATION SERVICE 1960-42

Visit Illinois/(Lincoln photo)/The Picturesque and/Historic/Land of/Lincoln/(Cover title).

Folder, paper, 4" x 9". (6) pp., illus. Published by Illinois Departmental Information Service, Room 406, State House, Springfield, Ill.

LERNER, MICHAEL S. 1960-43

Governor and Mrs. William G. Stratton/Welcome You to/Illinois/Land of Lincoln/Governor's Mansion/Springfield, Ill./(sketch/Prints of Abraham Lincoln Sculpture/ by Dr. Avard Fairbanks/A Souvenir Portfolio for the Delegates and Guests/1960 Republican National Convention/Chicago, Illinois/(Cover title).

Folder, paper, 10" x 13". Contains 12 lithographed prints of Lincoln Sculpture by Dr. Avard Fairbanks.

LIBRARY OF CONGRESS 1960-44

A Catalog of the/Alfred Whitall Stern/Collection of Lincolniana/in the Library of Congress/(device)/Washington: 1960.

Book, cloth, 8" x 10 $\frac{1}{2}$ ", xi p., 498 pp., price \$15.00.

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A Display of Lincolniana/From the Collection of/Justin G. Turner/San Francisco Public Library/April 18, to May 7, 1960/(Cover title).

Pamphlet, paper, 8 $\frac{1}{2}$ " x 11 $\frac{1}{4}$ ". (16) pp.

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Folder, paper, 8 $\frac{1}{2}$ " x 11", 4 pp., illus. Number 1468, Most Significant Lincoln Cartoon—February 12, 1960 . . . 1469, Johnston's "Lost" Lincoln Portrait . . . 1470, John Henry Brown's Miniature Portrait of Abraham Lincoln . . .



Lincoln Lore

Bulletin of The Lincoln National Life Foundation . . . Dr. R. Gerald McMurtry, Editor
Published each month by The Lincoln National Life Insurance Company, Fort Wayne, Indiana

Number 1538

FORT WAYNE, INDIANA

April, 1966

A Case of Mistaken Identity

On November 30, 1859 Abraham Lincoln left Springfield, Illinois en route to Saint Joseph, Missouri and points west. He traveled by rail to Quincy. After crossing the Mississippi River at that city, he continued his journey by train.

Arriving in Saint Joseph on December 1st, Lincoln was met at the railway station by Mark W. Delahay and D. W. Wilder. After crossing the Missouri River they journeyed to Elwood, K.T. where Lincoln spoke in the Great Western Hotel dining room. After spending the night in Elwood Lincoln gave a series of political speeches in Troy, Doniphan, Atchinson and Leavenworth. He remained in Kansas Territory until December 6th, to observe the territorial election.

On December 7th Lincoln began his homeward journey, and there is every reason to believe that he stopped at Hannibal, Missouri and visited with Judge John B. Helm who had once resided in Elizabethtown, Kentucky. Upon meeting the Judge of the Court of Common Pleas, Lincoln is said to have made some interesting remarks concerning Helm to the group that was traveling with him:

"Gentlemen, here is the first man I ever knew that wore store clothes all week, and this is the same man who fed me on sugar as I sat upon a nail keg."

In spite of Lincoln's cordial remarks, there is ample evidence that these two men had never seen each other until their meeting in Hannibal, Missouri.

Samuel Haycraft, Jr. who, in 1869, wrote "A History of Elizabethtown, Kentucky and Its Surroundings," devoted several pages of his book to his brother-in-law, John B. Helm. His colorful sketch follows:

"Hon. John B. Helm was born in Washington County, Kentucky, on the 28th day of October, 1797; while in Washington county his father, the late Hon. John Helm, was assistant Judge of the Washington Circuit Court. He lived about eight miles from the seat of justice and at term times he would take little John up behind him on a dashing mare. After reaching Springfield and eating dinner, little John was strapped on the back of the mare, she would take him safely home, being then about seven years old, and his father would remain in court until Saturday night.

"Blue grass was then (1804) being introduced into Kentucky. On one of those courts John had gathered a little sack of blue grass seed and carried it behind his father to Springfield where he sold it for a cut half dollar. John thought himself rich and was about the happiest boy in all those parts. A short time after John's mother and several neighbor ladies who were all great spinners and weavers, concluded to go to Bardstown with their cloth for sale. A separate horse was packed with the cloth and little John was set upon it, like a toad upon a tussock, having his cut half with him, and it was agreed that he should lay it out himself, and was particularly instructed how to address the merchant. After the grown folks had concluded their trading, John's time came, he forgot all his instructions but stepped forward and laid his half dollar on the counter and said: 'Sally wants a fan.' Sally was his sister, two years younger than himself, and he was much attached to her—and by way of digression I might as well say right here, that this same Sally has been my wife for upwards of fifty-one years, and I hope may be for twen-

ty-five years to come. A polite clerk said, 'Sally shall have a nice fan,' and so John bestowed the first money he ever earned upon his sister, in the purchase of a fan about a half yard long, which opened resembled a peacock's tail. About the year 1809 or 1810 the family removed to Breckinridge county, near Sugartreetown and the Ohio river. When between 8 and 10 years of age he was sent to the Hardin Academy in Elizabethtown, under the tuition of Samuel Stevenson. At this age of the world, the rod was a potent aid to the school teacher and John was whipped to his lessons for about one year, and finally whipped into typhoid fever, which came very near closing his earthly career; when recovered he was taken home and sent to a country school.

"Some few years after the Elizabethtown Academy fell into the hands of Duff Green. John was sent to Green's school, and although he was a considerable whipper, he adopted a different course with his pupils—gained his confidence and took great pains in fitting him for an active useful life, and when Green commenced merchandising he selected John as his first clerk in the house of Helm & Green which did a large business. When in this position the author formed a close and intimate friendship with John B. Helm which has continued without interruption up to this time, nearly sixty years. In a few years Green finding that merchandising was too narrow a sphere for his vaulting ambition, went to Washington City, as I have before named.

"Major Ben Helm, the senior partner of Helm and Green, purchased the Bush farm. Sally Lincoln, formerly Sally Bush, but now the step-mother of the future (sic) President, was entitled to a part of the purchase money—and a portion was to be taken out in the store, and she always brought little Abe to carry her bundles home. Abe would always take his seat upon a nail keg, and John always treated him with a lump of home made sugar, of which barrels were usually on hand in the store. Lincoln never forgot that kindness.

"After the store was closed John concluded to study law—went to Frankfort and read law in the office of the Honorable John Pope. After concluding his studies he went to Alabama and went into practice. Afterwards he returned to Elizabethtown and married, and commenced merchandising, and continued in that trade for several years, during which time he built himself a residence, now the property of Rev. Samuel Williams, also built a three story house on the corner of the Public Square, which he called the center of attraction.

"There is something remarkable about the Judgeship held by this family. Four generations without a broken link were judges. The great grandfather was a Judge of the Quarter Session Court of Fairfax county, Virginia, his grandfather, Thomas Helm, was a Judge of the Hardin Court of Quarter Sessions, his father was a Judge in Washington Circuit Court, and to wind up he was Judge of the Court of Common Pleas in Hannibal, Missouri."

When Haycraft was compiling information for his history, he corresponded with Helm who provided him with a great many reminiscences for his book. Some of Haycraft's original correspondence is to be found in the Louis A. Warren collection in the Foundation's Lincoln Library-Museum. One such fragment contains Helm's reminiscen-

ces about Lincoln's Hannibal visit:

"I was introduced to Abraham Lincoln the year before he was elected President—He made some inquiry of me and my identity when he exclaimed that he knew me—that I was the first man he ever knew that wore store clothes all the week. Spoke of my keeping store for my uncle Ben Helm when he bought the Bush farm—Of his mother who had an interest in same dealing out part of the purchase money and my selling her goods—That he would go with her to pack goods home when I would set him on a keg of nails and give him a lump of country sugar to eat—This kind treatment to him a little boy he never forgot and even after he was elected President many a pleasant message I received from him in memory of our early acquaintance."

Judge Helm often repeated the story about how he met Lincoln in December of 1859, and even before he related the incident to Haycraft he wrote William H. Herndon (June 20, 1865) about the same thing. Herndon treated the information as follows:

"One man (John B. Helm), who was a clerk in the principal store in the village where the Lincolns purchased their family supplies remembers him as 'a small boy who came sometimes to the store with his mother. He would take his seat on a keg of nails, and I would give him a lump of sugar. He would sit there and eat it like any other boy; but these little acts of kindness so impressed his mind that I made a steadfast friend in a man whose power and influence have since been felt throughout the world."

Dr. Louis A. Warren, in his book "Lincoln's Parentage and Childhood," The Century Company, 1926, did not question Lincoln's visit with Judge Helm in Hannibal, Missouri, in December 1859; however, he did successfully clear up this matter of mistaken identity. Warren's statements are as follows:

"We have proof that Abraham Lincoln moved with his parents to Indiana in the autumn of 1816. At this time according to the Helm biography by Haycraft, Helm was still in school under the tutorage of Duff Green. We have evidence that Duff was teaching as late as 1816. Samuel Haycraft in his history of Elizabethtown affirms that Duff did not purchase an interest in the business house until after he stopped teaching school. Granted that Helm was his first clerk, John B. Helm would not have begun his work as clerk in the store of Helm & Green until after the Lincolns had left Kentucky.

"When one reviews the traditions about this Helm-Lincoln relationship it is very easy to clear up the discrepancy about the boy who ate sugar on a nail keg in an Elizabethtown store. It is much more difficult to understand the alleged conversation between Lincoln and Helm about the events that never happened. The solution of the 'lump sugar boy' . . . (is) John D. Johnson. Mr. Haycraft makes this plain when he states that Sally Lincoln rather than Nancy Lincoln was the mother with whom little Abe came to the store. As long as Abraham Lincoln was living in Kentucky he carried bundles for Nancy Hanks Lincoln and not for Sally Bush Johnston, who was not a Lincoln at that time and had a boy of her own to carry bundles.

"In answering the other problem we would say that forty years is a long time for a seven-year-old boy to remember the features of a man. If Abraham Lincoln went to Elizabethtown, as he might have done, and saw a man in the store with his best clothes on, he may have remembered it, but he must have seen some other well dressed clerk instead of John B. Helm."

How can we account for the statement made or attributed to have been made by Lincoln when he first met Judge Helm in Hannibal? Despite the fact that Helm was a staunch Democrat the two men had an affinity for each other as both were former Kentuckians. In trying to recall some incident that would tie them more closely together, Helm remembered the rag-tag boy in Elizabethtown who sat on a nail keg and ate country sugar. Most likely, Lincoln had enjoyed something of a similar experience in Kentucky, as that of his step-brother John D. Johnston, and he went along with the Judge so as not to spoil his reminiscence or appear discourteous to his host. Consequently, the story not being denied by Lincoln, grew in detail with the telling, until it found its way into print in both histories and biographies. Of course, Lincoln

(Continued to page 4)

GAZETTE-EXTRA.
FORT WAYNE, APRIL 15, 1865.

ASSASSINATION
OF
PRESIDENT LINCOLN
AND
Secretary Seward.

Our citizens were startled this morning by the terrible announcement in the following dispatch from Secretary Stanton, that President Lincoln and Secretary Seward were assassinated last evening at Washington. We cannot now comment on this dreadful calamity to the country. Every loyal heart is bowed in sorrow, and a profound gloom envelops the land.

WASHINGTON, April 14 - 8 P.M.

This evening President Lincoln and wife were at Fort's Theatre occupying a box in second tier, his going to the play of Our American Cousin, when a man came into the box and shot Mr. Lincoln in the head, the ball entering the back of the head coming out over the right temple. The assassin then jumped on the stage and flourished a dagger and shouted the motto of Virginia, "Sic Semper Tyrannis" and then left the stand. Mr. Lincoln fell forward, and Mrs. Lincoln fainted. Mr. Lincoln was carried to a house opposite the Theatre, and when the Surgeons came they pronounced the wound fatal. He was alive at 3 o'clock, but would not live an hour.

LATER

Mr. Lincoln died at 7 o'clock this morning.

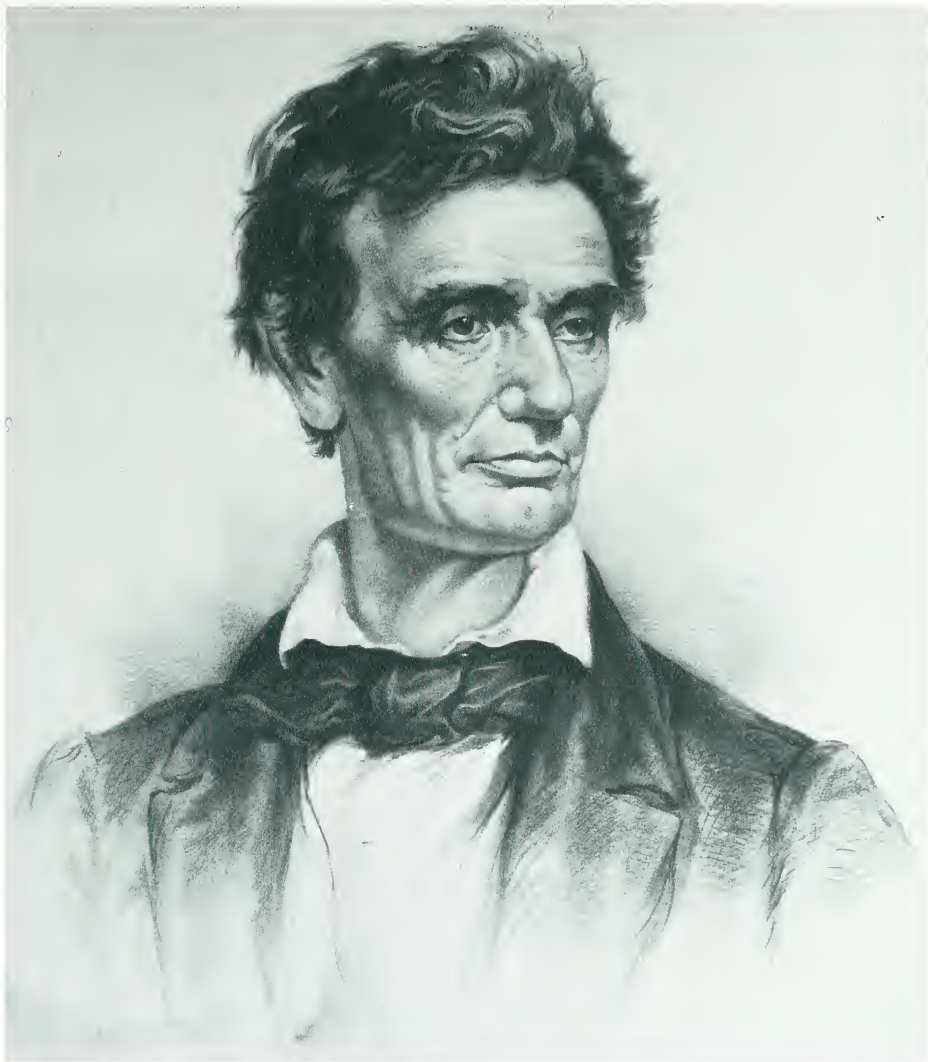
Secretary Seward had his throat cut and Frederick Seward had himself stabbed in the neck and breast while defending Secretary Seward, has since died.

(Signed) E. M. STANTON.

As this month marks the one-hundred and first anniversary of Lincoln's assassination, it is a timely date to publish, for the first time, a *Gazette-Extra* broadside printed by a Fort Wayne, Indiana newspaper dated April 15, 1865.

A careful reading of the broadside indicates that some of the details of the assassination of Lincoln and the attack on Secretary of State William H. Seward and his son, Frederick Seward, are garbled. Then, too, the name and identity of the assassin is not divulged.

The publication of this broadside, which is of great significance to the Foundation's library-museum at Fort Wayne, will also serve as a preliminary announcement of the topic of the May, 1966 issue of *Lincoln Lore*. That issue will be a pictorial number featuring many of the broadsides printed throughout the United States in regard to Lincoln's funeral.



"The Greek God"

On Saturday, June 30, 1860 Charles Alfred Barry, a Massachusetts artist, arrived in Springfield, Illinois to do a crayon drawing of Abraham Lincoln, the Republican candidate. After ten days of sketching, the original crayon drawing was exhibited in Chicago and New York City. The location of the original picture is today unknown. The portrait was published in 1860 by J. H. Bufford of Boston in a larger-than-life size print. The lithographic stone was engraved by J. E. Baker. Only a few of the large folio impressions of Barry's crayon portrait were struck off, due to the breaking of the lithographic stone. Apparently, less than a dozen of the original large folio prints are extant today. Because of the print's "Byronic" character, many collectors have designated the study, "The Greek God."

This original larger-than-life-size print is now the property of the Lincoln Library-Museum of the Lincoln National Life Foundation. It is displayed on an easel in the museum along with Thomas Hicks' print, "The Youthful Lincoln," which was taken from the portrait dated June 14, 1860. These two prints constitute the first two portraits of Lincoln painted from life.

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Selections approved by a Bibliography Committee consisting of the following members: Arnold Gates, 289 New Hyde Park Road, Garden City New York; Carl Haverlin, 8619 Louis Avenue, Northridge, California; E. B. Long, 708 North Kenilworth Ave., Oak Park Ill.; Reddy G. Newman, 18 E. Chestnut Street, Chicago, Ill.; Kenneth A. Bernard, Boston University, 725 Commonwealth Avenue, Boston, Mass.; Clyde C. Walton, Jr., Illinois State Historical Library, Springfield, Ill.; Judge Warren L. Jones, U. S. Court of Appeals, Jacksonville, Fla.; Hon. Fred Schwengel, 636 Union Arcade, Davenport, Iowa. New items available for consideration may be sent to the above addresses or to the Lincoln National Life Foundation.

—1965—

THE ABRAHAM LINCOLN HISTORICAL CENTER 1965-59

(Lincoln Portrait) / Abraham Lincoln / 1809-1865 / His Words and Wisdom [Cover title] [Copyright by The Abraham Lincoln Historical Center, Lincoln Savings and Loan Association, Sherman Oaks, California. Reproduction Rights Reserved December 1965]

Pamphlet, flexible boards, 14" x 10 1/2", (12) pp., plus three loose inserts. **ANDERSON, LA VERE** 1965-60

Stories About/Abraham Lincoln/To Read Aloud/By LaVere Anderson/illustrated by Tony Tallarico/(cut of Lincoln)/Wonder Books New York/A Division of Grosset & Dunlap, Inc. [Copyright 1965]

Book, 8" x 5 1/2" x 3 1/2", 27 pp., illus., price \$3.65.

BARTON, WILLIAM ELEAZAR 1965-61

Abraham Lincoln and/Walt Whitman/By/William E. Barton/Author of The Life of Abraham Lincoln./The Women Lincoln Loved, Etc./Illustrated/Kennikat Press/Port Washington, New York. [Copyrighted 1928 by William E. Barton; copyright renewed 1955 by Bruce Barton; copyright reissued 1965 by Kennikat Press by arrangement with Bruce Barton]

Book, cloth, 9" x 5 1/2", fr., 277 pp., price \$6.98.

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Meet Abraham/Lincoln/By Barbara Cary/Illustrated by Jack Davis/(device)/Step-Up Books Random House/New York, (Cut of Lincoln portrait). [Copyright, 1965, by Random House]

Book, 8 1/2" x 6 1/2", hard boards, 86 (1) pp., illus., price \$1.95. For juvenile readers.

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Abraham Lincoln Memorial Lecture/Lincoln and the Presidency/by Dr. Harold M. Hyman/(device)/Lincoln College/Lincoln, Illinois. [Cover title]

Pamphlet, flexible boards, 8 1/2" x 5 1/2", 31 pp.

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Abraham/Lincoln/In/Illinois/(cut of Lincoln on horseback)/Illinois, the/Land of Lincoln. [Cover title]

Folder, 9" x 4", (11) pp., illus.

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Book, cloth, 8 1/2" x 5 1/2", 31 p., price \$4.95.

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Twenty Days/A Narrative in Text and Pictures/of the Assassination of/Abraham Lincoln and the Twenty Days and Nights/(that followed . . . By Dorothy Meserve Kunhardt and Philip B. Kunhardt Jr./Foreword by Bruce Catton/Harper & Row, Publishers, New York. [Copyright 1965. Printed by the Murray Printing Co. First edition.] Book, cloth, 12 1/2" x 9 1/4", frd., (2) 312 pp., illus., price \$11.95.

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Pamphlet, flexible boards, 7 1/2" x 10 1/2", pp., 111-148 illus., price \$1.00.

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Lincoln Memorial University Press/Winter, 1965/Vol. 67, No. 4/*Lincoln Herald*/A Magazine devoted to historical research in the field of Lincolniana and the Civil War, and to the promotion of Lincoln Ideals in American Education. . . . Published by Lincoln Memorial University Press, Harrogate, Tennessee.

Pamphlet, flexible boards, 10" x 7", pp., 149-196, price per single copy \$1.00.

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Nancy Hanks:/Mother of Lincoln/by/Charles Ludwig/Baker Bookhouse/Grand Rapids, Michigan/1965. [Copyright 1965, by Baker Book House Company]

Book, cloth, 8" x 5 1/2", 88 pp., illus., price \$1.95.

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Prairie trail to Lincoln reprinted from Venture the Traveler's World February 1965 [Copyright 1965 Cowles Magazines and Broadcasting, Inc. [Cover title] Pamphlet, paper, 11" x 8 3/4", (8) pp., illus. (This reprint courtesy of Tourism and Area Development Commission, Dept. of Public Affairs, Municipal Building, Springfield, Illinois.) Pamphlet, paper, 11" x 8 3/4", (8) pp., illus.

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The Abraham Lincoln Joke Book/by Beatrice Schenk de Regniers/Illustrations by/William Lahey Cummings/(device) Random House New York. [Copyright 1965 by Beatrice Schenk de Regniers]

Book, cloth, 9 1/4" x 6 3/4", 92 (1) pp., illus., price \$2.85.

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Lincoln and/Truman Smith/By John Y. Simon/Reprinted from Fall 1965 Issue of *Lincoln Herald*. [Cover title]

Pamphlet, paper, 10" x 7 1/2", (7) pp.

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Lincoln's/Preparation /for /Greatness /The Illinois/Legislative Years/(device)/by Paul Simon/University of Oklahoma Press: Norman [Copyright 1965 by University of Oklahoma Press, First Edition.]

Book, cloth, 9 1/4" x 6 1/4", xv p., 335 pp., illus., price \$6.95.

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Lincoln and the Burners/at New Salem/By Wayne C. Temple /Reprinted from Summer Issue, 1965, *Lincoln Herald*! [Cover title]

Pamphlet, paper, 10" x 7 1/2", 13 pp., illus.

—1966—

HOSTICK, KING V. 1966-61

Original Letters and/Documents Pertaining to/Abraham Lincoln/Offered by/King V. Hostick/55 East Washington Street Chicago, Illinois 60602/Deerborn 2-3799. [Cover title]

Pamphlet, 11" x 8 1/2", (10) pp. (List of 93 Lincoln items, offered for sale.)

ILLINOIS STATE HISTORICAL LIBRARY 1966-2

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LAMBERSON, TOM 1966-3

A/Directory of Collectors /of /Books, Autographs, Prints and other/Historical Material/relating to/Abraham Lincoln/ (device) 1966 Edition/\$2.00/Published by Tom Lamberson - 1966/Printed in Richmond, Indiana/By Igelman Printing.

Pamphlet, flexible boards, 6" x 4", 60 pp., illus. by Lloyd Ostendorf.

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Fort Wayne's Contacts With/Abraham Lincoln/By/R. Gerald McMurtry, Director/Lincoln Library-Museum/of/The Lincoln National Life Foundation, Inc./Public Library of Fort Wayne and Allen County /1966. [Cover title]

Pamphlet, flexible boards, 8 3/4" x 5 1/2", 19 pp., illus.

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Tokyo Lincoln Book Center/Report No. Seven/February 12, 1966/. . . [Printed in Japan by Japan Publications Trading Co. Ltd., 3, Sarugakucho 1-chome, Kanda, Chiyoda-ku, Tokyo, Japan] Printed in both Japanese and English languages.

Pamphlet, paper, 10 1/4" x 7 1/4", 7 pp., illus.

SUAREZ, JOHN M. 1966-6

Mary Todd Lincoln: A Case History/John M. Suarez, M.D. [Reprinted from The American Journal of Psychiatry, Vol. 122, No. 7, January, 1966]

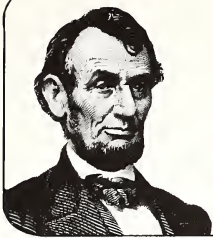
Pamphlet, 10" x 7", pp. 816-819.

A CASE OF MISTAKEN IDENTITY

(Continued From Page 2)

could have originated the story and in all sincerity confused John B. Helm with some other Elizabethtown store clerk.

Little else is known of Lincoln's visit to Hannibal. Incidentally, Lincoln arrived home from his western trip the evening of December 8, 1859.



Lincoln Lore

November, 1981

Bulletin of the Louis A. Warren Lincoln Library and Museum. Mark E. Neely, Jr., Editor.
Mary Jane Hubler, Editorial Assistant. Published each month by the
Lincoln National Life Insurance Company, Fort Wayne, Indiana 46801.

Number 1725

MARY TODD LINCOLN (1818-1882)

At 8:15 on the evening of July 16 a hundred years ago, Mary Todd Lincoln died in Springfield, Illinois. Since her return from Pau, France, in 1880, she had been living with her sister and brother-in-law, Elizabeth and Nimian Wirt Edwards. Declining health rather than a desire to end her self-imposed exile abroad had caused Mrs. Lincoln to come back to Springfield. Since her husband's assassination, Mary had said repeatedly that Springfield held too many memories.

Though she had taken no exercise for a long time, Mrs. Lincoln was able with assistance to move about her room until the afternoon before her last day. Plagued with boils, diabetes, and probably other illnesses as well, Mary's health had not been good for years, but her death came as a surprise. It was reported that she was planning a trip to the seashore to restore her health. She had refused to see a physician for some time, but after her collapse on the afternoon of the fifteenth, she consented to see the Edwardses' family doctor, T. W. Dresser.

There was nothing Dr. Dresser could do, and Mary realized that her end was near. She did not express any concern about the future or leave any dying message. Or perhaps it would be better to say, she had been leaving her dying message in letters and conversations since 1865: she wanted to be free of earth's sorrows and to be reunited with her husband and children in the next world. Late on the evening of the fifteenth, she lost the ability to speak and answered questions by blinking her eyes. At 1 a.m. on the sixteenth, she lapsed into a coma. She died without any signs of pain.

Mrs. Lincoln's only surviving son, Robert Todd Lincoln, was serving as Secretary of War in Washington. Informed by telegraph that his mother was failing, he received hourly messages on her condition. He arrived in Springfield Tuesday morning, July 18. The funeral was the next day.

Mrs. Lincoln's body lay on view in a casket in the Edwardses' north double parlor. She had married Abraham Lincoln on the same spot some forty years before. Her hands were visible in the casket, and reporters noticed her wedding ring.

The casket was closed at the house and taken to the First Presbyterian Church, which was thronged with mourners. All business in Springfield halted at this point. Shelby M. Cullom, Judge Samuel H. Treat, Milton Hay, James C. Conkling, Colonel John Williams, General John A. McClelland, J. A. Jones, J. S. Bradford, and Jacob Bunn placed the coffin at the foot of the altar.

Most of the pallbearers' names are familiar to Lincoln students. Shelby Cullom became a political associate of Lincoln's after the 1856 Presidential election when Cullom joined the Republican party. In 1864 he defeated Lincoln's old law partner, John Todd Stuart, in a race for the United States House of Representatives. At the time of Mrs. Lincoln's funeral, he was Governor of Illinois.

Samuel H. Treat was Judge of the United States District Court for the Southern District of Illinois. Abraham Lincoln had argued many cases before him. Milton Hay had studied law in the Stuart and Lincoln office. By the time of Mrs. Lincoln's funeral, he had retired from a successful practice.

James Cook Conkling was the friend of longest standing among Mrs. Lincoln's pallbearers. In 1841 Conkling had married Mercy Ann Levering, one of Mary's closest friends. He was a political ally of Lincoln's, close enough for the President to entrust him with reading an important public letter on administration policy to a Union mass meeting in Springfield in 1863. Conkling was a successful lawyer.

John Williams was a Springfield merchant and banker, active in Republican politics, who had accompanied President Lincoln's remains from Washington to Springfield in 1865. John A. McClelland was one of three Democrats among the pallbearers. His association with Lincoln dated only from the Civil War when Lincoln made him a general as part of his policy of giving military appointments (and those only) to members of both parties.

John S. Bradford, also a Democrat, had been a neighbor of the Lincolns' and had run the store where they bought their books and stationery. Jacob Bunn,



*From the Louis A. Warren
Lincoln Library and Museum*

FIGURE 1. The last photograph of Mrs. Lincoln.

Springfield grocer and banker, was among the few pallbearers who had at least as close a relationship with Mrs. Lincoln as with her husband. After Mary was released from an insane asylum in 1875, he managed her estate, sending her the income from it while she resided in Europe. J. A. Jones has not been identified.

The church was elaborately decorated. Between the casket and the altar stood a representation in flowers of the "Pearly Gates Ajar," three feet high. Visible through the arch of the gates was a bust of Abraham Lincoln. To modern taste the symbols might seem a little heavy-handed, but it can at least be said that this was an accurate reflection of Mrs. Lincoln's views. There was a floral cross, five feet high, and a floral pillow given by the citizens of Springfield. Carnations formed the shape of an open book on which "Mary Lincoln" was written in forget-me-nots. At the foot of her coffin was a broken column on which a representation of a snow white dove was perched.

The Reverend R. O. Post of Springfield's First Congregational Church began the service by reading a scriptural passage and a prayer. The choir sang "Nearer My God to Thee." Mrs. Lincoln had apparently expressed a desire to have no eulogy, and the Reverend James A. Reed, pastor of the First Presbyterian Church, dwelt in his sermon on an analogy with two pines he had seen standing side by side in the Allegheny Mountains. They had grown up so closely together that their roots were intertwined and their trunks appeared almost joined at the base. One had been blasted by a storm and died, and in a few years the companion tree wasted away and died as well. Reed thought Abraham's and Mary's lives were very like those of the two pine trees. John Wilkes Booth's bullet killed her as surely as it did her husband. Her life after April 15, 1865, was only a living death.

At the end of the sermon, the Reverend T. A. Parker of the First Methodist Church read a prayer. The coffin, followed by a long procession of carriages, was taken to Oak Ridge Cemetery. Reed said a brief prayer in the vestibule of the Lincoln Tomb.

Like her husband, Mary became the subject of myth almost immediately. Jane Grey Swisshelm, a feminist reformer and journalist who had met Mary Todd Lincoln in Washington during the Civil War, hastened to write a letter to the *Chicago Tribune*, eulogizing her old friend. Mrs. Swisshelm (now single; she was divorced from Mr. Swisshelm) wrote an interesting and not altogether inaccurate letter. "I never knew a woman," she said, "who more completely merged herself in her husband"—a judgment with which most modern writers would be in complete agree-

ment. Such was not the reigning interpretation among the first generation of Lincoln biographers. Ward Hill Lamon, whose *Life of Abraham Lincoln* appeared in Mary's lifetime, and William H. Herndon, whose famous biography of his law partner would be published seven years after her funeral, depicted Lincoln's marriage as a trial of conflict and woe.

Mrs. Swisshelm bent over backwards to defend Mrs. Lincoln. That was hardly inappropriate for a eulogy, of course, and it did lead her to a very interesting defense of Mrs. Lincoln's taste for finery in clothing. That had been the object of some criticism from those who thought a wartime White House should appear more Spartan and self-sacrificing. Mrs. Swisshelm insisted that Mary would gladly have joined a society against using foreign



From the Louis A. Warren
Lincoln Library and Museum

FIGURE 2. Mrs. Lincoln as fashion plate: was finery her patriotic duty?

dress goods during the war. There were various movements among women during the Civil War to eschew finery and especially foreign-made finery in order to save money better spent for patriotic purposes. Lincoln and Secretary of the Treasury Salmon P. Chase opposed Mrs. Lincoln's participation, however, because the government needed the tariff revenue from imported goods to support the war effort. Their making the "wearing of rich clothing a patriotic duty" coincided with Mary's inclinations anyway; hence all the finery.

Two other points made by Mrs. Swisshelm were to reverberate through the Lincoln literature for a century. Mrs. Lincoln, she wrote, "was the inspiration of her husband's political career." Although Lamson spoke in a vague way of Mary's ambition as a goad to Abraham's career, Herndon was to argue quite a different thesis. To be sure, Herndon mentioned Mrs. Lincoln's ambition, but he saw the marriage as such a disastrous match that he could hardly attribute any happy consequence to it in a direct way, least of all, Lincoln's rise to the Presidency. He did, however, suggest a backhanded way in which Mary had an influence on that career: Lincoln's home life was so wretched that he tended steadily to his career rather than go home and spend time with his wife. That was probably nonsense, but Herndon was certainly correct in another judgment on his famous law partner. "His ambition was a little engine that knew no rest," Herndon said. He knew, in this case from firsthand experience, that Lincoln needed no external goad to success.

Mrs. Swisshelm was wrong, and her error was to have effects quite different from what she intended. She pointed to Mary's role with feminist pride. Later, a more sentimental public which preferred to see its political heroes as ambitionless statues, would *blame* Mary for the sin of ambition. Lincoln, they would say, had no such fault, but his wife did and drove him, a reluctant and self-effacing man, to realms of power he never lusted after himself.

Jane Grey Swisshelm had been an ardent antislavery advocate, by her own admission often critical of President Lincoln for moving too slowly against slavery. Her letter on Mary Todd Lincoln stated boldly: "In statesmanship she was farther-sighted than he [Lincoln]—was more radically opposed to slavery, and urged him to Emancipation, as a matter of right, long before he saw it as a matter of necessity." This judgment, too, was almost certainly wrong, but it has had remarkable staying power and has been given considerable prominence by those modern writers bent on reviving Mary Todd Lincoln's reputation.

The problem with the Mary Todd Lincoln-as-radical thesis, if it may be called that, is not that it misrepresents her views so much as it misrepresents their influence. The fact of the matter is that Mary's political views were so shallow and her political instincts so worthless that she had no discernible *political* influence on her husband. It is quite true that she voiced enthusiastic praise of the Emancipation Proclamation, especially when speaking to Charles Sumner, but did she ever criticize the policies of the Lincoln administration? No, and she did not influence them before the fact, either. When Lincoln was working for John C. Frémont's election in 1856, his wife was writing to a friend that she was too Southern at heart and had too much trouble with Irish servant girls to support anyone but Millard Fillmore. Fillmore was running against the ardently antislavery Frémont as both the Whig and anti-immigrant Know-Nothing candidate. Her views had no influence then, and there is not one iota of evidence to support the view that they were influential in 1862.

In the chapter about Mrs. Lincoln's growing antislavery views in Ruth Painter Randall's *Mary Lincoln: Biography of a Marriage*, Mrs. Randall quotes Mrs. Swisshelm at some length. Yet the chapter does not cite a single Mary Todd Lincoln letter written *before* Lincoln's decision to issue the Emancipation Proclamation. Because she "merged herself in her husband," as Mrs. Swisshelm saw, Mary liked her husband's proclamation, but it was *his* proclamation. It probably would not have mattered to American history had Mrs. Lincoln retained her old

Southern feeling and disliked the Emancipation Proclamation. She disliked and distrusted William H. Seward too, but Lincoln kept him on as Secretary of State throughout his administration.

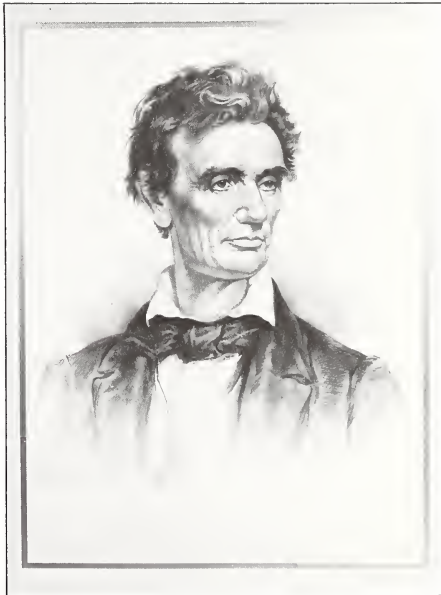
Mary Todd Lincoln should not be made the scapegoat for Lincoln's human passions, like political ambition; nor should she be credited with her husband's accomplishments, like the Emancipation Proclamation. She should be remembered as a woman who married brilliantly and who, by merging her life in her husband's, thereby touched greatness herself. After Lincoln died, greatness departed her life. Jane Grey Swisshelm knew that too. She knew that Mrs. Lincoln's life after 1865 was wretched and that Mary wanted nothing as much as she wanted to leave it behind. So Mrs. Swisshelm greeted news of her old friend's death as "sad, glad tidings."

THE PRINT THAT NEVER WAS

"If entirely agreeable to you, we should be glad of the privilege and opportunity to engrave your likeness on steel—with a view to publication of the same. . . ." So began a letter from A. H. Ritchie & Co. written to Abraham Lincoln on June 28, 1860. To interest the busy Republican Presidential nominee in their proposition, they criticized their competition:

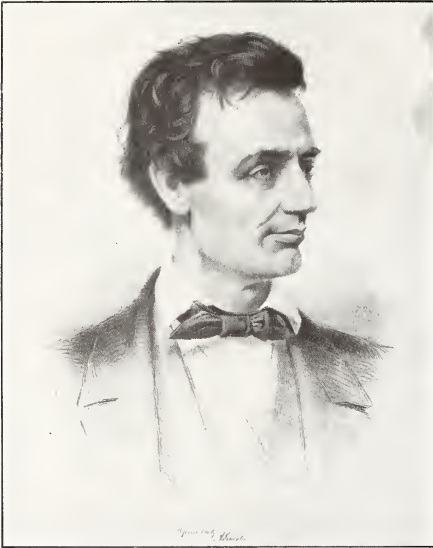
We notice that the likeness made by Mr Hicks and that by Mr Barry are both to be reproduced on stone & in the lithographic form. You are undoubtedly aware that a *steel plate engraving* is very much better & more desirable than a lithograph—By the first named process, is secured not only a higher degree of finish, & greater vigor & character, but much better artistic effect—

Ritchie & Co. proposed a bust portrait, about 16 by 12 inches in size.



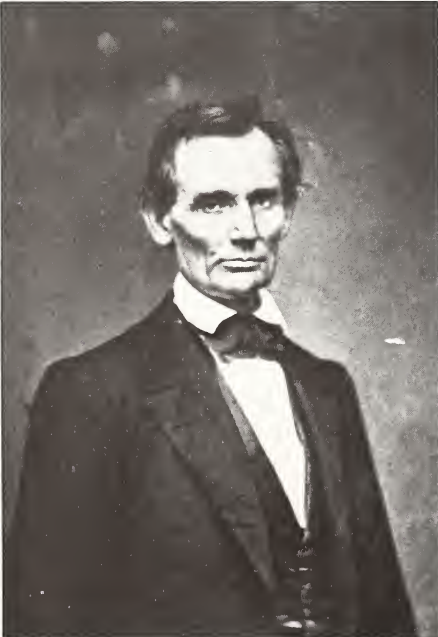
From the Louis A. Warren
Lincoln Library and Museum

FIGURE 3. Lithograph of the Charles A. Barry portrait.



From the Louis A. Warren
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FIGURE 4. Lithograph of the Thomas Hicks portrait.



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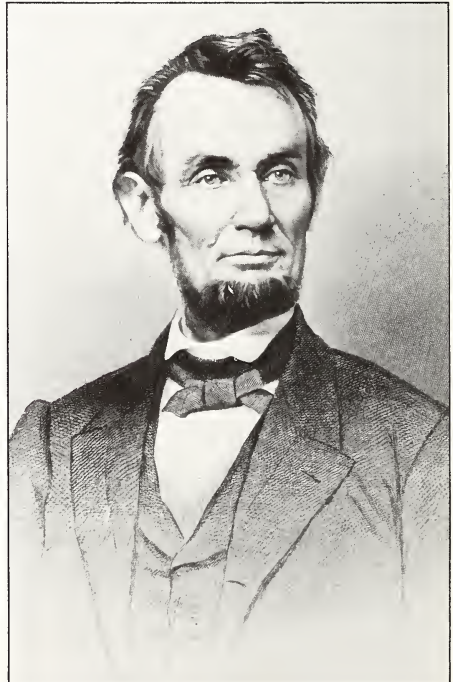
FIGURE 5. The Cooper Institute photograph, already much caricatured by June, 1860.

The engravers' problem was the lack of a model on which to base their print. "We would use [Mathew] Brady's Photographic likeness," they told Lincoln, "were it not that it has been already extensively copied & caricatured & we wish something different." They were referring to the so-called Cooper Institute photograph, taken by Brady on February 27, 1860, the day of Lincoln's famous Cooper Institute Speech. Astonishingly, that likeness already seemed common less than a month and a half after Lincoln's nomination.

The letter asked Lincoln to "get an Ambrotype or a Daguerreotype taken by one of the best operators as near you as may be convenient." The engravers enclosed instructions for the photographer and a handsome sample of their work. They also cited as references D. Appleton & Co., Booksellers & Publishers, and C. A. Dana of the *New York Tribune*. They would "guarantee that no improper use will be made of the likeness you may have sent to us."

Lincoln missed his opportunity to have the distinguished firm spread his likeness far and wide, and Ritchie & Co. missed their opportunity to cash in on the demand for portraits of the little-known Republican candidate. For some reason Lincoln did not or could not do what they wished, and the engraving company had to content itself with publishing prints of Lincoln long after he became President.

Ritchie & Co., nevertheless, did well with Lincoln's image. After his assassination they published an expensive deathbed scene and the enormously popular "First Reading of the Emancipation Proclamation before the Cabinet."

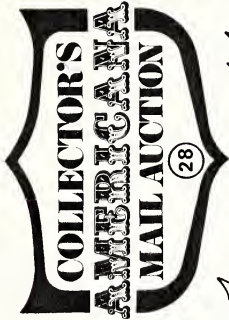


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FIGURE 6. Ritchie finally produced a large engraving for Lincoln's second Presidential campaign.

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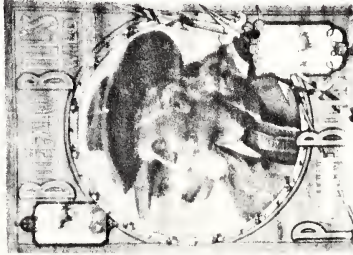
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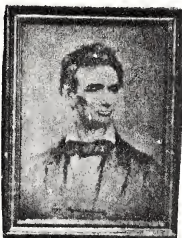


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- 315 - \$50.00 "Illustrated Life, Services, Martyrdom & Funeral of Abraham Lincoln" - T.B. Peterson & Bros., Phila. 1865 - 299 pp., covering his life in a series of titled episodes. His major speeches including the "Dedictory Address at Gettysburg" are covered along with contemporary details of the assassination & funeral. Scarce. VF.
- 316 - \$50.00 History of the Administration of Pres. Lincoln by Henry Raymond, NY 1864 - campaign book for 2nd election. Speeches documents hours and proclamations. All the info. obtainable legally in wartime - some foxing of outer pages - 6/4 v.f. & complete.
- 317 - \$50.00 A. Lincoln's Gettysburg Address & 2nd Inaug. #175 of a limited edition of 450. Houghton-Mifflin - Boston 1927 by Charles Moore. Covers events leading up to the dedicatory address, how it was written, how accepted and its contemporary recognition. Similarly the Inaug. address of 1864 - copies of drafts shown and all known originals accounted for. A great reference. RARE-VF.
- 318 - \$15.00 Herbert Hoover 1928 campaign book by Will Irwin, 315 pp. - VF.
- 319 - \$10.00 Our Pres. Herbert Hoover by Wm. Marsh Jr., 11 years old, 1930 unusual.
- 320 - \$300.00 Grant block of 12 albumen photos of U.S.G. in Lt. Gen. uniform 3/4 x 1" each as were used to make election badges in 1868. Guaranteed original period pieces - still uncut. XF - Very rare, taken with multiple lens cameras of the times (Not shown).
- 321 - \$20.00 "Hingham Patriot" Mass. newspaper, October 13, 1848 with an elaborate, flag and eagle ballot for Zachary Taylor & Willard Fillmore. 3 other dates available with the same ballot. Indicate how many interest you.
- 322 - \$25.00 Cover (N.H.) Gazette October 20, 1860 with newspaper ballot for Douglas & Johnson. Colorful eagle & flag above with candidates names. 3 other dates available with same ballot. Anti Lincoln slant on the news.

333 - \$2000.00 - Though more than 125 photos of Lincoln are known he sat for only one charcoal drawing and that by John Barry was done for the 1860 election. Barry softened the features so much that the portrait was called "The Greek God" Lincoln. The original hangs in the Andover, MA library. Prints were made in large folio and this proof made for patenting is so marked and is thus unique. It came directly from the Barry estate along with another of the original prints, 21x27" plus frame and being an art work contemporary with Lincoln just before the glory years and being unique this print may well be the real sleeper in this auction and worth far more than the guide price.



333

- ITEM GUIDE VALUE
- 323 - \$15.00 Cover Gazette May 11, 1861 with Lincoln's 1st call to arms proclamation. Stores of Southern activities as the war clouds gathered.
- 324 - \$15.00 Cover Gazettes 1860, 3 September papers, 2 November and 1 December on the election of Lincoln, its repercussions, "bleeding Kansas", etc. An interesting pre-war group ripe with forebodings of war. 6 papers on rag. VF.
- 325 - \$25.00 5 paperback books by or about J.F.K. Profiles in Courage, The Strategy of Peace, To Turn the Tide all by JFK plus The Quotable Mr. Kennedy and Kids letters to Pres. Kennedy. All V-VF.
- 326 - \$10.00 NY Times, August 9, 1974 "Nixon Resigns" headline with photos of Nixon and Ford. Complete paper. VF.
- 327 - \$50.00 Letter in his hand and signature Benjamin Butler to Hon. Garvey Twitcheil requesting a railroad pass to NYC for a friend - bold signature - August 22, 1871. VF.
- 328 - \$35.00 1948 Rep. Nat. Conv. Ticket - Phila. VF. Plus an invitation by the mayor's Comm. to Dewey Earl-Warren, Henry C. Lodge, John Bricker, Joe Martin, Harold Stassen and many more. Orig. envelope - stained invitation. VF.
- 329 - \$25.00 Sepia Woodrow Wilson photo poster by Tabor Prang Art Co. 1912. 9x12". Mint.
- 330 - \$15.00 Anti-Ike Flyer (Not Shown) "Public Sale" like Manure Spreader, Oulies mowing machine. Lot of golf clubs, etc., etc. 4x7 1/2".
- 331 - \$45.00 Land grant of Franklin Pierce by F.O. Clayton, Capt. Georgia Wittie, Florida War, 40 acres Dubuque, Iowa to Elijah Graves. Official seal of U.S., secretarial signature. Folded & lt. water marks. VG.
- 332 - \$15.00 FOR Certificate of Appreciation to L. Christian for aiding in selective service work, March 1943. 555 seal printed signatures of FOR & L. B. Hershey.

- ITEM GUIDE VALUE
- N1 - \$15.00 Bank Draft "P.O. Rock Island, Ill., May 20, Washington. 2 creases. 4x6"
- N2 - \$35.00 Bank Draft "H. Hopkinsville, Dec. 14, 1888. Liberty. VF."
- N3 - \$10.00 "First Nat. Bank 7, 1904, portrait Washington. Couple crease. 4x6 bottom. Couple crease. 4x6"
- N4 - \$15.00 "Banking & Exchange Matton Prophetstown, Ill. ship "Wm. Stacy, Chicago. Couple folds sm. tear. 4x6"
- N5 - \$25.00 Lot of 3 Bank of Bank of Bath, NY, Apr. 1868. reads "Pleasant Valley gold metal. Couple tiny tears. 4x6"
- N6 - \$10.00
- N7 - \$25.00 Bank Draft "Bank Cowan" Pontiac, Ill., May 1868. Anchor. Sm. tear, couple folds. 4x6"
- N8 - \$30.00 13 Lots - Lot of Rodefier National Glass w/ Dated 1906 pict. factory. Seven lots avail.
- N9 - \$35.00 Receipt "United States Bank, 1868. 4x6"
- N10 - \$25.00 5 Bank Drafts of Clinton National Bank, Ct. Greenlan women. Justice W. tears folds. All G to VG.
- N11 - \$30.00 6 Bank IOU's from Farmers Bank of Troy, Conn. State Bank, diff. pictures 1880's, some tears, ranged. 4x6"
- N12 - \$10.00 Receipt Schenectady dated 1891, Liberty on left. Tears on bottom. EX.
- N13 - \$15.00 Bank Draft "Frank Columbus, Ohio, Sept. 15, 1868. in corner. VF."
- N14 - \$10.00 Deposit Slip "First Nat. Bank, June 17, 1907, Wash. corner. Small piece out of corner. 5x7"
- N15 - \$40.00 4 Bank Drafts of First Nat. Bank of Troy, N.Y. All 1840's dates. Kennington over Manufacturer's & Muche. been crossed out. All VG to EX.
- N16 - \$75.00 Lot of 4 Drafts & Newburyport, dates 1813-1818. Treas. all VF.
- N16A - \$40.00 Lot 4 Storekeeper 1830's. VF.
- N19 - \$40.00 Lot 2 Share Baldwinsville, 1920. Very ornate eagle at top. 4x6"
- N20 - \$40.00 Deposit slips First Nat. Bank, Erie, Pa. Lot of 20. Couple Washington in corner. 1910's. 4x6"
- N21 - \$20.00 2 Early Southern Bank of Lexington, NC the State of Georgia, Savannah 1834, 1860. Well worn. Fair.
- N22 - \$60.00 Lot 2 Orphan Bell shares. 1890 dates one for 10,000 shares, one has eagle mining scene. VF.
- N23 - \$65.00 Previous Items N1, N2, N3, N4, N5, N6, N7, N8, N9, N10, N11, N12, N13, N14, N15, N16, N16A, N19, N20, N21, N22, N23, N24, N25, N26, N27, N28, N29
- N25 - \$30.00 C.W. Tenn. Confed. of Chattanooga for \$1, \$2, & \$5. 4x6"
- N26 - \$20.00 Lot of 10 Bank Note Nat. Bank, Salida, Cal., 1910's. 4x6"
- N27 - \$25.00 Bank Draft, Guthrie, Okla., 1898. "The Bank of Indian Territory Indian in corn. Corner. 4x6"
- N28 - \$12.00 Lot of 6 15 and 20 Valley Bank of Maryland, Fiv. dated 1866. Well worn. Fair.
- N29 - \$15.00 3 Attached deposit

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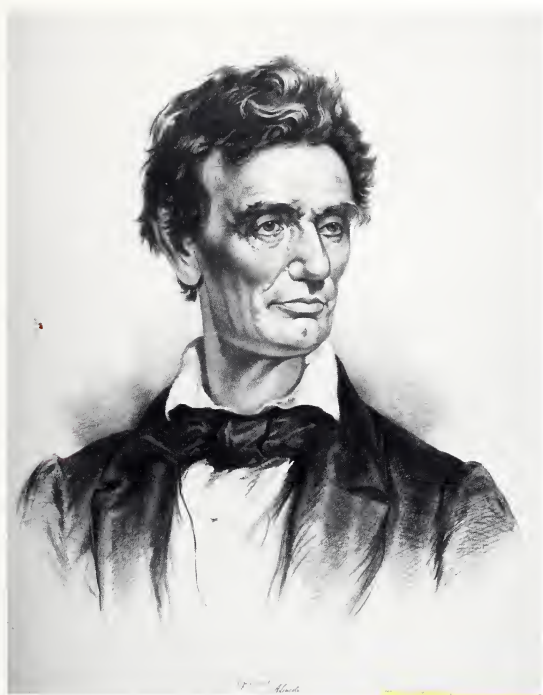
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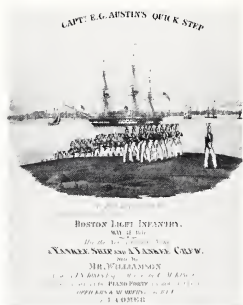
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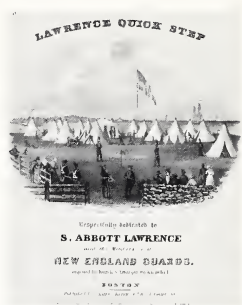


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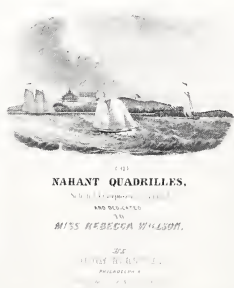


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NUMBER 2



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NAZARETH, April 28th, 1839	550.00	CAIPHAS looking towards Mount Carmel	475.00
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JERUSALEM, April 1839	500.00	SIDON looking towards LEBANON	500.00
CITY OF TIBERIAS on the Sea of Galilee	500.00	BAALBEC	650.00
SEA OF GALILEE OR GENEZARETH looking towards Bashan	550.00	BETHLEHEM	500.00
SITE OF CANA OF GALILEE	450.00	RUINS OF THE EASTERN PORTICO OF THE TEMPLE OF BAALBEC	650.00
JAFFA, ancient JOPPA	500.00	GREEK CHURCH OF THE HOLY SEPUL, JERUSALEM	450.00
MOSQUE OF OMAR Shewing the Site of the Temple	500.00	SARDA ANCIENT SIDON	500.00
DESCENT UPON THE VALLEY OF THE JORDAN	450.00	JERUSALEM, April 12, 1839	500.00
Half page, average color size 9 1/2 x 13 1/2" original mount size 16 1/2 x 23 1/2".			
BANKS OF THE JORDAN	\$250.00	ST. JEAN D'ACRE	\$300.00
DEAD SEA looking towards Moab	275.00	RAMLA ANCIENT ARIMATHEA	250.00
ENCAMPMENT OF PILGRIMS	250.00	JAFFA	300.00
JERICHO	250.00	SIDON	300.00
ASHDOD	250.00	SAREPTA	225.00
BEIT JEBRIN	250.00	CITADEL OF SIDON	300.00
SEMUA	250.00	LESSER TEMPLE OF BAALBEC looking towards Mount Lebanon	250.00
CHAPEL OF THE CONVENT OF ST. SABA	250.00	JENIN ANCIENT JEZREEL	250.00
CHRISTIAN CHURCH OF ST. GEORGE AT LUD ANCIENT LYDDA	250.00	BETHANY	250.00
RUINS CALLED OM EL HAMED	250.00	CIRCULAR TEMPLE AT BAALBEC	250.00
NEAR TYRE	275.00	TOMB OF ST. JAMES, VALLEY OF JEHOSOPHAT	250.00
PORT OF TYRE	275.00	GATE OF DAMACUS JERUSALEM	250.00

Additional subjects available.



13 VIEW NEAR ANTHONY'S NOSE
(Hudson Highlands). \$35.00

AMERICAN SCENERY
From drawings by W. H. BARTLETT, 1838
Colored engravings, paper size 8 x 10 1/2".
All are in good condition.

THE NARROWS FROM STATEN ISLAND	\$40.00
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PEEKSKILL LANDINGS. (Hudson River)	35.00
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VIEW FROM PORT PUTNAM. (Hudson River)	35.00
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VIEW FROM RUGGLE'S HOUSE, NEWBÜRGH. (Hudson River)	40.00
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VILLAGE OF CATSKILL	35.00
THE TWO LAKES AND THE MOUNTAIN HOUSE ON THE CATSKILLS	35.00
VIEW FROM THE MOUNTAIN HOUSE, CATSKILL	35.00
ALBANY	35.00
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VILLAGE OF LITTLE FALLS, (Mohawk River)	35.00
VIEW FROM MOUNT IDA. (Near Troy)	35.00
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BLACK MOUNTAIN. (Lake George)	35.00
RAIL-ROAD SCENE, LITTLE FALLS. (Valley of the Mohawk)	35.00
VIEW OF THE RUINS OF FORT TICONDEROGA	30.00
THE GENESSEE FALLS, ROCHESTER	35.00
BALLSTON SPRINGS	35.00
LOCKPORT, ERIE CANAL	35.00
VIADUCT ON BALTIMORE AND WASHINGTON RAILROAD	35.00
VIEW OF THE CAPITOL OF WASHINGTON	40.00
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BOSTON FROM THE DORCHESTER HEIGHTS	35.00
VALLEY OF THE CONNECTICUT. (From Mount Holyoke)	30.00
NORTHAMPTON	35.00
THE NOTCH HOUSE, WHITE MOUNTAINS (New Hampshire)	35.00
VIEW OF MEREDITH. (New Hampshire)	35.00
SQUAWM LAKE. (New Hampshire)	30.00



14. TULIPS Earlom sculp. Reinagle pinxt. London published May 1, 1798 by Dr. Thornton. 17 1/4 x 14" plus title and margins, good condition and color, second edition. \$8,500.00



15. A GROUP OF CARNATIONS Caldwell sculp. Henderson pinxt. London published April 2, 1803 by Dr. Thornton. 18 1/4 x 14 1/4" plus title and margins, fine condition and color, framed in 1-inch gold leaf moulding, second edition. \$6,385.00



16. THE PONTIC RHODODENDRON Caldwell sculp. Henderson del. London published by Dr. Thornton, Dec. 1, 1802. 18 1/2 x 14" plus title and margins, good condition and color. \$3,500.00



17. HYACINTHS Warner sculp. S. Edwards, pinxt. London published June 1, 1801 by Dr. Thornton. 17 1/2 x 14" plus title and margins, good condition and color, framed in 1-inch gold leaf moulding, second edition. \$4,850.00

Additional plates from
THORNTON'S TEMPLE OF FLORA are available. Inquiries welcome.



18. CEREUS, [NURNBERGERGISCHE HESPERIDES] Nuremberg, 1708, Johann C. Voickamer. 17 x 12 $\frac{1}{2}$ " plus margins, good condition and color. \$1,600.00



19. PINEAPPLE, [NURNBERGERGISCHE HESPERIDES] Nuremberg, 1708, Johann C. Voickamer. 18 x 12 $\frac{1}{2}$ " plus margins, good condition and color. \$1,200.00

Additional citrus fruits available from this series. Inquiries welcome.



20. CEREUS, [PLANTAE SELECTAE] Nuremberg, 1750-73, Christopher J. Trew. Paper size 20 x 13 $\frac{3}{4}$ " fine condition and color. \$650.00



21. ARCTOTIS, [PLANTAE SELECTAE] Nuremberg, 1750-73, Christopher J. Trew. Paper size 20 x 13 $\frac{3}{4}$ " fine condition and color. \$600.00

Additional plates from PLANTAE SELECTAE are available. Inquiries welcome.

22. WHITE CURLEW. Tab 82.
\$1,800.0023. FLAMINGO. Tab 73.
\$1,650.00

THE NATURAL HISTORY OF
CAROLINA, FLORIDA, AND THE BAHAMA ISLANDS
Containing the Figures of
BIRDS, BEASTS, FISHES, SERPENTS, INSECTS, AND PLANTS
MARK CATESBY, F.R.S.
London, 1771

Paper size 13 1/2 x 19"

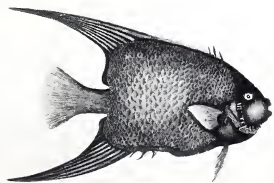
All are in color and generally in good condition.
Occasionally, paper is mellow and subject is not centered on page.

BIRDS

Tab No.		Tab No.	
3	Pigeon Hawk	4	Swallow tail'd Hawk
6	Turkey Buzzard	7	Little Owl
9	Cuckow of Carolina	10	Parrot of Paradise
11	Parrot Of Carolina	12	Purple Jackdaw
13	Red Wing'd Starling	14	Rice-bird
18	Golden Wing'd Woodpecker	21	Smallest Spotted Woodpecker
23	Pigeon of Passage	26	Ground Dove
28	Fox coloured Thrush	31	Little Thrush
32	Lark	33	Large Lark
34	Cow-pen Bird	35	Little Sparrow
36	Snow-bird	37	Bahama Sparrow
39	Blew Grosbeak	40	Purple Grosbeak
41	Purple Finch	43	American Goldfinch
44	Painted Finch	46	Chatterer
47	Blew-bird	48	Baltimore Bird
49	Basterd Baltimore Bird	51	Purple Martin
53	Blackcap Flycatcher	55	Tyrant
56	Summer Redbird	57	Crested Titmous
60	Hooded Titmous	61	Pine Creeper
62	Yellow Throated Warbler	63	Yellow Warbler
64	Finch Creeper	65	Ruby Throated Humming Bird
66	Catbird	68	Bullfinch
70	Soree Virginia Rail	71	Chattering Plover
72	Turn Stone	74	Flamingo Head
77	Little White Heron	78	Bittern
79	Crested Bittern	81	Wood Pelican
83	Brown Curlew	86	Great Booby
87	Booby	88	Noddy tern
89	Laughing Gull	90	Skimmer or Cut Water
93	Bahama Duck	96	Shoveler Duck
98	Little Brown Duck	99	Blue Winged Teal
100	White Faced Teal		

FISH AND SERPENTS

Tab		Tab	
No.		No.	
2	Margate Fish \$ 400.00	3	Croker Squirrel \$ 450.00
4	Pork Fish—School Master 450.00	5	Rock Fish 475.00
6	Grunt Mullet 400.00	7	Negro Fish 400.00
8	Flying Rudder Fish 375.00	10	Tang-Yellow Fish 450.00
12	Pudding Wife 475.00	13	Bone Fish 425.00
14	Hind 475.00	16	Porgy 450.00
18	Blue Fish 500.00	20	Muray 450.00
21	Black Muray 425.00	23	Cal Fish 550.00
24	Pilchard 450.00	25	Mutton Fish 450.00
27	Sole 650.00	28	Globe Fish 500.00
30	Green Gar Fish 400.00	32	Land Crab 650.00
35	Sand Crab 425.00	38	Green Turtle 650.00
39	Hawk's Bill Turtle 750.00	40	Loggerhead Turtle 650.00
41	Rattle Snake 500.00	42	Small Rattle Snake 500.00
43	Water Viper 400.00	44	Black Viper 425.00
45	Brown Viper 450.00	46	Copper-Belly Snake 450.00
48	Black Snake 475.00	50	Ribbon Snake 450.00
51	Spotted Ribbon Snake 450.00	52	Chain Snake 375.00
54	Coach Whip Snake 475.00	55	Corn Snake 500.00
56	Hog Nose Snake 475.00	58	Wampum Snake 550.00
59	Glass Snake 475.00	60	Bead Snake 450.00
62	Pole Cat 600.00	64	Iguana 450.00
69	Land Frog 700.00	76	Flying Squirrel 650.00
79	Bahama Coney 400.00	80	Magnolia Tree 2,000.00
84	Lung Moth 550.00	86	Cecropia Moth 550.00
88	Monarch Butterfly 600.00	96	Mangrove Grape Tree 1,000.00
97	Acacia Tree 500.00	98	Mountain Laurel 500.00
100	Prickly Apple 450.00		
App		App	
No.		No.	
8	American Swallow \$ 850.00	9	Cashew Tree \$500.00
10	Large Heron Head 600.00	11	Martagon Lilly of Canada 550.00
13	Creper 750.00	14	Tropic Bird Storm Finch or Petrel 850.00
20	American Bison or Buffalo 1,450.00		



24. ANGEL FISH Tab 31. \$650.00



29 STEAMER WM. J. PEASE, C. Conklin, Commander, Independent Line, between NEW YORK and PHILADELPHIA, touching at CAPE MAY. Steamship Co., Philadelphia, Pa. 1880. 17 x 36, plus title and margins. Incomplete, good condition, rare for an occasional light stain. *RARE* \$4,500.00



30. THE FOUNTAIN-COURT IN CONSEQUA'S HOUSE, CANTON. \$35.00

CHINESE EMPIRE ILLUSTRATED
 Engravings by J. Sands, Adlard, etc. Drawn by T. Allom.
 The London Printing and Publishing Company, Limited c.1850

All are in good condition and color.
 Average size 5 x 7" plus wide margins.

WESTERN GATE, PEKING	\$35.00
HONG-KONG, FROM KOW-LOON	40.00
HARBOUR OF HONG KONG	40.00
HONG-KONG	40.00
MACAO, CHINA	35.00
MACAO FROM THE SEA	30.00
MACAO FROM THE FORTS OF HEANG-SHAN	35.00
THE PRIA GRANDE, MACAO	40.00
FACADE OF THE GREAT TEMPLE AT MACAO	35.00
A STREET IN CANTON	35.00
THE TAI-WANG-KOW, OR YELLOW PAGODA FORT, CANTON RIVER	35.00
VIEW ON A RIVER NEAR CANTON	30.00
SCENE ON THE HONAN CANAL, NEAR CANTON	35.00
PAGODA AND VILLAGE, ON THE CANAL NEAR CANTON	35.00
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HOUSE OF CONSEQUA, A CHINESE MERCHANT, IN THE SUBURBS OF CANTON	35.00
CAP-VENDER'S SHOP, CANTON	35.00
THE EUROPEAN FACTORIES, CANTON	35.00
A CHINESE JUNK — CANTON RIVER	35.00
HOUSE OF A CHINESE MERCHANT NEAR CANTON	35.00
CHINESE PAGODAH — BETWEEN CANTON & WHAMPOA	35.00
ENTRANCE INTO THE CITY OF AMOY	35.00
AMOY, FROM KO-LONG-SOO	35.00
CITY OF AMOY, FROM THE TOMBS	35.00
AMOY, FROM THE OUTER ANCHORAGE	35.00
THE CITY OF NANKING	35.00
NANKING, FROM THE PORCELAIN TOWER	35.00
THE BRIDGE OF NANKING	35.00
TERMINATION OF THE GREAT WALL OF CHINA, GULF OF PECHILI	30.00
THE POLO TEMPLE, TAI-HOU	35.00
THE FORTRESS OF TERROR, TING-HAI	30.00
ANCIENT BRIDGE, CHAPOO	30.00
ISLAND AND FORT QUE-MOY	35.00
THE TAE-PING SHAOU KWAN	35.00
LOADING TEA-JUNKS AT TSEEN-TANG	35.00
ENTRANCE OF THE HOANG-HO, OR YELLOW RIVER	35.00
WHAMPOA, FROM DANE'S ISLAND	35.00
IMPERIAL PALACE AT TSEAOU-SHAN	35.00
MOUTH OF THE RIVER CHIN-KEANG	35.00
THEATRE AT TIEN-LIN	30.00



31. VUE D'UNE RUE D'HONOLOULOU, CAPITALE DES ILES SANDWICH.
Lithograph. 8 1/4 x 11 1/2" plus title and margins. \$850.00

Du Petit-Thouars, M. Abel
VOYAGE AUTOUR DU MONDE SUR LA FREGATE LA VENUS
Atlas Pittoresque, Malaquais, 1841.

Black and white lithographs, good condition save for an occasional mark.

ASSEMBLEE DES CHEFS DES ILES SANDWICH EN CONFERENCE AVEC	
LE COMMANDANT DE LA VENUS. 9 1/2 x 14 1/2"	\$550.00
VUE D'UNE VALLEE A HUAHEINE (ILES DE LA SOCIETE). 5 1/2 x 9"	225.00
EGLISE DES MISSIONNAIRES PROTESTANTS A HUAHEINE (ILES DE LA SOCIETE). 6 1/2 x 9 1/2"	275.00
VUE DE LA BAIE DE HUAHEINE (ILES DE LA SOCIETE). 5 1/2 x 9 1/2"	275.00
VUE DE L'EGLISE ET DE LA BAIE DE HUAHEINE (ILES DE LA SOCIETE). 5 1/2 x 9 1/2"	300.00
VUE D'UNE PARTIE DE LA RADE DE PAPEITI. 6 x 9 1/2"	300.00
LA VENUS AU MOUILLAGE D'O'TAITI. 7 1/2 x 10 1/2"	250.00
VILLAGE DE LA BAIE DE LA MADRE DE DIOS (ILES MAROUISES). 6 1/2 x 10"	250.00
SCENE PRISE DANS L'ILE D'OAHOU (ILES SANDWICH). 7 x 7 1/2"	400.00
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LOS ALIJOS, ROCHERS SITUÉS A L'OUEST DE LA COTE DE LA BASSE CALIFORNIE. 6 1/2 x 11"	250.00
VILLAGE DE KORORAREKA (NOUVELLE ZELANDE). 6 1/2 x 10 1/2"	400.00
CASES DU PAHA (VILLAGE) DE KORORAREKA (NOUVELLE ZELANDE). 7 1/2 x 10 1/2"	425.00
PANORAMA DE L'ILE D'OAHOU PRIS DU MOUILLAGE D'HONOLOULOU (ILES SANDWICH) 1ere Feuille. 7 1/2 x 20"	450.00
PANORAMA DE L'ILE D'OAHOU PRIS DU MOUILLAGE D'HONOLOULOU (ILES SANDWICH) 2me Feuille. 7 1/2 x 20"	450.00
PANORAMA DE LA BAIE DE PAPEITI (ILE D'O-TAITI). PRIS DU MOUILLAGE DE LA VENUS (1re Feuille). 7 1/2 x 19 1/2"	450.00
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PANORAMA DE LA BAIE DE PAYTA (PEROU) 1ere Feuille. 7 1/2 x 19 1/2"	350.00
PANORAMA DE LA BAIE DE PAYTA (PEROU) 2me Feuille. 7 1/2 x 20"	350.00
PANORAMA DU MOUILLAGE DU CALLAO PRES LIMA (1re Feuille). 7 1/2 x 19 1/2"	300.00
PANORAMA DU MOUILLAGE DU CALLAO PRES LIMA (2me Feuille). 7 1/2 x 19 1/2"	300.00
PANORAMA DE LA BAIE DE LA POSTE (ILE DE LA FLORIANA, GALAPAGOS) 1re Feuille. 7 1/2 x 19 1/2"	350.00
PANORAMA DE LA BAIE DE LA POSTE (ILE DE LA FLORIANA, GALAPAGOS) 2me Feuille. 7 1/2 x 19 1/2"	350.00
PANORAMA, PRIS AU MOUILLAGE DE MAZATLAN (COTE OCCIDENTALE DU MEXIQUE) A BORD DE LA VENUS 1837 (1re Feuille). 7 1/2 x 19 1/2"	325.00
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PANORAMA, PRIS DE MOUILLAGE DE SAN BLAS (COTE OCCIDENTALE DU MEXIQUE) 1re Feuille. 7 1/2 x 20"	300.00
PANORAMA, PRIS DE MOUILLAGE DE SAN BLAS (COTE OCCIDENTALE DU MEXIQUE) 2me Feuille. 7 1/2 x 19 1/2"	300.00
PANORAMA, PRIS DE MOUILLAGE DE SAN BLAS (COTE OCCIDENTALE DU MEXIQUE) 3me Feuille. 7 1/2 x 19 1/2"	300.00
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FONTAINE DE LA PLACE DU PALAIS A LIMA. 8 x 6 1/2"	200.00
FONTAINE DE LA PLACE DU PALAIS A RIO JANEIRO. 12 x 8 1/2"	400.00
DANSE A CLOCHE-PIED DES INDIGENES DE L'ILE DE PAQUES. 6 1/2 x 11"	250.00
PANTHEON DE LIMA. 11 1/2 x 8 1/2"	300.00
MARCHANDE DE FRUITS A LIMA (PEROU). 7 1/2 x 11"	350.00



32. MUSIC IS CONTAGIOUS! Painted by W. S. Mount. Leon Noel fec. New York Published by Goupil Vibert & Co., 289 Broadway. 1849. 14 $\frac{1}{2}$ x 18 $\frac{1}{2}$ " plus title and margins, good condition and color save for an occasional marginal tear skillfully repaired. \$4,500.00



33. THE POWER OF MUSIC! Painted by W. S. Mount. Leon Noel Fec. New York Published by Goupil Vibert & Co., 289 Broadway. 1850. 14 $\frac{1}{2}$ x 18 $\frac{1}{2}$ " plus title and margins, black and white, good condition \$4,500.00



34. THE BONE PLAYER. Painted by Wm. S. Mount. Lith. by Lafosse. 1857. New York, pub. by W. Schaus, 629 Broadway. 25 x 20" plus title and margins, good condition and color save for an occasional marginal tear skillfully repaired. *RARE*. \$5,000.00



35. CATCHING RABBITS! Painted by W. S. Mount. Neon-Noel fec. Landscape by Bichebois. New York Published by Goupil & Co., 289 Broadway. 14 x 18 1/2" plus title and margins, good condition and color. \$4,000.00



36. AMERIQUE SEPTENTRIONALE dressée sur les Relations les plus modernes des Voyageurs et Navigateurs, ou se remarquent LESETATS UNIS. Publiée en 1750 et Corrigée en 1783. Par le S. ROBERT DE VAUGONDY Geographe. 19 x 23 1/4" plus margins, colored in outline, good condition \$650.00

*The Treaty of Peace and Independence with Great Britain was signed in 1783.
This map shows the boundary lines of the new nation of the United States.*



37. MAPPE-MONDE = GEO-HYDROGRAPHIQUE OU DESCRIPTION GENERALE DU GLOBE TERRESTRE ET AQUATIQUE EN DEUX-PLANS-HEMISPHERES, ou Sont Exactly Remarqués en General Toutes les Parties de la Terre et de l'Eau, suivant les Relations les plus Nouvelles. Par le Sr. SANSON, Geographe Ordinaire du Roy 1696. Presente a Monseigneur le Dauphin, par son tres-humble, tres-Obeissant, et tres-fidele feruteur. HERBERT JAILLOT 21 x 35" plus margins, colored in outline, good condition save for light wear on the crease line. \$1,250.00



38. MARYLAND. \$125.00

**A GENERAL ATLAS OF THE WORLD,
WITH A SEPARATE MAP OF EACH OF THE
UNITED STATES OF AMERICA.**

**Edited by S. G. Goodrich,
Boston. C. G. Strong, 1841
B. W. Thayer & Co.'s Lithog.**

Page size 12 $\frac{3}{4}$ x 16 $\frac{1}{2}$ "

All are in good condition and color.

MAINE	\$100.00	NEW HAMPSHIRE	\$100.00
VERMONT	125.00	MASSACHUSETTS	100.00
RHODE ISLAND	100.00	CONNECTICUT	120.00
NEW YORK	100.00	NEW JERSEY	125.00
PENNSYLVANIA	100.00	PHILADELPHIA	95.00
OHIO	100.00	INDIANA	100.00
ILLINOIS	100.00	MICHIGAN	100.00
DELAWARE	125.00	BALTIMORE	90.00
VIRGINIA	100.00	KENTUCKY	100.00
NORTH CAROLINA	100.00	TENNESSEE	110.00
SOUTH CAROLINA	125.00	GEORGIA	125.00
FLORIDA	125.00	ALABAMA	110.00
MISSISSIPPI	100.00	LOUISIANA	110.00
ARKANSAS	100.00	MISSOURI	100.00
WISCONSIN	100.00	TEXAS	250.00
WEST INDIES	90.00	SOUTH AMERICA	80.00



39. CAPTURE OF MONTEREY. \$450.00

THE WAR BETWEEN THE UNITED STATES AND MEXICO

by Carl Nebel

Published Appleton, 1851

Lithographs by Bayot

Average color size 11 x 17" plus wide margins.

All are in good condition and color.

BATTLE OF PALO ALTO	\$500.00
ASSAULT AT CONTRERAS	450.00
STORMING OF CHAPULTEPEC—PILLOW'S ATTACK	450.00
STORMING OF CHAPULTEPEC—QUITMAN'S ATTACK	450.00
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BOMBARDMENT OF VERA CRUZ	450.00
BATTLE OF CHURUBUSCO	450.00
MOLINO DEL REY—ATTACK UPON THE MOLINO	450.00
MOLINO DEL REY—ATTACK UPON THE CASA MATA	450.00
BATTLE OF CERRO GORDO	450.00

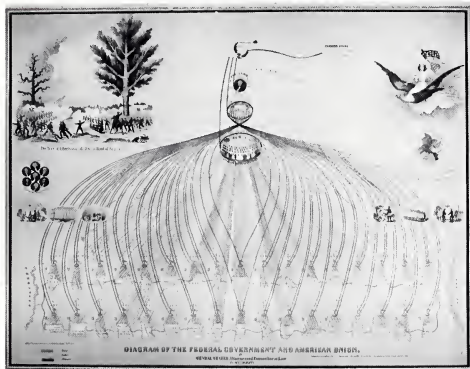
CORRECT FRAMING IN TIME FOR CHRISTMAS

We are equipped to supply just the right frames, genuine old ones recut to fit, or reproduction mouldings of traditional patterns to complement your old paintings, watercolors, drawings, old prints or old maps—BUT we seek your help in allowing us enough time to do the work in the best possible manner.

*PLEASE GIVE US YOUR ORDERS FOR
FRAMING CHRISTMAS ITEMS NOW!*



40. PRESIDENTS OF THE UNITED STATES. Litho. & Pub. by E. B. & E. C. Kellogg, Hartford, Conn. c.1842. 15½ x 21½" plus margins, black and white, fair condition, slightly time toned throughout, mounted on canvas. \$450.00



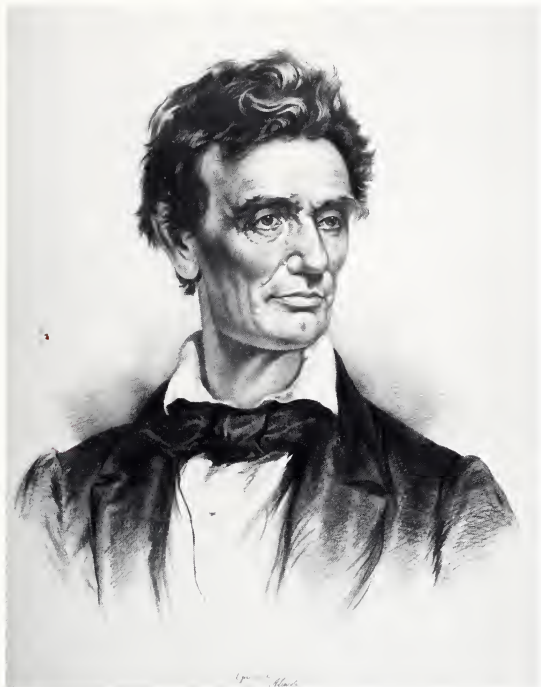
41. DIAGRAM OF THE FEDERAL GOVERNMENT AND AMERICAN UNION, by Mendal Shafer Attorney and Counsellor at Law, Cincinnati, 1861. Lithog. by Ehrgott, Forbriger & Co; published by Mendal Shafer, Cin. O. 22¼ x 29" plus margins, in color, fair condition, time toned, mounted. RARE. \$500.00



43. GEN. ROBERT E. LEE. Photograph by Brady, N.Y. Engraved, J.C. McFare, N.Y. Published by T. Kelly, 264 3d Avenue, New York. 1867. 23 1/2" x 18", plus title and margins, in color, good condition save for slight rubbing in title margin. \$950.00

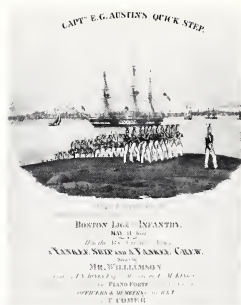


42. OUR HEROES AND OUR FLAGS. 1898 by Southern Lithograph Co. 22 1/2" x 17 1/2", plus margins, in color, good condition. \$850.00

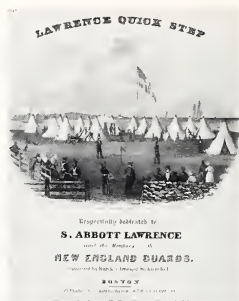


44. ABRAHAM LINCOLN From the Portrait Taken from Life by CHARLES A. BARRY, Springfield, Illinois, June 1860. "Mr. Barry's portrait of 'Honest Abe' is a correct and striking likeness." Signed, John Wood, Gov. of State, S. A. Sutton, Mayor of Springfield, William Butler, State Treasurer and 60 others. "I concur in the above." John Wentworth, Mayor of Chicago. On stone by J. E. Baker. Entered according to Act of Congress in the year 1860 by Charles A. Barry. J. H. Bufford's Lith., 313 Washington St., Boston. Thayer & Eldridge, Publishers for N. E. States. New York edition, Published by Geo. Ward Nichols. 26 1/2 x 21" plus title and margins, black and white, good condition save for 6 1/2-inch tear in title margin, skillfully mended. \$10,000.00

One of five known copies.



BOSTON LIGHT INFANTRY. Moore's Lithog., Boston F. H. Lane Del.



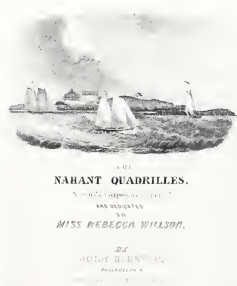
NEW ENGLAND GUARDS. Printed at T. Moore's, Boston. Drawn by F. H. Lane.

45. Music Sheets Illustrated with Lithographs by
FITZ HUGH LANE
 Dated 1836-43.

All are black and white and in good condition.

Not shown:

THE MARINERS RETURN, ON ELLEN'S BOSOM BLUSHED A ROSE, THE MANIAC, SONG OF THE FISHER'S WIFE, SALEM MECHANICK LIGHT INFANTRY QUICK STEP, THE PESKY SARPENT, THE MARINER LOVES O'ER THE WATERS TO ROAM, AND THE OLD ARM CHAIR. Set of twelve—\$4,000.00



NAHANT QUADRILLES. Moore's Lithography. Signed in Stone, F. H. Lane.



NORFOLK GUARDS. Lithograph. Sharp & Michelin. F. H. Lane, Del.



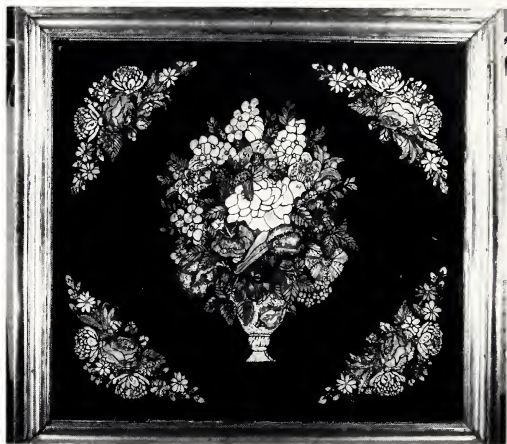
46. AMERICAN WHITE PELICAN, Plate 311, by John J. Audubon, engraved, printed, and colored by R. Havell. Page size 38 x 25", fine condition. \$30,000.00

We have a fine selection of Audubon birds in stock. Inquiries welcome.



47. RED TEXAN WOLF, Plate 82, drawn from nature by J. J. Audubon, lith. printed & col. by J. T. Bowen, Philad. 1845 Paper size 21 $\frac{1}{2}$ x 27", in color, good condition. \$3,200.00

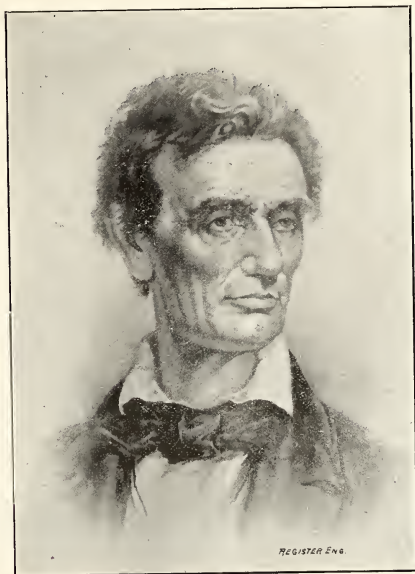
We have a fine selection of Audubon quadrupeds available. Inquiries welcome.



48. **TINSEL PICTURE OF A VASE OF FLOWERS** Unknown artist, c. 1870. 22 $\frac{1}{2}$ " x 23 $\frac{1}{2}$ ".
Framed in 2-inch silver lacquer pale gold moulding. \$750.00
*A tinsel picture consists of a painted black glass mat with areas left blank.
Tinsel and colored paper are arranged to show desired effect.*



49. **STILL LIFE, ROSES** Signed in initials MJH [Martin J. Heade] on academy board
6 $\frac{1}{2}$ " x 12 $\frac{1}{4}$ ". Framed in 1 $\frac{1}{4}$ -inch gilt moulding with linen inset. \$11,000.00



ABRAHAM LINCOLN

As he appeared, 1860. Said to be the most correct likeness of the Martyred President.

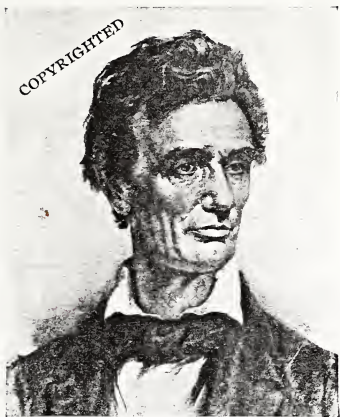


M 2063

THE STORY

of an artist while executing a portrait-sketch, *the first
from life*, of

ABRAHAM LINCOLN



IN JUNE, 1860

at Springfield, Ill., and his close association, experience
and intimacy with the President which came to light in
1911, fifty-one years after, and a description of the
Portrait itself.

OTHO WIECKER, *Antiquary*,

~~HARVARD SQUARE~~

oppo. Harvard College

~~at CAMBRIDGE in MASSACHUSETTS~~

12 Milford St.
Boston, Mass.



Vita sine litteris arteque mortua est.

The Publisher knows that

Mr. *Daniel Fisk*

to whom this pamphlet was sent by request, will carefully peruse it, and enjoy the artist's short, entertaining and historically interesting *story*, together with the description of the *portrait*, and by so doing create within himself an earnest desire to own such an appealing and unusual picture of this lovable character. Let it grace your home or office, and ever remain an inspiration, and a hope that the future of the Republic rests in an adherence to the ideas of the sturdy founders of the nation.

Every soul in the wide land loves Lincoln, and this rare and uncommon portrait, therefore, would be welcome as a wedding, birthday or remembrance gift, when a large outlay of money might seem inexpedient or undesirable. The portrait cannot be purchased in any art, gift, book-shop or department store, having heretofore no general circulation except among private book and print collectors and libraries.

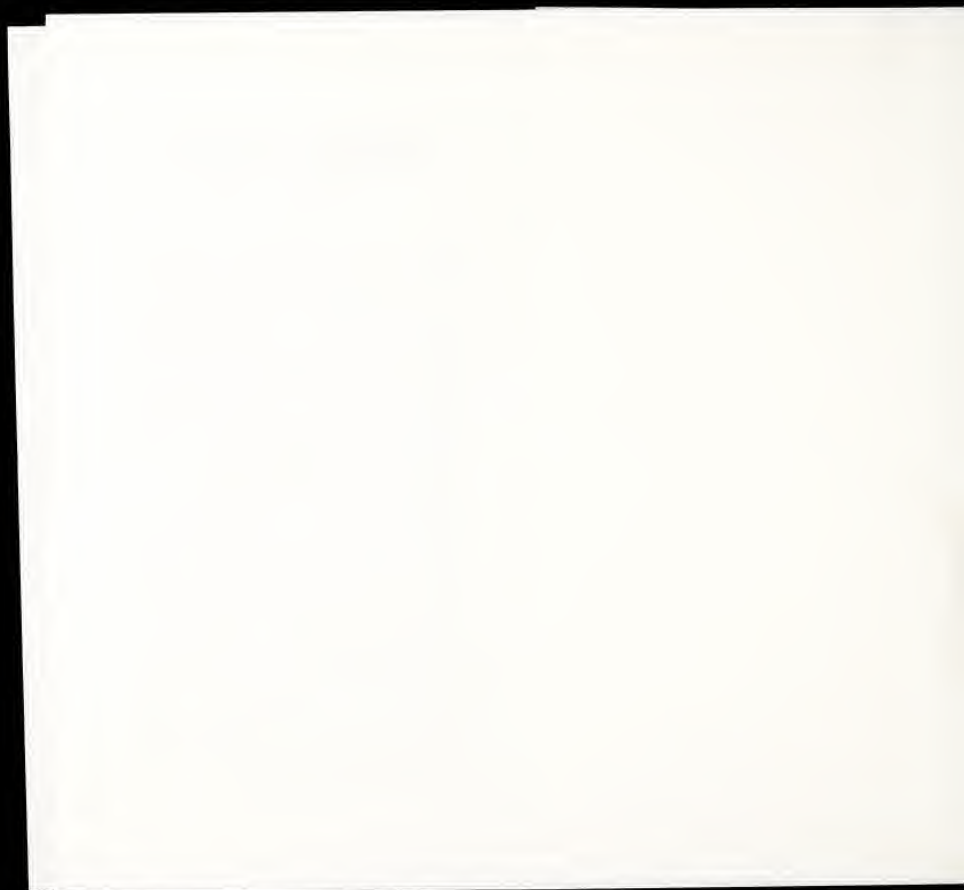


ABRAHAM LINCOLN

IN JUNE, 1860

THE half-tone cut will give you some idea of the general appearance of an artistic *photogravure*, sharply defined, and recently issued, of a virtually unknown portrait-drawing of Abraham Lincoln, *the first from life*, following his nomination in June, 1860, and which is duly *copyrighted*. Already known to a few collectors, it has remained unknown all these years to the general public, and for this reason the publisher feels that every patriotic American will be glad of the opportunity to secure a copy of this unusual and appealing portrait.

The original, a crayon-portrait-sketch, which is unfortunately lost to us, was drawn from life by CHARLES A. BARRY, the drawing-master of Boston's High School, and well known in American Art circles of that period, and whom Governor Banks, of Massachusetts, at the request of certain prominent gentlemen of the old Bay State, expressly sent West to obtain a portrait-drawing or sketch of the remarkable man of "Douglas Debate" and "Cooper Institute Address" fame, the man then in the public eye, but yet, in appearance, to an expectant and anxious people, unknown. The original crayon-portrait-sketch was reproduced in lithographic form, and the *photogravure* now offered was taken from the latter.



Few original lithographic impressions or prints of the original sketch were struck off, probably due, in some unaccountable way, to the breaking of the lithographic stone, and it is believed that not more than ten original lithographs are now in actual existence. Major Lambert, of Philadelphia, now deceased, and probably the earliest and greatest collector of Lincolniana, once wrote me he had never seen any other copy but his own.

We see in this likeness of Lincoln the *country lawyer* of the Middle West during the late fifties, also a picture of the backwoodsman, types quite unknown to the present generation of American people, and to them, therefore, most interesting. We see Lincoln when he appeared *without a beard*. We see in the picture the man already conscious of the terrible trials to come. We see both the gentle and rough countenance in which is discovered, too, the genial and kindly bearing of the child of the Prairie. We see the individuality and benignity that caused him to be loved by men and women of his generation.

The familiar pictures we know and see of Lincoln include paintings in oil and water colors, engravings, lithographs, and innumerable photographs of different periods. You may possess one or more of them, for they were mostly taken while he occupied the Presidential chair, or soon after his demise; hence such likenesses were always obtainable, whereas this purely *Western type* of the man has been heretofore unknown in any *artistic representation*.

It has, therefore, remained for the Publisher who fortuitously secured one of the original

lithographs through the settlement of an estate in 1911, to put within the reach of all this *uncommon, unusual and appealing portrait*, executed in the process that best reproduces with fidelity and accuracy the details and charm of the original.

The *photogravure portrait* measures 18x14 inches, representing the size of the thick white plate paper upon which is gummed a delicate brownish white paper called "India," 10½x8 inches in size, and on this India paper the actual photogravure, of the same size, 10½x8, is printed.

All good prints (engravings, lithographs and photogravures) are always printed on "India paper." Messrs. A. W. Elson & Co. of Boston and Belmont, Mass., a firm well known throughout the United States, did the printing thereof. The portrait is suitable for the walls of your home, office, the school-room, clubs and societies of either patriotic and historical affiliation and libraries.

No picture of Lincoln exists that will appeal more to a discerning public, not mentioning the collector. It is one of the most notable historical pictures in America to-day. The publisher has been afforded much pleasure and satisfaction to hear the many pleasing endorsements from subscribers throughout the United States.

It was the late Theodore N. Vail, President of the American Bell Tel. & Tel. Co., a great lover of Lincoln, who purchased one of the original lithographs from me, and afterward earnestly recommended its publication, which was done, and whom I later supplied with a



number of the photogravure reproductions. It speaks so well for the popularity of the Publication, especially among a class of people that are considered judges.

To-day there are very few men alive who actually saw and personally knew Lincoln at this period, namely, in June, 1860, following his nomination, and the prospective buyer of the portrait will ask himself: *Did Lincoln truly look like this picture?* It does seem so unusual, so foreign to the likenesses we actually know and see of him in the art shops, or those that are firmly impressed upon our minds when we were youths.

To the query you have the testimony of Lincoln himself, coming from the *artist's* own lips, then the *artist's* testimony, then the written testimony of two gentlemen that personally knew Lincoln at the time, namely, *General Daniel E. Sickles, U. S. A.*, and *Mr. Thomas Benton-Kelley*, and the testimony of some sixty or more contemporaries, all then residents of Illinois, whose endorsements appeared on the original lithographs, as follows:

Mr. Barry's portrait of "Honest Abe" is a correct and striking likeness.—Signed, JOHN WOOD, Governor of the State; S. A. SUTTON, Mayor of Springfield; WILLIAM BUTLER, State Treasurer, and sixty others.—I concur in the above. JOHN WENTHWORTH, Mayor of Chicago.

GENERAL D. E. SICKLES' LETTER.

23 Fifth Avenue,
New York, August 3rd, 1912.

My dear Sir:—I am greatly indebted to you for a copy of the photogravure of Lincoln from a portrait made of him in 1860. It is an ad-

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mirable likeness, as I knew Lincoln at the time, as well as afterwards during his administration. I am having the picture framed for my library.

I am, dear Sir,

Yours sincerely,

D. E. SICKLES,

Major General U. S. Army (retired).

Otho Wiecker,
Boston, Mass.

MR. THOMAS BENTON-KELLEY'S LETTER

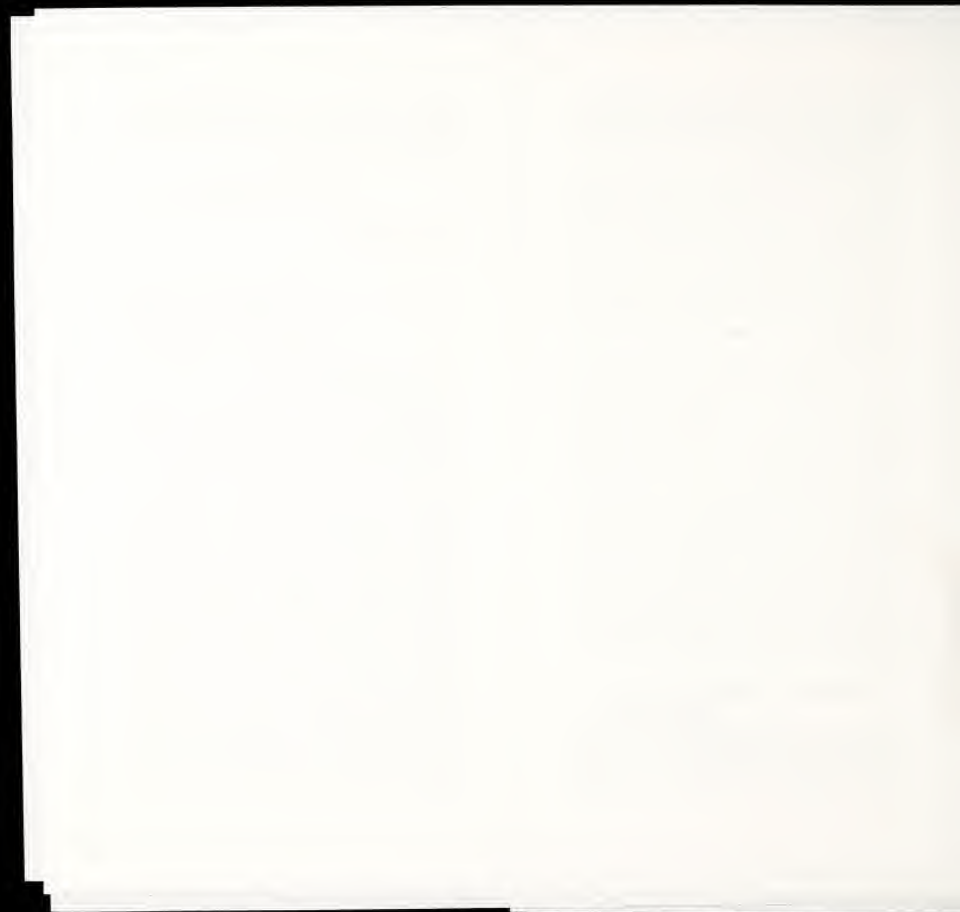
Vermont Veteran's Association
of Boston and vicinity.

Boston, Mass., April 4, 1912.

Sec'y T. Benton-Kelley,
Westminster Hotel.

Dear Sir:—I have had the remarkable privilege this morning of viewing one of the most *striking likenesses* of Abraham Lincoln I have ever had the privilege of gazing upon in my life. Having known him since November, 1855, when meeting him in the office of Hon. John Wentworth, the Mayor of Chicago, at 45 LaSalle St., where I was employed, being presented by Mr. Wentworth. I felt very proud to have him call me from my desk to meet him, and was privileged to receive a very impressive grip on my right hand that has never passed from memory. In the Autumn of 1858 I had the privilege of listening to three of the seven debates between Douglas and Lincoln, becoming so much interested that I journeyed ninety-four miles to listen to the last one, which had the effect of placing me in the Republican ranks the remainder of my long pilgrimage. In the campaign of 1860 I heard Lincoln six times, and had the privilege of shaking his hand five times. I think there is no one living who knew the great emancipator, but that will join me in saying your likeness is a *true production* of that wonderful man at that time, and let me congratulate you in being able

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to present to the people such a striking likeness of the great American.

Very truly yours,
THOMAS BENTON-KELLEY,
Late Co. E. 8th Illinois Cavalry,
Hotel Westminster,
Boston, Mass.

Mr. Otho Wiecker,
Boston, Mass.

The testimony of *Lincoln* and the artist is herewith related in the story of the portrait, which tells of the brief association and personal contact of the artist with the great man while executing the sketch.

THE ARTIST'S STORY

I arrived in Springfield (Ill.) late in the afternoon on a Saturday, in June, 1860, from Boston, bearing an autograph letter of Governor Banks to solicit sittings from Abraham Lincoln, and went at once to the front door of the now well-known *Lincoln House*, rang the bell, when a very small boy screamed, "*Hallo, Mister, what yer want?*" I want, I replied, to see Mr. Lincoln. I have come all the way from Boston. The small boy then shouted out: "*Come down, Pop here's a man from Boston!*" and Lincoln immediately came down, holding out a great hand of welcome towards me.

"They want my head, do they? Well, if you can get it you may have it, that is, if you are able to take it off while I am on the jump; but don't fasten me into a chair."

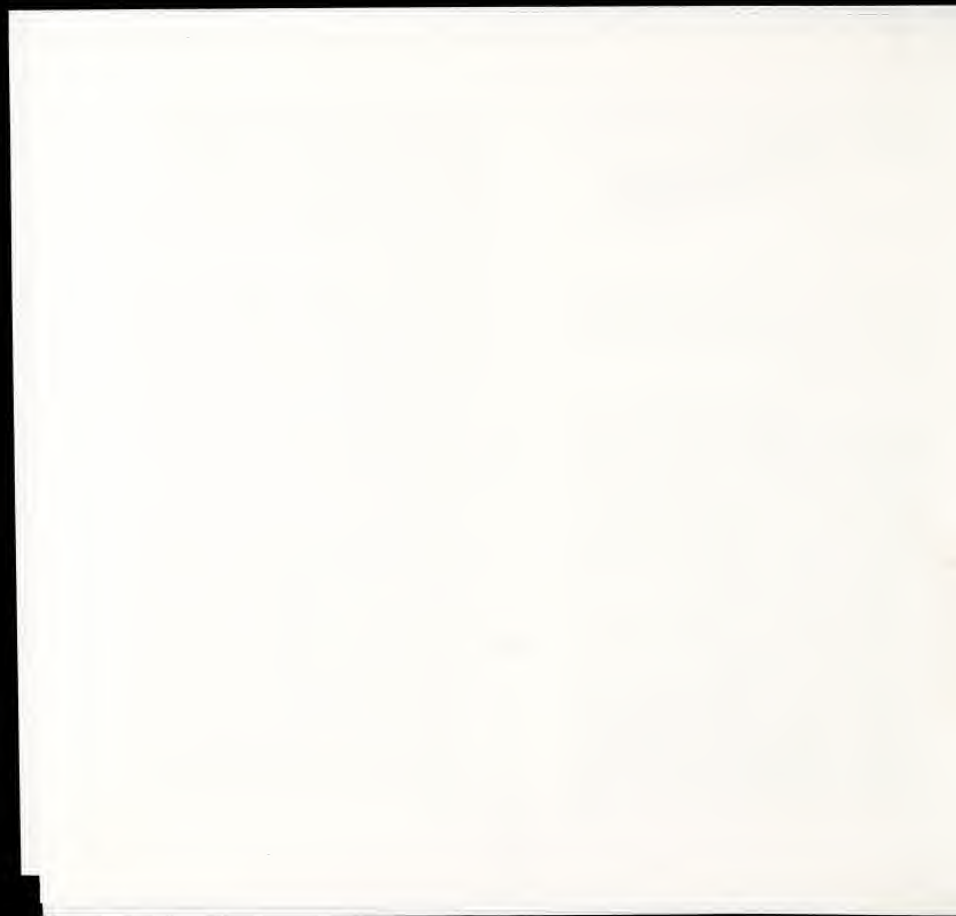
I learned afterwards from his own lips that he had never sat for a *portrait*, except *photographic ones*; but that Sculptor *Folk*, of Chicago, had *plastered* him, so he termed it, some time in 1858, for a bust. Twisting Governor Banks' letter in his large furrowed hands, he said: "I suppose you Boston folks don't get up at cockcrow as we do out here. I'm an early riser, and if you will come to my room

at the Court House on Monday morning at seven o'clock sharp, I'll be there to let you in." The good man evidently thought I couldn't be ready at such an early hour, for he shook his side most heartily with suppressed laughter when he was bidding me good night. But Monday morning came, and precisely at that hour I turned the corner of the street upon which the Court House faced, to see coming towards me from the other end of the sidewalk, *my queer sitter*

"Well done, my boy," he said, as we shook hands. "You are an early bird after all. If you do hail from Boston. Now, then, what shall I do?" he inquired, pointing to a large pile of unopened letters upon a table. "Absolutely nothing," I replied, "but allow me to walk around you occasionally, and once in a while measure a distance upon your face. I will not disturb you in the least otherwise."

"Capital," said my distinguished sitter, smiling pleasantly. "I won't be in the least bit scared; go right ahead." Then he threw off his coat, and, sitting in front of a table in his shirt sleeves, plunged his hand into the great heap of letters before him, leaving me to begin my task.

How vividly it all comes back to me as I write! The lonely room, the great bony figure with its long arms and legs that seemed to be continually twisting themselves together, the long, wiry neck, the narrow chest, the uncombed hair, the cavernous sockets beneath the high forehead, the bushy eyebrows hanging like curtains over the bright, dreamy eyes, the awkward speech, the pronounced truthfulness and patience, and lastly, the sure feeling in his heart that coming events, whatever they might be, would come to him and the American people straight from the hand of God. A marked look of depression upon his face at times gave me no end of trouble. There was a far-away look about the eyes very often, as if the great spirit behind them was conscious of terrible trials to come, as if there was a mighty struggle going



Bank and Commercial References.

on in the bosom of the living man that living men must not know of until the time was ripe for them to know.

I worked faithfully upon the portrait, studying every feature most carefully for ten days, and was more than fully rewarded for my labor when Mr. Lincoln, pointing to the picture, said: "Give my thanks most devoutly to a true *knave* of *Old Abe*." The lithographic portrait was exhibited in Chicago, New York and Boston. Some copies could be seen in Boston and elsewhere on the week following the assassination. A month later, however, not a copy could be obtained for love or money.

The artist related the following as part of his experience in connection with the portrait:—When it was first on exhibition in New York City, at the rooms of George Ward Nichols, standing on an easel in the center of the room facing Broadway, a short thick-set gentleman walked in. He did not speak to me, and I did not speak to him. He stood a short distance from the picture for a little while; I turned my head to look at him; then he stepped forward and, folding his arms across his breast, said slowly with clear utterance: "An honest man, God knows." The next instant he passed out of the room—it was *Stephen A. Douglas* of Lincoln and the portrait was recorded by the artist many, many years ago, and it only came to light by purchase of one of the lithographic prints, the owner thereof having preserved this hallowed personal reminiscence of the artist from harm, obscurity, and decay.

Among the first subscribers have been the Boston Public Library, a conservative institution, through one of its Trustees, Col. Josiah H. Benton. This fact should influence any interested gentleman to send in his subscription without *doubt or hesitation*.

The publisher, therefore, will be glad to send the *photographic portrait*, prepaid, on receipt of price, which is **Five Dollars**.



Lincoln's First Portrait

IT WAS LATE in the afternoon of Saturday, June 2, 1860, that a young man of thirty rang the bell of a small two-story house in Springfield, Illinois. Later events were to make that house on Eighth Street almost as well known as Washington's Mount Vernon; but, at the time, Charles Alfred Barry, our young man, knew nothing of that. His artist's eye was struck by the white paling fence around the house, which caught the late light from a slanting sun. He had journeyed to Springfield at the request of certain prominent Republicans of Massachusetts to draw a portrait of Abraham Lincoln, newly nominated Republican candidate for President.

His intention was to make a crayon drawing from life that could be used, on his re-

turn to Boston, as a study for reproduction on stone by "an eminent lithographer."

He rang the bell, and the door was opened abruptly by a small boy.

"Hello, mister," said the small boy. "What do you want?"

"I want," answered Mr. Barry, "to see Mr. Lincoln. I have come all the way from Boston to have a talk with him."

"Come down, Pop," the seven-year-old boy shouted. "Here's a man from Boston to see you."

The boy vanished—it was Lincoln's youngest son Tad—and Lincoln came down the stairs, holding out a large hand of welcome.

"They want my head, do they?" said Mr. Lincoln, after he had read his visitor's letter of introduction and conducted the young man to a room on the left side of the hall. "Well, if you can get it, you may have it; that is, if you are able to take it off while I am on the jump. But no quills in my nose. I've had enough of that; and don't fasten me into my chair."

Mr. Barry didn't stick quills into Lincoln's nose, as the sculptor Volk had two months earlier, in Chicago. It can't be much fun breathing through quills while a sculptor pours soft wet plaster over your whole face. But to Lincoln's willingness to endure that inconvenience once—but not again—we owe Volk's life-mask of the great President. Mr. Barry didn't fasten him into a chair, either. He followed the more modern method of observing his sitter at his work, in the Executive Chamber in the State House.

As Barry made his studies for this portrait, the two men must have talked much of the issue of slavery, which at the time oppressed the Nation's heart. Barry had been present at the hanging of John Brown, sent there by a New York paper, and he also had reported the tempestuous Democratic convention at Charleston, S. C., in April 1860, two dramatic events in the chain which brought about the abolition of slavery.

They talked, Mr. Lincoln told funny stories, and Mr. Barry sketched. Lincoln said to Mr. Volk in Chicago, in April, 1860: "Mr. Volk, I have never sat before to sculptor or painter—only for daguerreotypes and photographs." If that is true—and I know of no reason to doubt it—Mr. Barry's drawing is the first portrait of Lincoln to be drawn from life. It has the interest of being one of the few portraits of Lincoln drawn or painted during his lifetime, for most of the engravings which have made that benevolent face so familiar were made from photographs. It has also the interest which inheres in all firsts. But it has a deeper value than that. It pictures a great man in a crucial moment of his career, a pivot point in the Nation's destiny. The prairie years of preparation were over. Washington and the years of the Civil War loomed ahead.

The face in this portrait is a Western face, big of nose and mouth, like that of Henry Clay. In it are reflections of the

border boy, the boatman, the country store-keeper, the Indian fighter, the circuit rider. It's a young face, for all its fifty-two years of backwoods living. Lincoln had a Jacksonian head, long and narrow, with the

high cheek-bones which bear out the theory of some anthropologists that the European transplanted to the American scene grows to look like the native Indian.

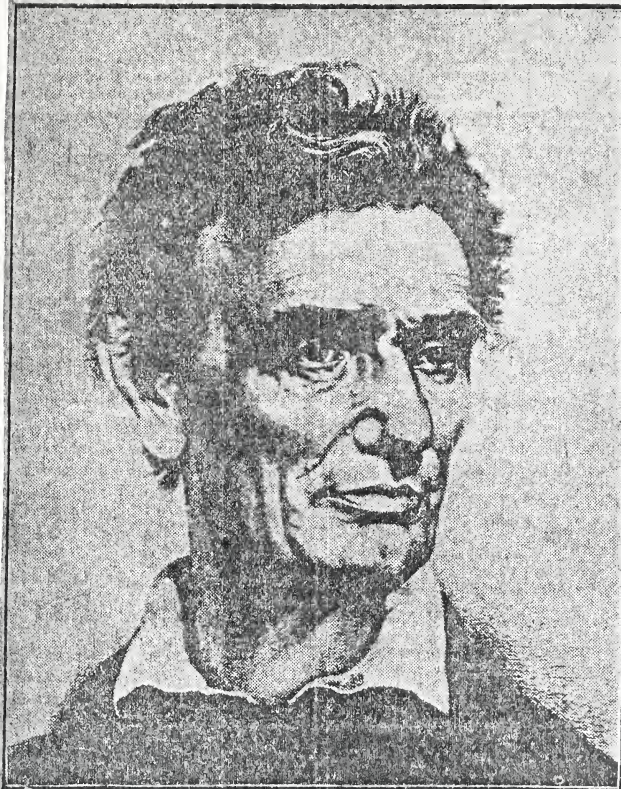
Thus the face and head of the drawing. This drawing was "entered on stone by J. E. Baker," and published in 1860 by the eminent lithographer, J. H. Bufford of Boston, in a larger-than-life-size print. Comparing the drawing with the lithograph made from it, one sees in operation part of the business of building the Hoosier lawyer into a mighty myth. (Didn't Lincoln himself once say that his photographer, Brady, made him?) This myth-building business is part of every political campaign. What makes Lincoln's case exceptional is that the growth of the man almost kept up with the growth of the myth. The lithographer stylized and sentimentalized the drawing, seeking to make an attractive picture. He did that, too. He softened the lines of the face, accentuated the curves of nose, lips, and chin, deepened the shadows under the eyes to make them tragic. In general, he made the face more appealing, sweeter, more Byronic above its open collar and large black bow tie. He made a charming picture. But surely the

sterner drawing is a better likeness of Old Abe.

No one knows where the crayon drawing is today. When last heard of, it was in the possession of Mrs. Esther A. Hilton of Boston, who has since passed on. Copies of the lithograph are rare indeed. Drawing and lithograph form a record of some historical importance. If the original drawing is lost or destroyed, perhaps the photograph of it, in the possession of Mrs. Phillips Barry, is the most authentic record we have of the first portrait of a truly noble man.

HORACE REYNOLDS

FINE PORTRAIT OF LINCOLN WHICH WAS BOUGHT FOR
FIFTY CENTS JUST BEFORE THE WAR.



THIS picture is a copy of a life-size portrait of Abraham Lincoln, which was purchased before the war by Henry Kuchlman of Springfield, Ill., in a second-hand store in St. Louis. The portrait, in the opinion of Mr. Kidd, an old friend of Lincoln, is one of the first early likenesses of the great emancipator. Mr. Kidd thinks that Lincoln must have posed for it while he was trying a law case, as it was his habit, when pleading, to run his hand through his hair. Mr. Kuchlman paid 50 cents for his treasure.

Of Interest to
Collectors
Dealers
and
Museums of Art



OTHO WIECKER
ANTIQUARY

19 Central Street near Custom House Tower
Boston, Massachusetts

CONTINUE TO CULTIVATE YOUR HOBBY, it is your avocation, your plaything, your recreation. It lends endurance, courage, and faith in these perplexing times, and lessens your burdens, and worries. Come in, and go over my stock of old books, first editions, prints, and paintings. Possess at least one wood engraving by Winslow Homer for your den, library, or for presentation. I have the largest collection of wood engravings by this artist. Museums and collectors will please enquire about them.

Mr. Homer has created and executed a great variety of genre subjects taken from American life—scenes in Central Park, N. Y., the Boston Common, Home Sweet Home, Cotton Pickers, A Visit from the old Mistress. There are some 130 or more subjects in wood cuts from his pencil. He did many drawings during the Civil War, mostly peaceful subjects — Bivouac Night with the Army of the Potomac, Campaign Sketches, etc. — the only two fighting subjects are a Bayonet Charge, and A Cavalry Charge.

At the close of the Civil War, Mr. Homer engaged in a series of New England pictures, the most prominent being "The Gloucester Series" covering some 14 different subjects both land and sea, and the "Hunting Series" of four, namely, "Trapping," "Deer Stalking," "Camping out in the Adirondacks," "Waiting for a Bite." All his pictures are full of light, enlivening, inspiring, and animating.

Many cognoscenti believed them to be quite commonplace heretofore, because issued in Weekly magazines covering a period of years, and, therefore, plentiful; but one must remember that, outside of the old libraries where they are forever buried, and most difficult to find, and locate, the average man did not preserve these Weeklies, hence their rarity today. In my large collection I can assemble only from four to ten duplicates of any one subject, and of the Gloucester series I have but five complete sets. Now how many Museums, dealers and collectors can I possibly supply! Therefore let the custodian of any Museum for his print department, the dealer, or the collector, bestir himself to quickly acquire some desirable subject. If you are skeptical about these wood engravings please visit, sometime, the Boston Museum

of Art's extensive and choice collection of Homer's wood engravings. They are superior to any foreign creation for they all show Homer's independent realism, vigorous individuality, and touch.

Homer was one of our great painters. Examine some of his oils, and his excessively rare lithographs. Go over a large collection of letters by the artist pertaining solely to his works, and upon which Downes' "Life and Works of Winslow Homer" was partly based. Behold his original pencil drawing of the Look-out—"All's Well" which, in book parlance, is the first edition of the large and famous oil painting in the Boston Museum of Art before it was ever offered for sale, together with a holograph letter of Winslow Homer describing the picture. Look earnestly and reverently upon a most gentle and beautiful Madonna, after Carlo Cignani, that once graced the mansion of Gardner Greene on Pemberton Hill, Boston. Its provenance leads one to believe that Copley painted it during his travels through Italy. This art lover was Copley's son-in-law, and the father of Mrs. Caspar Crowninshield from whose estate it came. Henry Turner Bailey, late of the Cleveland Museum of Art, in a letter, almost affirms its authenticity.

See the original painting of the John Hancock House before its demolition in 1863, by C. Drew, an indifferent artist; but one who had the historical sense to preserve the mansion as it was, to posterity, which Copley, Stuart, and other artists failed to do. Go over the many prints of old Boston, ships, yachts, sporting, Japanese and Chinese, brought home by early skippers, and a print of an unknown portrait of Lincoln from life by Barry. Whatever the room, whatever its decoration this Lincoln portrait may be selected to harmonize with any object, and give to its surroundings a memory although sad, that can be attained in no other way. There is also a large marine by Robert Salmon, a famous artist that squatted on T Wharf in Boston, and lived on des moules. Outside of the Boston Athenæum, and the old State House, no other Institution seems to possess one. A rare opportunity for a Museum to acquire it. Within reach, you will be agreeably surprised to unearth two nautical American classics, first editions, namely, "Moby Dick," and "Two Years Before the Mast." A large water color

by Childe Hassam of the Public Garden, and Boylston Street, Boston, Mass., greets your eye, and you visualize its activity of forty years ago—the old horse car, and hansom cab, the swell turn-out with coachman and footman, the beaux and belles of that day, in gay attire, and the profoundly cultured Back Bay Irish Cop, with a Van Dyke beard, bawling out a Cabbie in Greek which so startled and astounded a casual visitor that he forthwith gave Boston her well known appellation: the "Athens of America"—can you beat it?

Museums please consider this important water color which was illustrated in Harper's Weekly years ago. The fruit vendor on one of the benches is a self-portrait of Childe Hassam.

There are fine examples of Gerry—his "Tourists," a wonderful bit of artistic merit. Jane Stuart's "Medora," the beloved of Byron's "Corsair,"—Arthur C. Goodwin's "finished" crayons of Dock Square, Boston, and Gloucester, Mass. Early post Colonial portraits of master mariners within their quaint and original frames; the unknown portrait of "Lafitte," the Pirate, by C. B. King; the earliest known baseball game by the same artist. There are Dunning, Buttersworth, Remington's "Muskallonge Fishing"—the great game fish, reproduced in Harper's Weekly at the time. Piot, a most charming picture of a school girl, writing with a quill pen—any lithographic house can make a fortune from this painting, and the one of "Lafitte"—information and prices on request.

An excellent opportunity to purchase varied and interesting items for wedding, birthday, personal, and Christmas gifts that are worth while. If you have a love for such things drop in, and you will be sure to find a treasure to take home, and remember to send, or bring in your subscription to HOBBIES, a monthly magazine for collectors. One dollar a year—reads like a novel—you will look forward each month to receiving it.

OTHO WIECKER, Antiquary

19 Central Street, Boston, Mass.

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THE REAL
ABRAHAM LINCOLN

IMMEDIATELY after his nomination for the presidency in May, 1860, General Banks, then Governor of Massachusetts, sent Barry, the noted American portrait painter, to Springfield, Ill., where he spent ten days at Lincoln's home, studying the temperament, moods, and features of this remarkable man of destiny under many conditions and at all angles. He studied Lincoln in action, studied him in repose, studied his mental processes, and studied his very heart's emotions; and then the great artist stamped the soul and character of the man into this portrait. Never more accurately, never more charmingly did pencil and brush catch the true spirit of the subject than in this portrait. It is the living master of portraiture. When it was finished Lincoln pronounced it a perfect likeness. It is the living expression of the rugged physical and moral character, the earnestness, the solid granite of American ideals and experience. It expresses vigor, earnestness, sincerity, kindness. It is Lincoln the man, the friend, the statesman, the patriot. It is as he appeared in his unanswerable debates with the little child, Stephen A. Douglas. It is the hour between the offering of himself to his country and the love, hope, and determination upon the mighty task of preserving this glorious country for all the people for all time. The original drawing from life was hidden from public view for fifty years. It has recently come to light. We are able to offer a beautiful photo, engraving, an exact duplicate of the superb life drawing. It is the rarest, the choicest, and the most lifelike of all the Lincoln portraits. It is an historical gem, a study in character, and you will be proud to own it for the home, the office, and the school. This small reproduction gives only a hint of the real beauty and character of the engraving, which is 12½ x 15½ inches in size. Price one dollar, express paid.

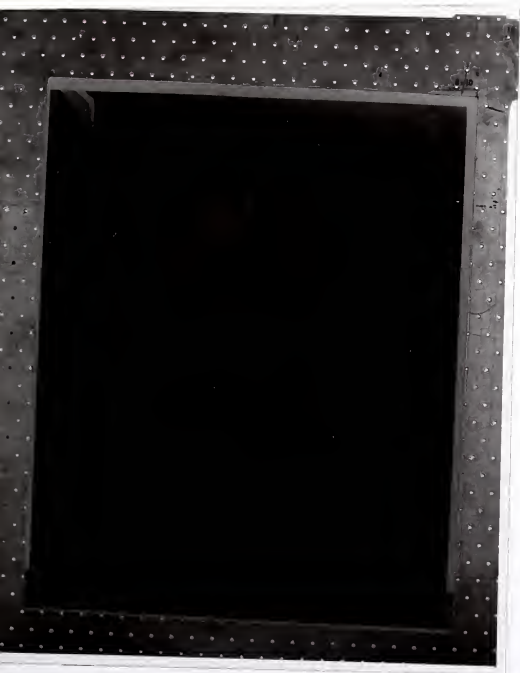
These first impressions from the steel face plate are especially fine
LINCOLN GETTYSBURG MEMORIAL ASSOCIATION, 50 Bromfield St., Boston, Mass.



ABRAHAM LINCOLN

As drawn from life in eighteen hundred sixty
Copyright, 1913, James Drummond Ball
Boston, Mass.

Painting from life of
A L by Charles A Barry
in the collection of
Memorial Hall Library,
Andover, MA





Parry, Charles A.

Drawer 19a

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